

Lakad-Dasal

The Quiapo Pilgrimage and Living Heritage Corridor

PROPOSAL FOR DECLARATION AS A HERITAGE ZONE
AUGUST 2021

16 August 2021

CHAIRMAN ARSENIO J. LIZASO

Chairperson

National Commission for Culture and the Arts

633 Gen. Luna St., Intramuros, Manila

Dear Chairman Lizaso,

Greetings of peace! We pray that you, your loved ones, and colleagues are all well and safe in these uncertain times.

We, a consortium of property owners, administrators, custodians, and heritage advocates, are writing your good office to petition the declaration of a delimited area in Quiapo district as a Heritage Zone in accordance with provisions of Republic Act 10066 or better known as the National Heritage Act of 2009. We have strongest resolve to protect and preserve its rich cultural and historical values among other things.

It is written in the nomination dossier that goes with this letter that "Quiapo's vibrancy owes much to its fame as a major religious pilgrimage zone, its ongoing commercial appeal its rich multicultural fabric which has remained a constant feature throughout the centuries." No one could question that Quiapo bore witness to the development of the nation. For what started out as a humble *pueblo* built on marshy lands during the Spanish colonial period later also became the venue for major political, cultural, and religious events throughout the centuries.

The consortium is cognizant of both the benefits and the responsibilities that accompany a possible declaration. In this regard, we would endeavor to work closely with one another and cooperate with the different national agencies and the City of Manila to ensure that Quiapo is deserving of such a national recognition.

In light of the above, our consortium hereby reiterates its petition for the declaration of a delimited zone in Quiapo as a Living Heritage Zone, as it is without question "culturally significant to the country."

We all hope for your positive response to our petition.

May God bless you and keep you safe at all times.

Faithfully,



REV. FR. DIONISIO Q. SELMA, OAR
Prior Provincial
Province of St. Ezekiel Moreno
Order of Augustinian Recollects



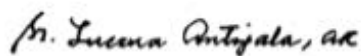
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Executive Summary

The consortium that is established to forward the petition to declare a portion of Quiapo as a Heritage Zone is composed of property owners, administrators, custodians, and volunteer heritage conservation advocates and specialists. The group's common prayer is that the district gets a formal national recognition for its invaluable contribution to the growth of the Filipino nation. In this regard, the Technical Working Group or TWG (that counts some of the country's heritage conservation experts) was also formed to assist the rest of the consortium to prepare the necessary nomination dossier to support the petition.

The nomination dossier, which is titled "Lakad Dasal: The Quiapo Pilgrimage and Living Heritage Corridor" has four major parts. The first part includes the map of the delimited heritage zone that the consortium wants to be declared. The second part of the document tackles the different levels and layers of significance of Quiapo. The third part provides detailed descriptors of the different build heritage assets found within the identified corridor. Lastly, the dossier also lists recommended readings that helped mold this current endeavor.

The first critical step for the TWG and eventually supported by the rest of the consortium was to determine the area that would be covered by the delimited Heritage Zone in Quiapo district.

At the moment, the group identified an entire corridor that links the Minor Basilica of San Sebastian and the Minor Basilica of the Black Nazarene. The map which is provided in page 4 of this document would also show the different key and supporting properties that line the proposed area for declaration.

No petition for the declaration of any site or structure could take place without an exhaustive discussion of the different layers of significance manifested in Quiapo. This nomination dossier ventures into providing the review committee such research-backed arguments for consideration. A healthy number of pages in this nomination dossier are solely devoted to these explications.

The third major component of the dossier features the key properties that are located within the area of the proposed delimited heritage zone. The sheer number of these structures and sites that are still existing or in some cases the buildings and legacy are still legible, provides a promising prospect for further developing the area into an area that could be appreciated for its history and culture not just by Quiapenses but even by visitors.

Lastly, the availability of literature and countless research materials are also extremely important. The fourth major component of this nomination dossier is the list of documents that supported the primary arguments and ideas presented in this work. Hopefully, the volume of written materials that will be produced about Quiapo will just continue to increase in the future.

Map of Proposed Quiapo Pilgrimage and Living Heritage Corridor

The proposed de-limited Heritage Zone is bounded:

ON THE WEST by Evangelista Street, wrapping around the properties surrounding Quiapo Church and Plaza Miranda;

ON THE NORTH by rear property lines of buildings facing Escaldo Street and F. R. Hidalgo Street, continuing northwest along the rear property lines of buildings facing San Sebastian Street and northeast along Recto Avenue;

ON THE EAST bounded by the side property lines of the San Sebastian College complex and Plaza del Carmen;

AND ON THE SOUTH, following the south bank of the Estero de Quiapo and wrapping around the rear property lines of buildings facing Hidalgo Street and A. Bautista Street.



PROPOSED QUIAPO PILGRIMAGE AND LIVING HERITAGE CORRIDOR

- | | | |
|---|--|---|
| 1. Rector & Parish Priest Office - MBBN | 11. Zamora House | 21. Plaza del Carmen |
| 2. Minor Basilica of the Black Nazarene | 12. Paterno House | 22. Minor Basilica of San Sebastian |
| 3. Plaza Miranda | 13. Santiago-Ocampo House | 23. The Convent of the Augustinian Recollect Fathers |
| 4. Times Theater | 14. Estero de Quiapo | 24. Congregation of the Augustinian Recollect Sisters |
| 5. Main Theater | 15. Nazarene Catholic School | 25. San Sebastian College - Recolectos |
| 6. Bahay Nakpil-Bautista | 16. Zaragoza House | 26. Licauco House |
| 7. Kasa Boix | 17. The Shrine of the Holy Face of Jesus | 27. Shotwell-Maglalang House |
| 8. Bakerite Bakery | 18. The Diplomatic Mission of the Sovereign Order of Malta | 28. Iturralde House/ Casa Consulado |
| 9. Martelino House | 19. Hospitaller Order of the Brothers of St. John of God | 29. Maglaim-Legaspi House |
| 10. Padilla Art Gallery | 20. Genato House | |

Key Structures/Sites
 Supporting Structures
 Heritage Corridor Boundary

See Appendix 1 for definition of categories

Statement of Significance

The Golden Mosque. Photo Credit: Anson T. Yu



STATEMENT OF SIGNIFICANCE

The area which is the subject of this Nomination for Heritage District Declaration, centers around three streets in Quiapo, Manila: San Sebastian, F. R. Hidalgo and A. Bautista Streets.

Located in the historic residential core of Quiapo, the streets connect two main national landmarks, the Minor Basilica of the Black Nazarene (popularly known as Quiapo Church) and San Sebastian Basilica, along with the plazas that front them – Plaza Miranda at Quiapo Church and Plaza del Carmen at San Sebastian Basilica. F. R. Hidalgo Street is also the route and the climax of the annual Feast of the Nazareno procession, the largest religious gathering in the country. With the addition of the Golden Mosque nearby, Quiapo today remains one the most significant centers of Filipino devotional spirituality in the nation.

This pilgrimage zone has been a fertile ground for the flourishing of intangible cultural traditions such as the art of healing, the occult, and the making of religious statues and paraphernalia. It is also a marketplace and a food destination. Hidalgo Steet, formerly called Calzada de San Sebastian was praised by Ramón Gonzalez Fernandez in his *Manual del Viajero en Filipinas* (The Traveller's Guide to the Philippines, 1875) as "the best and most beautiful street in all of Manila because its buildings are svelte and comfortable and have well-made arcades."

The area retains part of this streetscape and the most refined examples of late 19th century “bahay na bato at kahoy” type of architecture. These “bahay na bato at kahoy” mansions were the homes of Manila’s and the Philippine’s most illustrious families, and are associated with individuals who made significant contributions to the country’s political and socio-cultural history.

Quiapo’s vibrancy owes much to its fame as a major religious pilgrimage zone, its ongoing commercial appeal, its rich multicultural fabric which has remained a constant feature throughout the centuries. The Chinese, Tagalog, Japanese, Indian and Muslim communities who settled here at different points in time, all contribute to the plethora of culinary offerings for which Quiapo is still known to these days.

Hidalgo Street. Photo Credit: Mr. John Tewell



RELIGIOUS SIGNIFICANCE

Unique in the city of Manila and in the country, the Quiapo area is the center of popular religion and is a major destination for religious pilgrims from all over the Philippines.

Quiapo today is home not only to three national religious landmarks but also to religious congregations, convents and chapels. The district is also considered one of the main centers of Filipino spirituality and popular religion, thanks to the Minor Basilica of the Black Nazareno (aka, Quiapo Church), famous all over the country for its healing power. Its patron saint, the Black Nazareno, is the object of intense devotional practices culminating with the annual January 9 procession.

The Traslacion of the Feast of the Black Nazarene traversing Hidalgo Street in Quiapo in 2019. Photo Credit: Glendale Lapastora (via Wikimedia Commons)



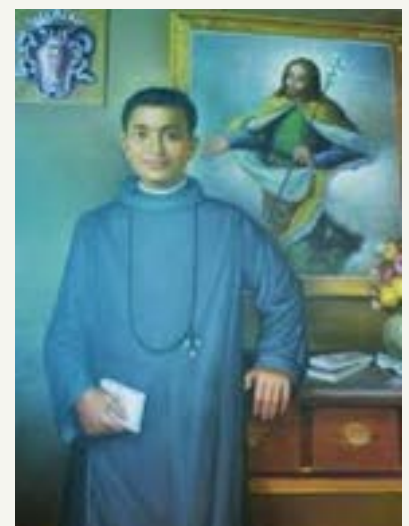
F. R. Hidalgo and A. Bautista Streets link three major religious centers of Manila, Quiapo Church, San Sebastian Basilica, both Roman Catholic churches, and the Golden Mosque, a center of Muslim worship in Luzon.

Quiapo produced three holy women who are being proposed for beatification and canonization. It is also associated with a canonized saint. It has two religious museums and a planned third one.

The Holy Face of Jesus Chapel is run by the Congregation of the Sisters of the Holy Face of Jesus which was founded in 1986 in Quiapo by a pious woman who was born and raised in Quiapo, Mother Mary Therese Vicente (1921-1995). Being a candidate for beatification, the Sisters opened a museum to honor her. The devotion to the Holy Face of Jesus attracts pilgrims every Thursday.

Opposite the Shrine is the Clinic and Convent of the Brothers Hospitaller of St. John of God (BHSJG). During the Spanish period, their Congregation took over the management of the Hospital de San Juan de Dios in Intramuros, the oldest of Manila's hospitals.

A famous figure who joined the congregation in Intramuros, as a lay brother, was Apolinario de la Cruz (1814-1841) of Lucban, known popularly as Hermano Pule, the hero-martyr whose uprising and execution prefigured the 1896 Revolution. The BHSJG plans a museum in his honor on Hidalgo.



Hermano Pule.
Photo Credit: heritageispeople.blogspot.com

The Congregation of the Augustinian Recollect Sisters was founded in Quiapo by Cecilia Talangpaz (1693-1731) and Dionisia Talangpaz (1591-1732).

They too are candidates for beatification and eventual canonization. Hence, a museum honors the two.

The canonized saint who visited Quiapo, when in Manila, was St. Ezekiel Moreno (1848-1906) of the Augustinian Recollect Order who, despite malaria contracted in Palawan, ministered with compassion to his parishioners in Mindoro and Batangas.



*The Talangpaz sisters, founders of the Congregation of Augustinian Recollect Sisters, depicted with Our Lady of Mount Carmel de San Sebastian.
Photo Credit: Rev. Fr. Emilio Quilatan, OAR*

Two institutions on F. R. Hidalgo Street contribute to the zone's meditative spirit, although they do not offer any prayer-sites open to the public. Nazarene Catholic School is owned and run by the parish of Quiapo.

The Diplomatic Mission of the Sovereign Order of Malta to the Philippines, Hidalgo Street is the headquarters of the Knights of Malta, who run medical and humanitarian missions on all the continents, including the Philippines.

PILGRIMAGE ZONE

To Catholic pilgrims and devotees, the F. R. Hidalgo area is an important religious pilgrimage zone.

Once a year during the Feast of the Black Nazarene the largest pilgrimage and procession in the country is held, with up to 6 million devotees in attendance (almost 7% of the country's population).

This day-long procession winds through Quiapo's streets, among them F. R. Hidalgo Street. It makes a stopover in front of San Sebastian Basilica, where the Dungaw (the encounter between the statues of Jesus and his Mother) takes place as the climax of the procession.

San Sebastian Basilica is the original pilgrimage site of Our Lady of Mt. Carmel, brought to the Philippines in 1617 by the Spanish Recollects.

The Dungaw in 2020. Photo Credit: recoletosfilipinas.org



Located to the south slightly off the Quiapo Church-San Sebastian Basilica axis is the Golden Mosque, built in 1976. It is the largest mosque outside of Mindanao and is the heart of a large Moslem population.



The Ocampo Pagoda, ca. 1945. Photo Credit: Mr. John Tewell

North of the Quiapo Church-San Sebastian Basilica is the “Pagoda” raised in 1936-1941 by José Ocampo. He decorated the four faces of his seven-story tower with icons from Japanese, Chinese and Tibetan religions: a turtle (long life), a crane (long life), a dragon (majesty and power), and a Tantric god in a wheel of fire.

AESTHETIC / TANGIBLE CULTURAL SIGNIFICANCE

F. R. Hidalgo and A. Bautista Streets possess a concentration of structures whose architecture and design are unified aesthetically by plan and physical development as an ensemble – a living tableau of the architecture of a specific period in the country’s history. Their design reflects the blending of the Filipino, Spanish and Chinese mestizo culture.

They are the culmination of these cultural expressions, which were overtaken by the more popular American style of residences during the succeeding American colonial period.

San Sebastian Basilica. Photo Credit: Chester Ong



ARCHITECTURAL & ENGINEERING DESIGN

The design of the bahay-na-bato at kahoy mansions of F. R. Hidalgo and A. Bautista Streets are the most refined examples of the bahay-na-bato residential architecture as adapted to an urban setting. On F. R. Hidalgo Street, the use of colonnaded arcades (*soportal*) in their front facades add grandeur, at the same time they shelter pedestrians from rain and sun. They represent the pinnacle in the evolution of residential architecture in the Philippines, which started with the iconic bahay kubo's construction, of wood and thatch huts, materials readily found in rural settings.

Because of the danger of fires, Spaniards promoted all-stone construction instead.

But the damage caused by the major earthquake of 1645 led to a hybrid solution: non-load bearing masonry (volcanic tuff/ adobe) only in the walls of the ground floor and non-load bearing wooden walls on the second floor.

For all houses, the framework that supported the heavy roof work consisted of wooden pillars dug deep into the ground and connected to each other by horizontal beams. The wooden framework withstood earthquakes because it swayed with the shock instead of resisting it.

Examples of wooden upper-stories coupled with volcanic tuff ground stories are pre-1880 houses on F. R. Hidalgo Street like the Paterno House.

After the major 1880 earthquake, the Spanish authorities prescribed thinner and lighter brick panels instead of stone for the ground story, inserted in wooden frameworks for increased flexibility. This post-1880 system is present in the Bahay Nakpil-Bautista and the Boix House at A. Bautista Street.

Thus the bahay-na-bato na kahoy as they stand in this area of Quiapo exhibit in three dimensions the evolution of a type of architecture brought about by centuries of technological and engineering experimentation by Filipinos and the Spanish colonial regime in charge of enforcing the building code. It is the quintessential Filipino architecture, unique in the world, a type of architecture Filipinos can proudly claim as their own.

This was praised by:

- Travelers like Jean Mallat in 1846,
- Arch. William Le Baron Jenney who visited Manila in the 1850s and later on pioneered in the use of reinforced concrete to raise the first skyscraper in the world in Chicago in 1885,
- Spanish engineers sent by Madrid after the 1880 earthquake to formulate building ordinances for Manila,



*Bahay Nakpil-Bautista along A. Bautista Street.
Photo Credit: Dasig.studio (via Wikimedia Commons)*

- Arch. Walter Gropius, founder of the world-famous Bauhaus/International Style, when he explored Quiapo in 1954 in the company of Arch. Juan Nakpil. Gropius' dictum was "form follows function." According to Juan Nakpil, in a conversation with his nephew Fernando Nakpil-Zialcita, Gropius praised traditional Manila houses for several features that responded to the tropical environment.

The march of technology and engineering, as exhibited in the houses of the area, extends to the advent of steel construction with the building of San Sebastian Basilica in 1891. The all-metal church structure is an example of a major engineering advancement in Europe starting with the erection of the Eiffel Tower in 1889. San Sebastian Basilica was rebuilt in metal shortly after that in the belief that it would be fire- and earthquake-proof - yet another step in the quest for engineering solutions to these challenges.

The plans of the mansions and the interrelationship of the structures, some attached as an ensemble, (such as the adjacent Padilla and Zamora Houses), are reminders of a way of life which has disappeared but will continue to inspire present-day and future architects, designers and urban planners.

The interiors were typically organized around a series of courtyards, providing good ventilation to the inner spaces. The wood and stone materials used for the construction of the mansions convey a sense of visual cohesiveness – a consistent use of traditional materials and design that contribute to a sense of locality and place. The quality of workmanship reflects a high level of aesthetic effort that went into the design and construction of these residences.

ENVIRONMENTAL DESIGN

The design of these mansions also exhibit an intuitive environmental response to their tropical setting. The sidewalk arcade (*soportal* in Spanish), is formed by the overhang of the second floor over the sidewalk, supported by wooden pillars. These arcades which provide pedestrians protection from the sun and rain is a character-defining feature of the F. R. Hidalgo mansions. It was a feature of Manila's main streets which have all but disappeared, leaving the arcades of F. R. Hidalgo Street as the few remaining examples.

Other details, such as high ceilings, large windows with pent awnings over each window (*media-aguas*), transoms, sliding windows that open between window sills and floor sills (*ventanillas*), vented roof eaves, etc. - all these features reflect Filipino ingenuity in creating sustainable design solutions adapted to the country's specific environment.

With the increasing challenges to the country brought about by climate change, the residential mansions on F. R. Hidalgo and A. Bautista Streets are a laboratory of sustainable architectural and urban planning solutions to meet some of these challenges, offering continuing value for educational purposes. Once these structures are demolished, the opportunity to learn from them will be lost forever.



A Bautista Street's historic houses are built next to the **Estero de Quiapo**, the only remaining estero waterway in Quiapo.

This estero is a reminder that prewar Manila, once celebrated as the Venice of the East, had a complex estero system, which had fulfilled multiple functions – cooling the air, serving as firebreaks, and transporting goods and people by boat.



Drone photo of Estero de Quiapo. Photo Credit: Kapitbahayan sa Kalye Bautista (KKB)

The famous American architect, Daniel Burnham considered the esterros, along with Manila Bay and the Pasig River as Manila's three major assets that should be highlighted in planning for the city. This was in 1905 when he was asked to draw a new urban plan for the city of Manila.

With most esterros in the city now filled in and buried, the historic houses on A. Bautista Street are the very few good examples that show the relationship between these houses and the waterway. Typically, these properties had access to both the street and the estero.

The heritage value of these houses is in large part also based on their being located in their original sites, as opposed to the relocated buildings of Casas de Acuzar. Once restored, the streets could rival Vigan's Crisologo Street as one of the premier tourist destinations in Manila, or heritage areas around the world.

The streetscapes of two-story houses allow for a human scale in contrast to the high-rise development of many parts of the city, conducive to the pilgrimage setting afforded by the area. These streetscapes contribute to feelings that impact human consciousness with a sense of time and place.

The vista of a Hidalgo Street, still bordered in part on both sides by colonnaded 19th century houses, pointing like an arrow to the all-steel San Sebastian Basilica, is a unique one in the entire country -- and in the world. It has been celebrated by artists and could create a good brand image for Manila.

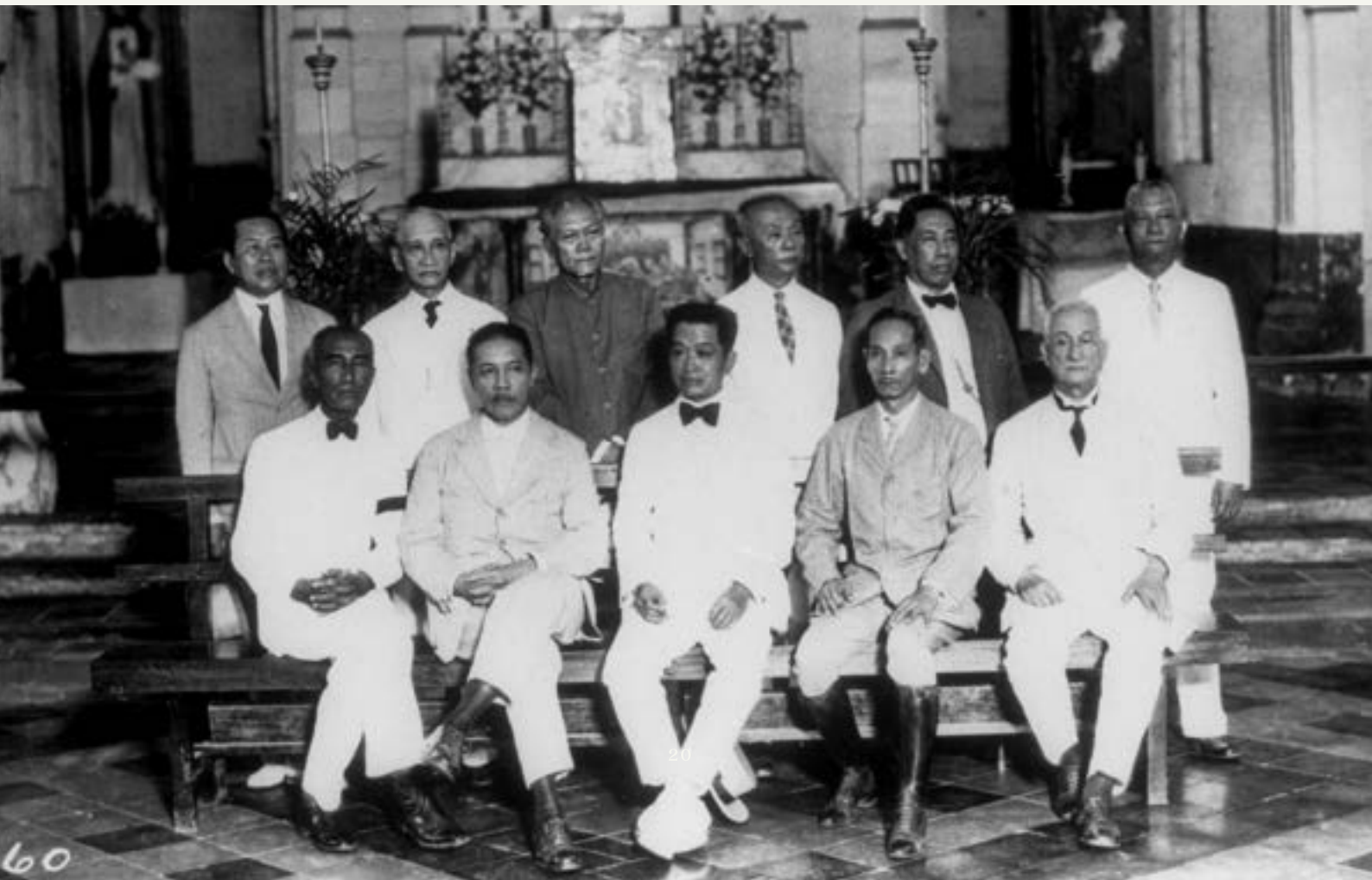
F. R. Hidalgo Street with San Sebastian Basilica in the vista. Photo Credit: Anson T. Yu



HISTORIC SIGNIFICANCE

F. R. Hidalgo Street, formerly Calzada de San Sebastian, and A. Bautista Street, formerly Calle Barbosa date back to the earlier Spanish period and witnessed the flowering of Manila in the second half of the 19th century down to the 1930s. R. Hidalgo Street is by itself, a well-known street in Manila and the Philippines. As part of Quiapo, the area became prominent families' choice of residence, thanks to its strategic location between Binondo-Sta. Cruz and San Miguel. The area is related to the lives of individuals and events that have had a national impact and embody a specific moment in the nation's history.

Members of the Malolos Congress. Photo Credit: University of Wisconsin-Madison Libraries



ASSOCIATION WITH HISTORICAL PERSONS AND EVENTS

The houses are also the homes of individuals who have significantly contributed to the nation's history.

The two adjacent **Zamora Houses** 967-975 Hidalgo are associated with Manuel A. Zamora, a pharmacist who invented the "tiki-tiki" formula for fighting beri-beri disease.

The **Padilla House**, 961 Hidalgo. This 1880 house was built for Narciso Padilla, a renowned native trader-entrepreneur engaged in shipping. His grandson was the painter Felix Resurrección Hidalgo. His descendant Manny Padilla carried on the painterly tradition.

The **Paterno House**, 968 Hidalgo, the grandest remaining house on F. R. Hidalgo Street, is associated with Pedro Paterno, who played a major role in the Propaganda Movement and the First Philippine Republic of 1899. Although he lived in nearby Sta. Cruz, he was a close relative of the Paternos of Quiapo.



"La vendedora de lanzones" (1875) by Félix Resurrección Hidalgo (1855-1913). Photo Credit: Wikimedia Commons

The **Santiago-Ocampo House**, 1014 Hidalgo. Dates from the 1880s or 1890. During the Malolos Congress (1898-1899) Pablo Ocampo, a lawyer, was its secretary. Francisco Santiago (1889-1947), the first Filipino Director of the Conservatory of Music at the University of the Philippines, resided here and wrote his famous "Ave Maria" for his wife and kundimans such as "Pakiusap," "Madaling Araw," "Anak ng Dalita."



Gregoria de Jesus. Photo Credit: Bahay Nakpil Bautista Foundation, Inc.

The **Genato House**, at the Clinic of the Brothers Hospitaller of St. John of God. Dates from the 1880s. Fr. Manuel Genato, participated in the movement to restore the parishes from control by the Spanish religious orders to Filipino diocesan priests.

Bahay Nakpil-Bautista. Built in 1914, it honors the Propaganda and the Katipunan with a museum. Dr. Ariston Bautista, a physician, distributed the novels of his friend Rizal and was imprisoned in 1896.

Also a resident was Julio Nakpil, eldest brother of Petrona. As Andres Bonifacio's personal secretary, he composed the "Marangal na Dalit ng Katagalugan" (Noble Hymn of the Tagalog People). He married Gregoria de Jesus, widow of Andres Bonifacio, and organizer of the women's corps of the Katipunan.

INTANGIBLE CULTURAL SIGNIFICANCE

ART SCENE

By the turn of the 20th century, Quiapo, and in particular F. R. Hidalgo and A. Bautista Streets, figured large on the Manila art scene as a major center of artistic activities. F. R. Hidalgo Street inspired many artists in their work, as evidenced by numerous paintings and photographs featuring the streetscape and view corridor terminating at San Sebastian Basilica. The University of the Philippines School of Fine Arts, created in 1909, was housed in the home of Rafael Enriquez, a grand house on R. Hidalgo Street, now relocated in Bagac.

The area was also a popular setting for novels and films, and along with music, were important parts of the art scene. Nearby theaters staged European operas, Spanish and Tagalog zarzuelas.

Fortune tellers in Plaza Miranda. Photo Credit: Roz Li



Two theaters remain in the area, the Times Theater, built in 1939 as designed by Architect Luis Araneta, and the Main Theater, designed by National Artist Juan Nakpil in 1952. As mentioned above, Julio Nakpil and Francisco Santiago were musical composers. Pedro Paterno was a dramatist-historian-librettist and his sister Dolores, the composer of the *La Flor de Manila* (also known as *Sampaguita*). Illustrious families like the Ocampos had evening concerts, balls and *tertulia* for music-making.



Julio Nakpil. Photo Credit: Bahay Nakpil Bautista Foundation, Inc.

PLAZA MIRANDA

Plaza Miranda fronting Quiapo Church, is named after Jose Sandino y Miranda, who served as the Philippine Secretary of the Treasury (1833-1854). The Plaza has been the setting for huge political rallies, typically held on the eve of elections.

Prior to the digital age, Plaza Miranda served as the public forum for political discourse. National Artist for Literature Nick Joaquin described Plaza Miranda as “the crossroads of the nation, the forum of the land”. Not only is Plaza Miranda the heart of Quiapo, it is also the heart of the nation.

HEALING AND THE OCCULT

Many vendor stalls around Quiapo Church selling religious paraphernalia and herbal folk medicine have been an enduring part of the pilgrim experience memorialized in many writings about Quiapo.

An array of vendors offer herbs, amulets and talismans (*anting-anting*) and divinatory guidance perpetuating healing and community care practices deeply rooted in indigenous knowledge. Herb sellers offer remedies for various illnesses, and love potions (*gayuma*).

At Plaza Miranda, there are many people behind small tables offering to read the future (*manghuhula*). Fortune tellers employ varying methods for foretelling the future – palm reading, tarot cards, astrology, etc. Often these occupations have been practiced by generations of the same family. The healing arts and the fortune tellers are aspects of Quiapo’s intangible cultural heritage.



Healing herbs. Photo Credit: Roz Li



Wishing candles. Photo Credit: San Sebastian Basilica Conservation and Development Foundation, Inc.

FOOD CULTURE

Around Quiapo Church and the western end of F. R. Hidalgo Street are located many restaurants and street stalls serving a variety of cooked and often inexpensive dishes and snacks.

Several restaurants and food shops have been operating in their same locations for decades and have become a part of popular culture. Clients from all over Luzon go to Jamon Excelente for its smoked Chinese ham, to Vienna Bakery for its local interpretation of European-inspired breads and Bakerite Bakery for its Tagalog desserts like *inipit*.

After the opening of the Golden Mosque in 1976, the cuisine of Moslem Mindanao became part of the medley of dishes offered. The variety of cuisine served in the area has become an attraction for the city's food enthusiasts. Over the years, the food culture of Quiapo has become a part of the city's and the country's intangible cultural heritage.



Market stalls near the Golden Mosque.
Photo Credit: San Sebastian Basilica
Conservation and Development
Foundation, Inc.

ECONOMIC AND COMMERCIAL SIGNIFICANCE

QUIAPO AS A MARKET PLACE

Quiapo has long been famous for shopping and commerce. The enduring vibrancy of religious life, as well as the proximity to the many schools and universities of the so-called university belt, have ensured that Quiapo continues to be a significant commercial district. These centers of worship continue to attract commercial activity which serves the needs of the devotees, including food, healing herbs, flowers, candles and religious statues.

The proliferation of air-conditioned malls, the decentralization of Manila and the lack of automobile parking has displaced Quiapo as the place for all shopping needs but it remains the place to go to buy



Photo Credit: Philippine Heritage Conservation and Development Foundation, Inc.



*Stall selling assorted goods.
Photo Credit: San Sebastian Basilica
Conservation and Development
Foundation, Inc.*

healing herbs and traditional medicinal potions for various ailments, often only to be found in Quiapo. Shopping in the area cuts across class lines, where shoppers from all over the city and the country come to buy a wide array of items for funeral arrangements, church altars, weddings, fiestas, Christmas décor and jewelry. The Quiapo area was also once the incubator for now giant businesses like Shoemart Malls (SM) and Jollibee Restaurants.

Very often, a trip to Quiapo also means a visit to one of the religious centers, then combined with shopping and having a meal in one of the eateries. Thus, religious and economic activities are closely intertwined.

Street seller. Photo Credit: Roz Li



SIGNIFICANCE AS TRANSIT POINT AND STOPOVER

·Many terminals for regional bus routes are located near Quiapo, where people traveling from the north and east sides of the country arrived in the city. The Port Area, the terminus for people coming from the islands, was also just a kilometer across and one jeepney ride away. The well-known Filipino author Nick Joaquin, writing in the 1960's, noted that "for the provincianos, especially, Quiapo is Manila, and many of them in fact, when on a quick trip to town, do not go – and do not have to go – beyond Quiapo to buy and see and do everything they want."

Photo Credit: San Sebastian Basilica Conservation and Development Foundation, Inc.



Photos and Descriptions of Key Structures and Sites

**PROPOSED QUIAPO PILGRIMAGE AND
LIVING HERITAGE CORRIDOR**

LEGEND



Location and category of the structure/site in the Map



Classification of the structure/site in the Philippine Registry of Cultural Property (PRECUP) and nomination in the World Monuments Watch list



424 EVANGELISTA ST.

Rector and Parish Priest's Office

QUIAPO CHURCH

This Office is used by the Rector and Parish Priest and the MBBN Pastoral Team consisting of the Rector/Parish Priest, Parochial Vicars, guest priests, lay administrators and the president of the Pastoral Council.

Photo Credit: Anson T. Yu





Photo Credit: Anson T. Yu

QUEZON BOULEVARD

2

Minor Basilica of the Black Nazarene

QUIAPO CHURCH

📖 NATIONAL HISTORICAL LANDMARK

02

MINOR BASILICA OF THE BLACK NAZARENE

QUIAPO CHURCH

Built in 1586 by the Franciscans, the first church honored the Dulcísimo Nombre de Jesús (The Most Sweet Name of Jesus). Since 1598, because of an agreement between the Franciscans and the Archbishop of Manila, Diocesan priests have administered the parish. The exception was 1635–1636 when it was run by the Jesuits. After the disastrous 1645 earthquake, a new stone church was raised and survived down to the fire of 1929. Quiapo Church, was completely rebuilt in reinforced concrete in 1934 in Neo-Baroque by Juan F. Nakpil, a native of Quiapo.

Under the Diocesan priests, the church's patron was St. John the Baptist. However, after 1767, when the Recollect-sponsored Cofradía de Jesús Nazareno (Confraternity of Jesus the Nazarene) gave the image of the Black Nazarene to the parish, the image became so popular that the church acquired its name.

Quiapo Church, built in 1586. Photo Credit: Mr. John Tewell





Photo Credit: <https://www.facebook.com/quiapochurch>, 2021

Devotion to the Nazarene spread at all social levels, and has grown over the years. Indeed Quiapo church is the city's most popular church. Crowds throng it every Friday, the day of the Nazarene. At the high altar is the wooden image of Jesús Nazareno. Garbed in a somber maroon robe with ruffs and a collar of lace, Christ carries His cross, His face communicating anguish and pain. Three silver rays radiate from His head to signify divinity.

His skin is black because of a long tradition in the Catholic Church equating that color with the sacred. European religious images from the 10th to 12th centuries in were black because, in an agrarian society, that color denoted a fertile soil. Sixteenth - 17th century Crucified Christs in Mexico and Central America were painted black.

Such likewise are the Sto. Cristo of Binondo-San Nicolas, the Sto. Cristo of Sta. Isabel College in Ermita, and the Sto. Niño of Pandacan. So revered is the Jesús Nazareno that the annual January 9 procession attractsthusands of male devotees from all over Luzon, who compete with each other to wipe the statue with their towels in order to imbibe its power (bisa). The procession which now lasts for a day brings all of Manila to a standstill.

Much of the interior and aspects of the exterior departed from Nakpil's original design when it was remodeled in the 1970s by José Zaragoza, also originally from Quiapo. The interior with its division into a nave with two side aisles and its cross-shaped footprint was simplified into one large rectangular hall. The ceiling and the roof were raised to permit more light and air in. However, the façade with its two signature octagonal towers retained basic elements of its original design. A significant change was the insertion of a bas-relief of St. Peter's keys at the pediment. Because of the higher roof, the dome with its turret

Quiapo Church, ca. 1945. Photo Credit: Mr. John Tewell





Photo Credit: Kapitbahayan sa Kalye Bautista (KKB)

3

QUEZON BOULEVARD

Plaza Miranda

LISTED, PHILIPPINE REGISTRY OF CULTURAL PROPERTY



Photo Credit: Mr. John Tewell, and Presidential Museum and Library, ca. 1945

This L-shaped plaza is important nationally on two counts. Because of the multitudes visiting Quiapo Church every week, this became the natural site for political rallies, miting de avance and demonstrations during the 1950s-1980s. Here the political parties would announce their candidates to the entire nation via radio and television.

Here freedom of speech, which is central to democracy, was celebrated by speeches that unveiled the abuses of any administration in power.

This plaza is also the heartland of popular Filipino religiosity. It has a thick concentration of stalls selling amulets (anting-anting) and healing herbs, tables with fortune-tellers (manghuhula) and wandering mandarasal, women who will pray for your intentions for a fee.



*A mass rally at Plaza Miranda.
Photo Credit: Museum and Library Philippines*



Photo Credit: Anson T. Yu

4

456 QUEZON BOULEVARD

Times Theater



Photo Credit: Anson T. Yu

5

436 QUEZON BOULEVARD

Main Theater

04 05

TIMES THEATER & MAIN THEATER

East of Quiapo Church, on the other side of Quezon Boulevard is **Times Theater**, which was designed by Architect Luis Araneta, a native of Quiapo.

Main Theater, designed by Architect Juan Nakpil, opened circa 1952, displays a Cubist-inspired bas-relief of Dance, made by National Artist Napoleon Abueva.

Both are notable for their daring Art Deco motifs: undulating walls, glass blocks as part of the façade, chimney-like columns, and an irregular skyline.

Times Theater, built in 1939. Photo Credit: Mr. John Tewell (US Army Signal Corps, US National Archives)





Photo Credit: Anson T. Yu

423 A. BAUTISTA STREET

6

Bahay Nakpil-Bautista

📖 NATIONAL HISTORICAL LANDMARK

06

BAHAY NAKPIL-BAUTISTA

Dr. Ariston Bautista, after whom the street was named, built the Nakpil-Bautista house in 1914 together with his wife Petrona Nakpil. Ariston, a wealthy physician, subscribed to the Propaganda Movement's commitment to education and science. Famous for his philanthropy, he gave scholarships to talented Filipinos and sent them abroad. During the Spanish period, he distributed the novels of his friend and fellow-doctor, Rizal, and was imprisoned for this in Fort Santiago in 1896.

He was one of the first professors in the University of the Philippines College of Medicine and popularized paregoric acid to combat cholera. His wife Petrona Nakpil was a painter of note who had won awards.



Photo Credit: Roz Li



Photo Credit: Mary Ann Venturina-Bulanadi

Her family owned a famous jewelry shop Platería Nakpil, located in the ground story of the house by the estero. Julio Nakpil, eldest brother of Petrona, was the musical composer of the revolutionary Katipunan and Andres Bonifacio's personal secretary.

Photo Credit: Roz Li



He composed a march commissioned by Bonifacio, the "Marangal na Dalit ng Katagalugan" (Noble Hymn of the Tagalog People). He married Gregoria de Jesus, widow of Andres Bonifacio, and organizer of the women's corps of the Katipunan. A museum honors the Propaganda and the Katipunan.

The house's decorative motifs allude to a set of Viennese Secession furniture given to Ariston and his wife Petrona Nakpil by the Prietos in 1914. The Secession was Vienna's version of the very popular 1880-1910 Art Nouveau style. It stylized plant forms in an angular manner.

After the Quiapo church burned down in 1929, the Nakpil women spearheaded the campaign to raise funds for its reconstruction by Juan Nakpil.

During the Battle of Manila in February, 1945, the Jesús Nazareno was kept in the ground story of the Nakpil-Bautista House.

The image brought out annually in procession was carved by Ner Maglaqui, a sculptor renting part of the ground floor for his shop of religious statues. When needing repairs, the image is brought to the house under cover of darkness.



Photo Credit: Mary Ann Venturina-Bulanadi

Photo Credit: Roz Li





Photo Credit: Anson T. Yu

7

416 A. BAUTISTA STREET

Kasa Boix

LISTED, WORLD MONUMENTS WATCH LIST, 2016

7

KASA BOIX

The Teotico House at 416 A. Bautista, now called the Kasa Boix, flanks the Bahay Nakpil-Bautista.

The exterior is ornately decorated but with restraint: its pilasters, grills, wall boards, corbels have floral carvings. According to extant plans in the National Archives, the house was built by Marciano Teotico in 1895. He may have been a relative of Domingo Teotico, a renowned 19th century sculptor with a shop in Quiapo. The area then had many sculpture shops owing to the nearby presence of Quiapo Church.

In the 1920s the house passed on to the Crespo family, eventually to the Boix family. When the Boix returned to Spain in the 1980 or 1990s, they donated the house to the Jesuit Philippine Province.

Photo Credit: Roz Li



The house may have been designed by Spanish architect Juan Hervas, who was responsible for Tutuban Station. Nakpil tradition recounts that Manuel L. Quezon lived in the house when he was a student. Hence, in the 1950s the house, after remodeling, was named MLQU Dormitory.

Photo Credit: Roz Li



8

923 F. R. HIDALGO ST.

Bakerite Bakery

The Bakery was begun in 1946 by Wong Tong Liong as a neighborhood bakery.

Over the years, its medley of Filipino and American-inspired desserts and pastries have attracted faithful customers from all over Metro Manila who swear that the products of its antique oven taste better than those from newer ones.

Photo Credit: Anson T. Yu



9

F. R. HIDALGO ST. CORNER 401-3 Z. P. DE GUZMAN ST.

Martelino House

This corner house has a wide chamfering. The chamfering coupled with the use of adobe suggests the 1870s.

With its neighbors, the Padilla and the Zamora Houses, form a visual ensemble.

Its exterior ornamentation is austere: between windows, two tall vertical frames with oblong bandejas and two square frames with circular ones. Formerly the sliding windows and espejos were all of capiz. The columns along Hidalgo Street are circular wooden posts standing on square-shaped pedestals.

The kitchen of famed Bakerite Bakery was located here.

Photo Credit: Anson T. Yu



10

961 F. R. HIDALGO ST.

Padilla House and Art Gallery

The house dates back to 1880. This was built for Narciso Padilla, listed as a native lawyer in government records since 1822 and a renowned trader-entrepreneur owning two sailing ships for commerce with other Asian countries. Narciso Padilla's grandson was the painter Felix Resurrección Hidalgo.

The house was adaptively reused by a descendant, Manny Padilla, who turned the second story into an art gallery where he displayed his paintings, many of them about life in Quiapo.

Unfortunately, because of his death, the gallery is now closed.





Photo Credit: Anson T. Yu

11

967-975 F. R. HIDALGO ST.

Zamora Houses

LISTED, PHILIPPINE REGISTRY OF CULTURAL PROPERTY

Photo Credit: Roz Li



The two adjacent Zamora Houses, 967-975, are associated with Manuel A. Zamora, a chemist and pharmacist who invented the “tiki-tiki” formula for fighting beri-beri disease, a scientific landmark event.

He extracted tiki-tiki from rice bran as a cure for Beri-Beri, which is caused by vitamin B1 deficiency. Zamora, stabilized the extract after 1908 in his small laboratory and made it available as “United American Tiki-Tiki”. Robert R. Williams, an American, refined the extract. Vitamin B is the first such vitamin isolated in the world.



Built ca. 1860s-1870s Photo Credit: Unknown Source

Interior Courtyard, Photo Credit: Roz Li





Interior Courtyard, Photo Credit: Roz Li

975 Hidalgo has a series of two courtyards: an interior courtyard framed by the house on all sides and another one bounded by the lot wall at the rear with a large baletre tree.

This house seems to have best preserved its original, 19th-century appearance while house 967 was renovated in 1922 by the National Artist for Architecture Pablo Antonio.

Photo Credit: Roz Li





Photo Credit: Anson T. Yu

12

968 F. R. HIDALGO ST.

Paterno House

LISTED, PHILIPPINE REGISTRY OF CULTURAL PROPERTY

12

PATERNO HOUSE

The grandest remaining house on F. R. Hidalgo Street, is associated with Pedro Paterno, who played a role in the Propaganda Movement for the Philippine Revolution against Spain.

He brought the Spanish government and Filipino revolutionaries together in December, 1897 to sign the Pact of Biak-na-Bato, which temporarily ended the Revolution.

Interior Courtyard, Photo Credit: Roz Li





Detail of roof eaves, Photo Credit: Roz Li

At the congress in Malolos, Bulacan in 1898, Pedro Paterno was the president of the Malolos Congress in 1898, and became the prime minister of the first Philippine Republic.

Though his mansion was in the nearby district of Sta. Cruz, he was a close relative of the Paternos of Quiapo.

Main Stairs, Photo Credit: Roz Li



13

1014 F. R. HIDALGO ST.

Santiago-Ocampo House

📖 LISTED, PHILIPPINE REGISTRY OF CULTURAL PROPERTY

This house dates from the 1880s or 1890. Pablo Ocampo was a lawyer who, in the Malolos Congress of 1898-1899, was its secretary. Three other neighbors of the then Calzada de San Sebastian were very visible in that congress: Gregorio Araneta (Justice of Ministry of Justice), Benito Legarda (Vice President) and Miguel Zaragoza. Pablo Ocampo was the Resident Commissioner in the US in 1907-1909.

Photo Credit: Anson T. Yu



Another famous resident of the Ocampo House is Francisco Santiago (1889-1947), the first Filipino Director of the Conservatory of Music at the University of the Philippines. After marrying Concepcion Ocampo, he resided here and wrote his famous "Ave Maria" for her. He was active in the renaissance of Filipino music, particularly the kundiman, during the 1900s-1950s. His famous compositions were: "Pakiusap," "MadalingAraw," "Anak ng Dalita." "Manungaw ka liyag/ Ilawko't pangarap/ at Madalingaraw na" (Beloved, look out from the window/ You are my light and dream/ It is daybreak) seems to allude to Philippine freedom. This was the site of the UP Conservatory of Music in 1916–1925 until it moved to the new U.P. campus in Ermita during the 1900s. But the house entertained concerts down to after World War II.

Rosario Ocampo, daughter of Pablo, was active in two devotions: 1) the Black Nazarene of Quiapo and 2) the Brown Virgin of Peace and Good Voyage of Antipolo. With the Nakpils, she raised funds for the new Quiapo church after the 1929 fire. She presided over the campaign for a new Antipolo church after its destruction in 1945. The house's main stairway is one of the grandest in the country. It has wide steps of granite slabs and elaborate grillwork for its bannisters.

*Built ca. 1880s/1890s
Photo Credits: UP College of Music
(Manila Weekly: Exploring
Quiapo's Heritage)*



14

Estero de Quiapo

Much of Manila is a delta. The Pasig River forms little archipelagoes as it flows into Manila Bay. Quiapo too has been an archipelago. Hence its nickname, Quiapo *lulutang-lutang* (Quiapo the floating district), and its formerly abundant flower, the kiyapo (*Pistia stratiotes*) a green lotus-like flower fond of water and now a favorite in the tanks of interior decorators.

This estero is the only one left in the district because many have been filled-in.

Esteros have become important once again because in the “Urban Heat Island” that Metro Manila has become, according to climate experts, bodies of water cool the air. They also act as firebreaks.

Photo Credit: Anson T. Yu





Photo Credit: Anson T. Yu

15

1053 F. R. HIDALGO ST.

Nazarene Catholic School

📍 NATIONAL HISTORICAL LANDMARK

15

NAZARENE CATHOLIC SCHOOL

The lot on which it stands was formerly the site of the Araneta Mansion owned by Gregorio Araneta who was the Minister of Justice in the First Philippine Republic inaugurated in 1899 in Malolos. The house burned down in a fire and the lot was sold to the Quiapo Parish.

Formerly called the Quiapo Parochial School, which was founded in 1951, this school is owned and run by the parish of Quiapo. It has a complete program from kindergarten and elementary school to high school.

It also offers adult night classes. Its campus extends from beside the Manuel L. Quezon University to the Convent of the Sisters of the Holy Face of Jesus. Its students come from Quiapo and even other districts.

Photo Credit: Anson T. Yu



16

1001 F. R. HIDALGO STREET

Zaragoza House

📖 LISTED, PHILIPPINE REGISTRY OF CULTURAL PROPERTY

This was the residence of the Zaragozas who produced two famous artists, Miguel Zaragoza, painter and delegate to the Malolos Congress, and José Zaragoza, National Artist for Architecture.

The Zaragozas are related to the Aranetas whose mansion once stood by before it burned down in a fire in the 1960s. This house became the convent and museum of the Sisters of the Holy Face of Jesus. Unfortunately, the house also burned in 2017.

The Zaragoza House in 2017. Photo Credit: <https://www.marc7travels.com/>





The Zaragoza House ca. 1889 (far left structure). Photo Credit: Presidential Museum and Library Philippines.

Though the reconstructed building now entirely of reinforced concrete, does not aspire to reproduce the original form of the house, its profile remains faithful to the spirit of houses along the street. It is of two stories and has a protective arcade in front sheltering the sidewalk.

*The Zaragoza House in 2021.
Photo Credit: Bahay Nakpil-Bautista
Foundation Photo Archive*





Photo Credit: Anson T. Yu

17

1111 F.R. HIDALGO STREET

Holy Face of Jesus Chapel



HOLY FACE OF JESUS CHAPEL

The Chapel is run by the Congregation of the Sisters of the Holy Face of Jesus which was founded in 1986 in Quiapo by a pious woman who was born and raised in Quiapo, Mother Mary Therese Vicente (1921-1995).

Because her cause is being advanced for beatification and eventual canonization, the Sisters maintain a museum in her honor at the Zaragoza House, where their convent is located, to show her spiritual journey. The devotion to the Holy Face attracts pilgrims every Tuesday.

This fact alone contributes to the importance of this Pilgrimage Corridor.



Photo Credit: Anson T. Yu

1120 F.R. HIDALGO STREET

18

Diplomatic Mission of the Sovereign Order of Malta to the Philippines

18

DIPLOMATIC MISSION OF THE SOVEREIGN ORDER OF MALTA TO THE PHILIPPINES

The Knights of Malta, originally known as the Knights Hospitaller, began in the 11th century by establishing a hospital in Jerusalem to care for pilgrims to the shrines in the Holy Land. In 1113, it was recognized by the Pope as a lay religious order.

Though it began as an order for men drawn from the aristocracy, today its Dames and Knights define “nobility” in terms of Christian spirit and conduct. It runs medical and humanitarian missions on all the continents, and has been active in the Philippines since the early 20th century in supporting orphanages, hospitals, leprosaria and in ministering to victims of natural disasters.

"Dignitaries: Knights of Malta" by Antoine de Favray (1706–c.1792). Photo Credit: artuk.org



Though it controls no territory, it is recognized internationally as a Sovereign State and has an observer's seat at the United Nations. Its headquarters are in a building in Rome. Its official name is the Sovereign Military Hospitaller of St. John of Jerusalem, of Rhodes and of Malta. For short, it is called the Sovereign Order of Malta.



Coat of Arms. Photo Credit: Order of Malta - Philippines Facebook

By coincidence, the Sovereign Order of the Knights of Malta, an organization with a long experience in medical missions, is now a neighbor to the Brothers Hospitaller of St. John of God.

Moreover, two of its most distinguished leaders in the 1950s-1970s, Ms. Victoria Araneta and Arch. José Zaragoza, grew up in houses on the other side of the street. Its headquarters occupies a strategic part of Hidalgo. It is in between the Ocampo Mansion and the BHSJG.

Formerly this lot was the site of two Legarda-owned buildings, one of them a fragrance distillery run by the chemist Benito Legarda y Roces whose house once stood on the lot occupied by Manuel L. Quezon University.



Photo Credit: Anson T. Yu

1126 F.R. HIDALGO ST.

19

Hospitaller Order of the Brothers of St. John of God

19

HOSPITALLER ORDER OF THE BROTHERS OF ST. JOHN OF GOD

The Congregation has played a key role in Philippine history. During the Spanish period, their Congregation took over the management of the Hospital de San Juan de Dios in Intramuros.

This is the oldest of our hospitals in the islands and was founded by the Franciscans in 1578. It ministered for free to all ethnic groups. After the 1645 earthquake, the Franciscans turned over the hospital to the Hermanos Hospitalarios de San Juan de Dios who gave it its present name.

Hospital de San Juan de Dios in Intramuros administered by the Order of the Brothers of St. John of God. Photo Credit: Mr. John Tewell



A famous figure who joined the congregation as a lay brother was Apolinario de la Cruz (1814-1841) of Lucban. Hermano Pule, as he was popularly called, was falsely accused by a parish priest of subversion when he organized a *Cofradía de San José* (Confraternity of San José) that would encourage its members to gather and pray. Pursued as a subversive by government troops, he led a revolt on Mt. Banahaw which ended with his execution. This revolt is regarded by the historian Reynaldo Ileto as a precursor of the 1896 Revolution. The Brothers has plans to organize a museum in his honor on F.R. Hidalgo Street.

Two things to note about the BJSJG: 1) The clinic plays a very important role in the life of the street and of Quiapo. The Brothers provide free services, like a shower room, to the many homeless people; 2) An prayerful spot on the BJSJG lot is a chapel located inside what was a 19th century stone cistern (*aljibe*). The free-standing stone cistern was once part of a neighboring house that is now gone.

There are two institutions on F.R. Hidalgo Street that contribute to the zone's meditative spirit, although they do not offer any prayer-sites open to the public.

20

1126 F. R. HIDALGO STREET

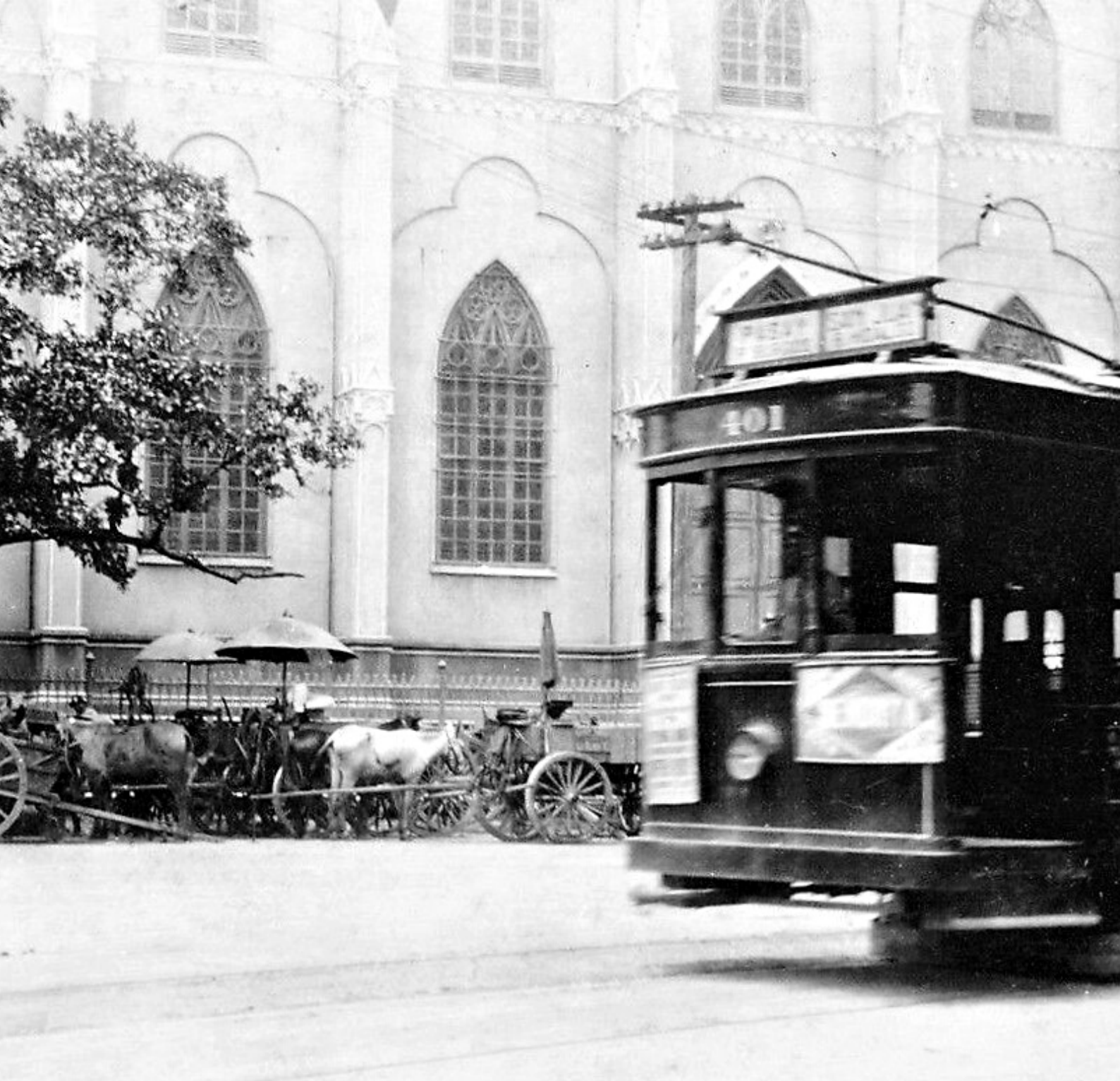
Genato House

📖 LISTED, PHILIPPINE REGISTRY OF CULTURAL PROPERTY

The Genato house, at the Clinic of the Brothers Hospitaller of St. John of God, is from the 1880s.

The Genatos were wealthy merchants in the 19th century. Fr. Manuel Genato, participated in the movement to restore the parishes from control by the Spanish religious orders to Filipino diocesan priests. Its façade still has the silhouette of a large 19th century house with an arcade. Some features of the interior, like well-sculpted wooden doors from the 1880s/1890s, survive.





Plaza del Darmen, ca. 1910. Photo Credit: Romeo del Carmen on Facebook

21

PASAJE DEL CARMEN

Plaza del Carmen

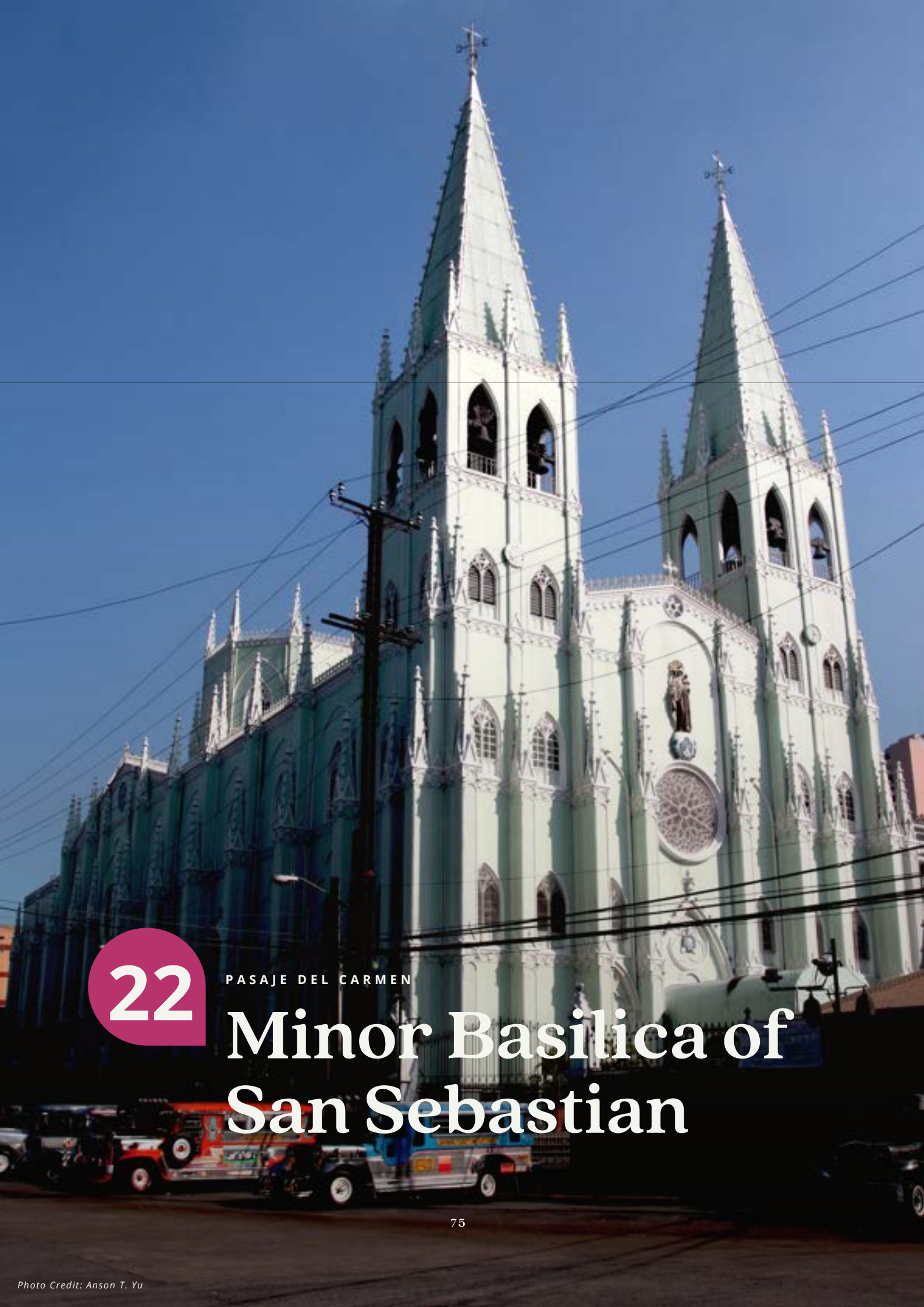
21

PLAZA DEL CARMEN

Prior to 1890s, this plaza was where two esteros of Quiapo converged: the Estero de Quiapo and the Estero de San Sebastian. Hence it was possible to sail upstream from the Pasig River to San Sebastian Church. However, a map from 1898 shows that the plaza had been completely filled in and the two esteros widely separated from each other in this part of Quiapo by a long city block. Such is the case today.

This fan-shaped plaza draws together Hidalgo Street, Nepomuceno (formerly Tanduay) and Bilibid Viejo. On the west side is a small tree-lined park that could be refurbished to become truly attractive, while on the east side is San Sebastian Basilica which rises on a short elevation. The plaza opens out as a climax to Hidalgo Street which provides a vista leading to the basilica. From the park, one gets a sweeping panorama of the basilica: its front with its two spires and its south side.

There are two annual processions here: 1) the small procession in honor of Our Lady of Mt. Carmel on January 23; and 2) the mammoth Black Nazarene procession on January 9. When the image of the Black Nazarene passes here at night, it is met by an image of Mary the Blessed Mother installed for the occasion at the plaza on the east side of San Sebastian Basilica. This emotional encounter is called the *Dungaw* (literally "Looking from"), for it dramatizes the Mother's last farewell to her Son.



22

PASAJE DEL CARMEN

Minor Basilica of San Sebastian

22

MINOR BASILICA OF SAN SEBASTIAN

- 📖 NATIONAL CULTURAL TREASURE
- 📖 NATIONAL HISTORICAL LANDMARK
- 📖 LISTED, WORLD MONUMENTS WATCHLIST - 1998, 2020

The stone church of 1621 built by the Augustinian Recollects fell in the 1863 earthquake. So did the succeeding stone church in the 1880 earthquake. Because of Manila's unstable muddy ground, Engineer Genaro Palacios used the new all-steel construction style for the new church.

Photo Credit: Archivo Recoletos de Filipinas



After the design was made, the Fathers bidded out the construction. A Belgian consortium, *Société Anonyme des Entreprises de Travaux Publiques*, won, manufactured its components, and shipped the parts to Manila in several installments. Once in Manila, the metal pieces were joined together. The new basilica was inaugurated in 1891. Its contemporary was the Eiffel Tower which was constructed under Gustave Eiffel in 1887-1889.



The dome of San Sebastian Basilica. Photo Credit: Chester Ong

According to the historian Ambeth Ocampo, when I.M. Pei, architect of the spectacular glass pyramid at the entry to the Louvre, visited Manila, Pei was certain that Eiffel must have been the consulting architect to San Sebastian when it was under construction in Brussels because of certain details in the steel design.

Together with Grecia in Costa Rica and San Marcos de Arica in Chile (the latter was designed by Gustave Eiffel), San Sebastian is one of the few churches in the world made entirely of steel. It is Neo-Gothic in style, though without flying buttresses, since its skeleton easily supports the metal roof work. It has decorative steel pilasters shooting up into finials and two towers with spires. Before the altar is the entire church's crown, a lantern tower. Height measurements given by the current restoration team are these: From the floor to the exterior parapet, 18 meters; from the floor to the twin spires' points, 48 meters. The nave measures 55 by 21 meters and rises to 17.40 meters in height. Because of the location, the basilica has a rectangular rather than cruciform shape.

Unlike in France and Spain, the two side aisles are of the same height as the nave. The church's interior is those closer in spirit to that of German Gothic Hall Churches, whose aisles and nave, being of the same height, form a single hall. The interior's soaring vertical pointed arches convey a prayerful feeling. Its meditative dimness is illuminated by 19th-century stained glass windows made by Henri Oidtmann of Linnich, Germany. These depict the Joyful and Sorrowful Mysteries of the Rosary.

The image of Our Lady of Mount Carmel, at the high altar, was given by Mexican nuns to the Augustinian Recollects in 1621.

The church's titular patron, also on the high altar, is St. Sebastian, who was tied to a tree by his fellow Roman soldiers for refusing to give up Christ and was shot with arrows. He is the patron saint of policemen, soldiers and athletes.

The church's adornments were locally made: Iron chandeliers by the famous sculptor Isabelo Tampinco of Quiapo and crafted in the foundry of Hilario Sunico of San Nicolas, Manila; wall murals by Lorenzo Guerrero and Lorenzo Rocha and carvings by Eulogio Garcia and other 19th-century Filipino sculptors.



Photo Credit: Stan Cabigas



Photo Credit: Chester Ong

An important devotion used to center on an image of Nuestra Señora de la Salud (Our Lady of Health).

The church is under serious threat because of rust and water seepage. An international consortium headed by Philippine experts in heritage conservation, is working with the Recollect friars for its restoration.



Photo Credit: Anson T. Yu

PASAJE DEL CARMEN

23

Convent of the Augustinian Recollect Fathers



Photo Credit: San Sebastian College - Recoletos Manila

PASAJE DEL CARMEN

24

San Sebastian College - Recoletos Manila

23 24

CONVENT OF THE AUGUSTINIAN RECOLLECT FATHERS & SAN SEBASTIAN COLLEGE - RECOLETOS MANILA

In 1588, in the Spanish branch of the Augustinian Order a reform movement began that sought more simplicity and more prayer, that is, more “recollection.” Hence, the name, “Augustinian Recollects” (*Agustinos recoletos* in Spanish).

Photo Credit: San Sebastian College Recoletos-Manila



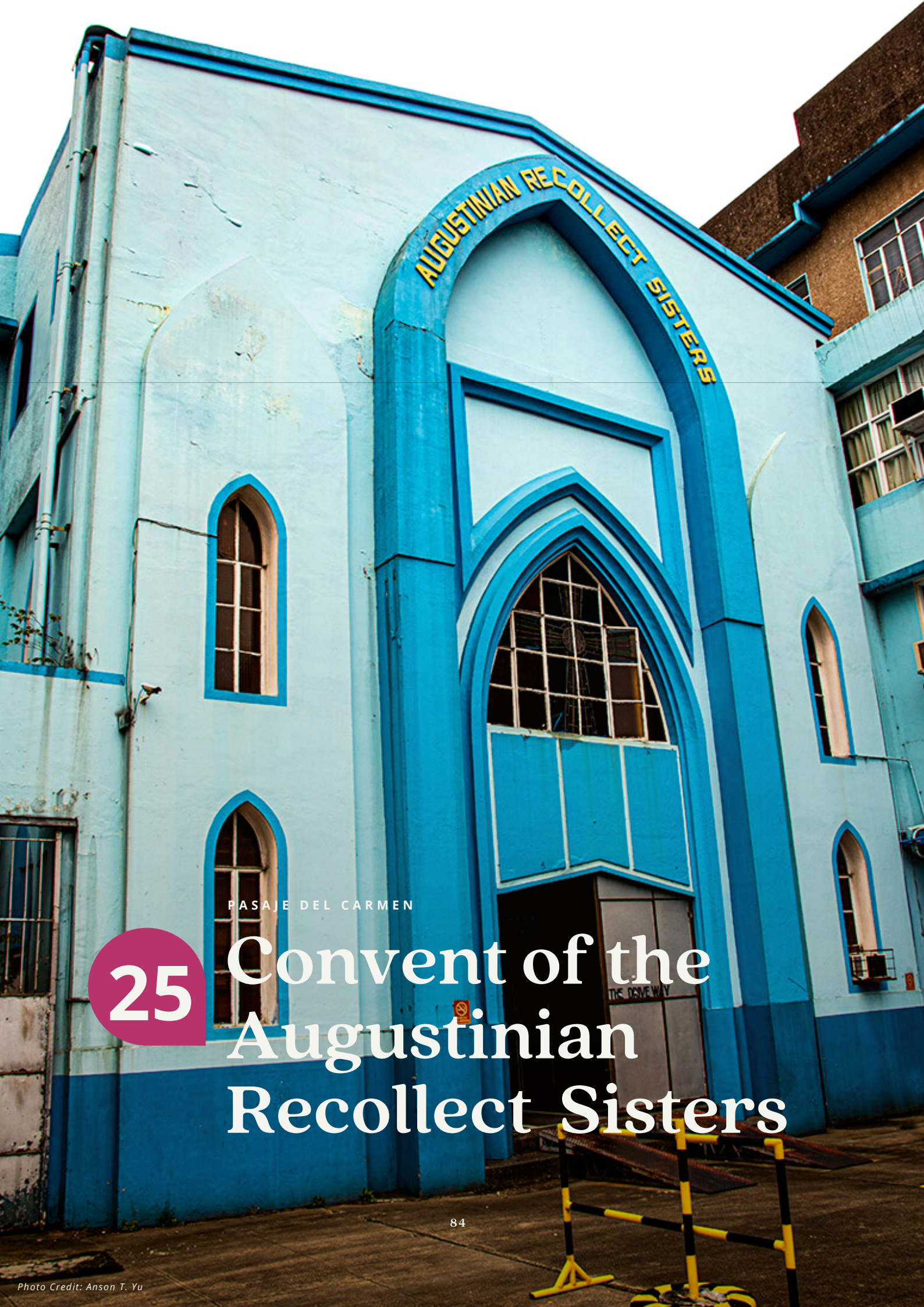
The Recollects worked in the poorest and most beleaguered regions of 17th - 19th -century Philippines, namely Mindoro, Palawan and Mindanao, and were at risk of malaria and annual attacks from Sulu warriors who hunted for captives to be sold at the Malay Peninsula's slave-markets. Associated with San Sebastian Church is St. Exequiel Moreno (1848-1906) who served in Palawan where he contracted malaria, in Mindoro, and in Las Piñas and Sto. Tomas on Luzon. He was so well-loved by his parishioners in Las Piñas and Sto. Tomas that they opposed his transfer to Manila to assume another position.

The Recollects' convent of reinforced concrete, built by Architects Evelio Valdés and Arturo Mañalac in 1949-1952, partners well with the basilica because of its Neo-Gothic reinterpretation. The convent and the basilica enclose a meditative courtyard.

The San Sebastian College Recoletos-Manila, Recto Avenue. Built progressively between 1947 and 1966, it has a dignified Neo-Gothic style. The church, the convent, and the college constitute one of the largest and most beautiful Neo-Gothic ensembles in the islands. At the same time it has been up-to-date. Its auditorium had the first revolving stage among school auditoriums in the country. The school complex offers a variety of highly-ranked courses. Its College of Law is nationally respected. The student body is made up of Christians and Moslems.



St. Exequiel Moreno.
 Photo Credit: agustinosrecoletos.org



AUGUSTINIAN RECOLLECT SISTERS

PASAJE DEL CARMEN

25

Convent of the Augustinian Recollect Sisters

25

CONVENT OF THE AUGUSTINIAN RECOLLECT SISTERS

📖 NATIONAL HISTORICAL LANDMARK

The chapel, the convent and the school of this Congregation face the San Sebastian Basilica. Cecilia (1693-1731) and Dionisia Talangpaz (1591-1732) were born in Bulacan. According to the historian Luciano Santiago, they most likely came from a line of shamans as suggested by their family name *"talangpas"* (promontory).

Previous to Christianization, shamanic rituals were performed on promontories. Because of their devotion to Our Lady of Mt. Carmel, they lived near her shrine. They founded a beaterio, a native-style community of pious women (beatas) who lived a life of prayer and took their solemn vows only when close to death.

Our Lady of Mt. Carmel de San Sebastian.
Photo Credit: Lorenzo Atienza



The beaterio evolved into the Congregation of the Augustinian Recollect Sisters, a Filipino congregation that became multinational (with convents all over the world) during the 20th century.

The Sisters too are advancing the cause of their foundresses for beatification and eventual canonization. Hence, they have a museum in honor of the two in their convent to make them known.

The Convent of the Augustinian Recollect Sisters in the background, ca. 1950s. Photo Credit: San Sebastian College-Recoletos Manila





Photo Credit: Anson T. Yu

26

2118 C. M. RECTO ST. CORNER PASAJE LICAUCO

Licauco House

A House at 2118 C. M. Recto corner Pasaje Licauco is a typical dwelling from the 1920s. It has a wooden upper story, sliding windows, grilled ventanillas, and a masonry lower story. It has an arcade resting on wooden pillars.



764 CALLE SAN SEBASTIAN

27

Shotwell- Maglalang House

The former Shotwell House, is now called the Maglalang House. Trees shade this 1920s house which spreads out on a lot.

Its original owners were an American couple, Irma Rhode and Anselm Shotwell, a pianist and De La Salle teacher.

The front porch has long metal canopies with cutwork edges that decorate it, offering shade.

28

730 CALLE SAN SEBASTIAN

Iturralde House / Casa Consulado

Photo Credit: Anson T. Yu





28

ITURRALDE HOUSE / CASA CONSULADO

Augusto Ituralde was an eminent lawyer who became the Honorary Consul of Monaco, using this house as the address in 1957-1967 when F. R. Hidalgo and San Sebastian Streets were still elegant addresses.

Built in 1929, this house stands at the entry to the side street and right beside San Sebastian's apse. Below the middle bay's high central gable balcony opens out to the street. Wheel-shaped glass windows in the transom lighten the house's mood.

Ornate wooden brackets support the roof eaves. Family tradition holds that Prince Rainier of Monaco visited this consulate during his visit to the Philippines and Asia.

29

744 CALLE SAN SEBASTIAN

Maglalim-Legaspi House

At the corner of the street beside the Maglalang house is the former Maglalim House. According to the current owner, Nicanor Legaspi, Fr. Martin, an Augustinian architect, constructed the house in 1912. However remodeling took place in the late 1920s, as indicated by the Art Deco motifs, such as ascending stair motifs on the gates and ellipses on ventanilla grilles.

It has jerkin-head gables with finials typical of the 1920s-30s. On the window grilles are the initials of Emilia Maglalim, the original owner.



Highlights of Quiapo History

- Quiapo began as a pueblo established on marshy lands, bounded by esteros (estuaries) along the Pasig River. Quiapo was an island formed in the beds of the many running streams alimending esteros in the near proximity of Maynila, a Tagalog indigenous settlement, then a Muslim coastal polity, which, at the time of the Spanish conquest, was ruled by Rajah Sulayman. The name itself refers to the formerly abundant aquatic plant kiyapo (*Pistia stratiotes*).



"Kiyapo" or water lettuce.
Photo Credit: <https://www.agriculture.com.ph/>

- In 1571, the Spanish conquistador Miguel López de Legazpi built the fortified city of Intramuros. Quiapo was one of surrounding hamlets (arrabales) that were progressively integrated in the new colonial city as it flourished and expanded beyond its original walls. Quiapo was officially one of the pueblos of the Provincia de Tondo before it was renamed Provincia de Manila in 1856.
- The propagation of Roman Catholicism in the Philippines began with the Augustinian friar Andrés de Urdaneta, who accompanied the Legaspi expedition. Quiapo's recorded history began in 1578 with the arrival of the Franciscans who founded the first Quiapo church in 1586-88. It became the parish of Saint John the Baptist in 1588 two years after Gov. Gen. Santiago de Vera declared it a pueblo. The parish was eventually managed by secular/diocesan priests. The Augustinian Recollects, followed in 1621 and founded a chapel in honor of San Sebastian at the site of the present basilica.
- In 1767, the confraternity of Jesus the Nazarene of the Recollect Fathers presented Quiapo church with a sculpture of the Black Nazarene. The image was carved of mesquite wood by an anonymous Mexican sculptor. The icon, depicting Jesus en route to his crucifixion, was housed in several churches near Manila before arriving in Quiapo Church where it has been enshrined ever since.



*Miguel López de Legaspi" by Celestí Sadurní
i Deop (1830-1896) - (16 April 1887)
Photo Credit: Wikimedia Commons*



The Manila Galleon Trade depicted in the Boxer Codex

- The Galleon trade, which began in 1565 and lasted 250 years, brought in Mexican silver pesos, attracted migrants of different nationalities to Manila, especially the Chinese. With the opening of the country to world trade after the end of the galleon trade in 1815, the country's economy improved and Quiapo's population grew. Large houses were constructed along Calzada de San Sebastian, today known as F. R. Hidalgo Street which connects Quiapo church to San Sebastian church.
- In 1852, the Puente Colgante (or Puente de Claveria), a toll bridge with a steel suspension cable system was built over the Pasig river. The Carriedo water system and the horse drawn tramway further improved the life in Quiapo between the 1880s and 1890s.
- As a residential and commercial center, Quiapo witnessed the country's modernization. After an earlier stone structure of San Sebastian Basilica was destroyed by the earthquakes of 1863 and 1880, Engr. Genaro Palacios designed Asia's first and only steel church to replace the Basilica. La Electricista, which was the first to provide electricity to the entire city was located along Calzada de San Sebastian.

- In the nineteenth century, communicable diseases, particularly cholera, ravaged Manila. During the early 1900's, the American colonial authorities inspected the esteros of Quiapo, noted their lack of sanitation and declared that they should be cleaned. Meanwhile, an understanding of the connection between polluted waters and diseases had led the locals to instead fill up of some of the lesser esteros to prevent epidemics and to provide land for housing and roads. Quiapo lost its esteros, except for one, the eponymous estero de Quiapo.



Quezon Boulevard, ca 1940s. Photo Credit: Mr. John Tewell

- The various pueblos north of the Pasig river continued to be separate administrative units until the late nineteenth century. Following the Spaniards' surrender of Manila in 1898, the new American colonial regime drew a series of new charters for the city of Manila which redefined the map of Manila. Quiapo became part of the second 'district' (which included San Nicolas, Binondo, and Santa Cruz, a remapping that incidentally did not coincide with the old parish boundaries.) In order to transform Manila into an international business center, the Americans introduced new public works. The suspended bridge gave way to the present day four-lane Quezon bridge made of concrete. They created Quezon Boulevard, one of the key thoroughfares in Metro Manila.

- During the American period and after, the centrality of Quiapo and Sampaloc attracted colleges such as Far Eastern University, University of Sto. Tomas, University of the Philippines College of Fine Arts, Jose Rizal University, San Sebastian College, Sta. Rita College, and many more. Some of these schools later on transferred to other places. In 1934, the Quiapo church was rebuilt in a neo baroque style, and renovated once more in the 1970s, now the home of the Black Nazarene.
- The Second World War suddenly altered the entire landscape of the city. Fortunately, most of Quiapo remained intact during the Battle of Manila. The post-war recovery of the nation saw people living in the provinces flocking towards Manila. Manila became a congested city and Quiapo was one of the districts most affected because of its location at the heart of the city.



A view of Quiapo in 1945 overlooking Quiapo Church and San Sebastian Basilica (in the distance). Photo Credit: Mr. John Tewell

- Plaza Miranda was the political heart of Manila and the Philippines from the 1950s to 70's. During the days when few people had television sets, politicians routinely went to Plaza Miranda in order to address a national audience.
- In 1972 the Golden Mosque was built in Quiapo. The mosque incorporates a mixture of foreign and local influences. Its dome and erstwhile minaret, now landmarks, are patterned after Middle Eastern structures, whereas its geometric designs borrow much from the colors and variations of ethnic Maranao, Maguindanao, and Tausug art reflecting the community of traders from the Mindanao Muslim areas of the Philippines that since the 1950s have settled around in the surrounding areas.
- In 1973, a presidential decree designated San Sebastian Basilica a National Historic Landmark. As the national shrine of Our Lady of Carmel, the church is the pilgrim site for her devotees on July 16th, her annual feast day, continuing a twelfth century tradition transplanted in the Philippines during the Spanish Colonial Period.
- The district unfortunately deteriorated over time which led to many of Quiapo's prominent families leaving. Some of the houses left by these families are used as tenement housing. Several heritage structures were demolished, some replaced by taller structures.

Conclusion

Now is a critical moment for Quiapo, especially F. R. Hidalgo and A. Bautista Streets, once the celebrated residential core of Quiapo. This district of Manila has a written history which begins in the early period of Spanish colonial rule as one of the arrables outside of Intramuros. Over time, Quiapo's identity has taken root in the consciousness not just of the people of the community, but also of the city and the nation.

Quiapo today continues to be a major pilgrimage zone due to the presence of three national religious landmarks, Quiapo Church, San Sebastian Basilica, and the Golden Mosque. The district is one of the major centers for Filipino spirituality and popular religion. It continues as well to be a bustling commercial center. In the past, Quiapo also loomed large in Filipino artists' and writers' imagination.

In the area were built some of the most outstanding mansions of the period, the most refined examples of the bahay-na-bato, a distinctly Filipino type of architecture. These mansions are associated with individuals who are important figures in Philippine history. As such, the proposed heritage district is significant for its history, architecture and setting, intangible culture, as a religious pilgrimage center, and as a marketplace for all classes of society.

CONCLUSION

While Quiapo today is a diminished version of its former self as a commercial hub and as a residential enclave, many of the 19th century structures in the F. R. Hidalgo and A. Bautista Streets remain and the vibrant energy of the streets endures. These historic structures have survived fires, earthquakes and a world war. While several structures exhibit deterioration, (though not beyond repair and restoration), they have not obliterated the area's rich history and sense of place. The Quiapo of the past is still very palpable in the Quiapo of today.

THREATS AND OPPORTUNITIES



While the Quiapo of the past is alive in the Quiapo of today, it may not be for long, as Quiapo is under threat of obliteration by neglect, relocation of buildings, demolition and new construction. According to Mr. Erik Akpedonu, heritage advocate, who did a survey of Quiapo, 20% of the built heritage has disappeared within an 8-year period. House by house, the past is disappearing.

*Deteriorated facade of the Kasa Boix.
Photo Credit: Roz Li*

CONCLUSION

The destruction or relocation of heritage structures in the area, and the construction of a new high-rise tower adjacent to San Sebastian Basilica are related events. Once developers and owners feel that development is “moving” in a certain direction, they follow suit. It goes beyond the destruction of a single property. (Demolition and new construction of a single building also threatens more than just the subject property since several structures are attached). It is a lack of awareness of the opportunities presented by the preservation of heritage sites. It is also an expression of the lack of respect and appreciation for Filipino culture and heritage.

In the midst of the threats, however, there are potential opportunities. There has been a growing recognition around the world that attainment of wellbeing should be a goal for all nations, not solely those with advanced economies. Culture and cultural heritage together form one of the four pillars of collective happiness and wellbeing, along with good governance, sustainable socio-economic development and environmental conservation.

In places like Quiapo, where the continuum with the past still exists, heritage can initiate the establishment of these four pillars. And with the goal of sustainable development, this wellbeing extends to future generations as well. “In a world that is constantly changing, old places provide people with a sense of being part of a continuum that is necessary for them to be psychologically and emotionally healthy. Old places serve as reference points for measuring, refreshing, and recalibrating our identity over time. They are literally the landmarks of our identity.”

CONCLUSION

This strategy of cultural heritage as a driving force for economic and social development has been employed in numerous cities in Asia, (in Singapore, Malaysia, Vietnam, China, India, etc.).

All around the world, preservation and adaptive-reuse projects are redefining and revitalizing downtown urban communities by making the most of what is already there, while spurring job creation and spurring significant economic growth. Heritage preservation fosters civic pride and national identity and improves social cohesion.

The Quiapo Pilgrimage and Living Heritage District is an area with human scale which contributes greatly to heightened feelings of time and place. (It is important to maintain the low-rise character of these narrow streets, as high-rise development and the increased population, traffic and pollution they bring would threaten the pilgrimage culture of the area). Cleaning and reviving the Estero de Quiapo can provide multiple benefits to the community, including its use as recreational open space, benefiting the health of the residents and visitors, and safety during the time of flooding, carrying excess water to Manila Bay. With restoration and adaptive reuse of historic buildings, the F. R. Hidalgo and A. Bautista Streets heritage area could rival some of the premier historic areas around the world.



CONCLUSION

Some property owners may not be aware of the benefits of designation as historic/heritage landmarks. Contrary to fake news, the government will not take over the ownership of their property. The ownership of houses in Vigan's Heritage Zone remains securely in the hands of its private owners. Vigan Heritage house owners, working together with the local government to plan their city's future, have successfully improved the quality of life in their city and have generated profitable businesses precisely through their antique houses.

The designation, restoration and adaptive-use of declared heritage zone structures typically increase their property values. This has been the case in Vigan's heritage zone, where market prices of heritage houses have increased between 1999 and 2019. Further, tax benefits may be offered by the government. Bahay Nakpil-Bautista in Quiapo, which is owned by the heirs of Julio Nakpil, is exempted from paying real estate property taxes by the national government because it was declared a National Historical Landmark by the National Museum of the Philippines. New York City, indisputably the world's center of capitalism, has had few conflicts with 110 designated historic districts (constituting 31,000 buildings), since the creation of the NYC Landmarks Preservation Commission in 1965.



CONCLUSION

It is high time to reconsider the Quiapo district's unique role in the cultural, social, political and religious history of the country. This calls for recognizing its living heritage, its architectural legacy, intangible cultural expressions and practices, as well as appreciating the unique emotive and symbolic place Quiapo holds in the national imagination. Within the city of Manila, there are only two declared heritage districts Intramuros and the Santa Ana Heritage Zone. Metro Manila, with a population of 12 million and an area of 620 square kilometers surely deserves more heritage districts than these.

Declaring the F. R. Hidalgo/A. Bautista Street area of Quiapo as a heritage zone would ensure that present and future generations of Filipinos will be able to experience and enjoy the area's living history. In the past decade, Filipinos, especially the youth, have demonstrated a lively appreciation for their cultural heritage. Today's citizens and government should ensure that future generations enjoy this rich heritage.

Taal Heritage Village - Taal, Batangas. Photo Credit: taal.gov.ph



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Appendix

APPENDIX 1: MATRIX OF ATTRIBUTES

APPENDIX 2: DEFINITION OF ATTRIBUTES

APPENDIX 1: MATRIX OF ATTRIBUTES

TERMS USED		ATTRIBUTES							
		Declared Cultural Property	Presumed Historic/Cultural Property	Architectural Significance	Artistic Significance	Cultural Significance	Social/Community Significance	Economic Significance	Published Literary/Archival References
1	Key Structure	✓	✓	✓	✓	✓	✓	✓	✓
2	Supporting Structure	0	0	0	0	0	✓	✓	0

To label the different structures/sites that are included in the proposed delimited Quiapo Heritage Zone, the TWG came up with a matrix, as shown above, that provides the attributes of the two main categories of structures; Key Structure and Supporting Structure.

The corresponding definition for each attribute and other associated terms indicated in the matrix are written in the next few pages of this nomination dossier.

APPENDIX 2: DEFINITION OF ATTRIBUTES

ARCHITECTURAL SIGNIFICANCE. The structure possesses outstanding and unique architectural forms and features.

ARTISTIC SIGNIFICANCE. The structure/site has outstanding and unique artistic forms and features.

CULTURAL PROPERTY. "Shall refer to all products of human creativity by which a people and a nation reveal their identity, including churches, mosques and other places of religious worship, schools and natural history specimens and sites, whether public privately-owned, movable or immovable, and tangible or intangible." (source: Republic Act 10066, Article II, Section 3, letter o)

CULTURAL SIGNIFICANCE. The structure/site is instrumental in molding traditions and practices in its location. Its significance could have also expanded to other areas in the country or in the world.

DECLARED CULTURAL PROPERTY. Cultural Property that falls into any one of the different categories ascribed in Republic Act 10066 (a) National Cultural Treasure (b) Important Cultural Property (c) World Heritage Sites (d) National Historical Shrine (e) National Historical Monument and (f) National Historical Landmark.

ECONOMIC SIGNIFICANCE. The structure/site contributes to the local economy of the community. Its contribution could even extend to the national or international economy.

IMPORTANT CULTURAL PROPERTY. "Shall refer to a cultural property having exceptional cultural, artistic and historical significance to the Philippines, as shall be determined by the National Museum and/or National Historical Institute." (source: Republic Act 10066, Article II, Section 3, letter w)

NATIONAL CULTURAL TREASURE. "Shall refer to a unique cultural property found locally, possessing outstanding historical, cultural, artistic and/or scientific value which is highly significant and important to the country and nation, and officially declared as such pertinent cultural agency." (source: Republic Act 10066, Article II, Section 3, letter bb).

NATIONALLY SIGNIFICANT. "Nationally significant" shall refer to historical, aesthetic, scientific, technical, social and/or spiritual values that unify the nation by a deep sense of pride in their various yet common identities, cultural heritage and national patrimony." (source: Republic Act 10066, Article II, Section 3, letter cc)

PUBLISHED LITERARY/HISTORICAL REFERENCES. The structure/site has been the subject or referenced in major literary and historical works.

SOCIAL/COMMUNITY SIGNIFICANCE. The structure/site is embedded in the collective consciousness of local community members.

WORLD HERITATGE SITES. "A World Heritage Site is a landmark or area with legal protection by an international convention administered by the United Nations Educational, Scientific and Cultural Organization." (source: <https://www.nationaltrust.org.uk/features/what-is-a-world-heritage-site>)

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