

Cultural Identity: Defining Philippine Architecture in Boracay's Resorts

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May 2013

*Submitted towards the fulfillment of the requirements for the
Doctor of Architecture Degree.*

School of Architecture
University of Hawai'i

DOCTORATE PROJECT COMMITTEE

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Cultural Identity: Defining Philippine Architecture in Boracay's Resorts

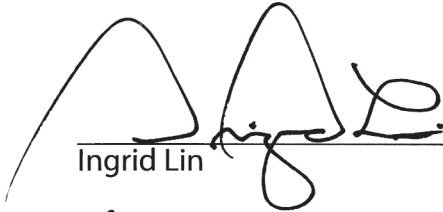
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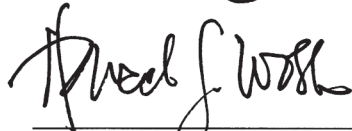
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“Architecture is the most available and public of the arts. It surrounds us in our daily lives, houses the complex and varied functions of our civilization, and provides a setting for the other arts. It at once demonstrates and symbolizes the extent to which man can come to terms with and arrange his natural environment. We all respond to it at least on the simplest level, if not necessarily with conscious awareness. We all have on occasion found ourselves awed and exalted by its monumental forms and arrangements, reverent before its sacred or venerable works, delighted by its moment of festive gaiety, arrested by its novelty, or soothed by its comfort and restful charm.”

(Reed, Jr. P., 1961:vii.)¹

¹ Alarcon, Norma I., *The Imperial Tapestry: American Colonial Architecture in the Philippines*. Philippines: UST Publishing House, 2008.

TABLE OF CONTENTS

| | |
|---------------------------------------|----|
| Abstract | 1 |
| Introduction | 2 |
| Project Statement | 5 |
| Project Goals | 6 |
| Research Documentation | 8 |
| Architecture, Tourism, and Culture | 9 |
| About the Philippines | 17 |
| Location | 17 |
| Geography | 18 |
| Weather and Climate | 22 |
| A Brief History | 25 |
| Architecture | 28 |
| Vernacular, before 1521 | 29 |
| Colonial 1521 - 1898 | 32 |
| Occupation 1899 - 1945 | 36 |
| Contemporary 1946 - present | 37 |
| Summary | 39 |
| Culture | 41 |
| Patterns, Behaviors, and Attitudes | 42 |
| Religions, Values, and Beliefs | 43 |
| Arts, Crafts, and Music | 45 |
| Cultural Identity | 51 |
| Tourism | 53 |
| Focus: Boracay Island | 60 |
| Issues | 70 |
| Context Analysis..... | 78 |
| Understanding Philippine Architecture | 79 |
| Building organization | 84 |
| Form | 86 |

| | |
|-----------------------|-----|
| Spatial Elements | 89 |
| Materiality | 91 |
| Details | 96 |
| Sustainability | 98 |
| Case Studies | 104 |
| Shangri-La Boracay | 106 |
| Building organization | 108 |
| Form | 109 |
| Spatial Elements | 110 |
| Materiality | 111 |
| Interior | 111 |
| Details | 112 |
| Exterior | 112 |
| Summary | 113 |
| Discovery Shores | 115 |
| Building organization | 117 |
| Form | 117 |
| Spatial Elements | 118 |
| Materiality | 119 |
| Interior | 119 |
| Details | 120 |
| Exterior | 120 |
| Summary | 120 |
| Boracay Regency | 122 |
| Building organization | 124 |
| Form | 124 |
| Spatial Elements | 125 |
| Materiality | 125 |
| Interior | 126 |
| Details | 126 |
| Exterior | 127 |
| Summary | 127 |

| | |
|-----------------------------------|-----|
| Discussion/Findings | 128 |
| Culture and Architecture | 129 |
| Shangri-La Boracay | 130 |
| Discovery Shores | 134 |
| Boracay Regency | 138 |
| Summary | 143 |
| Blending Old and New | 145 |
| Cultural Identity In Architecture | 146 |
| Future Implications | 149 |
| Conclusion | 151 |
| Summary of Thesis | 152 |
| Assessment | 155 |
| Appendix | 160 |
| Methodology | 161 |
| A Trip to Philippines | 163 |
| Bibliography and Resources | 167 |

ABSTRACT

There is a vital link between architecture and culture, especially as more people and places become linked and connected through travels. Design methods and practices in the hotel industry have become practical and repetitive, displacing a true uniqueness that defines a location and a people. This tendency to conform and assimilate changes the dynamic of what can be truly a cultural learning experience. Culture provides a sense of identity, and architecture is one way to communicate and exhibit this. The Philippines has a great opportunity to showcase its rich history and culture. The Island of Boracay features a developed hotel industry, but further analysis reveals missed opportunities and possibilities for improvement in terms of architectural design and identity associated with the local Philippine environment and culture.

This research examines the relationship between resort architecture and cultural identity. It presents the historical influences and cultural dynamics in the Philippines and how it plays a role in the architectural design elements of the hotel industry. It addresses the influence of culture in architecture and how it manifests itself through architectural design. It describes how a location's culture and identity can be incorporated into the development and design of hotels and resorts, and factor into the tourism industry. It discusses the topics of design elements and addresses the issue that architecture in the hotel industry can be and should be an extension of culture and character of the locality or country. In this case, the island of Boracay, Philippines.

INTRODUCTION

*"The uniqueness of place must be allowed to surface –
for architecture involves the actuality of things and speaks to the senses –
it cannot rely on image alone."*

-Kerry Hill

As in life, a first impression is a lasting impression. So it is with architecture. Some buildings remain more memorable and recognizable than others. Visitors often associate their first memories of a place with their first experiences at a hotel or resort, as well as their initial impressions of the location. They have a certain effect that evokes a thought, emotion, or feeling. This effect extends to tourists and travelers. The hotel industry, therefore, is in a position to impress upon the traveler that first "picture" of a place and set the atmosphere and tone for the remaining stay. It can provide a context or framework that differentiates it from other destinations, creating a unique "escape" or meaningful experience for the traveler or tourist. Thus, there is the necessity to differentiate and distinguish one place from another, to create lasting impressions of a design or of its uniqueness. It is with this in mind that cultural representation has an important affect in the hotel industry.

There seems to be a tendency for too much of a uniformity and/or commonality when it comes to the design and interiors of hotels and resorts. Architecture is a way of manifesting ideas and culture. The architecture profession has the opportunity to communicate and translate the culture of local communities and the surrounding environment through hotels and resorts.

Culture is defined by the American Heritage Cultural Dictionary as "the sum of

attitudes, customs, and beliefs that distinguishes one group of people from another.”¹ Incorporating these elements in specific places provides each locale with a certain cultural identity. Distinguishing the Philippines and its culture from other parts of Asia and the Pacific creates a unique and distinctive experience. Resort architecture provides a great medium for this. With a rich history and culture, the Philippines offers a great backdrop for visitors and tourists.

Also important to define are the resort hotels that are being discussed. Resorts can be defined as places that accommodate relaxation and recreation. They provide a service to its guests and visitors, offering access to various amenities and resources, such as natural sights, recreational activities, and cultural experiences. It is a place, a destination, and source of life experience. Therefore, resort architecture refers to the buildings associated with this particular setting. In her book, Resort Design, Margaret Huffadine, describes resorts as “places to make social contacts, attend social occasions, and improve health and fitness,” which also now includes the “exploration of other cultures.”²

Planning a resort involves a design process that should feature and highlight the different aspects of the place or the destination. In the conceptual stages, site planning and design provide options and potential schemes. Diagrams, such as a site analysis, are completed to further understand the site’s constraints and opportunities. Existing site conditions and boundary areas, physical features (views) and obstructions, as well as adjacent property elements and characteristics are all factors to be incorporated into the scheme. The design essentially revolves around the analysis of the project site. The proposed building needs to be situated and sited, placed appropriately and accordingly on the site to maximize the design potential and

¹ culture. Dictionary.com. The American Heritage® New Dictionary of Cultural Literacy, Third Edition. Houghton Mifflin Company, 2005. <http://dictionary.reference.com/browse/culture> (accessed: January 18, 2013).

² Huffadine, Margaret. Resort Design: Planning, Architecture, and Interiors. (New York: McGraw-Hill, 2000), 1

ensure successful development. Thus is the importance of understanding and visiting the site. The resort should reflect its surroundings and converse with the site and the location. The entire project, buildings and various amenities, must dialogue with the totality of the environment.

PROJECT STATEMENT

“Resorts are built along stretches of beach, and tour companies have been bringing people to far-away destinations to see dramatic landscapes and experience cultures found only in those areas.”³ Creating architecture that reflects and responds to a place environmentally and culturally is vital. In current conventions, this process has been labeled as sustainable design, but it has been in practice far longer than many think. Designers and architects around the world have the opportunity to encourage and promote appropriate building designs. In the hotel industry, the need for regionally sensitive architecture is essential in maintaining the natural beauty and local environment. It is important to design buildings that help immerse people in the place and culture. It is critical that the resort hotel scheme is consistent and complimentary with the locality.

This research discusses the tropical resort architecture in the Philippines, focusing on the country’s most popular tourist destination, the Island of Boracay. This project investigates hotel design with regards to the relationship between architecture, culture, and identity. It looks at the Philippines as a whole from historical and cultural perspectives, such as how factors of past occupation and colonization influenced the community, and in turn impacted the way buildings were designed and built. A more complete understanding of the past reveals important relationships and connections between the culture and architecture of the Philippines. The research

³ Libosada Jr., Carlos M. Ecotourism in the Philippines. (Philippines: Bookmark, Inc., 1998), 3

delves into three case studies, focusing on specific hotels in Boracay. It offers insight, thoughts and recommendations on a framework for the evolving architectural profession. This will allow future architects and practicing architecture professionals a better understanding of the cultural dynamics that shape and shift the tourism industry in the Philippines, especially the Island of Boracay.

PROJECT GOALS

The focus of this study is the Philippine island of Boracay. The research attempts to bring a greater understanding of the hotel industry in the tourism context. It also elucidates the importance of culture and the inter-relationship between architecture and cultural identity as critical components to architectural design. Cultural design in resort architecture can provide a bridge between the tourist and the locale through historical and cultural references, as well as experiences.

The objective of this project is to investigate and analyze the hotel industry via three resort hotels on the Island of Boracay. Although very developed, the Island has need for improvements. Through the examination of case studies and the analysis of facts and information, this research aspires to provide a better understanding of the cultural and environmental aspects of architecture, taking into consideration a more defined approach to recognize and be sensitive to the regional values of the people and community involved.

Every place has unique characteristics that distinguish it from other places. Featuring these (characteristics) help to create a more memorable and enriching travel experience. The creative interpretation through the design of the resort incorporating local cultural traits and an identity will result in more thoughtful and place appropriate designs. It can also provide a more sustainable approach to which the environment and natural resources are preserved.

The completed research provides a certain philosophical approach that embraces the importance of culture, identity, and place in architecture. It answers the questions to how culture is expressed and represented through architecture and how architecture is ultimately defined by place, creating an identity that is unique to Boracay and the Philippines.

RESEARCH DOCUMENTATION

ARCHITECTURE, TOURISM, AND CULTURE

"In effect, what distinguishes one stage of human society from another is the uniqueness of its culture, the expression or evidence of its creativity."⁴

As the world becomes "smaller," through technological and communication advances, an increased interaction between peoples and cultures inevitably occurs. Connections and information are now more easily obtained and accessed. It has become much easier to branch out and impact new markets. "This global spread of tourism in industrialized and developed states has produced economic and employment benefit in any related sectors – from construction to agriculture to telecommunications."⁵ However, this expansion has led to a lack of consideration and thought for place and culture. The hotel industry is evidence of this expansion and globalization. Tourism is very dynamic and diverse in every corner of the world. According to the World Tourism Organization, UNWTO, tourism is an economic and social phenomenon that has become one of the fastest growing economic sectors in the world.⁶ It is defined as "the temporary movement of people to destinations outside their normal places of work and residence, the activities undertaken during their stay in those destinations, and the facilities created to cater to their needs."⁷ There are numerous and various entities and organizations that are incorporated into and become involved in the entire industry. "Tourism is a multifaceted service

⁴ Tan, Samuel K., A History of the Philippines. (Quezon City: Paperchase Printing Services, 1997), 1

⁵ "Why Tourism?" World Tourism Organization UNWTO. <http://www2.unwto.org/en/content/why-tourism> (accessed April 22, 2012)

⁶ "Why Tourism?" World Tourism Organization UNWTO. <http://www2.unwto.org/en/content/why-tourism> (accessed April 22, 2012)

⁷ Hunt, J.D., and Layne D. "Evolution of Travel and Tourism Terminology and Definitions." Journal of Travel Research. (Spring, 1991): 7-11

industry,"⁸ where architects play a key part in helping to create an experience and an environment. It also plays a role in shaping the ideas and perceptions of the place, as well as the people and the culture. Essentially, it is a key player in the local's identity.

The field of architecture is one that is continuously growing and evolving. With advances in communications and the building industry, architecture has progressed and become a global service industry. Ultimately, this leads to economic growth and business progress. In her book *Brandscapes*, Anna Klingmann, writes, "In this changing environment, architecture can play a significant part in determining how people participate in the ongoing restructuring of economic and cultural practices, by acting as a catalyst for new experiences and perceptions."⁹ It is important that architecture communicates the right message and exhibits the appropriate character and identity of a place. Klingmann goes on to say that "architecture can play a key role as a catalyst to generate an authentic identity for people and places. It is a fact that people and places must differentiate themselves in a global economy."¹⁰

It is important to be familiar with the area, not just in terms of its weather and surroundings, but also in terms of its culture, traditions, history, and current situation. This applies not only to residents and guests, but especially so to the architects and designers. Graham Owen states in his book, *Architecture, Ethics, and Globalization*, "architecture is inherently a place-bound activity that manifests in tangible buildings in specific locations, it has become increasingly enmeshed in global forces."¹¹ With reference to tourism and hospitality, hotels and resorts become the entity through which culture is represented.

Amos Rapoport, in his 1987 article, "On the Cultural Responsiveness of

⁸ Cook, Ray A. and Laura J. Yale and Joseph J. Marqua, *Tourism: The Business of Travel*, Fourth Edition. (New Jersey: Prentice Hall, 2010), 24.

⁹ Klingmann, Anna. *Brandscapes: Architecture in the Experience Economy*. (Cambridge: MIT Press, 2007), 2.

¹⁰ Klingmann, Anna. *Brandscapes: Architecture in the Experience Economy*. (Cambridge: MIT Press, 2007), 3.

¹¹ Owen, Graham. *Architecture, Ethics, and Globalization*. (New York: Routledge, 2009), 17.

Architecture,” looks at building and culture through the environment. He addresses “culture-specific design,” which Rapoport defines as “design [that] responds to and supports the specific cultural characteristics of various user groups.”¹² Buildings should not be designed without the consideration of the surrounding social and cultural environment. The vernacular type of contexts help to define the regional architecture. This evokes the concept of culturally thoughtful and sensitive design. Architecture should reflect the responsiveness and cultural locale of the site.

The reflection of culture in architecture is a topic addressed by author Micha Bandini, in her article, titled “A Culture for Architecture: An Architecture for Culture.” Here, she discusses essentially the relationship and the definition of architecture with the sociocultural factors that influence it. She writes about how the “creation of cultural conventions for any point in time and for a given society, makes operative the given ‘definition’ of architecture.”¹³ The dialogue between culture and architecture can and should provide a certain design excellence that is revealed in the building. This creates a way to communicate and educate on the culture of the given place, not just through tourist activities and interior design, but also on a deeper and more sublime level in the architecture and design of the resort.

An important aspect in this research process examines what more can be done, and how it can become more of a learning experience on both ends of the spectrum. In other words, architects and their potential users can and should learn about the culture in which they design and experience, respectively. This provides an opportunity to learn from other places and other peoples. This brings to mind an article by Hasan-Uddin Khan, “Architectural Education: Learning from Developing

¹² Rapoport, Amos. On the Cultural Responsiveness of Architecture. *Journal of Architectural Education* (1984-), Vol. 41, No. 1, (Autumn, 1987), <http://www.jstor.org/stable/1424903> (accessed May 5, 2012), 10.

¹³ Bandini, Micha. A Culture for Architecture: An Architecture for Culture. *Journal of Architectural Education* (1984-), Vol. 40, No. 2, Jubilee Issue (Winter, 1987) <http://www.jstor.org/stable/1424915> (accessed May 5, 2012), 4.

Countries," where Khan discusses the need for design practitioners to understand a greater set of ideologies. There is a certain duality that is now present in the field, which he defines as universality and particularization. From a broader perspective, such as globalization, to a more local outlook, Kahn quotes Hans Hollein (Preface to Sedad Eldem Concept Media, Singapore, 1987), "On one hand there is something specific to and inseparable from a given cultural and geographical situation, which we could call regionalism whilst on the other hand there are developments which are global and uniform for all mankind."¹⁴ In many places there is evidence of extreme set of influences. And in many cases, the standardization of design is more prominent and compelling. For example, if you're a tourist, you may not have an idea what country you are in, the surroundings and the architecture is nondescript, whether you are in New York, London, San Francisco, Honolulu, or Manila.

There is no place that is the exact same as another place; each has unique qualities and characteristics. Therefore, the architecture needs to reflect the culture and the place. Culture creates an identity. As previously mentioned, the definition of culture is "the sum of attitudes, customs, and beliefs that distinguishes one group of people from another."¹⁵ It establishes the identity of the people and of a place. It is important for the architects and design professionals who are involved with hotels and resorts to be aware of and sensitive to the culture of the locality where they are building. "For design to become more culturally responsive, changes are essential in what architecture does, what design is seen to be and what theory is understood to be."¹⁶ In other words, as Rapoport concludes in his article, in order for culturally

¹⁴ Khan, Hasan-Uddin. Architectural Education: Learning from Developing Countries. *Journal of Architectural Education* (1984-), Vol. 40, No. 2, Jubilee Issue (Winter, 1987), <http://www.jstor.org/stable/1424929> (accessed May 5, 2012), 31.

¹⁵ culture. Dictionary.com. The American Heritage® New Dictionary of Cultural Literacy, Third Edition. Houghton Mifflin Company, 2005. <http://dictionary.reference.com/browse/culture> (accessed: January 18, 2013).

¹⁶ Rapoport, Amos. On the Cultural Responsiveness of Architecture. *Journal of Architectural Education* (1984-), Vol. 41, No. 1, (Autumn, 1987), <http://www.jstor.org/stable/1424903> (accessed May 5, 2012), 14.

responsive design to be successful, there needs to be a change in the professional design process. As architects, it is important to keep in mind the place and the cultural considerations, in addition to the surrounding environment and climatic conditions.

According to Anthony King, in his book, *Spaces of Globalized Cultures*, the word 'culture' is increasingly being replaced by the word 'identity,' in contemporary academic circles.¹⁷ Why? Because culture is a characteristic that helps to identify someone, something, or some place. The different places around the world are unique, yet their skylines have a lot of similar characteristic and similar forms. It is important to understand the different perspectives of varying environments and societal configurations as well as knowing that "cultures and identities are like truths."¹⁸ Knowing these truths bring a great respect and understanding and perspective. In *Identity, Culture, and Globalization*, author John Galtung writes, "there is an obvious threat even if acquiring a dominant culture may be an explicit goal. But they may also be cooperative, complementary...[and] coexist peacefully and respectfully..."¹⁹

Therefore, an idea to consider is "glocalization",²⁰ its concept and process, seen "as an effort to build a world meta-culture sui generis, not by superimposing one culture on others."²¹ The concept between local and global is therefore something that needs to be understood. The definitions of local and global are vastly different. Yet, it has been argued that global is increasingly becoming local. Either way, these

¹⁷ King, Anthony D. *Spaces of Global Cultures: Architecture, Urbanism, Identity*. (London: Routledge, 2004), 23.

¹⁸ Ben-Rafael, Eliezer and Yitzak Sternberg, editors. *Identity, Culture, and Globalization*. (The Netherlands: International Institute of Sociology, 2001), 279.

¹⁹ Ben-Rafael, Eliezer and Yitzak Sternberg, editors. *Identity, Culture, and Globalization*. (The Netherlands: International Institute of Sociology, 2001), 279.

²⁰ Jong, Yvette. "My 2012 Outlook on 'glocalization' in Asia." Web log comment. From Howard Wolff, email February 24, 2012. Web. 5 Jan. 2012.

²¹ Ben-Rafael, Eliezer and Yitzak Sternberg, editors. *Identity, Culture, and Globalization*. (The Netherlands: International Institute of Sociology, 2001), 280

two notions are completely separate. Dr. Dandekar believes that “tensions and complementarities are inherent in the juxtapositioning of “global space” with its internationalized, universalized economy, culture, and values and ‘local space’ with its historic communities and their grounded particularized customs, habits and locus of daily lives.”²² This leads to the idea of localization, or regionalism. This refers to the process of effectively translating and customizing for a specific culture,²³ where local involvement and participation can come into play. It sheds light on how architecture professionals can become more sensitive to a culture, its identity and how it can be reflected in the hotel industry.

It is important to redefine these places with local, regional, and cultural types of architecture. The necessity to carry on the cultural essences through building design is even more critical in the hotel industry. A place is “not only identified by its people and government, but by its architecture...Without their culture, would it be designed that way, or would it look like another building.”²⁴ Therefore, there is great opportunity to incorporate culture and provide identity through knowledge, and traditions of a specific place and of a people. “Every culture can inspire a type of architecture...that can range from landmarks to everyday homes.”²⁵ In this case, resorts in the hotel industry.

The relationship between these three major topics of this research - architecture, tourism and culture- is one that is fluid, dynamic and on-going. By this, I mean that all three are important and critical factors to the total interdependence with

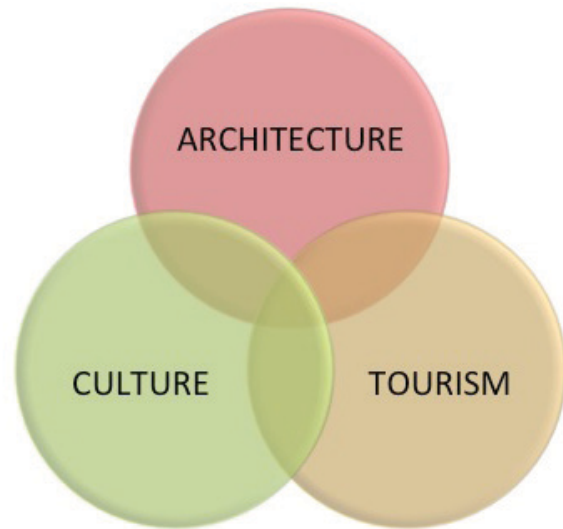
²² Dandekar, Hemalata C. *City, Space, and Globalization: An International Perspective*. (Michigan: College of Architecture and Urban Planning, 1998), 7

²³ Knabben, Frederico. *Globalization*. February 14, 2008. http://docs.cksource.com/FCKeditor_3.x/Design_and_Architecture/Globalization (Accessed April 2, 2010)

²⁴ Skunk120. “World Architecture Influenced by Culture.” *Relations between Architecture and Culture*. Hubpages.com. <http://skunk120.hubpages.com/hub/Architecture-and-Culture> (accessed April 30, 2012)

²⁵ Skunk120. “World Architecture Influenced by Culture.” *Relations between Architecture and Culture*. Hubpages.com. <http://skunk120.hubpages.com/hub/Architecture-and-Culture> (accessed April 30, 2012)

each other. Each one individually depends on the other two to be an important and dynamic source of income for the community, the tourist industry and the building industry. Hotels and resorts (through architecture) become the entity through which culture is manifested and through which tourism depends for the entire process to flourish and



The interrelationship of architecture, culture, and tourism. Three different entities behaving as one unit.

grow. Each one plays a significant role with the interrelationship with the other two. All three entities must interact with each other, but behave as one unit, not as three separate individual operational areas. It is a multifaceted process in which all three play a significant role in support of one another. This entire process becomes a dynamic cycle: the tourist industry, continually ever expanding, motivates the architecture industry to build more hotels and resorts, and these resorts are built with authentic cultural considerations, thus creating more tourist to travel more, an visit more places, and stay in more hotels, etc. It becomes an inter-dependent relationship with all three entities working together.

Architecture and tourism are also affected and influenced by socio-cultural factors, among which includes religion, the arts, values and beliefs of the people. These are integral elements of one's culture, but more so in the social context. Religion, for example, played a major role in shaping the architectural history of the Philippines in terms of the Christian (Spanish) influence for building churches and other significant buildings. The use of stone and adobe brought about a change in architecture in the Archipelago, known today as Philippine Spanish colonial period

architecture. This concept extended to the Philippine vernacular house, called the *bahay kubo*. The *bahay na bato* evolved from the indigenous *bahay kubo* as the direct result and influence of the Christian Spaniards. The *bahay kubo* and the *bahay na bato* are early iconic architectural concepts, the cultural basis for Philippine architecture (to be described and explained more thoroughly in the next section – Architecture, further in this paper). This is just one instance where sociocultural elements factored into the architectural process. Another example can be cited with the influence during the American colonial period. Various governmental and civic buildings were patterned and built in neoclassical style. Then of course, with the coming of modern era came an expression of culture consistent with modern architectural designs.

The Philippines is a relationship-based society. The concept of *pakikisama*, the desire to be accepted and the sense of togetherness, illustrates the sociocultural aspect of architecture in the incorporation of large “meeting places” within structures that is culturally defined. Lobbies and prominent garden spaces and terraces in resorts are such examples.

Tourism may not have been affected as directly as architecture in regards to sociocultural elements of Philippine society. However, as the world became more global and access to far off exotic destinations, tourism had the opportunity to influence architecture in the most obvious way, with the building of more hotels and resorts to attractive destination like Boracay Island, and in some cases, building in a culture-sensitive manner.

ABOUT THE PHILIPPINES

“Long poised at the centre of Southeast Asian trade, colonised by a succession of world powers, the Philippines is a vivid tapestry that reflects its varied cultural inheritance....The Philippines truly qualifies as one of the last great frontiers in Southeast Asian travel.”²⁶

The Philippines is formally and officially known as the Republic of the Philippines, or in Filipino as *Repúblika ng Pilipinás*. The Philippines is home to a very diverse and unique group of people whose lives revolve around the sea.

LOCATION

Considered part of Asia, the Philippines is situated in the western Pacific Ocean, located off the coast of South East Asia. It is surrounded by a number of seas that distinguishes it from its neighbors. The Philippine Sea is on east leading to the vast Pacific Ocean. The South China Sea on the west detaches Vietnam and its neighbors from the Islands. The southwestern Sulu Sea separates the Philippines and the Island of



Location of Philippines between the Tropic of Cancer and the Equator.

SOURCE: <http://www.worldatlas.com/webimage/countrys/printpage/printpage.php?l=/webimage/countrys/asia/phas.gif>

²⁶ “Introducing Philippines.” Lonely Planet. April 23, 2012. <http://www.lonelyplanet.com/philippines#ixzz1sB3L5llc> (accessed April 23, 2012)

Borneo. The Celebes Sea to the South divides the Philippines from other islands in Indonesia. And to the North, the Luzon Strait separates the Island of Taiwan. Between the Tropic of Cancer and the Equator, its location is considered in the Pacific Ring of Fire, which makes earthquakes and typhoons a part of what comes with the territory.

GEOGRAPHY

*“Floating like shattered emeralds on the heaving bosom of the blue Pacific,
it has basked for ages beneath the scintilla of oceanic constellations and
lashed forevermore by the tempestuous typhoons of the tropics.”*

-Gregorio F. Zaide, Ph.D.²⁷

The country consists of over 7,100 islands and islets, making it the second largest archipelago in the world (Indonesia being the first) which contains about 10-15% of the world's coral reefs. Only about 2,000 of the islands are inhabited. The land area measures 115,830 square miles (300,000 square kilometers), and its coastline is 22,550 miles (36,289 kilometers).²⁸ The archipelago stretches about 1,150 miles (1,850 kilometers) from north to south, and 684 miles (1,100 kilometers) from east to west.²⁹ According to the Philippine Department of Tourism, there are over 18,641 miles (30,000 kilometers) of unspoiled coastline. The islands vary in size, as well as composition. Two hundred active volcanoes span the Philippines, making earthquakes, eruptions, and tectonic changes to the Islands a constant threat. From coral atolls to larger islets, the Philippine geography is diverse – from its natural beauty in the lush mountains and rich rainforests to the fertile plains and pristine beaches.

²⁷ Zaide, Ph.D., Gregorio F., *Early Philippine History and Culture*. (Manila, Philippines: Oriental Printing Co., 1937), 1.

²⁸ Encyclopedia of the Nations. Philippines: Cultural Overview. 2013. <http://www.nationsencyclopedia.com/economies/Asia-and-the-Pacific/Philippines.html#ixzz2JL2k1jBR> (accessed 01/18/2013)

²⁹ Graham and Yvonne Colin-Jones, *Culture Smart! Philippines* (Great Britain: Kuperard Bravo Ltd., 2004), 12.



Various geography and landscapes throughout the Philippines - from the beaches of Boracay, and the rainforests and "Chocolate Hills" of Bohol, to the rice terraces in Banaue, and the pristine waters of Palawan, and to the very developed metropolitan of Manila.

SOURCES: personal collection of author, <http://4photos.net/blog/philippines-city-best-photography/>, <http://4photos.net/blog/wp-content/uploads/photo-of-beach-in-philippines.jpg>, <http://4photos.net/blog/wp-content/uploads/philippines-island-picture.jpg>

Despite the natural and environmental abundance, the Philippines is often overlooked and its beauty is underestimated, with one of the richest areas of biodiversity and the abundance of its natural resources. From white sand beaches, to pristine diving coral reefs, from plains to mountains, the Philippine Islands have a wide range of global attractions for tourists worldwide.

There are three main geographical sections – Luzon, the Visayas, and Mindanao. Each of these areas have their own characteristics. The main island is Luzon, is where the capital city of Manila is situated. It is also where the financial and economic center of the country is located. It “became the node of the first global trade network.”³⁰ The Visayas are the geographic center of the Philippines. Cebu, a major city in this area is also known as the “Queen City of the South.” It was the first capital of the Islands, and is currently the “hub” to the southern islands. Mindanao is the southern-most portion of the archipelago. This is the Muslim sector of the Islands, where the early Arab traders and explorers settled. Davao, the largest in terms of land area, is a major city in the area and the jump-off point to many of the area’s tourist attractions.

After the three main geological sections, further divisions include the 15 provinces or regions in the Philippines listed below:³¹

CAR: Cordillera Administrative Region

Region 1: Ilocos

Region 2: Cagayan Valley

Region 3: Central Luzon

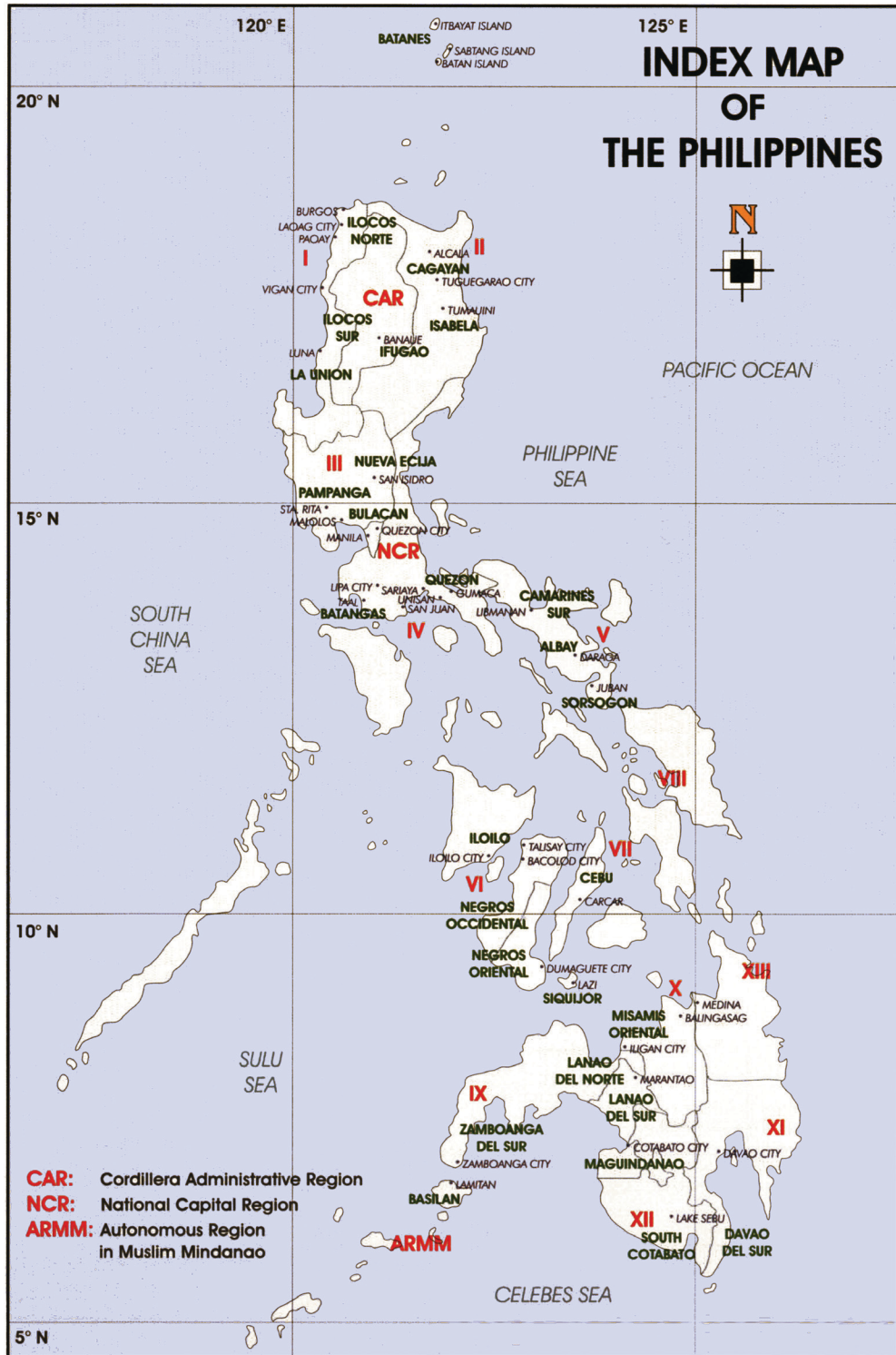
NCR: National Capital Region

Region 4: Southern Tagalog

Region 5: Bicol

³⁰ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997). 13

³¹ Destinations.” Department of Tourism Philippines. 2010. <http://www.experiencephilippines.org/tourism/destinations-tourism/> (Accessed 04/05/2012)



Map showing the thirteen geo-physical regions of the Philippines

SOURCE: Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. Philippines: Anvil Publishing, 2005.

- Region 6: Western Visayas
- Region 7: Central Visayas
- Region 8: Easter Visayas
- Region 9: Zamboanga Peninsula
- Region 10: Northern Mindanao
- Region 11: Southern Mindanao
- Region 12: Sourthern Central Mindanao
- Region 13: Caraga

These regions are further divided into cities, towns, villages and *barrios* or *barangays*, also known as townships, and even smaller neighborhoods, called *sitios*.

WEATHER AND CLIMATE

Located in the tropics, the climate is characterized by relatively high temperatures and humidity, as well as abundant rainfall.³² The climate is warm and humid throughout the year with temperatures ranging from 21°C (70°F) to 32°C (90°F). The coolest months are December and January, and the hottest are April, May, and June. July to October are the wettest months with annual torrential rains and thunderstorms. Typhoons are also a regular part of the climatic condition of the Philippines, flowing in the northwesterly direction.



Rainy day in Port Barton, Palawan, Philippines

SOURCE: <http://www.legalnomads.com/2009/05/palawan-paradise-part-2-port-barton-the-philippines.html>

³² Climatology and Agrometeorology. Philippine Atmospheric Geophysical and Astronomical Services Administration. <http://kidlat.pagasa.dost.gov.ph/cab/cab.htm> (accessed 04/05/2012)

This causes a lot of the humidity and rainfall to occur. There are generally three seasons:³³

tag-init or *tag-araw*, the hot dry season or summer from March to May;
tag-ulan, the hot wet, rainy season from June to November; and
tag-lamig, the cool dry season from December to February.

The hot dry season is summertime in the Philippines. Energy consumption is high with air conditioning used often.

The wet hot rainy season consists of persistent rain, causing extensive flooding. The cool dry season is more of a relative "cool." The coolest temperature during the day is still in the early 70°F range. In the northern mountains of Luzon, the temperature can fall to as low as 50°F in the evenings.

Monsoons from the southwest, known as the *habagat*, occurs from May to October; and the dry winds from the northeast, *amihan*, are from November to April.³⁴ But this can also be simplified as represented in the graph below.

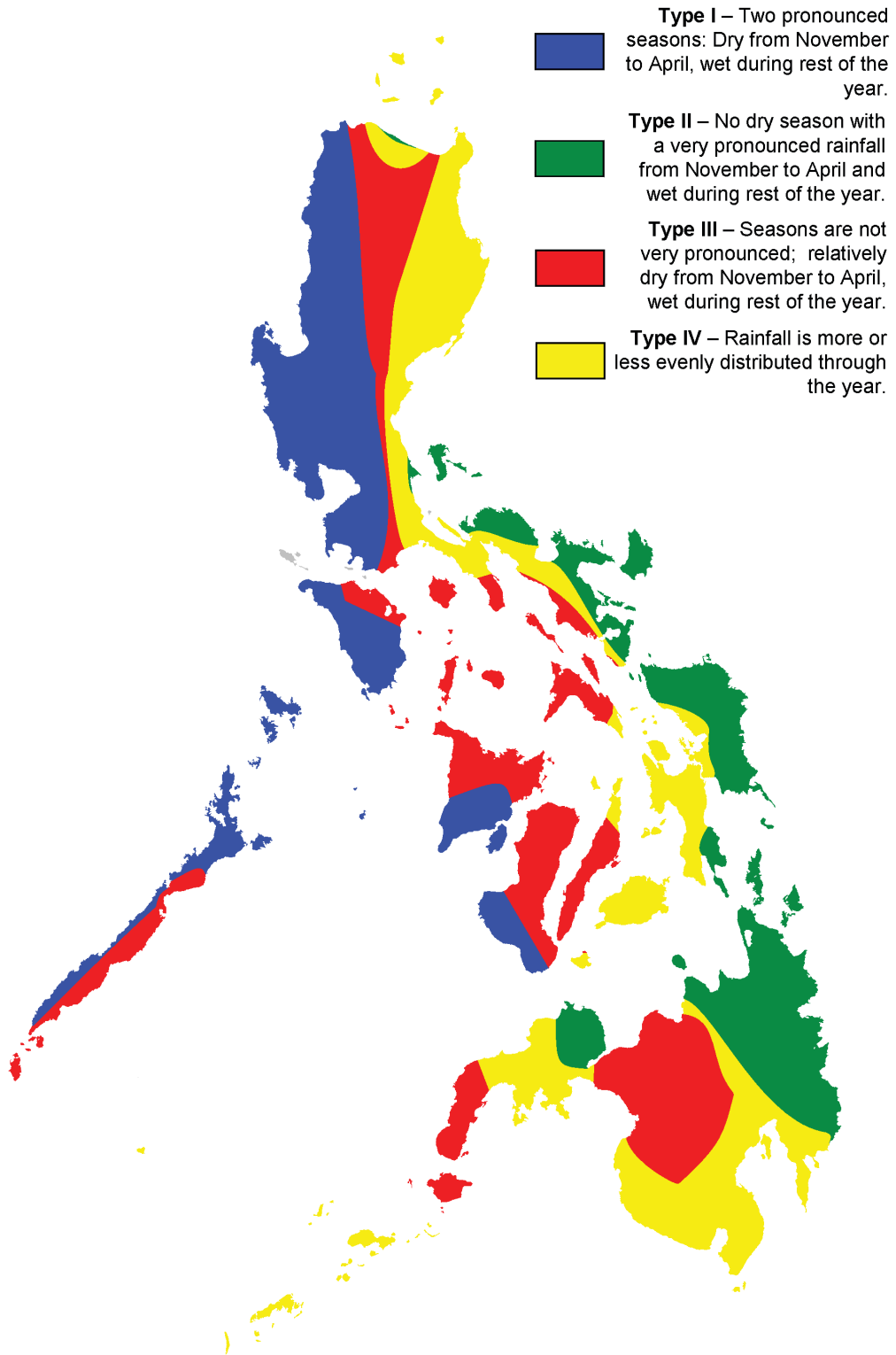
| Month | Dec | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov |
|-------------|------|-----|-----|-----|-----|-----|-------|-----|-----|-----|-----|-----|
| Rainfall | DRY | | | | | | RAINY | | | | | |
| Temperature | COOL | | | HOT | | | | | | | | |

SOURCE: http://en.wikipedia.org/wiki/Climate_of_the_Philippines

Furthermore, due to the various geographies, the Philippines can be divided into four climatic regions. Type I generally consists of two seasons – wet and dry. Type II remains more wet throughout the year. Type III is more moderate. Type IV has evenly distributed rainfall. The map on the next page illustrates the four climatic types and regions where they are located .

³³ "Climate of the Philippines" Wikipedia. http://en.wikipedia.org/wiki/Climate_of_the_Philippines (accessed January 18, 2013)

³⁴ Climatology and Agrometeorology. Philippine Atmospheric Geophysical and Astronomical Services Administration. <http://kidlat.pagasa.dost.gov.ph/cab/cab.htm> (accessed 04/05/2012)



Map of the Philippines showing the climatic types and their regions

SOURCE: [http://www.geog.ucsb.edu/img/news/2011/Philippine_climate_map%20\(2\).png](http://www.geog.ucsb.edu/img/news/2011/Philippine_climate_map%20(2).png)

A BRIEF HISTORY

"The question about the past is important."³⁵

The past helps define who we are as people, as individuals. It helps others to better understand who we are. Studying the past and looking at the historical context is an important and necessary process to comprehending the Filipino culture. In this case, knowing the country's history will provide a glimpse into the mind-set of the Filipinos and their culture.

The history of the Philippines is rich with local tradition, as well as outside influences. "The Philippines has been part of several empires: the Spanish Empire during the age of Imperialism, the United States after the Spanish-American War of 1898, and the Japanese Empire during World War II, until the official Philippine independence in 1945."³⁶ The Islands, therefore, has had its series of foreign rule and authority, but there still remains a definitive Philippine culture and national heritage.

The early times were known as Pre-Spanish Days where comparatively little is known about the Filipinos. The beginning of the Spanish era began in 1521 with Ferdinand Magellan. On behalf of Spain, this Portuguese explorer landed and "discovered" the islands. About 20 years later, The Philippines got its official name in honor of the Spanish King Phillip II.

In 1565, Miguel López de Legazpi united and established Spanish rule throughout the islands, and the Philippines became a colony under the Spanish for 356 years. Throughout this time, Christianity spread and became widely adopted. Spanish based architecture was also adopted and adapted to the Philippines. Many towns, for example, were designed around a *plaza mayor*, or central square. "They

³⁵ Arcilla, S.J., Jose S. An Introduction to Philippine History. (Quezon City: Ateneo De Manila University Press, 1973), 1

³⁶ Philippines. Wikipedia. April 4, 2012 <http://en.wikipedia.org/wiki/Philippines> (accessed 04/05/2012)

were laid out in grid pattern around a central plaza dominated by the church the government buildings, and the houses of the leading citizens."³⁷ Consequently, the Spanish has significantly influenced church buildings, universities, and government structures as well.

"Peaceful reforms sought by national hero Jose Rizal and other intellectuals were eyed suspiciously. A revolution, led by Andres Bonifacio, exploded in 1896. As Asia's first democratic revolution, it sought to establish a republic on the basis of the freedom to speak, to assemble, and to elect."³⁸ Finally in 1898, the Philippines gained independence from Spain, which was not recognized by both Spain and the United States. The Philippines was ceded by Spain to the United States in the Spanish-American War. As a result, the United States gained control over the Islands. This resulted in the development of institutions towards self-governance and a democratic system, as well as the basic establishment of public education, public infrastructure, and a sound legal system. The US improved the general situation of the Philippines. The popularity of Western culture, as well as the widespread use of the English language is a lasting result of the American influence "The USA replaced Europe as the Filipino's role model in almost everything."³⁹

During World War II, the Japanese invaded the Philippines, and from December 1941 to October 1944, the Philippine was under Japanese occupation. After the war, the United States recognized the independence of the Philippines. Through the Treaty of Manila, on July 4, 1946 the Republic of the Philippines was born.

The war left the country unstable and in turmoil, with challenges of rebuilding

³⁷ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997). 12

³⁸ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997). 15

³⁹ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997). 15

and reuniting. Through corrupt elections, martial law, and uprisings, the Philippines underwent dramatic changes in its government and leadership. The early presidents sought to expand Philippine ties to its Asian neighbors, implementing domestic reform programs, and developing and diversifying the country's economy. Under the Marcos Administration (1965-1986), the country experienced progress in many areas in government and economy, but also democratic setbacks in terms of martial law and human rights abuse, increased corruption and serious decline in economic growth and development. Succeeding presidents have had difficulties with the economy, continued corruption and numerous other domestic concerns and international image. The recent world economic and financial crisis certainly has not helped the country. With the economy somewhat stabilizing, the current president (elected in 2010) Benigno Aquino is making efforts to stabilizing and improving the country's economy and the government and political conditions.

ARCHITECTURE

"Architecture is not all about the design of the building and nothing else, it is also about the cultural setting and the ambience, the whole affair."

-Michael Graves

"The history and culture of the Philippines are reflected in its architectural heritage, in the dwellings of its various peoples, in mosque and churches and in buildings that have risen in response to the demands of progress and the aspirations of a people."⁴⁰ The various houses and buildings throughout the Philippines represent different periods in Philippine history, as well as "constitute the Filipino's creative response to the problems posed by the geography and climate of the Islands."⁴¹

The Philippines has a variety of different geologies and climates throughout its entire archipelago. Among the various peoples and tribes comes contrasting building characteristics – from the general appearance and height to the size and proportions. "There is a common denominator in the materials used – bamboo or wood beams and posts, some type of straw or grass, or dried and sturdy leaves (often from *nipa* or *anahaw* palms, or from cogon grass) for walls and roofs. Houses all tend to be raised ("on stilts") above ground or the water, as the case may be. Inland dwellers keep high above animals and use the space beneath for storage or for tasks of daily life. River or seaside dwellers obviously need to be above high tide or flood levels. Houses also tend to have just one or two rooms for sleeping and safekeeping of valuables, residents staying mostly on the open ground floor or out in the open air during

⁴⁰ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 4.

⁴¹ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 4.

daylight hours.”⁴² With that said, this research will not go into the different types of homes from the different regions, but will focus on the primary and most general, especially that from the region where Boracay is located.

The Philippines is a mixture of different textures and traditions; the same goes with buildings and architecture. “Filipino style fuses together, in a unique manner, traditions from many continents: Southeast Asia, Asia (China), the Americas (Mexico and the United States), and Europe (particularly Spain).”⁴³ This, combined with the local materials, creates a distinct visual appeal. The favorite building materials include, wood, grasses, seashells, and stone. The varied environments of the Philippines provided a range of supplies and resources – “timber of different strengths and colors from the forest; stone from ancient lava flows and coastal reefs; leaves and canes from tall grasses; and flat translucent shells from war, shallow waters.”⁴⁴ There are four distinct periods of architectural influence in the history of the Philippines. Each reflects a different time and development for architecture in the Philippines.

VERNACULAR – BEFORE 1521

“Architecture crafted before the formally recorded Philippine time period is often referred to as “folk architecture,” indigenous architecture, “ ethnic architecture” and even more derogatory “primitive architecture.” Vernacular, from the Latin vernaculus meaning “native” or “indigenous” would be a more appropriate description of the non-formal architecture crafted by locals for themselves with or without

⁴² Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), x.

⁴³ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. Filipino Style. (Singapore: Archipelago Press, 1997). 11.

⁴⁴ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. Filipino Style. (Singapore: Archipelago Press, 1997). 11



A Tboli bahay kubo, or nipa hut, in Southern Philippines, with a sloped roof and raised floor, made out of the materials found nearby.

SOURCE: <http://abletesk.wordpress.com/2012/01/22/the-bahay-kubo-nipa-hut-bahay-na-bato/>

assistance from local craftsmen or artisans."⁴⁵ This time period ranges before the year 1521. Formed by the environmental demands and local availability of building materials, vernacular architecture addresses the needs of a community, serving as an expression of identity, culture, and beliefs. "As the climate dictates the need for shelter, the land provides the

materials for it: wood from the forests, bamboo from groves, leaves from the fields, stone from the rivers and quarries, and clay from the earth itself."⁴⁶ The vernacular architecture of the Philippines is "the basic architecture Filipinos crafted as an expression of culture and in response to the whims of the natural environment."⁴⁷

"Anthropologists link up the creation of vernacular houses to the emergence of metal tools in Philippine cultural history, which is somewhere around 200 B.C. "⁴⁸ Over the next thousands of years, the vernacular architecture of the Philippines evolved and developed to what we know and understand today.

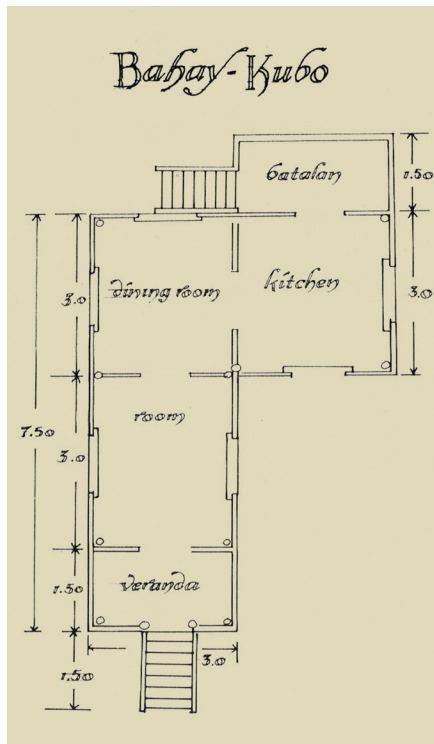
The *bahay kubo* is the most basic vernacular architecture in the Philippines. It was utilized by the native and indigenous people of the early Philippines. Even today, the *bahay kubo*, sometimes called the *nipa* hut, or the farmer's hut, is still in use in

⁴⁵ Valera- Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. (Philippines: Anvil Publishing, 2005), 1.

⁴⁶ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 5.

⁴⁷ Valera- Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. (Philippines: Anvil Publishing, 2005), x.

⁴⁸ Valera- Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. (Philippines: Anvil Publishing, 2005), 3.



Example Plan of a *bahay kubo*, showing the simplicity of the house organization.

SOURCE: Zialcita, Fernando N. and Martin I. Tinio, Jr. *Philippine Ancestral Houses*. Quezon City, Philippines: GCF Books, 1980.

the more rural country areas of the Philippines. Essentially, it is a simple house, an enclosure of four walls, raised above the ground. Posts made of tree trunks, or sometimes bamboo, usually serve to provide strength and stability to the structure. This raised flooring helps protect the home from wild animals and ground moisture, as well as help with ventilation in the tropical climate. The roof consists of hip or gable type, made of thatch grass. The steep pitch helps to guide rainwater off. This also keeps the area below cooler, as the hot air rises and exists through vents. The walls are usually made from breathable bamboo walls, sometimes designed in woven patterns and can vary in thickness. The floors are usually also made of slatted bamboo, providing added ventilation during hot tropical summers.

The *nipa* hut also can serve as a makeshift shelter in the fields for the farmer. Again it is a simple four enclosed walls on raised above the ground, used as a place of respite during the hot afternoon sun. From a simple shelter to a more elaborate simple home, the idea of the *bahay kubo* is an enduring architectural concept of the Philippines. The basic idea of the *bahay kubo* is a simple and adaptable architectural design concept that utilizes native materials and fittingly consistent with the environment and nature. With the variant tropical conditions, the *bahay kubo* certainly is a utilitarian design that can survive the elements of the environment.

“Filipino builders of old must have faced a challenging task, given the country’s

tropical climate that alternates heat and torrential rain, that is humid and insect-friendly, and knowing that something built to resist strong winds will not necessarily survive a trembling ground. They worked with building materials at hand, and no double limited time and resources, to produce works of beauty and utility.”⁴⁹



A more contemporary *nipa* hut in Palawan shows that some Filipinos still live like their ancestors in rural areas.

SOURCE: <http://www.palawanpicture.com/2012/08/19/nipa-hut-bahay-kubo/>

COLONIAL 1521-1898

“The presence of Spain in the Philippines for more than three hundred years has produced a series of cultural manifestations that are the fruit of intercultural fusion and exchange. Among them, architecture is probably the most tangible.”⁵⁰

The Colonial Period lasted for over 300 years under the Spanish from 1521-1898. Arriving in the 16th Century, the Spanish imposed their principles, standards, and way of life. As a result, the Philippines developed a new sense of identity and incorporated it into their way of living. New architectural styles were also introduced, and architectural standards became more strict. Employing systems from Spain and Mexico, new structures provided more permanence and durability in the Islands. New materials were integrated into the building repertoire. “Together with lime concrete

⁴⁹ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), x.

⁵⁰ Maraan, Connie and Javier Galván. editors., Endangered: Fil-Hispanic Architecture – Papers from the First International Congress on Fil-Hispanic Architecture. Philippines: Eres Printing Corporation, 2005.

and brick, the use of stone locally found in construction vicinities such as volcanic tuff, or what we know locally as *adobe*, and coralline-type limestone, brought about distinct architectural styles unique to the archipelago.”⁵¹

Significant buildings were erected at this time, using more of a Spanish style, yet adapting to the local surroundings, keeping in mind weather patterns and the threat of earthquakes.

From the residences of officials and dignitaries, schools and parish-convents to the government and civic structures, buildings were built in accordance with Spanish architects and engineers. Religious buildings consisted of churches, bell towers, and convents. Included in civic architecture were government buildings, schools, bridges, and hospitals. These types of important buildings were generally situated around the town center, or plaza. Domestic buildings focused on the houses. “The development of each of them was mainly influenced by the personal needs and preferences of their constructors, the local environmental conditions or the islands (i.e. tropical climate, typhoons, fires and geologic conditions), technical and material limitations, and the combined local and foreign artistic know-how that, altogether contributed to the emergence of forms simply known as Philippine Spanish colonial period architecture.”⁵²



Clarín House in Bohol, Philippines. An example of the *bahay na bato*, this home has been preserved and made into a museum.

SOURCE: <http://heritageconservation.wordpress.com/category/national-heritage-houses/>

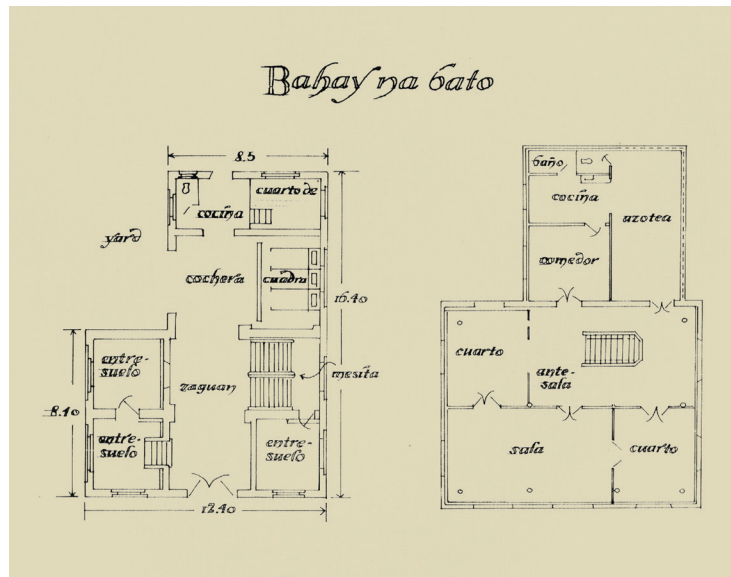
⁵¹ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 23.

⁵² Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 26.

Religious buildings tended to be more fortress-like. They later incorporated more local touches and artistic creativity, which “was greatly influenced by the passionate desire of the religious to show off their technological and artistic fervor” through their church buildings.⁵³ Even at this present day, one can witness and appreciate the Spanish influenced architecture of these churches, having survived the past few hundred years.

Civic architecture was very similar to that of the religious typology. However, government buildings “would make use of both wood for the upper part of the wall structure, and stone or brick (coralline, or volcanic tuff) consolidated with lime mortar and plaster for its corresponding lower base.”⁵⁴

With growing populations, town development, and Spanish influence, residences developed a new pattern. The houses in this time period were a combination of stone and wood, called *bahay na bato*, and also known as a town dweller’s home. “The bahay na bato is the product of evolution. Its native ancestor is the bahay kubo, the nipa hut which most people would hardly recognize as



Example of a *bahay na bato* floor plan. This shows more development and room relationships compared to the *bahay kubo*.

SOURCE: Zialcita, Fernando N. and Martin I. Tinio, Jr. Philippine Ancestral Houses. Quezon City, Philippines: GCF Books, 1980.

⁵³ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 25.

⁵⁴ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 25.

architecture. Its foreign ancestry includes Spanish architecture, the Neoclassical style, the Gothic, and the Baroque. Yet it is essentially a tropical house. The steep, hip roof, the post-and-lintel construction, the seemingly light and quite airy structure, and the elevated living quarters are features derived from the *bahay kubo*. The sense of grandeur and solidity, the dramatic arrangement of space, the use of masonry, and the system of ornament are its heritage from European architecture. In its synthesis of the indigenous and the imported it is both a practical response to environment and a charming record of history.” (Rodrigo Perez)⁵⁵ “Despite the massive stone walls on the lower floor and the spaciousness of the wooden upper floor, the *bahay na bato* of the upperclass families retains the airiness and lightness of its humble precursor, the nipa hut.”⁵⁶ Similar to the *bahay kubo*, the structures in this period used the lower floor more for storage, while the upper level was the main living area and quarters for the family. They made use of “carved timber-paneled walls combined with sliding windows for its upper protective covering, and a masonry wall type of construction of brick, adobe tuff or limestone on its base. The windows are of *capiz* shells framed within thin timber stiles and muntin frames, which oftentimes would have upper and lower transom windows known as *ventanillas*, some of



Old Spanish Regime House in Leyte, Philippines. Another version of the *bahay na bato* in the southern part of the Philippines. The stone lower floor and wooden upper floor remains the same as its northern counterparts.

SOURCE: <http://www.all-hd-wallpapers.com/wallpaper/architecture/spanish-regime-house/246075>

⁵⁵ Zialcita, Fernando N. and Martin I. Tinio, Jr. *Philippine Ancestral Houses*. (Quezon City, Philippines: GCF Books, 1980.) 6.

⁵⁶ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 17.

which were decorated with thinly carved wooden balustrades. These structures, originally roofed with *cogon* or thatch in the early part of the period, would eventually evolve into a much more sophisticated construction of *tisa* or brick."⁵⁷

OCCUPATION 1899-1945

This period is defined by the American colonial occupation in the Philippines. While only lasting 46 years, a fraction of the time of Spanish control, the Americans had great influence and a lasting effect on the Philippines and its people. Once the United States became involved in the Philippines, "American pragmatism and the Filipino's sensitivity to tropical weather gave birth to a new style."⁵⁸ This brought on a new outlook and a renewed interest in building and architecture. It provided new ideas and ways to incorporate different styles with the more tropical sensibility of the Philippines.

"The architecture of the American colonial period was patterned after civic buildings of the neoclassical style."⁵⁹ A prime example of this is the Manila Central Post Office. However, "when the Filipino *pensionado* architects returned to the country after their



Manila Central Post Office, built during the American colonial period, shows of a neoclassical architectural style.

SOURCE: <http://lylecharles.wordpress.com/2012/01/25/76/>

⁵⁷ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 26.

⁵⁸ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. Filipino Style. (Singapore: Archipelago Press, 1997). 14

⁵⁹ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 89.

studies in America and Europe, art deco was also introduced in the country.”⁶⁰ As a result, numerous buildings were designed in various styles. These buildings included: education, health and sanitation, public works, communication, transportation, resources development, and conservation, all basically government buildings.

“The results of the moderation of colonial policy during this period can be seen in the establishment of provincial capitols, post offices, customs houses and civic buildings as well as university campuses, not to mention the residences of the *illustrados* [or intellectuals] who still held on to political power.”⁶¹ These residences best displayed the various style adaptations of architecture.

CONTEMPORARY 1946-present

More external and Western ideas continued to influence Philippine architecture. Educational opportunities abroad helped to expand the architectural knowledge, as Philippine architects returned home after obtaining degrees. “Exposure to styles from the Ecole des Beaux Arts and the art deco expositions, together with their foreign training, boosted the architectural confidence of Filipino architects. As with the baroque style of the Spanish colonial church-building years, the neoclassic, art deco and art nouveau were easily reconfigured to suit the Filipino psyche.”⁶² Buildings were built using the different architectural styles, resulting in a more eclectic representation of architecture.

World War II devastated the Philippines. Yet the excitement and pride of Philippine architects still remained. Rebuilding began almost immediately after the

⁶⁰ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 90.

⁶¹ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 89.

⁶² Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 159.

war. "Hasty reconstruction resulted in makeshift structures with false fronts. The atrocities of war were followed by the atrocities of reconstruction," noted Fr. Rodrigo Perez III.⁶³ The quick repair and restoration lost some of the integrity and spirit of the original architecture and design. The Philippine style became even more defined with those adaptations and changes.

Later, "concepts of 'form follows function,' Modular, Romantic Pragmatism, urban planning, and mass housing found their own expression in Philippine architecture. The drama of the architecture of Le Corbusier, Wright, Tange, Costa and Niemeyer extracted the romantic from the soul of Filipino architects."⁶⁴

Buildings were designed and built based on modern architectural concepts. "The *brise-soleil* or sun breakers became the favorite architectural feature that was adopted even in the regions....buildings were created that are unmistakably Filipino contributions to the International

Style."⁶⁵ However, the fascination with *brise-soleil* led to its misuse and overuse. "This triggered the deluge of buildings that used this element in total ignorance of its context, to mask architectural mediocrity."⁶⁶



The Madrigal Building, built in the 1950's, exhibits some international and Art Deco style. The *brise-soleil*, or sun breakers, shown here, prevents overheating.

SOURCE <http://thefilipinas.blogspot.com/2013/01/madrigal-building.html>

⁶³ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 159.

⁶⁴ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 159.

⁶⁵ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 159.

⁶⁶ Valera- Turalba, Maria Cristina. Philippine Heritage Architecture – before 1521 to the 1970s. (Philippines: Anvil Publishing, 2005), 159.

Although modern architecture is characterized to be more sparse and minimal, Filipinos are quite the opposite. They valued details and intricate design. "Contemporary architecture incorporated folk art details and local architectural expressions like *capiz* window panes, steep *cuatro aguas* roof and fine woodwork. The emergence of the two-storey house, apartment or *acesoria* with separately owned living areas on both first and second floors was the major shift from the traditional house."⁶⁷ This added another layer to the rich history of the Philippines and its architectural past. "This wealth of forms created is an affirmation of the creativity and wisdom of Filipino architects. Beyond just being a work of art or an expression of culture, the Filipino architects consciously integrated function with architecture. Style no longer disciplined architectural design. They have learned to work seamlessly with the efficiency-conscious technology without sacrificing the soul of the building."⁶⁸

"Both the Spanish and American colonists were once upon a time rulers of our nation. The degree of their imperialistic schemes may vary, but both, in the final analysis made tremendous contributions to our society. Interestingly, Filipinos today view the American role in the molding of our culture in a different perspective. Though they have influenced us even on the way we think, the way we live, and even our biases and prejudices, they have truly enriched our way of life."⁶⁹

SUMMARY

There are four distinct periods of influences in the history of Philippine architecture that reflect the evolving aspects of cultural development in the country.

⁶⁷ Valera- Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. (Philippines: Anvil Publishing, 2005), 160.

⁶⁸ Valera- Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. (Philippines: Anvil Publishing, 2005), 160.

⁶⁹ Alarcon, Norma I., *The Imperial Tapestry: American Colonial Architecture in the Philippines*. (Philippines: UST Publishing House, 2008), 156.



The four main architectural periods of the Philippines.

Beginning with the vernacular period, which is the pre-colonial era of the indigenous representing “ethnic architecture,” to the contemporary period, which is the present and the modern, architecture in the Philippines developed and evolved as all things do with time and process of change. In each period there evolved important and significant changes and adaptations of architectural form and process. Starting with the *bahay kubo*, this concept evolved into the *bahay na bato* during the Spanish Colonial era, introducing the use of stone and a more solid structure but still retaining the basic and original concept of *bahay kubo*. The Occupation period of the Americans brought the neoclassical influence in buildings and modernized building structures and concepts. The period after the war was an era of rebuilding, establishing infrastructure, and a time for rapid growth and development in all areas of Philippines as a whole. From the mid-1940s to the present is the Contemporary period, an era where improvements in all phases of business and industry has made dramatic gains, and modernization of the country has taken place. Modern architecture took hold and contemporary Philippine cultural designs and styles are now the Avant Garde.

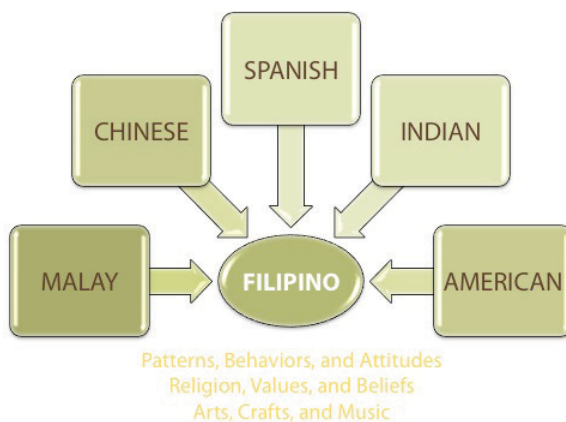
Each period made significant contributions and advancement in terms of architecture. The Modern/Contemporary period, of course, with the advancement of technology and communication appear to make the greatest impact not just in the Philippines, but world-wide. Architecture in the Philippines continue to evolve, and continue to reflect the cultural heritage of the country.

CULTURE

"It was the uniqueness of the Philippine historical process which delineated the varieties of cultural patterns within what may be called Philippine culture."⁷⁰

Culture is "the sum of attitudes, customs, and beliefs that distinguishes one group of people from another."⁷¹ It defines a group of people, in terms of geographic location, of a characteristic behavior pattern, and/or life style. A cultural pattern is something that a culture shares or communicates through time. In other words, it is a group of interrelated traits that help to define culture. With regard to the Philippines, this pattern is made up of various different attributes.

The Filipino is a blend of many races and influences, basically Malay, with Chinese, Spanish, Indian, and American mixtures. Their values and ways of life are shaped by sometime contrasting cultures, but the resulting mix is that what makes the Filipino character unique. In the mixture of all that has happened in these



The Filipino identity through behaviors and attitudes, religion and values, and arts and music, of the various forces and influences of Philippine cultural history.

Islands, the Filipino culture is a rich blend of Christian values of Europe (primarily Spanish), the pragmatic and democratic ideals of America, and the spiritual values of Asia.⁷² The current culture of the Philippines is a combination of the Eastern and Western cultures that once inhabited the Islands. It is a blend of the local

⁷⁰ Tan, Samuel K., A History of the Philippines. (Quezon City: Paperchase Printing Services, 1997), 1

⁷¹ culture. Dictionary.com. The American Heritage® New Dictionary of Cultural Literacy, Third Edition. Houghton Mifflin Company, 2005. <http://dictionary.reference.com/browse/culture> (accessed: January 18, 2013).

⁷² Andres, Tomas Quintin and Pilar Corazon B. Iilada-Andres, Understanding the Filipino. (Quezon City, Philippines: New Day Publishers, 1987), 11.

mixed with foreign colonial influences. "What is critical to an understanding of modern Filipinos is the recognition that despite their ethnic and religious differences they all share an essentially Asian value system, based on the importance of relationships. Later Spanish and American influences may have left their mark, but Filipino roots are Asian."⁷³ The location of the Philippines helps to explain the Asian influences, while the history of colonization and occupation clarifies the Western characteristics and influences. The roots are from its Malayo-Polynesian ties before the Spanish arrived. "The Malayo-Polynesian culture is evident in the country mythology and religion together with a mix of Buddhism, Islamic and Hinduism teachings among the local population."⁷⁴

PATTERNS, BEHAVIORS, AND ATTITUDES

The Chinese influence on the Filipino is manifested in numerous facets of the Philippine. The Chinese mind, a blend of philosophy and pragmatism has been transferred into the Filipino character and cultural behavior pattern. The Chinese ideal of filial piety, the emphasis on man as a social being, and the "sageliness within and kingliness without" ideal have been carried over into Filipino life."

"Sageliness or self-improvement by cultivation of virtue and personal worth and wisdom is evident in the Filipino national passion for education. Elaborate dress, pride of place, ritual and etiquette, propriety and wealth and class distinctions are signs of Kingliness."⁷⁵

The Indian influence in the Filipino is evident in some traditions, customs, modes of dressing, in some religious beliefs, and in architectural art.

⁷³ Graham and Yvonne Colin-Jones, *Culture Smart! Philippines* (Great Britain: Kuperard Bravo Ltd., 2004), 18.

⁷⁴ Colors Philippines. *Philippines Culture in a Nutshell*. January 5, 2011. <http://www.colorsphilippines.com/philippines-culture-in-a-nutshell> (accessed: January 18, 2013).

⁷⁵ Andres, Tomas Quintin and Pilar Corazon B. Iilada-Andres, *Understanding the Filipino*. (Quezon City, Philippines: New Day Publishers, 1987), 12.

Spain brought to the Philippines the Christian religion and the western social organization. It gave the Filipinos the Spanish law, the Spanish language, and a characteristic Spanish influence upon the national character. Many of the social standards of Filipino life are Spanish in origin, the combination of generosity and arrogance, for example. The emphasis on appearance, reputation, privilege and status, and the delicadeza among Filipinos is all Spanish.⁷⁶

Americans brought the English language to the Islands, the educational system, public health system and the transportation infrastructure, and indeed, the American democratic system. America has instilled into the Philippine psych, the "state-side mentality" – Protestant ethic of rationality, of questioning, independent thinking and of direct communication."⁷⁷ The statement, "The Filipino is more American than the Americans themselves." is a familiar comment that addresses the strong influence of America upon the Filipinos.

RELIGION, VALUES, AND BELIEFS

At its heart, the Philippine society is deeply spiritual and religious. Having its transplanted institutional religions of Christianity (primarily Roman Catholics) and Muslim, the core element of religious values of the Filipino is fundamentally and basically originating from the indigenous beliefs of animism and deism. Animism (the worship of spirits in nature) and deism (vague belief in numerous gods) are intertwined and fused into the traditional values and beliefs of the Catholic faith that the Spaniards brought, and the Muslim religion of the southern Philippines. "Beyond questions of religious affiliation, Filipino religious thought has an immediacy based

⁷⁶ Andres, Tomas Quintin and Pilar Corazon B. Iilada-Andres, *Understanding the Filipino*. (Quezon City, Philippines: New Day Publishers, 1987), 13.

⁷⁷ Andres, Tomas Quintin and Pilar Corazon B. Iilada-Andres, *Understanding the Filipino*. (Quezon City, Philippines: New Day Publishers, 1987), 13.

on perceived close relationship between the supernatural and daily human life that is uniquely Asian and is not present to the same degree in the religious mentality of Western Christians.”⁷⁸ This relationship has “actually guided the process whereby these world religions were selectively adopted and domesticated.”⁷⁹ A Filipino is very religious but at the same time very superstitious. (Example: If the direction of the wooden slats of a floor are not parallel to the stairs, good fortune will not come to the dweller of the house.)

Religion is a vital aspect of life in the Philippines. The Philippines has always been known as a Christian country, predominantly Roman Catholic. However, the country has other religions and involves a complexity and uniqueness of its religious background. Although overwhelmingly Roman Catholic, there is religious diversity which includes two major indigenous Christian churches, the Muslims in the southern islands, and a number of minority and indigenous sects throughout the islands.

“A Filipino’s sense of self is derived from his or her family...This mindset has its root in the former agricultural economy, where many hands were needed on the farm.”⁸⁰ The core value is the family; it is the most important social unit. As a relationship-based society, there is an emphasis on interpersonal relationships. Key concepts include: *pakikisama* and *pakikipagkapwa*.⁸¹ *Pakikisama* is defined as the desire to be accepted. The sense of belonging and “togetherness” is important, providing material and emotional support. Loyalty is valued and protected. *Pakikipagkapwa* is related to *pakikisama*, as it deals with maintaining harmony and good relationships. It is manifested in the readiness to adjust to a new situation and the desire to be constantly nice, presenting a well-mannered and demure nature,

⁷⁸ Rodell, Paul. Culture and Customs of the Philippines. Connecticut: Greenwood Press, 2002.

⁷⁹ Rodell, Paul. Culture and Customs of the Philippines. Connecticut: Greenwood Press, 2002.

⁸⁰ Graham and Yvonne Colin-Jones, Culture Smart! Philippines (Great Britain: Kuperard Bravo Ltd., 2004), 46.

⁸¹ Graham and Yvonne Colin-Jones, Culture Smart! Philippines (Great Britain: Kuperard Bravo Ltd., 2004), 50.

always gracious and smiling.

The Philippines also tends to be a hierarchical society, respect for elders and authority. *Paggalang* is described "respect for and deference to authority and one's elders."⁸²

Catholic traditions and ceremonies help to reinforce kinship, and bring together the family unit on various occasions, such as marriage, baptism, and funerals.

Filipinos have a deep belief in God (and spirits of other domains), and this belief is part of the Filipino's world view of the value of *bahala na*. This term is a cultural value that articulates the belief, or saying, "Just leave it to God." It can be literally translated to "Come what may," which is almost a fatalistic attitude in the belief that God is the supreme power and that man or woman is dependent on Him.

There are other important cultural traits of the Filipino, *utang na loob*, a sense of gratitude which requires one to reciprocate or repay a favor that was done to him/her, and *hiya*, a sense of shame.

ARTS, CRAFTS, AND MUSIC

Throughout the thousands of Philippine islands are hosts of different people. Over 80 provinces of Filipinos offer a rich and varied culture. From the traditional dances to the time-honored celebrations and rituals, tradition embodies the heart and soul of Filipinos. Each area has its own unique characteristics. Filipinos have a fondness for the artistic and details, which is often portrayed in poems, writings, paintings, songs, and even their crafts. "A visitor to the Philippines will also find a mixture of old and new cultures as well as art."⁸³

Filipinos love to create and to perform. Whether it is singing, dancing, theater,

⁸² Graham and Yvonne Colin-Jones, *Culture Smart! Philippines* (Great Britain: Kuperard Bravo Ltd., 2004), 55.

⁸³ Maunati, Yekti, et al. *International Tourism, Identity and Globalization*. (Jakarta: Pusat Penelitian Sumberdaya Regional (PSDR-LIPI), 2005), 12.

or any other creative activity, Filipinos are usually involved. Some art forms were imported, but some, such as dancing and singing are indigenous. Dances were part of rituals and ceremonies, and signing was part of everyday life, as well as part of ceremonies or rituals. The Spaniards wrote reports that Filipinos sang as they worked. Folk dances are rich cultural expressions of the many ethnic groups of the Philippines. They are performed in various venues, such as part of town fiestas, annual celebrations, or theater performances.

As with other aspects of the arts, Philippine music both has its indigenous elements as well as foreign influences. Indigenous music vary from region to region, but common types of instruments include flutes, mouth organs, and gongs.⁸⁴ Signing was and is very much a part of the Filipino character. Accompanying signing is usually a guitar. Catholicism and particularly its rituals strongly impacted the character of Philippine music, indigenous elements – themes, rhythms, structure – have survived.”

⁸⁵ In the Spanish period, Western music and musical instruments such as the piano, string instruments and others worked their way into the Philippine art scene. Children of the wealthy were given music lessons in Western music, and bands were formed in towns and cities to perform and play for town celebrations. From when the Americans came and to the present day, the latest of American music and musical styles are very much listened to and emulated. The music of dance bands, ragtime, blues, jazz, and on to rock-and-roll, rap, even symphonic and avant-garde musicals, all have all become part of the cultural mix of the Filipino taste for the musical arts.

As with music, dance had its indigenous origins among the native Filipinos. Rituals, dances, chants and singing were parts of their religious beliefs and practices, and indeed, the folk art, necessarily related to artistic performance in terms of theater.

⁸⁴ Woods, Damon L. *The Philippines, A Global Studies Handbook*. (Santa Barbara: ABC-CLIO Inc., 2006), 170.

⁸⁵ Woods, Damon L. *The Philippines, A Global Studies Handbook*. (Santa Barbara: ABC-CLIO Inc., 2006), 171.

Eventually, however, they evolved into theatrical presentations and dramatizations, which was introduced by Spanish friars to evangelize the Christian religion, especially during special holy days.⁸⁶ Today, the Philippines, with its the many regions have a rich and varied repertoire of folk dances that reflect the many aspects of Filipino life, tradition, and culture. *Tinikling*, for example, a most representative folk dance of the Islands, is imitating the *tikling* bird hopping through the farmer's bamboo traps in the rice fields.⁸⁷ There are many folk dances throughout the Islands that are reflective of the many regions of the Philippines, each with their own interpretations of the world around them, their environment and their community.



The *tinikling* dance performed using two pieces of bamboo sticks by tapping and sliding with the rhythm the music.

SOURCE: <http://www.bubblews.com/news/220538-tinikling-dance>

“More broadly, Filipinos delight in bright colors and artistic exuberance that enlivens everyday life. This art at the mass or folk level of Philippine culture is seen in resplendent decoration for religious occasions and festivals, in urban popular art, and on the brightly decorated *jeepneys* (mass transit passenger vehicles first made from post-World War II US army surplus) that ply the nation’s roadways.”⁸⁸ Another example of the Filipinos favoring bright colors is the Christmas *parol*, which is a Christmas symbol in the Philippines, representing the Star of Bethlehem. It is a five point star made of light bamboo frame and covered with colorful translucent paper,

⁸⁶ Woods, Damon L. *The Philippines, A Global Studies Handbook*. (Santa Barbara: ABC-CLIO Inc., 2006), 172.

⁸⁷ Rodell, Paul. *Culture and Customs of the Philippines*. (Connecticut: Greenwood Press, 2002), 176.

⁸⁸ Rodell, Paul. *Culture and Customs of the Philippines*. (Connecticut: Greenwood Press, 2002), 49.

cellophane, or other materials that are just as colorful and striking. They are artistically created with various additions and decorated with bright Christmas lights and hung in windows, porches, and anywhere else they can be displayed and seen.

Pre-colonial Filipinos used art to represent religious beliefs of the hereafter and



Pots and pottery in Philippines, These sketches date back to 5000 B.C. to 500 B.C.

SOURCE: http://www.flickr.com/photos/jayson_villaruz2008/2617161447/

their relationship with their physical environment. There is archaeological evidence from burial jars which provide evidence of technical sophistication for pottery making. Figures are represented, suggesting some story-telling capabilities. Geometric designs and various nature motifs were also used. Pottery for everyday use was made in a variety of functional styles and shapes. Filipinos also made use of Chinese and Vietnamese pottery-making processes (where it was accessible/available) to enhance and vary their products. Wood carvings of human figures and native gods were

also found to give credence to indigenous art forms. Personal adornment was also an outlet for indigenous Philippine artistic ingenuity.⁸⁹ Jewelry of the indigenous native Filipinos was first used as amulets and charms to ward off evil spirits, and also as personal ornaments. Multicolored beads, animal tusks and horns were combined with brass chains and bells to make necklaces, rings, earrings, bracelets and anklets.

⁸⁹ Rodell, Paul. *Culture and Customs of the Philippines*. (Connecticut: Greenwood Press, 2002), 50.

Weaving was an art form that existed throughout the Archipelago, and varied in the different areas and regions. Natural materials made of plant fibers had a plethora of uses – from building materials to clothing to mats and baskets. They were also dyed with natural agents and decorated with floral designs and multicolored geometric patterns.



A *banig*, or sleeping, mat, shows the art and craft of weaving for necessary everyday items.

SOURCE: Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. Singapore: Archipelago Press, 1997.

The arrival of Spanish colonizers contributed to the artistic endeavors of Filipinos. Religious art was an important new development, and Filipinos soon learned engraving, sculpture, oil painting and, indeed, architecture, because these skills were for building and decorating churches and various religious artifacts.

Modern and present day Philippines is even more acclimated to the modern art culture, from canvas to theater, and to various other mediums. The Filipino's love for creativity and performance is not lost, but further enhanced and developed. Various towns and regions have their specialties in terms of their native art forms, and the current and latest styles of musical performance is evident everywhere in the Philippines.

These are the important and critical influence upon the Philippines and the Philippine culture. The Filipino is a unique conglomerate with a unique set of cultural traits and character. But within the Archipelago are distinct cultural identities of the different regions of the Philippines. There are islands are over 7,100 islands comprising of different regions and provinces (fifteen total) that have their own distinct traits, dialects, and/or cultural behavior patterns. The Ilocano region of northern Luzon , for

example, will have some certain different cultural traits from other regions. Ilocanos have a reputation for being very hard working and extremely frugal, which reflects undoubtedly from their difficult life on their geographic region. The people of Bicol on the southeaster arm of Luzon are best known for their spicy foods that make abundant use of chili peppers and their consumption of the alcoholic beverage distilled from coconut, called lambanog, They are well known for their support for vibrant regional arts. The Visayans in the central islands, are known for their values towards the arts, music, fun, and gregarious personal relations. It is interesting to note that the southern islands of Mindanao, the Muslim region of the Philippines, have much more in common with the neighboring Malaysians and Indonesians than they do with their fellow Filipinos.

Philippines is a diverse country in terms of culture, rich in history from many influences from different countries, and is well known for its regionalism (politically, socially, and culturally), but despite these regional differences, there is a common thread of distinct and unique Philippine identity and character within the culture framework of the archipelago nation. This sum of religion, values, and beliefs of the Filipino people all factor into the definition of culture. They make up what is Filipino. The behavior patterns, attitudes, their values and beliefs, their religion, and their art, all combine to form the essence of the culture of the Philippines. The major values and traditions start with the deep spiritual and religious belief. The *bahala na* concept help explain the basis for their strong faith in that the term broadly translates to "God will take care of it (us). Another distinguishing major cultural trait is the *pakikisama* concept, loosely translated to mean a sense of togetherness. To the Filipino it is important to belong and even have allegiance to a certain group, be it their work place, their community, but more importantly, their family. Lastly, their tradition towards the arts and music is inherent and a defining element into the culture.

In summary, all these patterns, behaviors, beliefs, and various artistic endeavors of the Filipino people, are part and parcel of the total “hybrid” of the cultural identity of the people of the Archipelago. The indigenous people of the Philippines had their own distinct native customs and traditions, and with the inevitable influences of the succeeding powers that was brought on to the Islands, the Philippines became a “fusion” of many different cultural ingredients and have become a unique blend of East and West, a cultural “hybrid” that is the Filipino identity.

CULTURAL IDENTITY

Despite the influences of various outside forces, the Philippine architecture remains unique, and very much like the culture, a combination of form and perspective, making it truly distinct and identifiable.

Based on the previous section on the discussion of Philippine culture, there are identifiable determinants of cultural identity that can be associated with architecture:

- 1) Concepts of the *bahay kubo* and the *bahay na bato*
- 2) Attitude or belief of *pakikisama*
- 3) Oneness with nature; connectedness to the environment
- 4) Use of natural materials

The original indigenous structure of Philippine architecture is the *bahay kubo*, a simple structure with four enclosed walls, usually of bamboo material. The roof is hip or gable type, made of thatch. This is the iconic building which is a definitive cultural identity of the Philippines. The word, *pakikisama*, as previously mentioned, is the value of being accepted in a group and/or the need to be together. This is a Filipino cultural trait.

Blending with nature or the sense of connectedness with nature and the use of natural materials are also identifiable cultural traits of the Philippines. They are

evident throughout the Archipelago. This architectural character is not necessarily exclusive with the Philippines. The use of native materials and the concept of "oneness" with nature is evident in other cultures, particularly in the Asia Pacific region, namely Japan, Thailand and other neighboring countries.

Thus, architecture, an important communicator of culture per se must be sensitive to the identity of a specific given place or locality. The relationship between cultural identity and architecture is such that the latter must be cognizant to the fact that culture creates identity, because culture is that which identifies someone, something, or some place.

TOURISM

"It's more fun in the Philippines."

"The Philippine environment is the bread and butter of the Philippine tourism industry."⁹⁰ The range of habitats and ecosystems in the Philippines draw numerous visitors to the Islands. From the white sand beaches of the Visayas to the northern inland rainforests, the Philippines offers a variety of resources. "The tourism industry consists of historical, environmental, and natural, recreational, ethnic, and cultural tourism."⁹¹ As a result, the Philippines has tried to promote for a more tourism type of economy. "In many cases, tourism development brings about positive and negative social and environmental impacts that change environmental features and socio-cultural fabrics of a destination."⁹² This is true for any change to take place.

"In any cultural destination, the reason why tourists come would be the unique cultural heritage of the people."⁹³ However, it is important to note that there is a danger for exploitation and degradation if promoted or developed wrongly. Tourism is one of the major service-oriented industries in the Philippines and greatly contributes to the national economy.⁹⁴ Philippine tourism has been slowly developing since the Marcos era, around the 1970s.⁹⁵ Unfortunately, tourism has not been a priority, and promotion seems to fluctuate. With threats of violence and kidnapping, as well as health concerns and financial woes, many vacationers are reluctant to travel to these islands. Also important to note is the lack of government support, until

⁹⁰ Libosada Jr., Carlos M. *Ecotourism in the Philippines*. (Philippines: Bookmark, Inc., 1998), 3

⁹¹ Maunati, Yekti, et al. *International Tourism, Identity and Globalization*. (Jakarta: Pusat Penelitian Sumberdaya Regional (PSDR-LIPI), 2005), viii.

⁹² Libosada Jr., Carlos M. *Ecotourism in the Philippines*. (Philippines: Bookmark, Inc., 1998), 3-4

⁹³ Libosada Jr., Carlos M. *Ecotourism in the Philippines*. (Philippines: Bookmark, Inc., 1998), 20

⁹⁴ Libosada Jr., Carlos M. *Ecotourism in the Philippines*. (Philippines: Bookmark, Inc., 1998), 3

⁹⁵ Maunati, Yekti, et al. *International Tourism, Identity and Globalization*. (Jakarta: Pusat Penelitian Sumberdaya Regional (PSDR-LIPI), 2005), 173.

recently. In an interview with Evelyn Macayayong, Officer-In-Charge at the Office of Marketing Communications/ Tourism Planning and Promotions, she describes the tourism situation, saying that tourism in the Philippines has not been a priority. In fact, support varies between administration to administration, and this is evident in the wide-ranging standards of hotels and resorts throughout the Philippines.⁹⁶

Much success of tourism depends on promotion and marketing. In 1983, Benjamin Domingo, in his book, Philippine Tourism, predicted that by the year 2000, "The Philippines will have already established itself as a leading tourist destination area due to intensive promotions an marketing abroad."⁹⁷ The "intense promotion" appears not to have been a consistent priority of the government.

However, tourism is still an important and viable means of economic resource for the Philippine government and the people. The Philippines has an abundance of natural beauty throughout the entire archipelago, both in land and sea. There are also significant and historical remnants of history, such as the Spanish-influenced churches in the Visayan region and the Ilocos region. In addition, the major cities of the Philippines accommodate and promote business related seminars and conferences with their modern up-to-date hotel facilities.

"Cultural and ethnic tourism has developed the uniqueness of traditional cultures belonging to certain ethnic groups, such as the Ifugao people and the Mangyan. Historical heritage tourism is focused on the past colonial historical sites, like Manila Cathedral [in Spanish Intramuros], Quiapo Church, Rizal Park, and [Vigan Cathedral in] Burgos Plaza. Meanwhile, ecotourism which consists of the mixture of natural cultural resource, is being promoted in almost all Philippine regions like Banaue Rice Terraces in Luzon Island, White Sand Beaches in Cebu Islands, and Unique

⁹⁶ Macayayong, Evelyn. Office of Marketing Communications / Tourism Planning and Promotions. Department of Tourism – Philippines. Interview by Author. Manila Philippines. March 28, 2012.

⁹⁷ Domingo, Benjamin B. Philippine Tourism. (Philippines: Foreign Service Institute, 1983), 168.



Spanish-influenced Vigan Cathedral and Burgos Plaza in Ilocos, one of the more famous cultural destinations of the Philippines.

SOURCE: <http://smilingpockets.com/tag/mingming/>

Marine Resources in the Visayas and Mindanao Islands.”⁹⁸ The most popular places to visit are the islands of Boracay, an established tourist site known for its beaches, and Palawan, a more recent major ecotourist destination.

According to the United Nations Tourism Association, with about 3.5 million arrivals in 2010, the Philippines nets just 1.7 percent of tourist arrivals in the booming Asia Pacific region, and a mere 1.1 percent of international tourism revenues in the region. (China ranks on top with 27.3 percent arrivals, followed by Malaysia (12.1) Thailand (7.8), Singapore, Taiwan, and Vietnam).⁹⁹ Within the Association of Southeast Asian Nations (ASEAN), which includes the Philippines, Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Singapore, Thailand and Vietnam, the Philippines accounted for only 8.1 percent of the international air seats in 2010.¹⁰⁰ This is a small number

⁹⁸ Maunati, Yekti, et al. *International Tourism, Identity and Globalization*. (Jakarta: Pusat Penelitian Sumberdaya Regional (PSDR-LIPI), 2005), viii.

⁹⁹ Ehrlich, Richard S. “Special Report: Philippines tourism, a tough sell?” February 11, 2012 <http://travel.cnn.com/explorations/escape/philippines/whats-problem-philippine-tourism-918924> (accessed March 21, 2013)

¹⁰⁰ Ehrlich, Richard S. “Special Report: Philippines tourism, a tough sell?” February 11, 2012 <http://travel.cnn.com/explorations/escape/philippines/whats-problem-philippine-tourism-918924> (accessed March 21, 2013)

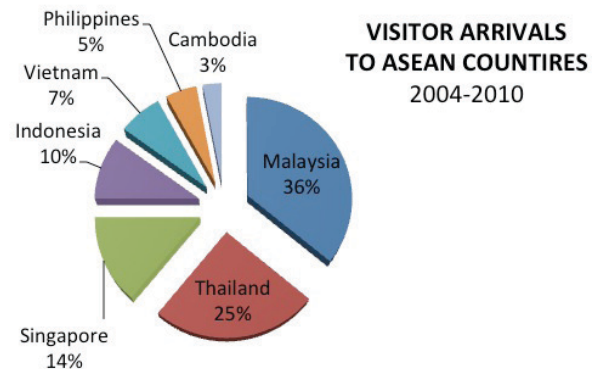
compared to its neighbors. During the period of 2004-2010, the Philippines had the 2nd lowest number of arrivals within ASEAN at 5%.¹⁰¹

On the bright side, there is the ever increasing tourists that experience Boracay, but the other side of the coin paints a not so glowing a picture. Why?

There are a number of reasons that the Philippines is lagging in the regional travel market according the CNN article:

1. Distance – The Philippines is off Southeast Asian’s mainland and is more difficult and costly for many travelers to access, unlike Thailand, Singapore, etc.
2. Security – This US agency has long been a thorn in the side of the Philippines’ tourist industry for consistently issuing dire travel warnings from weather conditions to terrorist activity.
3. Infrastructure – The most telling reason for the low expectation of tourism is the substandard travel infrastructure.

Furthermore, although the Philippine government currently has a marketing campaign (“It’s More Fun in the Philippines”) to visit the Islands, government involvement for marketing and tourism vary and change from one administration to another. There has been no consistency of support and policy guidelines in general. There appears to be a lack of concerted effort by governmental agencies and



Visitor Arrivals to ASEAN countries from 2004-2010

SOURCE: http://www.nscb.gov.ph/stats/ptsa/Techpaper_PTSA.pdf

¹⁰¹ Virola, Romulo A., Regina S. Reyes, Florande S. Polistico and Aileen S. Oliveros. “Things Statisticians Wanted To Know About the Tourism Satellite Account But Were Afraid To Ask.” National Statistical Coordination Board - Technical Papers. June 2012. http://www.nscb.gov.ph/stats/ptsa/Techpaper_PTSA.pdf (accessed April 18, 2013)

private enterprises to provide a world class tourist service. According to Narzalina Lim, president of Manila-based Asia Pacific Projects, Inc., (a tourism and hospitality consulting firm), “Flight frequency and capacity, airport infrastructure, the number of international gateways in the archipelago and a hospitable aviation policy are very important in attracting tourists to the Philippines. The country rates poorly in all these points... There are no more direct flights from Europe to Manila...”¹⁰² Additionally, tourists face “inadequate air, sea and road connectivity to their destination;” however, under the current administration of President Aquino, “...a lot of progress has been made in liberalizing aviation policy.”

The new campaign promotes an amusing and enjoyable time in the various parts and places of the Philippines, as well as the many activities and recreations available. According to the Department of Tourism, “The result is that the tourism industry is totally reliant on its natural attractions as the motivation for tourists to visit. But the natural attractions, though unique in many ways, are not sufficiently strong



Billboard promoting domestic tourism in Manila.
SOURCE: Manila Billboard, Philippines. March 2012.
Personal photograph by author.



Billboard with tourism slogan in San Francisco, promoting international tourism.
SOURCE: Billboard in San Francisco, CA. December 2012.
Personal photograph by author.

¹⁰² Ehrlich, Richard S. “Special Report: Philippines tourism, a tough sell?” February 11, 2012 <http://travel.cnn.com/explorations/escape/philippines/whats-problem-philippine-tourism-918924> (accessed March 21, 2013)

in themselves to attract the numbers required to support a significant tourism sector. This is a primary factor driven strategy and characterized by infrastructure inadequacies, limited investment in product, insufficient accommodation, medium to low quality product and inadequate airlift.”¹⁰³

The Philippines is currently promoting 8 different locations:

- Laoag/Vigan
- Baguio/Banaue
- Subic/Clark
- Metro Manila and its surrounding areas
- Boracay
- Palawan
- Cebu/Bohol
- Davao

These locations feature different resources and amenities. Each place has its own special, unique characteristic that defines it. Laoag/Vigan are the areas in the province of Ilocos Sur. This area hosts one of the few well-maintained Hispanic towns left in the Philippines with a mix of Philippine and Spanish architecture, along with the cobble stone streets and open plazas. Baguio/Banaue, located in the northern part of Luzon island, are known for its cooler temperatures and various educational institutions. The Banaue Rice Terraces, a UNESCO World Heritage Site, has also made this region popular and widely visited. The Subic/Clark area is known as the former places for the



St. Augustine Church, known as Paoay Church, built in 1694, is one of Laoag's most popular tourist destinations and is included in the UNESCO World Heritage List.

SOURCE: <http://www.triptophilippines.com/laoag>

¹⁰³ "Tourism Strategy." Department of Tourism Philippines. 2009. <http://www.tourism.gov.ph/SitePages/tourismpolicy.aspx> (accessed April 8, 2012)

United States military facilities. The US Navy Base in Subic attracts tourists with casinos, beach cottages, and historical relics. Metro Manila and its surrounding areas are the most populated areas of the Philippines. It is the political, economic, and social center of the Philippines. Boracay is the first world renowned beach destination



Banaue Rice Terraces, one of the top visited spots in the Philippines, also known as an 8th wonder of the world

SOURCE: <http://www.squidoo.com/top-tourist-spots-in-the-philippines>

in the Philippines with numerous awards and recognitions from various travel magazines and agencies, mainly for its beaches and natural environment. Palawan is a UNESCO Biosphere Reserve, growing popularity in ecotourism with its mix of land terrain – from plains to foothills to rainforests and beaches. Cebu/Bohol is known mostly for the unusual limestone mounds, called the Chocolate Hills. It is located in the Visayan region of the Philippines. Davao is located in the southern part of the Philippines in Mindanao. It is the third most populous city and the largest with respect to its land area.

The tourism campaign is proving a success as visitor arrivals to the Philippines increased. According to the Department of Tourism, the Philippines had 3.9 million visitor arrivals in the year 2011. This number was unprecedented and seems to be continually growing. As recent as January 2013, the Philippines had 436,079 visitors, versus in 2012 only 411, 064. This is a 6.09% increase.¹⁰⁴

¹⁰⁴ National Statistical Coordination Board. "Fact Sheet" <http://www.nscb.gov.ph/ru6/FS-Tourism-Boracay2011.htm> (accessed March 21, 2013).

FOCUS: BORACAY ISLAND

"The most entrancing era of Boracay is a thing of the past and what the once genteel community is dealing with at present is a capitalist paradise."¹⁰⁵

Boracay is one of the many Philippine Islands located in the Western Visayas region (Region VI). It is approximately 217.48 miles (350 kilometers) south of the capital Manila. With a total of 1,083 hectares (10.32 square kilometers), the island is only 4.35 mi (7 kilometers) long and 0.62 mi (1 kilometer) wide at its narrowest point. It is divided into three Barangays: Yapak, Balabag, and Manoc-Manoc.

The center of Boracay, mostly in the Balabag *barangay*, is flat and narrow, and has a population of about 16,000 people. Although a small island, it is successful in catering to large-scale tourism. Most of Boracay's beaches (about 15 established beaches) are on



Boracay's location in the Western Visayas

SOURCE: <http://boracaycourtyard.com>

BORACAY NUMBERS

195.7 mi (315 km) south of Manila
 1.24 mi (2 km) off Panay Island
 3.98 square miles (10.32 square km) land
 4.35 mi (7 km) island
 2.49 mi (4 km) of white beach
 3 *barangays*
 3 main stations
 2 serving airports
 4 jetty ports serving
 12 beaches

¹⁰⁵ Virrey-Pizzato, Amanda. "Thank God, Boracay is Still Paradise." Boracay Sun. <http://sunboracay.com/en/2012-11-06-02-47-24/2012-11-13-03-16-11/boracay-sun-2012/4-thank-god-boracay-is-still-paradise> (accessed February 5, 2013)

the western side of the island, with the few remaining on the eastern side and a few more at the northern and southern tips of the island which are more forested with numerous species of plants and

tropical flowers. Northern Boracay, the Yapak *barangay*, is quite mountainous with some steppe-like areas and vestiges of virgin forest still remain. The highest point, Mt. Luho, at 1000 meters, is on this northern part of the island. The southern end of the Manoc-Manoc *barangay* has more hills with fields of wild grass and dense thickets.



Boracay *barangays*, or townships.

SOURCE: Base picture from <http://www.myboracayguide.com/images/maps/map-default.gif>



An indigenous Ati woman of Boracay

SOURCE: <http://www.ilocandiatreasures.com/2012/06/from-capiz-we-made-side-trip-to-island.html>

Originally, the island was home to an aboriginal tribe called *Negritos* or *Atis* who settled and lived there for centuries. They farmed and fished for their livelihood. The Atis are known for their short height, dark skin, and curly hair. They are, "highlands dwelling people of the Province of Aklan feeding on the availability of food sources that is naturally bountiful in the island before. They feed on fish, wild animals, coconuts, and other fruit bearing trees within."¹⁰⁶

Slowly, the Island became more and more popular among local Philippine families. And they would travel

¹⁰⁶ Boracay White Beach. "Ati Village." <http://www.boracaywhitebeach.com/places-to-visit/ati-village/> (accessed April 20, 2013)

here for vacation and recreation. With the growth of tourism, much of the indigenous population has moved to the nearby Panay Island. Their “home” on Boracay has been relegated to the “Ati Village,” a 2.1-hectare site, which is available for tourist visits. About 40 families have made their lives on the island, trying to accommodate the predominant tourism economy. Issues of claim and settlements have been reoccurring between these indigenous people and the “newcomers.”

Weather in Boracay is generally divided into two seasonal weather patterns, the Northeast monsoon, called *aminan*, and the Southwest monsoon, called *habagat*. The Northeast monsoon season begins around November and lasts until about February or March. It is characterized by moderate temperatures, little or no rainfall, and a prevailing wind from the Northeast, thus the name, Northeast monsoon. It brings clearer weather patterns during the day, cooler nights, light breezes, and calm seas. This is the tourist season, the peak season starting about November. Temperature during these months ranges from 77 degrees to 90 degrees F, (25-32 degrees C). The Southwest monsoon season begins around June and extends to October/November. This is the wet season, usually raining during early mornings or afternoons, but the rain usually does not last very long. It is very humid during this time, and the temperature can fall below 68°F. Between these two seasons, Boracay has its summer. The days and nights become progressively hotter, but with an occasional thunderstorm. Temperature during these summer months range around 82° F to 100° F (28-38° C).

The big tourist “boom” first occurred in 1978 when a German writer published a book about Boracay and the Philippines. As a result, international tourism began. What was once a backpacker’s destination eventually became one of the best beaches in the world. Today, Boracay remains as a premier beach destination for tourists. In 2012, the Philippine Department of Tourism (DOT) reported that Boracay’s beaches

had been named the world's second best beach, following Providenciales in the Turks and Caicos Islands.¹⁰⁷ The DOT also reported that Boracay brought in more than 900,000 visitors in 2011, maintaining its position as the Philippines' top tourist destination. Since 2001, Boracay's visitors have been increasing. The graph below shows visitor arrivals each year from 2001 – 2010:

| Year | Visitor Arrivals Per Year | | | | Change |
|------|---------------------------|----------|-------------------|---------|--------|
| | Foreign | Domestic | Oversea Filipinos | Total | |
| 2001 | 76,475 | 188,332 | 0 | 264,807 | 15.21 |
| 2002 | 77,892 | 221,600 | 1,300 | 300,792 | 13.59 |
| 2003 | 84,747 | 251,704 | 2,983 | 339,434 | 12.85 |
| 2004 | 121,023 | 291,279 | 16,453 | 428,755 | 26.31 |
| 2005 | 155,744 | 321,893 | 21,820 | 499,457 | 16.49 |
| 2006 | 183,427 | 340,602 | 30,152 | 554,181 | 10.96 |
| 2007 | 208,870 | 359,433 | 28,404 | 596,707 | 7.67 |
| 2008 | 197,376 | 404,807 | 32,080 | 634,263 | 6.29 |
| 2009 | 192,873 | 432,271 | 24,415 | 649,559 | 2.41 |
| 2010 | 278,531 | 474,097 | 27,038 | 779,666 | 20.03 |

SOURCE: Department of Tourism <http://www.nscb.gov.ph/ru6/FS-Tourism-Boracay2011.htm>

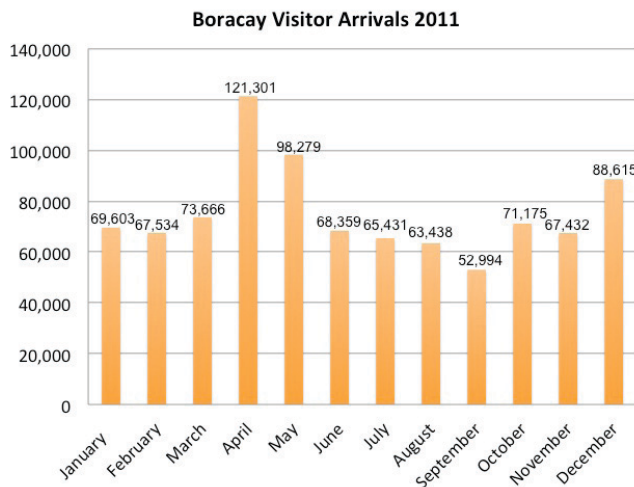
According to the arrival numbers, the bulk of Boracay's tourism are domestic tourists, Filipinos from other parts of the Philippines. They tend to visit during the peak summer time, from March through May. During the 2010 year, the total visitor arrivals in Boracay was 779,666. Of these visitors, 60.8 percent were domestic, 35.7 percent were foreign, and 3.47 were Filipinos living abroad visiting their native homeland. On the average, 2,136 visitors every day, or 64,972 monthly come to

¹⁰⁷ Jaymalin, Mayen. "Boracay named world's 2nd best beach." Philstar.com. January 29, 2012. <http://www.philstar.com/Article.aspx?articleId=772282&publicationSubCategoryId=473> (accessed April 5, 2012)

Boracay.¹⁰⁸ Oversea Filipinos, on the other hand, visit during December and January; and foreign visitors enjoy the months of August, February, and July.

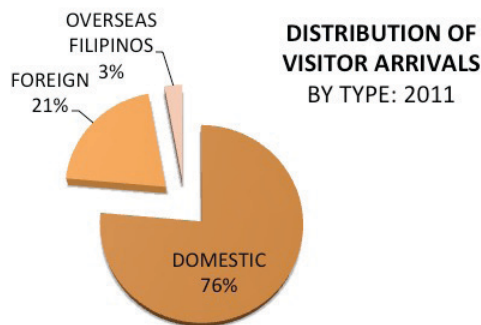
The National Statistical Coordination Board reported that “in 2010, Boracay visitors were highly dominated by Koreans (40%), Taiwanese (22%), and Chinese (16%).”¹⁰⁹ Similar numbers are present in more recent data. More recent

years continue the upward trend.



Boracay visitor arrivals in 2011.

SOURCE: Statistics from <http://www.radyonatin.com/story.php?storyid=1738>



Boracay’s distribution of visitor arrivals in 2011.

SOURCE: Statistics and numbers from <http://www.nscb.gov.ph/ru6/WA-visitor%20arrival%202012.htm>

2011 visitor arrivals reached

908,975, breaking the previous year’s record. More data showed that April had the highest number of visitors, followed by May and December. “April posted the highest number, with 121,301 visitors, followed by May with 98,279 and December, with 88,615...January, 69,603; February, 67,534; March, 73,666; June, 68,359; July, 65,431; August, 63,438; September, 52,994; October, 71,175 and November, 67,432.”¹¹⁰ Similar

to 2010 numbers, the domestic visitors to Boracay remained on top

¹⁰⁸ National Statistical Coordination Board. “Fact Sheet” <http://www.nscb.gov.ph/ru6/FS-Tourism-Boracay2011.htm> (accessed March 21, 2013).

¹⁰⁹ National Statistical Coordination Board. “Fact Sheet” <http://www.nscb.gov.ph/ru6/FS-Tourism-Boracay2011.htm> (accessed March 21, 2013).

¹¹⁰ Radyo Natin. “Boracay posts 908,875 tourist arrivals in 2011.” January 11, 2012 <http://www.radyonatin.com/story.php?storyid=1738> (accessed April 17, 2013)

with 76.4%, while foreign visitors were a mere 20.7%. Of these foreign visitors, 33.7% were Koreans, 15.7% were from Taiwan, 15.1% were Chinese, followed by 5.3% Americans and 3.6% Japanese.¹¹¹

2012 numbers are equally positive with 1,206,052 visitors arriving in Boracay. This is a 32.70% change from the previous year. "It was learned from Malay Municipal Tourism Chief Operation Officer, Felix Delos Santos that Koreans topped the list of arrivals at 156, 445. This was followed by Taiwanese at 92, 009, and Chinese at 82, 358. The 4th in the number of tourist arrivals were Americans at 18, 283, followed by Russians, Australians, British, the People of Hong Kong, Germans and Japanese and other nationalities."¹¹² Tim Ticar, officer in charge of DOT-Boracay, said, "the marketing and promotional campaigns were also effective in getting more visitors from other markets," drawing positive feedback from foreign tour operators.¹¹³

| Visitor Arrivals Per Year | | |
|---------------------------|-----------|--------|
| Year | Total | Change |
| 2011 | 908,875 | 16.57 |
| 2012 | 1,206,052 | 32.70 |

The beginning of 2013 continues this trend 241,116 South Koreans visiting in January and February; however, what is interesting to note is the 120,868 visitors from the US and the 73, 621 from Japan.¹¹⁴ According to the tourism data from TTG Asia, February 2013 continued the positive tourism trend with over 400,000 people to

¹¹¹ National Statistical Coordination Board. "Boracay, still the No.1 tourist destination in Western Visayas." June 11, 2012. <http://www.nscb.gov.ph/ru6/WA-visitor%20arrival%202012.htm> (accessed April 18, 2013)

¹¹² EasyRock Boracay. "Boracay 2012: 1.2 Million Tourist Arrivals About 33% Up From 2011." February 4, 2013. <http://easyrockboracay.blogspot.com/2013/01/boracay-2012-12-million-tourist.html> (accessed April 17, 2013)

¹¹³ Burgos, Jr. Nestor P. "Boracay tourist arrivals seen to reach 1.2M." Inquirer News. <http://newsinfo.inquirer.net/325951/boracay-tourist-arrivals-seen-to-reach-1-2m> (accessed April 18, 2013)

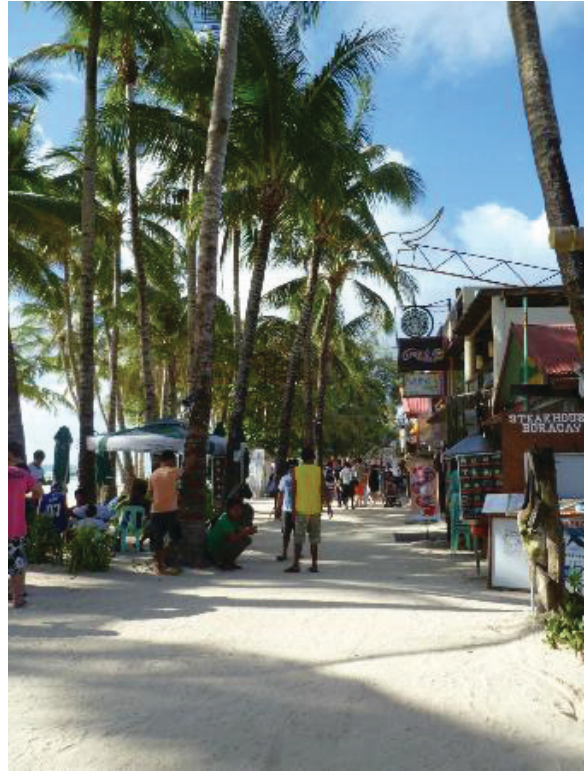
¹¹⁴ TTG Asia. "Philippines scores record growth for January-February." March 28, 2013. http://www.ttgasia.com/article.php?article_id=20723 (accessed March 31, 2013).

visit the Philippines. The Department of Tourism expects this to carry on throughout the country's summer months.

Boracay numbers are increasing due to the country's new tourism campaign. Granted, much of the visitors are domestic, there is still an aggressive effort from the Department of Tourism to promote outside the Islands.

There is no discernible pattern regarding the countries from which visitors come to visit Boracay. Perhaps the close proximity to the Philippines might have provided some logical reason, but certainly that is not the case. Also perhaps, visitors from the United States, who are US citizens, may be counted in the category of domestic traveler, the reason being that they visit Boracay Island from their hometown elsewhere in the Philippines. The statistics from the Department of Tourism may need to be further examined in terms of how these various categories of visitors, particularly with respect to domestic traveler, are accounted for.

The uniqueness of Boracay stems from the Filipino hospitality. This is the element that distinguishes itself among the world's best vacation spots. The stretch of white, fine sand is also distinctive of Boracay. Elena Brugger, a real estate professional and environmentalist based Boracay, says, "People come here not really because of parties, diving, swimming or water sports. Many other islands offer them already.



Tourism development fronting White Beach

SOURCE: http://www.tripadvisor.com/ShowUserReviews-g294260-d338331-r158458037-White_Beach-Boracay_Visayas.html

It's the sand that makes Boracay unique." However, this sand can be found in other places of the world, but the unique desire to please and welcome visitors is something else. This is not a marketing strategy, but an inherent characteristic of the Filipino character of *pakikisama*, which is translated to mean "lets get together." It is the sense of hospitality with warmth and sincerity, and indeed, friendliness. It is a cultural behavior pattern that is part of the Filipino identity.

A May 2011 article by the Boracay Sun features the owner of DejaVu Resto-Lounge on Boracay, who asked himself the same question, "What makes Boracay unique and special?" The article goes on, "It's such a small island; does it really have that much to offer compared to its rivals in South East Asia? Well I'd say the first thing I noticed when I arrived on these shores a few years ago is that Boracay is truly Filipino! During my travels through Thailand I'd rarely see a Thai tourist, but here a very large percentage of tourists are Filipinos coming from what seems like all the islands of the country. I believe this fact gives the island that warm feeling that foreigners have when they look back on their Boracay vacation. As we all know, Filipinos are famous around the world for their friendly smiles and incredible hospitality."¹¹⁵

With some of the finest hotels and resorts in the Philippines, Boracay has much to offer – from huts on the beach to 5-star villa resorts, from super-budget to super-luxury level. Privately owned hotels and resorts "convey the right mix of five-star service and authentic island atmosphere." Boracay has a great selection of beaches and coves. Two primary beaches are located on the central area of the island, Bulabaog Beach and White Beach. Famous for its over 2 mile stretch of white sand, White Beach draws tourists from around the world. Lined with tourist related businesses, such as hotels, resorts, restaurants, bars, and stores, the area caters to

¹¹⁵ Boracay Sun. Volume 2 Number 12. May 2011 Issue. Island News. "Deja Vu" http://sunboracay.com/archive/may_2011/boracay%20sun_boracay_news_6.htm# (accessed April 21, 2013)

domestic and foreign vacationers. This two mile stretch is saturated with all the common sites of touristic landscape - "tourist traps," of all persuasions, including beach lounge massages, cafes and various eateries, shops of all sizes and tastes. A beach walk separates these establishments from the actual beach area with the bathers and swimmers.

Boracay's tourism development is further divided into sections, or stations, which were first established as boat docks to each area. Station 1 is known for the luxurious, higher end resorts, a wider stretch of beach, finer sand, and a less crowded environment. Station 2 is the heart that caters to activity, shopping, and entertainment. It is more crowded and often considered the party central. Station 3 has lower end resorts, more budget-minded, offers native-style bungalows, and is less crowded. Station 4, unlike the first three stations, is located outside of White Beach, on the opposite end of the island. Facing eastward, this area has less tourism development and houses much of the native population. Bulabog Beach has rougher waves and caters to windsurfers and surfers. Station 5 includes the remaining areas of the island as shown on previous page.

Boracay is known for its beaches and reefs, and activities such as snorkeling, scuba diving, and island hopping. "Visitors to island resorts are primarily beach



The 5 tourism areas, or "stations," of Boracay

SOURCE: <http://www.boracaybeachrealestate.com/boracay-hotels-and-resorts>

and nature lovers, who seek a resort that is well integrated into the surrounding landscape..."¹¹⁶ People do not necessarily visit to learn about the culture or any cultural aspects. Hence, the reason that it is important for architects to design resorts that are culturally sensitive to make people more aware, and to show that there is more to Boracay than just beaches. It is also a place with a rich culture and deep tradition. The beaches are the main attraction with the clear blue-green waters and coral reefs. The natural reserve provides a lush rainforest jungle, while caves also provide another perspective of the island. As an entertainment hub, Boracay hosts a variety of events and attractions – from concerts and contests, to exhibits and shows. There is opportunity to showcase Boracay's culture and provide a more culturally rooted experience. The *Atis*, for example, provide a deeper, richer connection to the island of Boracay with their collective history and practices.

Boracay is the Philippines' top tourist destination, and the number of tourists continues to increase. There is no specific target market that Boracay is trying to attract. The Department of Tourism is just focusing on bringing up their tourism numbers. The international visitor numbers is adequate, and Boracay already has international recognition as one of the best beaches in the world. Boracay's economy has become reliant on visitors and tourism. Marketing strategies are now an important element for Boracay to continue the growth and expansion for the tourist industry, perhaps making greater efforts to aggressively pursue the international market.

¹¹⁶ Huffadine, Margaret. *Resort Design: Planning, Architecture, and Interiors*. (New York: McGraw-Hill, 2000), 107

ISSUES

The Philippine Department of Tourism is making efforts and, it appears, to have some impact with their promotion and marketing campaign in general. Unfortunately, not enough to really make a significant difference in terms of international travel.

As with many fast growing and rapidly developing areas, Boracay is subject to the explosion of commercial and uncontrolled growth of their own product, tourism. Consequently, along with economic growth comes issues and concerns associated with the assault on the environment and the community. Especially in developing countries like the Philippines, any means by which income and financial resources is given the opportunity for people to improve their livelihood, the people and their community will welcome and embrace such opportunity without much regard to long term planning and important environmental consideration. Boracay is an example of being a victim of its own success. Tourism has indeed become a major industry, but at what expense?

“Until modern technologies created the temporary illusion that the environment could be ignored, architects paid attention to the precise configuration of wind, light, water, and topography.”¹¹⁷ They were led astray from their original practices to accommodate the modern markets and demand for building quickly. The rapid growth of tourism, once Boracay was awakened by the multitudes of visitors and tourists, led to the rampant and almost random development of hotels, shops, and other business developments to accommodate tourists. The rapid growth of Boracay has thus led to over development. As a result problems with infrastructure and erosion have caused an ecological and sustainable concern.

The hotel industry of Boracay has a mix of resorts that vary – from price to

¹¹⁷ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997), 11.

comfort to quality to cultural representation. There are small cottages that cater to the budget-minded travelers, next to luxury rated resorts, along with a multitude of restaurants and various eateries from “street vendors” to exotic restaurants for the rich, all of which left much of Boracay (except in a few isolated instances) an island of conglomerate and unplanned island of tourist escape, to the detriment of the environment. There is no consistent architectural heritage present; the only heritage that does exist is one that has changed over time. This presents disparate designs in resort architecture that do not reflect the culture or place of the Philippines. It is important to maintain and promote cultural aspects and local elements.

Boracay, consequently, with the lack of infrastructure for a smooth and commendable tourism industry, has suffered. There is over-development and lack of planning strategies that the island needs to address. A better transportation system, for example, can be implemented with the departments of tourism of the Philippine government and the local agencies. A seamless process for vacationers from arrival to the island to their hotel destination, and through to their departure back to the airport and/or boat landing can be a tremendous positive factor for improving and promoting the attractions of Boracay.

“According to the World Tourism Organization, tourists are already beginning to avoid destinations with a bad environmental record, and the industry is, of course, faced with enormous economic losses when a major vacation destination declines in popularity.”¹¹⁸ Boracay and the Philippines cannot afford to lose visitors and tourists. It is important to maintain and improve Boracay’s situation.

In the March 2012 issue of the Boracay Sun, the speedy development of Boracay was addressed in an architectural summit. The National President of the United Architects of the Philippines said, “Under the current situation, developments

¹¹⁸ Huffadine, Margaret. *Resort Design: Planning, Architecture, and Interiors*. (New York: McGraw-Hill, 2000), 7.

here should be regulated. May chance pa tayo (we still have a chance) to reverse the situation little by little. Development should not be at the expense of the environment. It must be balanced which is why a holistic or multi-sectional approach is key.”¹¹⁹ Still impressed by what Boracay has to offer, he believes that the development is too fast for the environment to handle and adapt.

In the September 2012 issue of the Boracay Sun, Amanda Virrey-Pizzato writes that “the sea has engulfed a great portion of white sand, resulting in a physical reduction of the shoreline, which has exposed the roots of the coast’s once flourishing palm trees, as well as, the appalling image of PVC pipelines streaming from surrounding establishments.”¹²⁰ This is a problem as palm trees are getting up rooted and PVC pipes exposed. “There are the waste disposal issues, coral destruction and bleaching, coastal erosion, overpopulation, traffic, driving “non-etiquette” and transportation “mal-coordination”, substandard education for the rural community, incomplete health care facilities, displacement of the Ati’s (ethnic tribe), home invasions and robberies and flooding due to the



Exposed palm tree roots, sewage pipes, water pipes due to erosion and over-development. Sandbags also line the beach to prevent further sand loss and protect the tourist establishments.

SOURCE: <http://contrailsshareasyougo.blogspot.com/2011/05/is-boracay-vanishing.html>

¹¹⁹ Cabobos, Noel. “Too fast development in Boracay worries architects group.” Boracay Sun. <http://sunboracay.com/en/2012-11-06-02-47-24/2012-11-13-03-16-11/march-issue-2012/189-too-fast-development-in-boracayworries-architects-group> (accessed February 5, 2013)

¹²⁰ Virrey-Pizzato, Amanda. “Thank God, Boracay is Still Paradise.” Boracay Sun. <http://sunboracay.com/en/2012-11-06-02-47-24/2012-11-13-03-16-11/boracay-sun-2012/4-thank-god-boracay-is-still-paradise> (accessed February 5, 2013)

monsoon rains, specifically along Angol Road, the junction at AKY, Station 3 alley, on the main road across from Erus Hotel, D*Talipapa Road and Bolabog Road, including various health hazards that these bring to the locals and tourists.”¹²¹ It is a shame; it is a “slow massacre of Boracay...[the] situation is quite embarrassing and that the island’s standards have been reduced to cheap and dirty from the elite and pristine standards it had once before.”¹²²

Climate change is another issue that is affecting the island of Boracay. It requires serious attention in terms of environmental impact. Climate change is a world-wide phenomenon, but for Boracay, a small island in the Pacific subject to the natural elements, the climatic concerns must be addressed. Past history of inattention and indifference must be reversed to overcome a serious and critical effect of the climatic changes brought on to the island. There has been dramatic rise in the water levels. And as a result, coasts are slowly thinning and sand erosion is becoming more and more a problem. Diniwid Beach on the north western end of the island is “disappearing.” A third of the beach has already been washed away and sand bags are used to protect coconut trees and buildings along the shoreline.¹²³ In another portion of the



Erosion at Diniwid Beach

SOURCE: <http://members.virtualltourist.com/m/p/m/1c040a/>

¹²¹ Virrey-Pizzato, Amanda. “Thank God, Boracay is Still Paradise.” Boracay Sun. <http://sunboracay.com/en/2012-11-06-02-47-24/2012-11-13-03-16-11/boracay-sun-2012/4-thank-god-boracay-is-still-paradise> (accessed February 5, 2013)

¹²² Virrey-Pizzato, Amanda. “Thank God, Boracay is Still Paradise.” Boracay Sun. <http://sunboracay.com/en/2012-11-06-02-47-24/2012-11-13-03-16-11/boracay-sun-2012/4-thank-god-boracay-is-still-paradise> (accessed February 5, 2013)

¹²³ sirena. “Beach Erosion” Boracay Island Warnings Or Dangers. Virtual Tourist. March 22, 2008. <http://members.virtualltourist.com/m/p/m/1c040a/> (accessed April 18, 2013)

island, in the north portion of Station 1, erosion has already worn away large quantities of sand and the beach, exposing sewage pipes.

Over-development of the island contribute significantly to the erosion process caused by climatic change. For example, many resorts disregard the 30-meter easement required between buildings and the shoreline, which would have abated sand erosion and water intrusion. Furthermore, many hotels along Boracay's beach front are in blatant violation of the building regulation limiting buildings "taller that the tallest trees."¹²⁴ Developers clear beach fronts of coconut and other coast-growing trees, making for more erosion. "Palm trees dampen the wind, unlike hard surfaces such as buildings,.....hard surfaces deflect wind..... Wind transports sand and sediment back to shore," reports real estate professional and environmentalist Elena Brugger.

A UNESCO study conducted by the a team of scientist from the University of the Philippines has concluded that "the wanton disregard for the threats posed by climate change, the feeble will of government to enforce laws, and the dearth in disaster-coping mechanisms by the community-all from indifference- can steer the country's premiere island to its auspicious doom in the time of global warming."¹²⁵ The study recommends the implementation of the comprehensive land use plan. Ecological preservation must be part of the culture of everyone in the island. Communities and businesses whose livelihood depends on tourism must also contribute. The study further contends that the biggest responsibility lies with the government, which has been indifferent at best for the resort island. Unless measures are taken to address erosion cause by climate change and the indifference of the

¹²⁴ Palisada, Stanley. "Is Boracay Vanishing?" ABS-CBN News. May 25, 2011. <http://www.abs-cbnnews.com/-depth/05/24/11/boracay-vanishing> (accessed (April 18, 2013)

¹²⁵ Palisada, Stanley. "Is Boracay Vanishing?" ABS-CBN News. May 25, 2011. <http://www.abs-cbnnews.com/-depth/05/24/11/boracay-vanishing> (accessed (April 18, 2013)

various governmental and business entities involved, Boracay Island will be an island of vanishing beaches and tourists.

Domestic travelers and Filipinos returning to their native country to visit may be more accepting and less “culture shock” than their international; counterparts. They as a group would be more acclimated to the infrastructure, or lack thereof, and still enjoy all the attractions the island provides. As a result, the need to change and improve infrastructure of the island for tourists may not be as critical and as urgent as perhaps it is perceived to be.

A recent article in the Boracay Sun, published in March 2013, features some of those who grew up on Boracay, watching it grow into a world renowned island destination. One of the “founding fathers” commented on the development/over-development of his island. Andree Abriam, known as the “godfather” of Boracay’s nightlife, stated that infrastructure facilities (roads, transportation, hospitals) must be improved to meet tourists or “world standards.” He further commented that the government must be more “tourist-oriented,” and that from arrival to departure, visitors should have a smooth and care-free process to their destination without bureaucratic and transportation problems, etc. to impede, distract or disrupt their vacation. Despite this, Abriam is still optimistic and hopeful, “As long as there are beautiful sunsets, that’s something hopefully development cannot destroy. Boracay will live on.....”¹²⁶

The Boracay tourism industry continues to improve. The Philippine government appears to lend support with new programs for improvements for airport, road systems and other infrastructures for tourists. With a bright outlook for tourism, key investment groups both domestic and international are expanding their

¹²⁶ Dario, Freida V. “Boracay’s Sons & Daughters: Boracay Sun Special Series” Boracay Sun. <http://sunboracay.com/en/boracay-s-sons-daughters> (accessed March 21, 2013)

operations and properties and services. The local government and the private sector of the island make efforts to coordinate all the various elements to make tourism in Boracay grow and continue as one the world's best beach destination.

One of the more important elements for continued growth and development is the architectural considerations for hotels/resorts to consider in terms of refurbishing existing facilities, or building new ones. A most important factor for consideration is the cultural element of architecture in the design and process for building a resort. It is critical for an architect and designer to incorporate the cultural elements of the locality into their plans and visions for future projects for Boracay. For tourists, whether they are domestic travelers or international tourists, to stay at a facility where all the amenities they seek and pay for, including their comfort, the services, etc., their total experience staying at their chosen resort/hotel is enhanced and heightened with cultural artifacts, programs, and architecture that is culturally experiential and enriching. To visit a place for its natural beauty and uniqueness, and to stay at a facility that provides comfort, service, and culture of the locality and environment, would seem to be an ultimate experience for a tourist, no matter where they come from.

Transportation must also be addressed. A major plan of action from all sectors of the transportation business, from airport transfers, to private vehicles engaged in tourism, and public transportation systems must all coordinate and facilitate the tourists transportation needs.

Boracay can prove to be a better destination for more tourists and visitors with the hotels and resorts to incorporate more of their local history and culture. Through social programs like festivals of certain cultural significance, through architecture and culturally appropriate appointments, decorations, and other manifestations of the local culture, a visitor can truly appreciate and experience a lifestyle that is culture-sensitive and culture-rich, and unique in terms of that specific locality and

environment.

The future for Boracay has potential. The beaches will continue to attract visitors from all over the world. The hotel industry must consider improving their presentation and appearance, particularly with the smaller and older hotels. A concerted effort must come from the various hotel owners to make improvements and renovations to their facilities, particularly to attract foreign vacationers.

“Boracay is truly paradise and it deserves to be maintained as such, nothing less.”¹²⁷ The Philippines has much potential to become more of a tourist destination. It has a lot to offer – whether for business facilities or leisure activities. Its cultural uniqueness, historical heritage, and ecotourism are three important sources of tourist attraction.¹²⁸

¹²⁷ Virrey-Pizzato, Amanda. “Thank God, Boracay is Still Paradise.” Boracay Sun. <http://sunboracay.com/en/2012-11-06-02-47-24/2012-11-13-03-16-11/boracay-sun-2012/4-thank-god-boracay-is-still-paradise> (accessed February 5, 2013)

¹²⁸ Maunati, Yekti, et al. *International Tourism, Identity and Globalization*. (Jakarta: Pusat Penelitian Sumberdaya Regional (PSDR-LIPI), 2005), viii.

CONTEXT ANALYSIS

UNDERSTANDING PHILIPPINE ARCHITECTURE

Philippine vernacular houses provide a starting point and inspiration. Through historical analysis, a clearer picture is created as to what defines Philippine culture in architecture. The background and experiences of the Filipino people help create and define who they are. The location and geography of the Philippines also shape the architecture. The tropics are known for its humidity, high temperatures, and rains. The elements of the vernacular *bahay kubo*, for example, allow for air flow through the building and protection against the rains and floods. “As an expression of identity, culture and beliefs, vernacular architecture evolved over a period of time to address changing needs and external influences.”¹²⁹

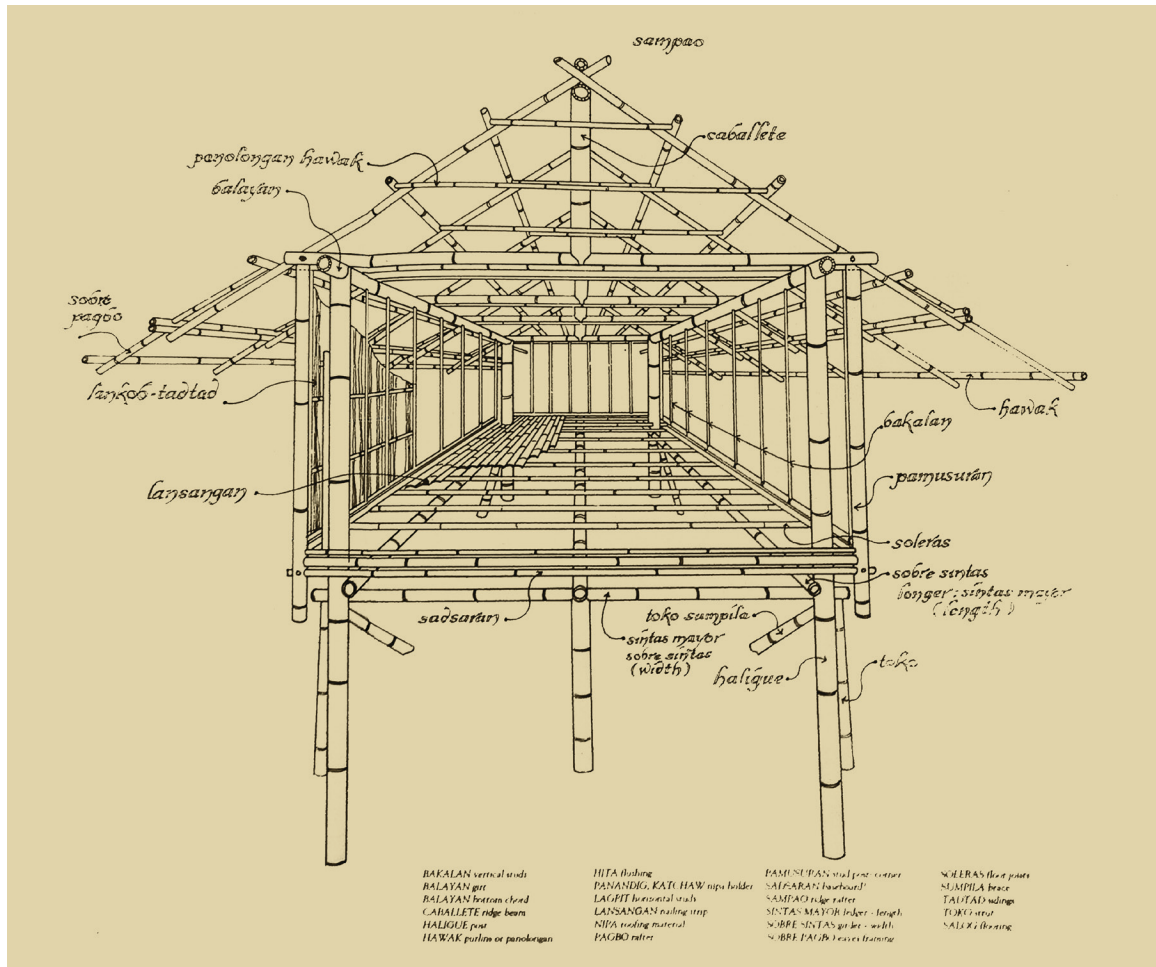
The *bahay kubo* was built to adapt to the location and climate. Using local materials and traditional techniques, the structure could be easily repaired or rebuilt in the event of typhoons, floods, and/or earthquakes. This house was the most basic indigenous form and served the purpose of protecting its inhabitants from the elements of the scorching sun and torrential rains. The surrounding environment served as resources for construction. Bamboo was popular as it served a variety of purposes. The structure was made from tree trunks or bamboo. Lashings served as the connections. Walls and floor



Bahay kubo house on Panay with bamboo structure, walls, and detail.

SOURCE: Perez III, Rodrigo, and Rosario Encarancio and Julian Dacanay, Jr. *Folk Architecture. Philippines*: GCF Books, 1989.

¹²⁹ Valera- Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. (Philippines: Anvil Publishing, 2005), 1.



Structure of *bahay kubo* made from bamboo

SOURCE: Perez III, Rodrigo, and Rosario Encarancio and Julian Dacanay, Jr. *Folk Architecture*. Philippines: GCF Books, 1989.

coverings were generally made from bamboo , palms, or other local materials. The porous nature of the building allowed for air flow. The steep roofs helped guide the hot air up and through the building. The raised floors also contributed to the natural ventilation, allowing a vertical movement of air. Being above ground also provided protection to the *bahay kubo* and its inhabitants. It limited the access of insects, rodents, and wild animals , as well as flooding waters and ground moisture during the rainy season.

The one-room space of the *bahay kubo* was multi-purpose, serving the

purposes of the inhabitants. Divisions consisted of screens, if any, as this limited the ventilation of the interior spaces. Windows helped to bring in the natural light, providing a connection to the exterior. The chart below summarizes the characteristics of the *bahay kubo*.

| CHARACTERISTICS OF THE <i>BAHAY KUBO</i> | |
|---|--|
| ■ most basic indigenous form | ■ Sustainable construction and form |
| ■ Indigenous, vernacular - can be built by locals and natives | ■ Natural building materials easily accessible and replaceable |
| ■ Walls made from bamboo, or other native materials | ■ simple, cubic design - square or rectangle |
| ■ Has the basic four corners with posts for structural stability, maybe more, depends on size of building -originally made from tree trunk or bamboo | ■ Built to address climatic conditions - tropical heat - monsoon rains - high humidity - resist strong winds |
| ■ Raised flooring usually made of bamboo, or hard wood - for ventilation in the tropical climate - to protect from ground moisture during rains or flooding - ground floor for storage, small animal pens - second floor as living area | ■ Hip or gable type roof - made of thatch grass - steep pitch for rain water run-off - for heat to rise, dissipate, or absorbed - for heat to rise and dissipate |
| | ■ Interior space basic and utilitarian |

The development of the *bahay na bato* provided a stronger house for Filipinos with added stone and tiles to the building materials used. Although the *bahay na bato* is a product of the colonial period, it is an evolution of the *bahay kubo*, retaining Philippine culture and tradition but incorporating some of the Asian and Spanish stylistic elements and influences. It provided a stronger more lasting, permanent building.

The *bahay na bato* has a similar cubic layout as the *bahay kubo*. It continues to

use the post and lintel construction with some modifications. The use of stone and tiles replacing some of the bamboo and palm materials, more considerations were made to maintain a certain sustainability and natural comfort. Windows, for example, were used more frequently and oftentimes they were bigger. This helped bring in the natural light and the ventilation. Roof eaves provided further protection from the sun and rains allowed the windows to stay open and the interior cool and dry. Also, the stone provided a stronger structure in the event of fires, earthquakes, typhoons, and flooding.



Bahay na Bato with stone base and large window openings.

SOURCE: <http://historyofarchitecture.weebly.com/bahay-na-bato.html>

The roofs maintained their pitched shape and form, which allowed the hot air to rise through. Sometimes attic spaces were added for additional storage.

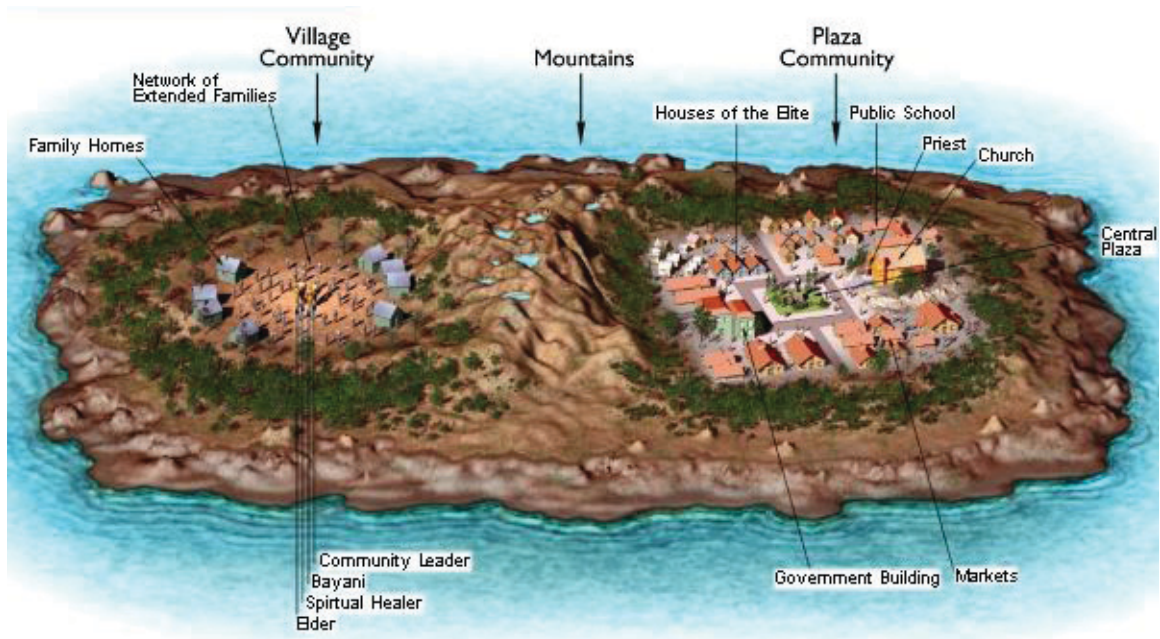
More details were also incorporated, giving each *bahay na bato* a more personalized, unique look from the neighbor. Capiz shells or oyster shells in the windows provided some privacy as small towns developed into villages. Rooms became a norm, creating spaces within spaces, each with a relationship to the outside as well as the inside. With all the room doors opened, there is a spatial resemblance to the one-roomed *bahay kubo* allowing air flow through the entire house. Balconies and verandas were also incorporated, allowing for an outdoor living area and entertainment space. Small vents and large shuttered windows also served as sources for ventilation. They were screened with wooden balusters or iron grillwork, which continually provided ventilation openings into the house. The chart on the next page summarizes the characteristics of the *bahay na bato*.

| CHARACTERISTICS OF <i>BAHAY NA BATO</i> | |
|---|---|
| <ul style="list-style-type: none"> ■ Similar basic format, more solidly built | <ul style="list-style-type: none"> ■ Sustainable construction and form |
| <ul style="list-style-type: none"> ■ Spanish influence – colonial period architecture | <ul style="list-style-type: none"> ■ Walls made from masonry, coralline-type limestone, brick, or wood |
| <ul style="list-style-type: none"> ■ Basic similar design, square or rectangle in shape | <ul style="list-style-type: none"> ■ Plenty of windows (for ventilation), made from natural materials (capiz) |
| <ul style="list-style-type: none"> ■ Has basic four or more posts (depending on size) for structural support -made of tree trunks, adobe, or limestone masonry | <ul style="list-style-type: none"> ■ Built to address climatic conditions <ul style="list-style-type: none"> - tropical heat - monsoon rains - high humidity - resist strong winds |
| <ul style="list-style-type: none"> ■ Raised flooring, flooring made of solid hard wood <ul style="list-style-type: none"> - to aid in ventilation - protection from wet ground during rainy season - ground floor used for storage - second floor used as living area | <ul style="list-style-type: none"> ■ Hip or gable shaped roof <ul style="list-style-type: none"> -made from various available local materials, adobe, coralline-type limestone -appropriately pitched for water run-off - for heat to rise, dissipate, and absorption -for heat to rise and dissipate |
| <ul style="list-style-type: none"> ■ interior space utilitarian | |

The *bahay kubo* and the *bahay na bato*, which will be referred to here as the *bahay* architecture, if discussed collectively or together. In order to create a more successful integration of culture, Philippine architecture should incorporate more elements of heritage and vernacular character into their building design to create an identity, specifically the following: building organization, form, spatial characteristics, materiality, and details.

BUILDING ORGANIZATION

From villages to towns, Filipinos have always lived in close-knit groups or communities. Various tribes have lived in their respective settlements in the forests, countrysides, on seacoasts, or riverbanks. Village formations varied depending on



Example of Philippine community organization

SOURCE: <http://www.wildflowers.org/community/Filipino/map.shtml>

region and geography. They were arranged in clusters, where communities shared the agricultural responsibilities, providing support and cooperation. "They were governed by *datu* and *bayani*, (courageous leaders responsible for the overall well-being of the community), as well as *babaylans* (healers and spiritual leaders) and *pandays* (masters of technology of material well-being)." ¹³⁰

As population grew and villages became towns, small residential clusters, called *barrios*, appeared. The Spanish and their missionaries also formalized the idea of the central plaza, with the church as the center, surrounded by civic buildings and important, elaborate houses for the wealthy. "The plaza community revolved around a central area, with an imposing church, friar's convento, municipal hall, and mansions of the ruling elite and other wealthy, urbanized Filipinos. The plaza became the center of intervillage activities such as fiestas, electoral campaigns, religious activities, and

¹³⁰ Wildflowers. "Map: The Filipino Island Communities." <http://www.wildflowers.org/community/Filipino/map.shtml> (accessed March 21, 2013)

cultural performances. It was where people came for basic health, social, and government services. At the same time, it also became a focal point for political demonstrations.”¹³¹

Resorts can look to *barrios* and *plazas* to organize the various components of their facilities. Creating a village or plaza type of setting is appropriate and culturally relevant. The lobby, for example, could serve as the main area flanked by guest services and amenities, then guest rooms. Suites or bungalows, can serve as *casitas*, or little houses. In her Resort Design book, Huffadine writes, “Island resorts are typically developed in environmentally sensitive areas, with *casita*-type building construction, and the success of the design is particularly dependent on the relationship of the resort buildings with the topographical, ecological, and climatic factors of the site.”¹³²

Also important is the connection to the landscape and surrounding areas. The indoor-outdoor relationship is essential. Creating that communication with the natural surroundings is crucial. Ancestral Filipinos lived off the land, surrounded by their crops. The openness also provided adequate ventilation and a visual of the surroundings. Thus, “oneness” with the environment is an integral part of Philippine architecture.



Underside of roof.

SOURCE: Valera-Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. Philippines: Anvil Publishing, 2005.

¹³¹ Wildflowers. “Map: The Filipino Island Communities.” <http://www.wildflowers.org/community/Filipino/map.shtml> (accessed March 21, 2013)

¹³² Huffadine, Margaret. *Resort Design: Planning, Architecture, and Interiors*. (New York: McGraw-Hill, 2000), 107

As mentioned previously, Filipinos love to create and perform (arts, crafts, dance, music) and this creativity can indeed be translated and transferred readily into the field of architecture. Architecture is art and art is architecture, therefore, creativity is rendered a means of expression through architecture in form and process. This is evident through the overall creative and innovative use of materials, form, space, and the attention to details in the architectural process. One can appreciate in the next few pages the transformation of creative skills into architectural process. The multi-use of bamboo (for posts, walls, windows floors, etc.) is an example of the creativity of the Filipino. Color and nature brought into the interior decor (p. 96) is an artistic rendering of the creative process into architecture. The use of gossamer fabric and crocheted lacework, an artistic skill is use to enhance a room. These and many other examples are evidence of the artistic and creative talents and skills translated into the architecture.

FORM

The basic form can be derived from the vernacular architecture. The *bahay kubo* is the simplest and earliest structure. Evolved from the *bahay kubo*, the *bahay na bato* is "the conscience of Filipino architecture."¹³³ It has steep, hip roof, post-and-lintel construction, and elevated rooms.

In each of these archetypes, the



The bahay kubo form with a steep roof and elevated floor

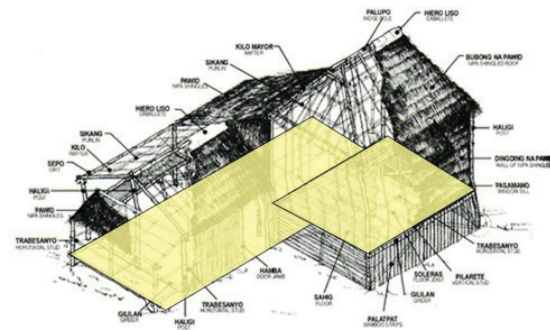
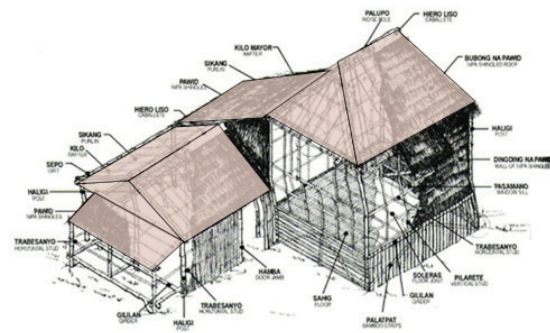
SOURCE: Perez III, Rodrigo, and Rosario Encarancio and Julian Dacanay, Jr. Folk Architecture. Philippines: GCF Books, 1989.

¹³³ Zialcita, Fernando N. and Martin I. Tinio, Jr. Philippine Ancestral Houses. (Quezon City, Philippines: GCF Books, 1980), 6

roof form is the most apparent and visible. Either hip, gable or pyramidal, it can be high in height, as well as extend downward past the walls. The roof shape varies within regions. In one area, it is steep and twice the size of the walls, or it could be rounded more like an inverted boat, as is seen in tribes of boat builders or along the sea coast. Either way, there is an interior space that is created with exposed beams, rafters, and sheathing.

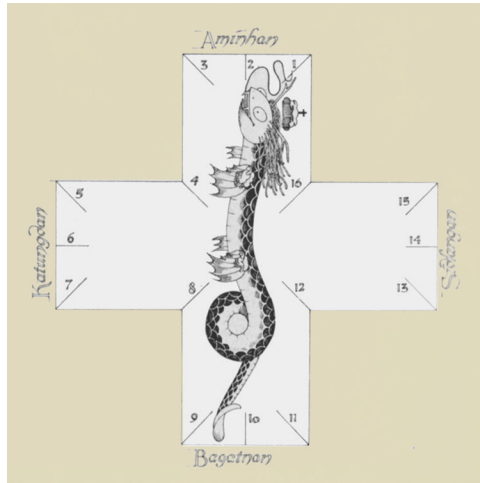
This interior space can be shaped as a square, rectangular, or L-shaped, or even cross-shaped, as subtractive or additive transformations are introduced.

In earlier times, there was a more systematic way of constructing the house, which stems from ancient building rituals. Before the Spanish arrived, Filipinos believed that building a house was in the realm of cosmic dimension against dark forces, symbolized by a dragon called *bukunawa*. The month of the year dictates which post will be driven first. January, February, March, the *bukunawa* faces north; April, May, June, it faces east; July, August, September, the *bukunawa* is looking south; and October, November, December, it looks west. According to beliefs and folklore, "The builder must drive the first post into the dragon's head to kill it. Together with this post, the next two posts form a symbolic triangle that beats the *bukunawa* to death. The fourth post is usually driven diagonally across from the first post to pierce

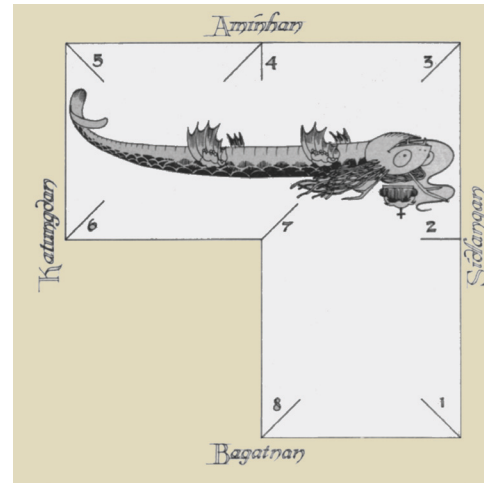


Roof forms and floor shapes of the *bahay kubo*, and later the *bahay na bato*.

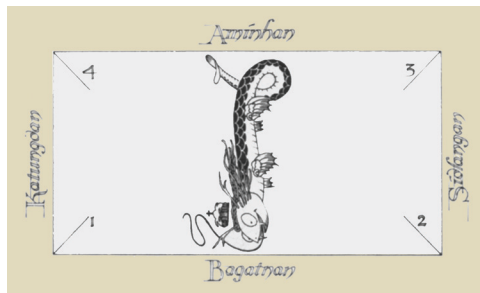
SOURCE: base picture from <http://historyofarchitecture.weebly.com/vernacular-houses.html>



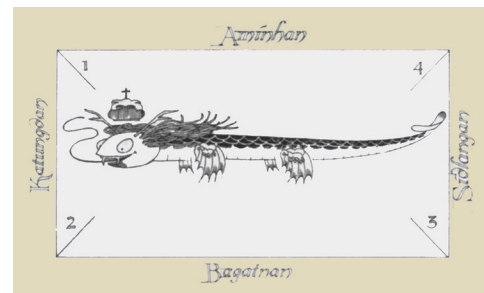
January, February, March



April, May, June



July, August, September



October, November, December

Post plans with *bakunawa*

SOURCE: Zialcita, Fernando N. and Martin I. Tinio, Jr. *Philippine Ancestral Houses*. Quezon City, Philippines: GCF Books, 1980.

the animal's tail."¹³⁴ The entrance and the kitchen face the direction of the rising sun.

With the size dependent on the user or users, the house can be just big enough to fit a couple, or medium sized for a small family. It can even be built large enough to accommodate larger families and extended families, or even a social space for festive gatherings.

The elevated aspect also ranges in height, offering a small crawl space or high enough to provide a space for storage or working. Stilts provided protection from insects, pests, wild animals, as well as from flooding and ground dampness. They also

¹³⁴ Perez III, Rodrigo, and Rosario Encarancio and Julian Dacanay, Jr. *Folk Architecture*. (Philippines: GCF Books, 1989), 111.

served as ventilation, as air can flow through the floor slats.

SPATIAL ELEMENTS

Filipinos have “ a strong commonality in the disposition of spaces.”¹³⁵ When thinking about spatial characteristics, the word “social” comes to mind. One important thing to note is that Filipinos value the Asian concept of shared space. Having open concept rooms, for example, provides multi-purpose space, as well as much needed cross ventilation. For example, “Space in the *bahay na bato* is not enclosed or contained. It seems to flow from one room to another through doors and arcades and from indoors to outdoors through vast windows that stretch from wall to wall. In the *bahay na bato* we find space surrounded by space, or islands of space in seas of space. The play of space is enhanced by the apparent lightness or transparency of structure.”¹³⁶



Interior *sala* and *balcon* of the *bahay na bato* used for entertaining. Large window openings and vents provide adequate ventilation.

SOURCE: <http://historyofarchitecture.weebly.com/bahay-na-bato.html>

“One feature of the Filipino house, and hence, of Filipino architecture, is the concept of the interrelation of different spaces like outdoor and indoor space, and the various areas of indoor space. An interior space is a space surrounded by space. Rooms open to adjacent rooms, or within a room, different spaces are created by means of levels or visual dividers.

¹³⁵ Valera- Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. (Philippines: Anvil Publishing, 2005), 1.

¹³⁶ Zialcita, Fernando N. and Martin I. Tinio, Jr. *Philippine Ancestral Houses*. (Quezon City, Philippines: GCF Books, 1980.) 6

Space becomes a place for gathering or solitude, while remaining integrated. It is a function of personal relations.”¹³⁷

Verandas are also widely used, connecting the interior to the exterior. Sometimes, it would be cooler outside, rather than inside, and this providing an alternate living area.

The concept of *pakikisama*, the sense of togetherness or the desire to be accepted is one of the identifiable determinants of cultural identity mentioned previously. It is a concept that intimately associated with the spatial element of architecture. It involves the space allocation of an area where a “meeting place” to get together is an important element in a house or building. The *sala* in a home is a one such area that epitomizes the *pakikisama* philosophy, and the related *pakikipagkapwa*. It is a room where visitors or guests gather together with the hosts to establish and maintain “harmony and good relationships.” The term may also be appropriately applied to the lobby areas of hotels and resorts. This is the area where visitors are first welcomed and the *pakikisama* concept is carried out with the sense of togetherness towards the vacationers and guests.



Veranda used as outdoor living space, protected from the elements.

SOURCE: Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. Singapore: Archipelago Press, 1997.

¹³⁷ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 17.

MATERIALITY

“Materials from a varied environment come together to form the Filipino visual style: timber of different strengths and colors from the forest; stone from ancient lava flows and coastal reefs; leaves and canes from tall grasses; an flat translucent shells from warm, shallow waters.”¹³⁸

Materials used were locally sourced. It was cheaper, easier, and faster to obtain and use materials in the same area. In Resort Design, Huffadine writes, “Climatic conditions and traditional uses influence the choice of materials for both building construction and interiors. Materials used according to traditional proportions are usually well adapted to climate, create identity, and are locally available.”¹³⁹ This is true and appropriate to Philippine culture and architecture. Filipinos made do with



View from town of Sipalay on Negros Island over the river Binalbagan showing the various resources of trees and palms for building.

SOURCE: http://www.weltrekordreise.ch/p_asie_ph3.html

¹³⁸ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997), 11.

¹³⁹ Huffadine, Margaret. *Resort Design: Planning, Architecture, and Interiors*. (New York: McGraw-Hill, 2000), 159

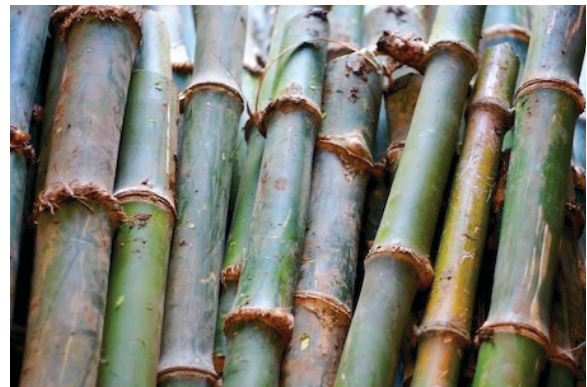
what they could. From the environment to the various influences, they adapted to accommodate their lifestyle and location. Most commonly used building materials include: wood, grasses, palms, and seashells. These were the most readily available and abundant. New techniques and materials entered later, providing another adaptation of the buildings in the Philippines. These materials included stone, brick, and tile, which soon became commonly used materials.

The use of indigenous wood in Philippine houses provides a connection to the earth, as well as a warm tone to the building. Wood includes *molave*, *narra*, *ipil*, *balao*, *dungon*, and *banaba* to name a few.

| | | |
|--------|--|---|
| molave | yellow, yellowish-green or ash-grey; may have a fine, compact texture, packed fibers and small pores that are almost distinct has a light, bitter taste breaks in short flakes and yields a very fine, compact; elastic, spiraled shaving | house posts, beams, window and door frames, trusses, floor planks, etc. |
| narra | Red, blood-like Has a solid, glassy texture with closely packed fibers, visible pores Easily acquires a beautiful sheen and exudes a fine scent | doors and floor planks known as Philippine mahogany |
| ipil | dark red or ochre yellow transversal and compressed fibers, a bold texture and long pores breaks in short flakes and yields a harsh, spiraled shaving dark red variety extremely hard and resists nailing | house posts, beams, windows and door frames, trusses, floor planks, etc. |
| balao | yellowish-white or grayish-green with ash-gray stains; may also be a bright red or a yellowish-red solid texture, fibrous distinct pores | substituted for ipil, but of inferior quality. house posts, beams, windows and door frames, trusses, floor planks, etc. |

| | | |
|--------|---|---|
| dungon | red-purple solid texture, hard wood compressed fibers and barely noticeable pores closely-packed rough but barely spiralled shavings | house posts, jamb-posts, dormers, etc., for house parts that should be resistant and, at the same time, do not require too much work |
| banaba | pinkish-white to shadowy red longitudinal and compressed fibers long and short pores that seem like small cracks short flakes with rough porous, barely spiralled shavings | various house parts that must resist humidity |

Grasses include bamboo, cogon, and runo. These grow abundantly in the Philippines and each have strong qualities that is utilized for multiple purposes. Bamboo is considered “the poor man’s timber: hewn, shred, beaten, trimmed, or woven for a myriad of uses and patterns in rustic houses and furniture.”¹⁴⁰ Cogon is less popular, difficult to uproot, but sturdy. Its difficulty to burn makes it a good roofing material. Runo is related to cogon. This course grass is slim, being a good material for fences, side walls, and floors.



Harvested bamboo, La Union Province.

SOURCE: http://jeffwerner.ca/2007/07/philippines_internship_part_ii.html




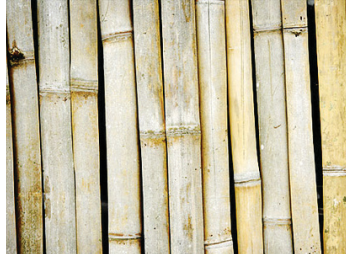




Palm tree variety

SOURCE: http://www.allabouthappyllife.com/wallpaper/widescreen_wallpapers/palm-trees/palm-trees-wallpaper.html

¹⁴⁰ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997), 28

Palms include coconut, nipa, rattan, buri, and anahaw. They are distinct and attractive. "There are about 20 palms and more than 80 species of rattans endemic to the Philippines, some of them growing in the forest at high and low altitude."¹⁴¹ These palms grow throughout the Philippines and are utilized in a multitude of ways – from building items to detailed elements, so as not to waste anything.

Bamboo to timber to huge unprocessed tree trunks were used in the structure of houses and buildings. Roofing materials include: cogon grass, rice stalks, sugar cane leaves, split bamboo, black moss, leaves of nipa palm.

| | | | |
|-------------------|---|------------------|---|
| cogon grass |  | split bamboo |  |
| rice stalks |  | black moss |  |
| sugar cane leaves |  | nipa palm leaves |  |

PICTURE SOURCES: cogon grass – <http://www.stuartxchange.com/Kogon.html>, split bamboo – <http://www.flickr.com/photos/estan/166893403/>, rice stalks – http://baguiojensen.blogspot.com/2010_07_01_archive.html, black moss – http://www.sloppress.com/2011_02_01_archive.html, sugar cane leaves – <http://republicanegrense.com/category/the-bread-rolls/negros-occidental/lifestyle-negros-occidental/food-lifestyle/page/16/>, nipa palm leaves – <http://ednalee-adventuresinsustainability.blogspot.com/2010/10/grow-your-own-roof-how-to-make-nipa.html>

¹⁴¹ Drupal. Forest Treasures – Plants and Landscapes. "Palm species- Philippines." Last modified 2010. <http://www.forest-treasures.com/exoticplants/palms/> (accessed March 2, 2013)

Materials did not just come from the land, but it also came from the sea. Complementing the natural structure of the land, Filipinos made use of the resources from the water. Surrounded by the ocean, sea shells are abundant in the Philippines. One of the favored and most used shells is *capiz*. This seashell is a translucent flat bivalve that dwells in the muddy sandy bottoms of the brackish waters of Southern Luzon and in (their namesake) Capiz Province on Panay Island.¹⁴² It is used for a variety of purposes, especially in decorating and detail embellishment. Most often the *capiz* shell was used in lighting control, from window covering to lamp shades. . In fact, before glass was an available form of window material, the *capiz* shell was the primary material for houses with windows in which light can penetrate into the interior. Other houses, perhaps homes of the common Filipino, in the earlier days of *bahay*



Application of *capiz* shells in window

SOURCE: Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. Singapore: Archipelago Press, 1997.



A home on Panay with bamboo window coverings.

SOURCE: Perez III, Rodrigo, and Rosario Encarancio and Julian Dacanay, Jr. *Folk Architecture*. Philippines: GCF Books, 1989.



Built in 1727, The Baclayon Church in Bohol is considered as the oldest coral stone church in the region.

SOURCE: Baclayon Church, Philippines. March 2012. Personal photograph by author.

¹⁴² Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997), 28.

kubo and *bahay na bato*, windows composed of palm or other eaves (or grass like the bamboo) are made and/or woven as flat pieces large enough to cover the window opening during the day to ventilate the house.

Originally introduced by the Spanish and Chinese, stone, bricks, and tiles have become widely used materials in the Philippines. Volcanic stone and adobe are two other materials widely used. Coral stone was widely used in the churches that the Spanish built.

DETAILS

*"Filipinos love to embellish....the Filipinos' love for elaboration finds resonance in the decorative arts of their Southeast Asian neighbors and in the Baroque style introduced by Spanish colonizers."*¹⁴³

The cultural diversity of the Philippines has produced a range of details and ornamentations. Using some of the above listed materials can help provide the much needed love of embellishment while maintaining and promoting the cultural aspect and identity of the Philippines.

The *bahay kubo* incorporated a variety of details into what seems to be a simple house. Details in the structure



Fancy details with tree trunk posts on top of stones.

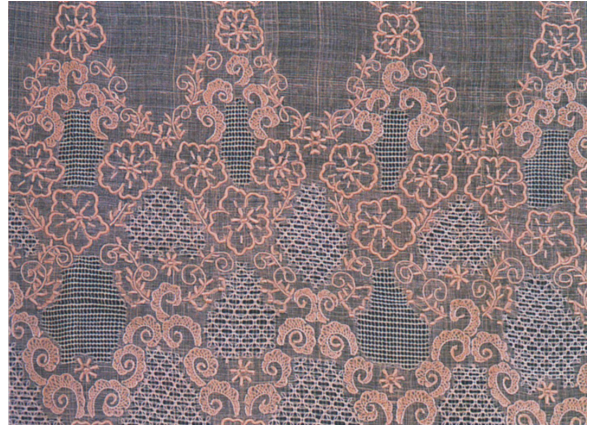
SOURCE: Valera- Turalba, Maria Cristina. *Philippine Heritage Architecture – before 1521 to the 1970s*. (Philippines: Anvil Publishing, 2005),

¹⁴³ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997), 21.

of the base of the house provided unique character. This varied from region to region. Later, in the *bahay na bato*, gossamer fabric and crocheted lacework served as screens and privacy.

Another important aspect is color. "Traditional, local color schemes are a good source of inspiration for the evocation of the cultural environment."¹⁴⁴ And although the building materials are all natural, from the earth, colors tend to be more neutral. There is a desire to include color and warmth, especially to create lush contrast with the surrounding landscape. There is such a rich cultural heritage in the Philippines. This "strong and colorful local culture makes a good basis for tourism development."¹⁴⁵

In addition, consideration of cultural elements and the landscape are also factors to be included in the design. Surrounding the house, for example were natural vegetation that



Close-up detail example of gossamer fabric and crocheted lacework.

SOURCE: Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. Singapore: Archipelago Press, 1997.



Color and nature brought into the interior decor.

SOURCE: Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. Singapore: Archipelago Press, 1997.

¹⁴⁴ Huffadine, Margaret. *Resort Design: Planning, Architecture, and Interiors*. (New York: McGraw-Hill, 2000), 157

¹⁴⁵ Huffadine, Margaret. *Resort Design: Planning, Architecture, and Interiors*. (New York: McGraw-Hill, 2000), 40

included palm trees, banana trees, fruit trees, and nipa trees. Rice fields and streams or rivers were nearby.

According to Huffadine, "Local materials, color, art, and artifacts can be combined using cost-effective finishes that are appropriate for use and climate. Traditional design techniques are usually well adapted to climatic conditions and add to market appeal."¹⁴⁶ Details in the lobby and public areas, and the resort's scenery and settings are essential aspects to consider. Also important are the leisure opportunities and cultural activities offered at the hotels and resorts, planned and programmed by the hotel staff.

"In addition, the Filipino, who lives in a lush baroque landscape, seems not be comfortable with empty space or plain, unadorned surfaces. Space has to be filled, or broken up, or at least, be the setting for texture."¹⁴⁷

SUSTAINABILITY

"The bahay kubo was the original sustainable house. In essence, it already embodies the principles of climate-conscious architecture."

-Angelo Mañosa, Filipino architect

Another important element of Philippine architecture is its passive design and sustainable approach. It is important to keep in mind climatically appropriate architecture. The main concern is user comfort, creating a more comfortable interior space while using as little energy as possible. Rodrigo Perez writes, "Also, in a tropical climate, a house must breathe. Thus transparency has become a feature of the Filipino house. It allows for cross-ventilation or better circulation of air. Transparency also

¹⁴⁶ Huffadine, Margaret. *Resort Design: Planning, Architecture, and Interiors*. (New York: McGraw-Hill, 2000), 157

¹⁴⁷ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 17.

arises from the relation of spaces. Even when interior space is well covered and protected, the character of transparency is somehow expressed."¹⁴⁸

Four main components to consider are: room air temperature, surface temperature, absolute humidity, and relative air humidity.

Klaus Ferstl, in Lauber's Tropical Architecture, wrote that the indoor climatic conditions are determined by specific components and design decisions made. These ideas are ways by which sustainability and modern architecture can co-exist. He listed the considerations/components for design decisions: urban, design, building construction, and utilization.¹⁴⁹

Urban

- choice of the micro-location
- positioning of the building
- orientation of the building to the north

Design

- floor plan solution
- size and arrangement of windows
- the type, construction and arrangement of shading devices
- shape of the roof
- choice of color

Building construction

- building method
- choice of materials
- building mass

¹⁴⁸ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 41.

¹⁴⁹ Lauber, Wolfgang. *Tropical Architecture: Sustainable and Humane Building in Africa, Latin America, and South-East Asia*. (Munich: Prestel Verlag, 2005), 85.

- thermal insulation
- construction of the building parts and elements

Utilization

- airflow rates/ventilation rates
- individual ventilation pattern of the users
- periods during which the building is used

An article in the Philippine Daily Inquirer lists the basic design principles below:¹⁵⁰

- The external features of the building envelope and its relation to the site should be designed to fully utilize air movement. Interior partitions should not block air movements.
- Air velocity can be reduced when the interior walls are placed close to the inlet opening or each time it is diverted around obstructions.
- If interior walls are unavoidable, air flow can still be ensured if the partitions have openings at the lower and upper portions. This is a common strategy in the old Filipino bahay na bato, with its transom panels covered with intricate wood carvings or wood louvers.
- Maximize window openings for cross ventilation of internal spaces. Vents in the roof cavity can also be very effective in drawing out heat from the room interiors.
- Since hot air goes upward, and cool air goes downward, openings at the top of staircases and in clerestory windows facilitate air change.
- It is generally cooler at night, so ventilation of internal spaces can be continuous for nighttime cooling. This means designing the building

¹⁵⁰ de Jesus, Amado. "Tropical architecture." Philippine Daily Inquirer. September 16, 2011. <http://business.inquirer.net/19613/tropical-architecture> (accessed April 25, 2013)

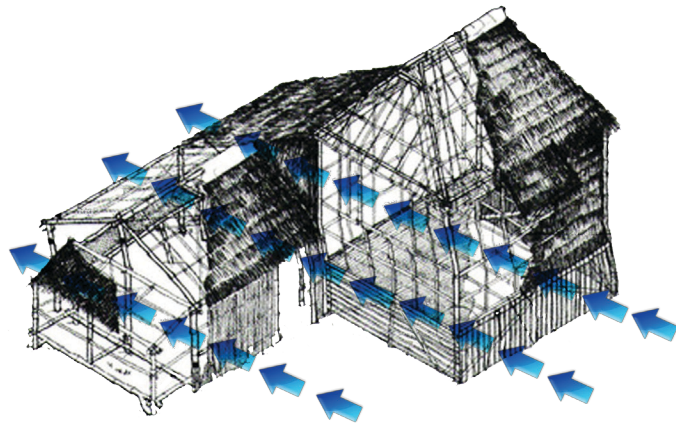
with operable windows to let hot air escape at night and to capture prevailing night winds.

- To supplement natural ventilation, fans can be placed at various heights and areas to increase comfort conditions. Fans are effective in generating internal air movement, improve air distribution and increase air velocities.
- Window openings are advisable at the body level for evaporative human body cooling. And room width should not exceed five times ceiling height for good air movement.
- Sunshades and sun protection devices on openings reduce heat gain and glare, and also help in internal daylighting. Louvres that are adjustable can alter the direction of air flow and lighting.

Sustainability is the basic concept in architecture maintaining of a comfortable living space while using as minimum energy as possible. As Architect Mañosa cited, “the *bahay kubo* was the original sustainable house.” It was basically composed of four posts for structural stability, four walls (bamboo slats or other native woven native material) with hip or gable type roof made of thatch grass. It had raised flooring, usually made of bamboo, to keep the house well ventilated in the tropical climate. It provided shelter from the sun and the humidity of the tropics. It was simple shelter, a simple structure, and architectural concept that maintained a complimentary balance with the natural environment. The climatic conditions of the tropical environment of the Philippines resulted in obtaining the maximum ventilation and air-flow. From the constant humidity to the penetrating sun, it was important to create buildings that breathe and protect.

For its simplicity, the concept can evolve. The *bahay kubo* concept did evolve

into the *bahay na bato*. The latter still maintained the basic simple structural and architectural principles, but adapted the use of thicker more solid foundation and walls. Nonetheless, the sustainability concept was still exists. The concept continues to evolve into the present and modern



Air flows under and through the *bahay kubo*.

SOURCE: base picture from <http://historyofarchitecture.weebly.com/vernacular-houses.html>

architecture preserving the principle of climate-conscious architecture. Mañosa says, "From from the point of view of the modern architect, the bahay kubo provides a surprisingly practical template for designing sustainable, climate-conscious, energy-efficient houses and buildings."¹⁵¹ If built properly and in accordance to appropriate building construction and design, taking in consideration other various elements such as material, location, roof shape, and other factors, the *bahay* concept can and still maintain sustainability and adapt into modern architectural structures. The modern solar panels for energy efficiency may not be necessary.

Preserving the cultural heritage of Philippine architecture and the traditional aspect of architectural design is the critical and important message of this research. Architects and designers of resorts must first be cognizant of the rich and varied history and cultural heritage of the country. They should look upon resort design as an opportunity to incorporate culture and provide identity of the people of the locality. Just as important and part of the principle of and tradition of the Philippine

¹⁵¹ Caruncho, Eric S. "Green by Design: Sustainable Living through Filipino Architecture." Philippine Daily Inquirer. May 5th, 2012. <http://lifestyle.inquirer.net/46495/green-by-design-sustainable-living-through-filipino-architecture> (accessed April 18, 2013).

character is the symbiotic relationship with the environment. There is a delicate balance between nature and man and his environment. All these can be applied and followed by architects and designers to provide a sense of architectural relevance to their work in a culturally sensitive manner. The *bahay* concepts and principles applied to architectural design of today and acknowledging its basic forms and features can still be a force and factor for contemporary architecture.

CASE STUDIES

The following case studies are examined to develop a better understanding of the hotels and resorts that exemplify culture in its design and architecture. Three hotels from the Boracay Island have been chosen. The three represents the hotel industry's range of cultural identity. They are all beach resorts and significant in the culture and the way of life in Boracay.

In the following resort hotels, the elements analyzed were: building organization, form, spatial characteristics, materiality and details. Each of these provide a level of cultural connection, place definition, and environmental sensitivity, the major factors used to examine the Philippine architectural definition in the island of Boracay. Each resort hotel has unique attributes and resources that set it apart from others in their respective areas. Each was selected for their distinguishable features and details, both negative and positive aspects of their affinity to cultural traits. They offer an understanding and learning about the place, the culture, and their relationship with the architecture of the island.

The selected hotels are: Boracay Shangri-La, Discovery Shores, and Boracay Regency Resort.

BORACAY SHANGRI-LA

Barangay Yapak, Boracay Island

Malay, Aklan, 5608, Philippines

Opened: March 2009

Owner: Shangri-La Group

Rooms/Suites: 219

Villas: 36

Site: 12 hectares

Facilities: Mabuhay Center, Health club, swimming pool, outdoor lap pool, marine center and dive shop, water sports pavilion, entertainment center, adventure zone, nature trail, 350-meter beach front, private jetty, resort center, hair salon, medical clinic

Website: <http://www.shangri-la.com/boracay/boracayresort>



Shangri-La Boracay site map

SOURCE: <http://www.asiatravel.com/boracay/shangrila/location2.html>



Shangri-La from the water shows the buildings nestled into the hillside blending with the environment.

SOURCE: <http://boracaylive.com/shangrila-boracay-resort/>

According to TripAdvisor.com, Shangri-La Resort and Spa is rated number 1 of all the 122 hotels on Boracay Island.¹⁵² As the first 5-star international resort on Boracay, it is located in region 5, which is a secluded nature reserve on the northern part of the island. It has a private 350-meter unspoiled beach and the lush natural surroundings are well preserved. There are 219 rooms and villas, 4 restaurants, and 3 lounges. The villas all have panoramic views of the beach, private lap pools, and outdoor showers. Recreational facilities include tennis courts, swimming pool, health club and gym, as well as a marine eco-center. The signature CHI Spa offers a variety of treatments, and the resort has a handful of dining options. The resort also has facilities for meetings and banquets, as well as a wedding chapel.

Designed by Hawaii-based WATG, in coordination with Jose Pedro “Bong” Recio, with interiors by Singapore-based LTW Design Works, the resort is one of a kind on the island. “The spacious guestrooms and villas [are] all finely furnished and finished with ethnic Filipino decor and native materials.”¹⁵³ From the exterior to the interior, details were considered and those that reflected the Philippine culture were

¹⁵² Shangri-La’s Boracay Resort and Spa. TripAdvisor.com. 2012. http://www.tripadvisor.com/Hotel_Review-g294260-d1397858-Reviews-Shangri-La_s_Boracay_Resort_Spa-Boracay_Visayas.html (accessed April 8, 2012)

¹⁵³ reggiedoc. Official Press Release by Shangri-La on Boracay Opening. Forums – Skyscraper City. April 2, 2009. <http://www.skyscrapercity.com/showthread.php?p=34536686> (accessed April 05, 2012)

used. “Recio explained that the lofty and grand scale of the main buildings is softened by the use of natural materials such as locally sourced thatch, wood and stone. The use of these indigenous materials clearly communicates that “the natural setting is the entire place’s reason for being.”¹⁵⁴

“Those who have entered the first five-star international resort in Boracay have been awed by the grand entrance to the main pavilion which houses the main lobby. A walk through a colonnaded al-fresco entrance is set up to a wide-angle view of the beach coastline and beyond – definitely one of the main attractions of the development. As one approaches, a visual sweet of the ocean, hills and mountains unfolds and leaves an indelible impression.”¹⁵⁵

This resort is a good example of how culture is brought into the architecture. The architects were successful in integrating traditional and local elements into the design. The following elements provide a clearer definition of the Shangri-La’s cultural incorporation.

BUILDING ORGANIZATION

The buildings form a general curvilinear pattern, coming off from the main lobby area. It follows the contour of the beach on one end, which maximizes the panoramic oceanfront view. The environmental and natural scenic vista is very much a part of the



Shangri-La Boracay, from above, showing how the buildings follow the contour of the landscape.

SOURCE: <http://www.shangri-la.com/boracay/boracayresort/photos-videos/>

¹⁵⁴ Manila Bulletin. “Local architectural firm sets new standards.” The Manila Bulletin Newspaper Online. July 29, 2009. <http://www.mb.com.ph/articles/213294/local-architectural-firm-sets-new-standards#.URHav6U9Wf8> (accessed February 05, 2013)

¹⁵⁵ Manila Bulletin. “Local architectural firm sets new standards.” The Manila Bulletin Newspaper Online. July 29, 2009. <http://www.mb.com.ph/articles/213294/local-architectural-firm-sets-new-standards#.URHav6U9Wf8> (accessed February 05, 2013)

impressive cultural identity of the resort. Buildings and the various villas are constructed in such a way that they are “naturally” positioned to take advantage of and benefit from the beach vista and scenery or the lush tropical surroundings of the eco-reserve environment. The buildings appear to blend into the nature reserve



Appropriately situated villas in the hillside, surrounded by the lush tropical environment.

SOURCE: Shangri-La from water, Philippines. March 2012. Personal photograph by author.

area of the resort, amidst the thick foliage of trees in the northern section of the island, a distance away from the main tourist section of the White Sands area. The entire resort and its villas is nestled on a hillside and extends to a private beach of the property, overlooking the white sand beach from the hillside.

FORM

The entrance has a colonnade al-fresco entry that leads to a pavilion-style lobby that is open on all four sides. Local material and traditional handiwork are resonating from the columns and stonework, particularly the very prominent hardwood posts seated on the native stone column base. The entire entrance area is



Colonnade entry leading to lobby pavilion, provides an open, welcoming, yet grand entrance.

SOURCE: Lobby entrance at Shangri-La, Philippines. March 2012. Personal photograph by author.

roofed with sloping hip roof that resembles the *bahay* architecture. The area is open, which helps with ventilation, but also provides the pavilion as an integral part of the

outside surrounding area. The roof is a sloping hip roof that resembles the *bahay* architecture. The exposed interior is open, which helps with ventilation.

SPATIAL CHARACTERISTICS

The resort is welcoming and open to the natural surroundings. There are spaces that blend the exterior landscape to the interior venue, providing a relationship between the indoor and outdoor experience.

The lobby is centered among the guest rooms and amenities and contains the restaurant and meeting spaces. It serves as a social hub and gathering space for the guests, not unlike the village centered life of the early Filipinos, or even the Spanish-influenced colonial architecture of the plaza being the center of social activities.



View of hotel on veranda near lobby lounge. The sloping roofs were modeled after the forms of the *bahay kubo*.

SOURCE: Standing on terrace at Shangri-La, Philippines. March 2012. Personal photograph by author.



The main lobby area is the center point of the hotel, with "wings" flanking the lobby.

SOURCE: Facing main lobby at Shangri-La, Philippines. March 2012. Personal photograph by author.



Lobby lounge with wooden columns, stone bases, and rattan furniture

SOURCE: Lobby lounge at Shangri-La, Philippines. March 2012. Personal photograph by author.

MATERIALITY

The use of local materials is evident throughout the hotel – from the wooden columns to the stone used in creating the exterior walls to the materials used in the pathways/ walkways in the garden areas of the resort. There is abundant use of native hardwoods in the various parts of building construction and décor. It reflects the native and indigenous materials that is part of the Philippine *bahay* identity.

INTERIOR

The resort makes use of ethnic and native decor, from wall paintings, to wall coverings and hangings, the use of native foliage and plants, and various other measures and decorations that portray and represent the Filipino identity and culture. The bathrooms in various units, for example, are decorated and appointed with native wall textiles or wooden paneling, while the waste baskets are



View inside shows more application of wood in the building construction, as well as an open-aired pavilion-style lobby, a cultural identity trait.

SOURCE: Lobby roof at Shangri-La, Philippines. March 2012. Personal photograph by author.



Wooden columns, stone bases, and indigenous decor are incorporated into the lobby's aesthetics, providing connection to the traditional architecture.

SOURCE: Cultural decor at Shangri-La, Philippines. March 2012. Personal photograph by author.



Treehouse Village bathroom with indigenous materials.

SOURCE http://www.tripadvisor.com/LocationPhotoDirectLink-g294260-d1397858-i35592257-Shangri_La_s_Boracay_Resort_Spa-Boracay_Visayas.html

of woven bamboo. Throughout the premises, there are native pottery, wall décor, and other ethnic artifacts that are appropriately placed for aesthetic and culturally enhancing experience for the visitor.

DETAILS

The colors reflect the natural surroundings. With a neutral color palette, the outdoors is essentially brought inside. There is little delineation between what is interior and exterior. The furniture is made of the rattan, and other wood elements help to create a diverse range of natural browns. The use natural wood elements reflects a very indigenous and native element into the overall environment.

EXTERIOR

The grounds surrounding the entire resort is exquisitely manicured and aesthetically arranged. The area is lush and green with native plants and



Wooden wall artifacts provide an example of use for cultural art objects.

SOURCE: Wall artifacts at Shangri-La, Philippines. March 2012. Personal photograph by author.



Interior/exterior threshold, connection with the outside environment

SOURCE: Downstairs lobby at Shangri-La, Philippines. March 2012. Personal photograph by author.



Resort grounds showing building and walkways made of different native stones.

SOURCE: Grounds walkway at Shangri-La, Philippines. March 2012. Personal photograph by author.

trees, blending nicely with the nature reserve environment upon which the resort is built. The environment is very well preserved and the scenery of the ocean, hills and mountains blends beautifully with the resort landscape. It is of Philippine character and tropical native taste, with pathways and walkways made of native materials blending nicely with the natural reserve area of the environment.

The resort even has an Eco-center that features the wildlife and flora in the area. It connects the visitors to that nature and wonder of Boracay and its surroundings islands. Sanctuary of gardens and recreated artificial reefs feature the different plant families and animal species, especially the endangered fruit bats, of Boracay.

SUMMARY

The Shangri-La Boracay is a good example of Philippine cultural architecture in a resort. Despite the modern amenities and facilities, like the private lap pools, tennis courts, health club and gym, air-conditioned guestrooms and suites,



Walkways from the lobby to the back part of the hotel provides a natural connection between the interior and exterior.

SOURCE: Walkway to exterior at Shangri-La, Philippines. March 2012. Personal photograph by author.



The Eco-Center at the Shangri-La provides educational resources and learning opportunities for its visitors.

SOURCE: http://www.agoda.com/asia/philippines/boracay_island/shangri_la_s_boracay_resort_and_spa.html

the Boracay Shangri-La Resort is exquisitely furnished and decorated with ethnic Philippine decor and local, native materials. The interior and exterior details reflect the culture and the identity of the Philippines. Local materials, such as the roof tile, wood, and stone are utilized, and the use of these indigenous materials clearly accentuates the Philippine culture and identity. Culture is brought into the architecture, and successful integration of traditional and local design is seamlessly interwoven with modern elements and the natural environment, providing a luxurious environment. There is a sense of feeling that indeed, as a visitor, you can experience the island and tropical atmosphere derived from the design and architecture format of the resort.



Pool area with bahay kubo-patterned bar structure amidst palm trees.

SOURCE: Pool area at Shangri-La, Philippines. March 2012. Personal photograph by author.

DISCOVERY SHORES

Station 1 Balabag, Boracay Island

Malay, Aklan, 5608, Philippines

Opened: 2007

Owner: Discovery Hotels HSAI Raintree

Rooms: 88

Facilities: Terra Wellness Spa, gym, private Jacuzzi, outdoor swimming pool, Shorelines gift shop, Sandbox kiddie lounge, recreation room, water sports and activities, business center, conference/meeting areas, fitness room

Website: <http://www.discoveryshoresboracay.com/default.aspx>



A nighttime view of the swimming pool at Discovery Shores.

SOURCE: <http://blog.reveal-designs.com/wp-content/uploads/2012/07/slide3.jpg>



Entry to lobby area of Discovery Shores

SOURCE: <http://flywithme.sg/v1/wp-content/uploads/2012/12/discovery-shore-2.jpg>

Discovery Shores is a smaller luxury hotel located at the northern end of White Beach in Station 1. The 88 room resort hotel is modern and unique, reminiscent of typical Miami Beach hotels. A gym, pool, restaurants, business and meeting rooms, as well as a spa overlooking the beach are some of the amenities.

Recently, the hotel was rated No. 5 in Travel+Leisure World's Best Resorts¹⁵⁶ and No. 2 in Asia. Discovery Shores seems to cater to the local tourist, the Filipino who is looking for a "staycation," rather than the international or foreign tourist. It is locally owned and operated.

Opened on March 2007, the property is a beach front resort located in Station I on the White Sands area, the main tourist area of Boracay Island. Discovery Shores, locally owned and operated, caters mainly to Filipino tourists from other parts of the country. The resort, relatively new, is very modern in architecture, style, and theme.

The following elements make Discovery Shores a unique resort, somewhat representative in some way of Philippine character, although modern in architectural style.

¹⁵⁶ Travel + Leisure. <http://www.travelandleisure.com/worldsbest/2012> (accessed February 21, 2013)

BUILDING ORGANIZATION

The resort buildings cluster around the main pool of the grounds, consistent with the native Filipino *barrios* and *plazas*. There is a sense of community and togetherness, since the 87 units are packed closely and neatly “stacked” on top of each other and next to one another. The composition of the buildings is such that the buildings are basically parallel to each other, with a somewhat spacious walkway or open space in the middle with the pool and garden spaces to provide some open area between the building structures.

FORM

The form of the buildings are generally square and rectangle with large openings, similar to the *bahay* architecture. The grounds have a spacious open garden space with trees, and shrubberies to provide some greenery between the white buildings. There is also the pool area and a water feature strip that accentuates the open



View of resort buildings surrounding the pool, similar to the *plaza* organization concept.

SOURCE: <http://blog.daum.net/yes.9/17>



Parallel organization of buildings flanking terrace gardens and walkway towards the pool area.

SOURCE: http://www.tripadvisor.com/Hotel_Review-g294260-d650466-Reviews-Discovery_Shores_Boracay-Boracay_Visayas.html



Water strip that accentuates open area

SOURCE: <http://www.blogalag.com/blog/2008/01/discover-discov.html>

space and provide some separation between the parallel building structures. The buildings are painted primarily white, and the interiors are also painted white, with dark brown colored accents for window frames.

SPATIAL CHARACTERISTICS

The main lobby area is somewhat spacious and opens to the exterior open garden area through a veranda-type atmosphere, trying to blend the interior with the exterior scenery. There is plenty of window space which makes the lobby area even more spacious and inviting. The space provides for ample social interaction and openness for visitors. The lobby interior fuses well with the exterior garden area.

There is little evidence of traditional cultural artifacts (paintings, rattan furniture, etc.), since the entire resort is ultra-modern in design.



Interior View of the Sands Restaurant

SOURCE: <http://www.bloglag.com/blog/2008/01/discover-discov.html>



View from Lobby, providing a sense of "oneness" or openness with the outside

SOURCE: <http://everythinginbudget.blogspot.com/2011/03/3d2n-stay-at-discovery-shores-boracay.html>

MATERIALITY

Discovery Shores consists of a more modern, conforming look of architectural design. The materials are more contemporary, rather than traditional. The white concrete is the primary construction medium, consistent of a contemporary building structure for today's architectural taste. The wide spacious window openings have a dark colored framing made of wood or metal that contrast with the white building structure.

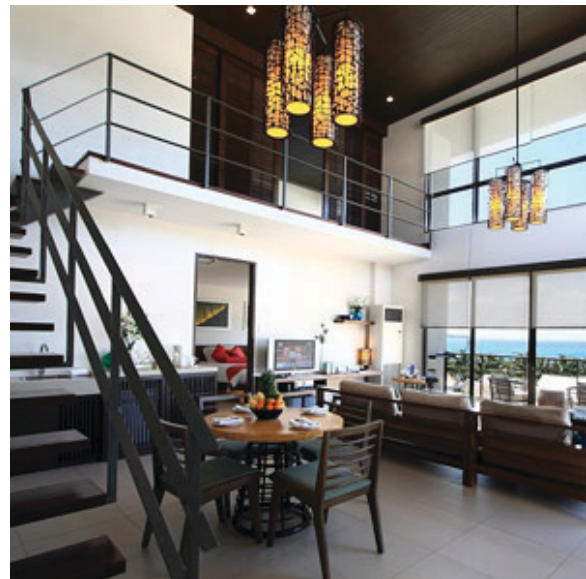
INTERIOR

The interior hotel is very modern in form and character. The 87 spacious suites at Discovery Shores are furnished with modern furniture and have large window opening with views of the beach area, the pool, and the terrace area. The modern furniture is made of rattan or hard wood, sleek in appearance and simple in design. The walls are generally off-white or shell colored with contrasting dark colored hardwood accents, window framing, or wall shelves. The rooms are generous in size, and the



Another view of the lobby showing some effort to incorporate more cultural references.

SOURCE: http://www.tripadvisor.com/ReviewPhotos-g294260-d650466-r7368717-Discovery_Shores_Boracay-Boracay_Visayas.html



A view into one of the spacious guest rooms. The dark furniture provides a modern sleek look

SOURCE: <http://www.travelandleisure.com/travel-guide/boracay/hotels/discovery-shores-boracay-boracay>

interiors are carefully designed with defined modernism throughout – minimal but yet with touches of Asian warmth. The guest rooms on the upper cluster have enviable views of the beach and the whole property.

DETAILS

The flooring consists of white concrete or white tiles to provide contrasting colors with the dark furniture and other appointments of the building and or units. In the lobby area stand some large ceramic or pottery, some with native plants to incorporate a measure of greenery into the almost “sterile” atmosphere.

EXTERIOR

The terrace that is situated between the buildings serves as a spacious walkway with trees, shrubbery, and a waterfalls. Also, the swimming pool, being the central attraction within the terrace area, serves well as a prominent “meeting place” of the resort. There are strategically placed waterways throughout the terrace to provide a sense of naturalness between the white buildings.



Spacious walkway between the buildings, incorporating the more natural elements of plants and trees.

SOURCE: <http://www.lakwatseradeprimera.com/top-10-most-expensive-resorts-in-the-philippines/discovery-shores-boracay/>

SUMMARY

Discovery Shores is a more contemporary resort catering more to the Filipino vacationer as opposed to the international traveler. The resort is very comfortable

with the typical amenities expected, such as the pool gym, restaurants, spa, etc. However, in terms of manifesting the Philippine attributes of architectural design and culture, it essentially lacks the international appeal to promote the cultural heritage of the country. The cultural identification is lacking, primarily because it was originally for Filipino clientele, and not international guests.



Another view of the lobby and entry area of Discovery Shores

SOURCE: <http://stylerpa.com/home/discovery-shores-boracay-offers-an-ultimate-family-getaway/>

BORACAY REGENCY RESORT GROUP

Station 2

Balabag, Boracay, Malay, Aklan

Owner: Henry O. Chusuey

Managed by: Hennann Resorts

Rooms: 285

Facilities: beach front, three swimming pools, gym and wellness center, business center, convention center, WiFi, four restaurants, VIP lounge, KAI regency spa, Jacuzzi, sauna, koi ponds

Website: <http://www.boracayregency.com/index.php>



Site plan of Boracay Regency Resorts

SOURCE: <http://www.boracayregency.com/explore/resort-maps>



View from the water. The Boracay Regency has the biggest, widest beachfront on White Beach.

SOURCE: <http://www.boracay-paradise.com/boracay-regency-beach-resort.html>

The Boracay Regency Group has further firmed up its distinction as the biggest luxury hotel group in the country's most famous island destination. The 285-room Boracay Regency Beach Resort is the largest resort on the island. It is a Triple A resort with 4 restaurants, 3 swimming pools, gym, KTV, Nightclub; as well as Jacuzzi, Sauna and the Kai Spa.¹⁵⁷ There are three massive, crystalline swimming pools, one each for the north and main wings at the beach front and another at the east wing. The resort's location is in the middle of the white sand beach area, with 125 meters of beach frontage. The hotel has Mediterranean-inspired architecture, landscaped gardens, and extensive beach front.

The resort caters to a variety of visitors, from local travelers to foreign vacationers. It offers good facilities and amenities. The following characteristics show a multi-designed group of hotels that make up Boracay Regency, a cluster of buildings formed to make one large unified resort.

¹⁵⁷ Boracay Regency. My Boracay Guide. <http://www.myboracayguide.com/resorts/boracay-hotel-Boracay-Regency-159.html> (accessed April 5, 2012)

BUILDING ORGANIZATION

The resort consists of the amalgamation of smaller hotels into one large resort. Small hotels/resorts in close proximity to each other made feasible the adjoining of these different hotels into one large resort, making Boracay Regency Beach Resort the largest in the island. Consequently, the hotel buildings and various units of the resort are varied and different. There is an eclectic style of thematic organization, and lack of symmetry for the entire resort compound. The main buildings are four stories high, while other adjoining buildings are either single story or just two level structures. This rather eclectic combination of buildings makes up the entire resort, making a valiant effort to be a unified single facility to serve a wide range of clients and visitors.



The main pool area from the upper floor of Boracay Regency

SOURCE: <http://thephilippines.com.au/wp-content/uploads/2012/08/regency.jpg>



Another pool area of the Boracay Regency clearly shows the varying exterior of the hotel buildings.

SOURCE: <http://gridcrosser.blogspot.com/2008/07/boracay-regency-reigning-over-white.html>

FORM

The resort forms are generally rectangular, with varying heights, from a single level to four stories of the main buildings. The tile roof for the buildings is slightly pitched. Many of the resorts' units have balconies which are on the side where the

pools or garden areas of the resort are situated. Since the resort is made up of several smaller hotels, each of these distinct sections of the resort maintains different forms and architectural style from each other. Some sections of the resort are four stories high, others are three stories level, and still others that are one or two levels.

SPATIAL CHARACTERISTICS

Between buildings and between the original sections of the different hotels that make up the resort are open and manicured garden areas and swimming pools. There is one that is quite a large area with beautifully landscaped gardens (with pools, koi ponds, man-made waterfalls, swim-up bar, lounging area, etc.). These open spaces provide a welcomed respite from the concentration of buildings connected with narrow passageways and hallways that connect the various sections of the resort. Otherwise, there is not much open spaces as one would normally find in a resort on the ground level, except for the open garden areas and swimming pool areas.

MATERIALITY

Wood, stone, and concrete were generally used throughout the entire resort. No attempts were made to make the resort, or any single area of the resort, culturally sensitive and representative of the Philippine culture in terms of materials used for the buildings. Instead, the resort generally consists of more contemporary materials. The older parts of the



View from a porch area of a unit adjacent to the pool

SOURCE: http://www.tripadvisor.com/LocationPhotoDirectLink-g294260-d320922-i47350487-Boracay_Regency-Boracay_Visayas.html

resort use older materials, but still not representative of any Philippine cultural identity.

INTERIOR

Many rooms are furnished with modern furniture and tables, some rattan and some hardwood framed chairs and sofas. The walls are generally light colored, white or cream, with some rooms decorated with wood paneled walls, and dark wood accents. Many have wooden hardwood doors and shutters for the windows. Some floors in certain sections of the resort are hardwood floors, others marble and coral tiles, or concrete. Since the resort is composed of several smaller hotels, there are a variety of materials and forms and themes throughout the entire compound. There are several small lobby areas, or sitting areas, spread through the resort area that are well appointed with rattan sofas, native designed lamps, and other furniture of modern design made of native hardwood material.



Interior of one of the guestrooms showing the dark wood accents.

SOURCE: "http://www.tripadvisor.com/LocationPhotos-g294260-d320922-Boracay_Regency-Boracay_Visayas.html#47350329"

DETAILS

The rooms are adequate, even comfortable, with bamboo and rattan furniture. Some tables are marble topped, while other tables are wood or rattan or bamboo. Sofas are topped with colorful toss pillows made from native textiles. The bed covers are accented with woven native material. There are some brightly painted tropical flowers or local-themed paintings in some walls and corridors. The floors vary from one section of the resort to another, some hardwood floors, some concrete, some

marble and coral tiles.

EXTERIOR

There are three main swimming pools and surrounding the pools are garden areas well landscaped with trees, shrubbery, and smaller pools, including a koi pond in the main garden terrace. Also a man-made natural stone water falls is beautifully built on one of the larger garden areas, the main garden terrace adjoining the lobby area of the resort providing a “plaza atmosphere”. Other smaller gardens are situated between buildings with pathways to allow visitors to transverse one section of the resort to another. They are nicely landscaped with native trees, shrubs, and flowers.

SUMMARY

The Boracay Regency hotel group with its Mediterranean-inspired architecture is not consistent with Philippine architecture, nor does it attempt to promote the culture. The resort caters to a variety of visitors, both local and foreign, offering a variety of facilities and amenities; however, it does not provide a Philippine cultural model. It appears that the main objective is certainly not to infuse Island atmosphere or Philippine culture, but to basically accommodate guests so that they can appreciate the Boracay’s natural attraction outside the hotel compound.



View of main courtyard from corner of lobby

SOURCE: <http://www.boracay-paradise.com/boracay-regency-escapade-and-delight-packages.html>

DISCUSSION/FINDINGS

CULTURE AND ARCHITECTURE

“As architects, we are in the business not only of creating spaces but also of place-making. Architecture must have a sense of place that is distinct and unique, and that embodies the essence of the Philippines and the Filipino.”

-Architect Francisco Mañosa

The island of Boracay is home to hundreds of beach resorts and hotels to meet every taste and budget, from super budget to ultra-luxury resorts. The hotels also vary in styles and design concepts, from modern contemporary to folk traditional. References to Philippine culture are present in some hotels, while severely lacking in many others. There is also a superficial representation of culture that exists. Essentially, there is a need to redefine culture in Boracay's resorts. The three hotel case studies provide a basis of range showing the different levels of cultural identity in architecture.

When one reviews the cultural history of the Philippines, several factors should be taken into account, beginning with the tremendous diversity within the archipelago. This diversity includes language, culture, and geography, and, indeed, history. Indigenous tribal people of the Philippines encountered early Chinese traders as early as the late 900 AD. The Portuguese and the Spaniards came in the early 1500's. Spain colonized the Philippines and remained there for more than 400 plus years, bringing with them Western ideals, values and customs to the Malay-Asian Filipinos. The Americans came and a new way of life came to the Islands. The Philippines is rich in history, cultural tradition, and has resulted in a distinct blend of what is the Filipino character and identity.

In early Philippine folklore, indigenous people believed that in building a house one had certain customs and practices to ward off the dark forces symbolized

by *bukunawa*, the evil dragon (evidence of animism). As such, ways to build the *bahay kubo* (the simplest and earliest structure) must follow a certain order to install the posts for the building. The sloping hip roof resembles the *bahay* architecture. Herewith is an early connection of the indigenous culture with Philippine architecture.

Integrating the outside environment to the inside is an element of architectural characteristic of Philippine architecture, and a cultural trait. It is an element of space utilization and design. "Space becomes a place for gathering or solitude, while remaining integrated. It is a function of personal relations."¹⁵⁸ The *pakikisama* cultural trait is address with this idea of space integration and allocation. There is an "openness" involved, 1) in terms of the physical building and architecture (ventilation, etc.); and, 2) in terms of a welcoming openness in the relationship between individuals within that specific space. The pavilion-style lobby of the Shangri-La Resort is open on all four sides, a symbolic architectural trait of the openness concept of *pakikisama*. Here again, there is this affiliation and connection between culture with architecture.

SHANGRI-LA BORACAY

The Shangri-la Resort and Spa is a five-star resort that is rated as the premier hotel on all Boracay Island. The resort is a positive example of how the Philippine culture is reflected and incorporated as a primary design motif, and one that is also environmentally sensitive. In collaboration with international designers, WATG, the local architect, Jose Pedro Recio, made use of natural and indigenous materials that enhanced the cultural aspect of Philippine architecture and the Filipino cultural identity.

The buildings, as mentioned previously, form a curvilinear pattern, following

¹⁵⁸ Perez III, Rodrigo, and Rosario Encarancio and Julian Dacanay, Jr. *Folk Architecture. Philippines*: GCF Books, 1989), 65.

the contour of the beach and maximizing the panoramic oceanfront vista. The Filipino has, as part of his cultural heritage, a deep and meaningful connection with nature and the environment. The colonnade al-fresco entry pathway is situated towards a wide angle view of the beach coastline vista. The affinity for water, in this case, the ocean, is a trait consistent



Colonnade entry with view toward the ocean.
SOURCE: <http://www.fnctravel.com/english/boracayhotels/shangri-la-boracay.html>

with the Filipino character. The ocean and the beach and the natural and lush greenery of native plants surrounding the buildings of the resort give the feeling of one with Nature. The architectural considerations for the view, the environment and the overall sense of being part of Nature are indeed a positive element for the cultural identity of the resort and the Philippine character.

Another aspect of the building organization and form of the Shangri-La is its grand entrance to the main pavilion/lobby. Opened on all four sides with local materials used for the columns and stonework, the lobby exudes a welcoming sense of message for visitors. It is also a symbolic feature of the cultural trait of the Filipino *pakikisama*, the Filipino trait of the need to get along with others and a sense of togetherness. The lobby is a space of architectural form where the message, upon walking into the resort, is “welcome you are friend, family, brother or sister, make yourself at home.”

The materials utilized in Shangri-La are native and local indigenous materials. Columns, and exterior walls of buildings were made of bamboo, native woods, and natural stones from the local quarry. The wood and stone combination is a



Outdoor terrace of one of the ballroom spaces exemplifying the outdoor living concept and the close connection between the interior and exterior.

SOURCE: <http://www.fnetravel.com/english/boracayhotels/shangri-la-boracay.html>

predominant architectural style that was used during the Spanish period of colonization of the Islands, utilizing local materials, and native woods for walls, columns, framework and roof structures. Many of the buildings and structures had a sloping roof angles, consistent with the *bahay kubo* architectural identity.

The spatial considerations of the resort are similarly consistent with the Philippine cultural characteristics of plenty of open space, both within the room accommodations and the outside area. When within a room or any building structure, the architecture design made use of the beautiful outside natural scenery with an abundance of window openings to give one a sense of being part of the natural surrounding or environment. Again, nature, or being an intrinsic part of the natural environment is an important element and factor in the architecture of the resort, incorporating the Filipino values and character.

In the various areas and rooms of the resort, the artistic and culturally iconic rattan furniture are utilized and prominently displayed, although they may be modern renditions of the furniture forms. Carved solid wood furniture are displayed and utilized in certain sections in the lobby. The furniture, made of hardwood and dark in color (most probably mahogany or *narra* wood) are undeniably of native design and character. The hardwood furniture is topped with cushions that are intricately and colorfully woven of natural material. Paintings of Filipino artists, both modern and traditional themes, are displayed in appropriate walls and various locations. Other artifacts of art and crafts are also artfully displayed on the walls.

Other interior aspects of Shangri-La appear to have a relationship with the environment. In certain areas in the resort, particularly in the lobby, indoor gardens display native plants, some native ceramics and other crafts to accentuate the native Filipino culture. Very interesting is the decor even in the rest rooms in the lobby area. The walls are covered not with wall paper but with woven natural plant material that is most appealing and very decorative. Even the waste baskets, are made of native bamboo artistically handcrafted and most representative of the weaving skills of early Filipinos.

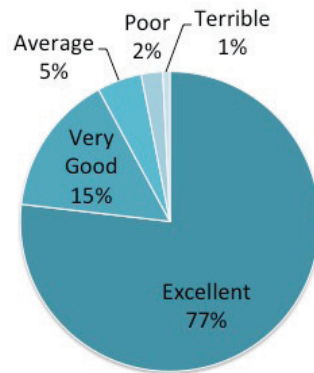
The Shangri-La Resort is definitely furnished and decorated with ethnic Philippine décor and native art work. The culture, well represented in the arts and crafts of Filipino native artisans, including music, is artfully incorporated into the architecture of the resort. There is a natural sense of fusion between culture (through the arts) and architecture. Art is architecture and architecture is art.

Background music is played through the public sound system that is beautiful and soothing to the visitors. Music that is played or sung by native musicians and artists consists of folk music, traditional and modern music, vocal and instrumental. Occasionally, depending on the time or season for tourists, there are also programs during the weekend nights. A program consisting of cultural folk dancing by well trained and ethnically dressed dancers are presented in the spacious and beautiful yard specifically designed for such performances. *Tinikling* is always on the program. On alternate evenings, vocalist with instrumental background entertain guests with native songs, singing traditional songs combined with modern tunes.

The entire exterior of the resort is lush and beautifully manicured, aesthetically coordinated with the natural reserve environment of the entire property. The buildings are positioned to blend nicely and naturally with the resort landscape, with the scenic ocean, hills and mountains in the background. Walkways connecting the

buildings, stepping stones and tiles, are cleverly made of native materials that are nicely bordered with native plants and shrubberies complimenting the lushness of the entire environment.

Travel ratings from TripAdvisor.com show very positive reviews of the hotel in general. Out of 518 responses, there were 398 responses that were Excellent, 79 were Very Good, and 25 saw the resort as Average, while 12 thought their stay was Poor, and 4 reviewed their stay as Terrible.¹⁵⁹



Traveler Rating
Out of 518 reviews

Traveler Rating for the Shangri-La Boracay
SOURCE: Information from http://www.tripadvisor.com/Hotel_Review-g294260-d1397858-Reviews-Shangri-La_s_Boracay_Resort_Spa-Boracay_Visayas.html

DISCOVERY SHORES

The modern, elegant Discovery Shores is listed as #5 in Travel+Leisure World’s



View towards the ocean from the entry area of Discovery Shores with an open concept bar and direct connection to the beach.

SOURCE: http://www.tripadvisor.com/ReviewPhotos-g294260-d650466-r7368717-Discovery_Shores_Boracay-Boracay_Visayas.html

Best Resorts. It is locally owned and operated, and it caters primarily to Filipinos from other parts of the Philippines and Filipinos from abroad. Consequently, the entire resort layout and organization is much different.

The resort is situated

¹⁵⁹ TripAdvisor.com “Shangri-La Boracay.” 2013. http://www.tripadvisor.com/Hotel_Review-g294260-d1397858-Reviews-Shangri-La_s_Boracay_Resort_Spa-Boracay_Visayas.html (accessed March 25, 2013)

along the famous White Beach area of Boracay, a major tourist portion of the island in terms of commercial activity. The buildings of the resort cluster around the main pool and garden terrace area of the grounds. They are modern in architectural style, and somewhat typical of Filipino style in that the buildings are packed quite closely together very neatly and consistently (almost looks like boxes piled on top of boxes). However, the units are too closely packed together, not displaying any sense of openness and environmental connection that is inherent in the *bahay* concept of Philippine architecture. They are generally square and rectangle, a simple form of architecture, which is consistent with the *bahay* concept, but there ends the connection with any Philippine cultural traditional. The roof are flat and nondescript, certainly not a *bahay kubo* form. The material utilized is primarily concrete, painted white. Local natural materials were not much utilized.

The spatial consideration of the resort is perhaps restricted and limited by the proximity of the resort to the beach area. There is not much space



The square, rectangle buildings and flat roofs of Discovery Shores provide a more modern aesthetic, rather than traditional or vernacular appeal.

SOURCE: http://kootation.com/balabag-boracay-malay-aklan-boat-station-2-philippines/hotelsboracay.net/images/boracaybeach_475x348.jpg/



Located right on the beach, and surrounded by other buildings and hotels, the resort is compact and focussed inward.

SOURCE: http://www.travelsmart.net/ph/resorts/Boracay/Discovery_Shores/

available for such a resort in the middle of a busy commercial entity of a major tourist attraction. Thus an antithesis of open space and abundant natural surroundings, the resort is compact, and space is utilized with special considerations and usage.

However, the lobby is quite spacious and with large openings to the garden and pathways between the buildings. Large pottery or ceramic vases in appropriate areas are utilized to enhance the appearance for a Filipino sense of character and identity. The lobby area with an open air setting, brings the outside in and the inside out, which is characteristic of the Philippine lifestyle and value.



The modern decor of the lobby. Large windows to the exterior and large pots soften the look and feel, bringing some Filipino character into the space.

SOURCE: <http://www.tumblr.com/tagged/discovery%20shores%20boracay>

The Sands Restaurants come with beach views as the background, and fairly open aired, consistent with a tropical and familiar Philippine cultural setting and identity.

The resort is very modern in design, and consequently, the interior of the buildings are also furnished with complimentary up-to-date furniture, and decorated with other artifacts that blend in nicely with the simple but aesthetically modern décor. The rooms are similarly contemporary in appearance and function, and aesthetically appealing,



Contemporary rooms consistent with the hotel's modern concept.

SOURCE: <http://www.tinavilla.com/2012/04/discovery-shores-boracays-happy-summer.html>

since the modern décor and concept is thoroughly consistent. Simplicity and beauty go together, as is the case for the interior of Discovery Shores. There is some evidence of traditional Philippine cultural character in the modern rattan furniture and hardwood wood paneling in some walls, but that is the extent of this resort's use of the identity of the native culture. The



The one-bedroom suite with expansive windows and views to the interior terrace and garden, as well as the building across the way.

SOURCE: <http://www.boracay-packages.com/images/gallery/discovery-shores-boracay/>

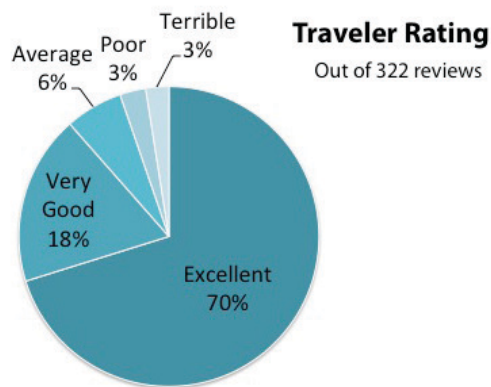
expansive windows, however, in the rooms, hallways and the lobby area provide a view and connection to the outside garden spaces and terraces, a characteristically Filipino architectural trait.

Furniture used throughout the resort is generally modern rattan and/or modern sculptured wooden chairs, which compliments the ultra-modern atmosphere and character for the entire resort facility. The chairs are made of wood modern in design, which compliments the hardwood floors in contrasting colors (floors light colored, furniture dark, or vice versa). The walls of the rooms are generally white, with dark wood accents for wall-mounted bookshelves, cabinets, or borders. Stairs that are publicly visible are consistent with the modern theme, made of metal and wooden or marble stairs/platforms. The rooms have generous window openings where views outside are of the open area towards the nicely landscaped garden terrace, the "meeting place" or plaza area, if you will, of the resort, a *pakikisama* trait of Filipino character trait.

The spacious walkway between the buildings are sculptured with trees, shrubberies, and flowering native plants that make attempts to provide some measure

of natural setting within the resort property. The terrace also has a swimming pool, a scenic waterfalls, and smaller garden spaces with greenery, and with strategically placed waterways to give some measure of natural environment. The entire exterior environment is quite consistent with the modern sleek look of this “Miami beach resort model.”

The resort’s lobby, as a positive note, is accessible and opens into this major central pathway and terrace. This provides the lobby area with an open setting, bringing the outside in and the inside out, which is characteristic of Philippine lifestyle and value.



Traveler Rating for Discovery Shores

SOURCE: Information from http://www.tripadvisor.com/Hotel_Review-g294260-d650466-Reviews-Discovery_Shores_Boracay-Boracay_Visayas.htm

Travel ratings from TripAdvisor.com for the Discovery Shores reflect a very positive response from visitors. From a total of 322 responses, there were 226 responses that were Excellent, 59 felt their stay was Very Good, and 20 saw the resort as Average, while 9 experience their stay as Poor and 8 rated the hotel as Terrible.¹⁶⁰

BORACAY REGENCY

This beach resort is the largest resort of Boracay Island. It is located in the middle of the White Sand beach area, with a beach frontage of 125 meters. The resort caters to a variety of visitors, from local travelers to foreign tourist, from simple

¹⁶⁰ TripAdvisor.com “Discovery Shores Boracay.” 2013. http://www.tripadvisor.com/Hotel_Review-g294260-d650466-Reviews-Discovery_Shores_Boracay-Boracay_Visayas.html (accessed March 25, 2013)

vacationers to business conferences, offering excellent facilities and amenities. The Boracay Regency Beach Resort offers more to a larger target population.

The entire resort is essentially a conglomerate of smaller hotels with different architectural styles and patterns all within a close proximity to each other to create one larger resort compound. Given this fact, the hotel buildings and the various room accommodations and facilities are varied and different. There is a measure of dissonance and disorganization with the buildings and the grounds, and some lack of order and symmetry for the entire resort compound. It is without a single conforming style or consistent pattern in terms of architecture. There seems to be a lack of fluidity or thematic organization. Despite this “eclectic” pattern for this resort, Boracay Regency Beach Resort is a well- received resort destination. It makes little effort to try to be a culturally sensitive facility. It does not provide much of a Philippine cultural model for architecture.

There exists some measure of symmetry and uniformity in certain areas of the resort, perhaps identifying previous individual hotels that make up the larger resort. Between certain buildings, there are outside passageways and pathways with small garden areas that are landscaped



View from the main lobby area of the Boracay Regency showing one of the three styles of the resort.

SOURCE: <http://boracaylive.com/boracay-regency-lagoon/>



Another area of the resort with a different style of building

SOURCE: http://www.whatsnewph.com/2010_10_01_archive.html#.UYdAOpU9Wf8

beautifully with trees and shrubbery and natural rocks. Some attempt is made to have these pathways more appealing with these garden spaces that have small pools and man-made waterfalls, to provide a measure of natural environment between sections of the resort.



A third pool area and building style provides another aspect to the resort

SOURCE: <http://www.hotels-world.com/tp.hotels.in/boracay/hotel.265963/aklan.malay/boracay-regency-beach-resort-convention-center.htm>

The main buildings are four stories high and there are smaller adjacent buildings that are one or two stories. Typical of any hotel, the swimming pool is the central attraction upon which the buildings are built around, with small garden patches strategically placed to enhance the visual and environmental effect. This resort boasts three swimming pools, each with its own distinct layout and visual attractions. The forms are generally rectangular. However, the buildings are crowded and boxy throughout the entire compound. There are small passageways and walkways that connect the various buildings, and one gets the impression that the resort is much bigger than it really is. The ground level does not have many open spaces (except the pool areas). The roof is slightly pitched in most of the buildings, but it does not resemble the *bahay* concept.

The spatial consideration of the resort is very limited and restricted due to the space allocation and area of the resort. Situated in the middle of a busy commercial entity, (the White Beach area), space is a premium commodity that Boracay Regency simply does not have, particularly for aesthetic and cultural improvements.

As mentioned earlier the resort is a conglomerate of several hotels into one large resort with different architectural styles and patterns. From the outside, there is a lack of consistent pattern of architecture. Inside, however, there is some attempt

to make the facilities somewhat congruent with the Philippine cultural aspect of life style. Rooms are furnished with bamboo and rattan tables and other furniture pieces, particularly with the suite level accommodations. Some tables have marble tops, while others are either intricately woven rattan or bamboo.



One of the guest rooms with native-designed textile accentuating the bed

SOURCE: http://www.airteltour.com/boracay/product/search_hotel.php?hotel=215

Sofas are adorned with colorful toss pillows that are native designed. The walls are adorned with brightly painted tropical flowers or native scenes of Philippine life, framed with dark finished hardwood, contrasting beautifully with the pastel colored and natural hue of the walls and corridors. The beds covers are accented with native designed textile.

Some of the floors of the units are hardwood, others marble or limestone tiles, making use of native materials indigenous to the area. This is another instance in which Boracay Regency makes an effort to be sensitive to the Philippine culture and character in terms architecture. Windows are large and look out into the passageways between the buildings and pool areas, framed with a generous amount of mahogany-colored wood.

Throughout the resort compound are small lobbies or sitting areas that are also appointed with modern designed furniture. There are passageways and hallways connecting the various sections of the resort that have wall hangings, some modern, some with a native themes. Overall, the interior of this resort displays minimal harmony and consistency in décor or general theme overall appearance.

The exterior is consistently “eclectic” in terms of the building pattern, with

open spaces and terraces for gardens and, of course, the pool areas. There are three main pools, around which the building cluster and these areas are the central attraction or meeting places for the resort clients. These open spaces are nicely landscaped with trees and other vegetation to provide some measure of natural environment. They are visually appealing and very soothing to be at, quite a contrast to the rectangle “sterile” white buildings. The main garden area, adjacent to the lobby has a beautifully constructed koi pond on one side, a natural-stone waterfalls on the other, and a large swimming pool to the further side. This is the largest open area of the resort, with symmetrical landscaped walkways, trees and plants, and a thatched roof bar, a *bahay kubo* model to reflect the iconic Philippine trait. This area probably is the most culturally and environmentally representative of the Philippine cultural theme. It also is consistent with the *pakikisama* concept, being adjacent to the lobby, a place where one is “welcomed and a place for togetherness.” Overall, Boracay Regency Resort, the largest resort on the island is a popular destination, despite its lack of culturally identifying traits.

One of the restaurants, the Gazebo Grill Restaurant, is patterned after the *bahay kubo* concept, with large-diameter posts, spacious and open, and thatched roof. Indeed this one structure in this resort is patterned after a definitive cultural and architectural icon of the Philippines.

Boracay Regency, being the largest resort in Boracay, has a wide target of client population, from budget



The Gazebo Grill patterned after the traditional *bahay kubo* concept

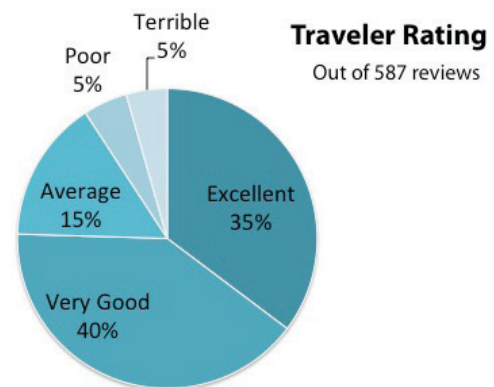
SOURCE: <http://www.kenwoodtravel.co.uk/far-east/philippines/boracay/boracay-regency-hotel/>

mind to luxury class. Furthermore, the resort is made up of several smaller hotels. Consequently, there is little singularity of architectural style. Nonetheless, the resort has some areas of Philippine culture characteristics and manifestations.

The resort is rated highly, but the Philippine cultural heritage, at least for this resort is not a critical factor for the tourist to enjoy their stay. Perhaps they are just happy to be in Boracay, a premiere tropical tourist destination. Travel ratings for the Boracay Regency Resort reflect a very commendable rating from their clients.

From a total of 587 surveyed, there were 207 responses that were Excellent, 236 Very Good, 90 responses were average, and 54 rated the resort as Poor/Terrible.¹⁶¹

According to travel website Agoda.com, "The Boracay Regency Beach Resort is ideal for guests that want a tropical location."



Traveler rating for Boracay Regency Resort

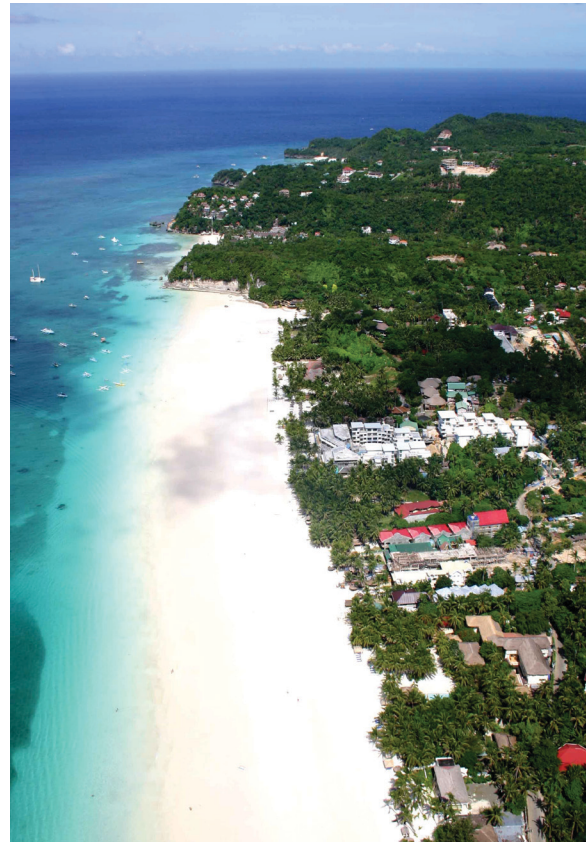
SOURCE: Information from http://www.tripadvisor.com/Hotel_Review-g294260-d320922-Reviews-Boracay_Regency-Boracay_Visayas.html

SUMMARY

Certain intrinsic values of the Filipino character are indeed transferable and/or transparent to the Philippine architecture scene. In all three resorts studied, there are elements of Philippine culture incorporated into the architectural form of the *bahay kubo* concept, the *pakikisama* cultural trait, and other cultural values that characterize Philippine culture in some way. Within the interior, the architecture design made use of the beautiful outside natural scenery with an abundance of window openings to give a sense of being part of the surrounding or environment.

¹⁶¹ TripAdvisor.com "Boracay Regency." 2013. http://www.tripadvisor.com/Hotel_Review-g294260-d320922-Reviews-Boracay_Regency-Boracay_Visayas.html (accessed March 25, 2013)

This holds true as well with other cultural manifestations such as the arts, crafts and even music. As mentioned earlier in this paper, Filipinos have a fondness for the artistic and for details, which is often portrayed in their literature, paintings, songs, and even their crafts. The creative process in the arts and crafts is readily translated and adapted into architecture. After all, the arts and crafts of a people are an integral part of their cultural heritage. One cannot separate or dissect these creative factors into individual components. They are inherent elements of the entire cultural milieu of a people. The artistic skills subsumed in the cultural traits of the Filipinos are indeed incorporated into the architecture of these resorts. The three resorts studied make attempts to promote Philippine cultural traits in their facilities, some more than others.



Boracay's White Beach

SOURCE: <http://www.boracaymaps.com/2012/11/20/boracay-white-beach-station-1/>

BLENDING OLD AND NEW

“New Filipino architecture must be, in a way, a return to the old. Its forms, materials, uses and applications must stem from its beginnings, from age-old customs and traditions of the people and the lessons of the past.”

-Architect Francisco Mañosa

Using the *bahay kubo* and *bahay na bato* as inspiration, these *bahay* concepts are essential in creating a cultural identity through Philippine architecture. Through these basic and iconic cultural Philippine identity traits, architecture can and does maintain a connection with the past. It is important to incorporate traditional ideas with contemporary concepts. It is through the acknowledgement and appreciation of the traditional cultural identity that the architectural process can continue and preserve the culture of the Filipino people and their community.

The innovative uses of indigenous materials are vital in adapting the traditional with the modern. In his book, Klassen writes, “Filipino architecture should be informed by tradition but it should not be eclectic. It should be response...systematic...essentially regional,” referring to a uniform mixture of design elements of traditional and modern.¹⁶² Today, in many examples of contemporary architecture, generous use of wood in the design of buildings is an appealing blend between the old and the new. Rodrigo Perez writes, “But the search for form and the search for identity must also consider new conditions and new directions. The vastly increased population demands that today’s architecture be concerned not only with the design of individual buildings, but with the design of communities....It means creating communities that are economically self-sufficient, environmentally safe and healthy, and adequately

¹⁶² Klassen, Winand. *Architecture in the Philippines: Filipino Building in a Cross-Cultural Context*. (Philippines: University of San Carlos, 1986), 8

provide with services...." ¹⁶³

The *bahay* concepts, evolving from the original indigenous architectural form, and other traditional architectural forms are adaptable into the modern architectural concepts and process. The contemporary architect can indeed incorporate into a design the *bahay kubo*, *bahay na bato*, and *pakikisama* cultural and architectural principles to today's architectural forms. The Amanpulo Resort, located on the island of Palawan, a prime example of using the *bahay* principles in the architectural design of modern structures, specifically resort hotels. This hotel was designed by well-known Filipino architect, Francisco Mañosa.



Amanpulo Resort on Palawan. A successful blending of traditional design concept with modern architecture.
SOURCE: <http://www.amanresorts.com/amanpulo/picturetour.aspx>

CULTURAL IDENTITY IN ARCHITECTURE

Based on my research, I feel that there is a definite Philippine architectural identity in architecture. It is through the concept of the *bahay kubo*, the basic and iconic architectural concept that illustrates best the basic identity of the culture of the Philippines. As previously discussed, it is a structure composed of structural posts for support with a sloping hip roof and open aired to maintain ventilation and a sense of "oneness" with the environment. The lobby areas of the hotels reviewed in Boracay have such a *bahay kubo* concept as part of the characteristic of their welcoming

¹⁶³ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 41-42.

and entry sector of their facility. The *bahay kubo* evolved into the *bahay na bato* architectural, a tropical structure concept that retains the steep, hip roof, and the post-and-lintel construction, and that maintains the light and airy feeling of being one with nature. It is an architectural composite of grandeur and solidity, the dramatic arrangement of space, the use of masonry and the system of ornamental and detailed character derived from European architecture. It is a synthesis of the indigenous and the adaptation of the Spanish architectural influence, a definite adaptive response to the tropical environment of the Philippine Island culture and environment.

Related to the *bahay* concepts, a cultural identity of Philippine architecture is one based on the intimate connection with the outside environment, nature. It is a manner of design in which one tries to bring into the structure, the natural elements of the environment, and to have a sense of “oneness” with nature, if you will. It is a design concept that maintains a sense of balance with the natural surroundings, bringing the outside into the structural confines and at the same time, feeling the outside environment while being inside the structure.

In addition to the *bahay* concepts of culturally identifiable Philippine trait is the *pakikisama*, the sense of togetherness. The lobby areas of these resorts follow the pattern of establishing that sense of coming together in these spaces for togetherness. *Pakikisama* is an important concept that involves being accepted into the group, a welcoming gesture for the tourists to the location/destination. As an architect or designer of resorts/hotels, these cultural identities of Filipino character are important concepts that should be regarded and incorporated into the design process, in one form or another. The *bahay kubo*, *bahay na bato* and *pakikisama* cultural concepts of identity definitely factor into the basics of resort architecture in the Philippines.

With the adaptation of these indigenous, cultural and architectural concepts into the contemporary and modern adaptation of hotels or resorts, there is an

inevitable sense of cultural pride and appreciation, for (1) the architect/designer, and (2) for the consumer of the product, be it the building owner, the corporate owner, or (3) the vacationer appreciating the culturally enriching resort/hotel. A design that is culturally representative of the locality or environment will impact the consumer of in such a way that would instill a sense of pride and measure of appreciation for the Philippine culture and heritage. Consequently, it becomes a basic marketing process. The tourist that stays in a culturally enriched environment, experiences a cultural enlightenment (regardless of his/her home base – domestic or international) will have nothing but positive reflections and experiences during his/her stay at the resort. Tourism for that particular locality will sell itself. As with the initial reason for visiting a location, i.e. the beautiful beaches or other natural and unique natural attractions, the hotel/resort becomes an equally important factor for the enjoyment of the entire vacation period for the tourists.

Contemporary and modern, applying iconic and traditional concepts that represent the Filipino identity and involving the indigenous utilization of natural materials, a well-conceived design can result in a viable, attractive, and functional resort that the tourist to enjoy his/her vacation to the ultimate.

FUTURE IMPLICATIONS

Tourism could play a vital role in the growth and sustenance of the island economy of the Philippines. There is a slight disadvantage for the tourism industry because of the lack of consistent government policy to support tourism, and the lack of a central and cohesive agency to coordinate, organize, and control the infrastructure and policies which govern and control tourism and the corporate and private organizations involved with the tourist business. The Department of Tourism is still in the progress of a redefined tourism program and making efforts to improve the marketing program for the Philippines in general.

“With the completion of the National Tourism Development Plan (NTDP) for 2011 to 2016, the tourism industry anticipates a more robust growth, most especially as new policy reforms are implemented and convergence initiatives are firmed-up between the DOT and national government agencies. In addition, the completion of the new tourism brand, which is set to launch in early 2012, will boost more awareness of the Philippines as a destination and propel growth in visitor arrivals.”¹⁶⁴

A few well-known tourist attractions, such as the beaches of Boracay have steadily established their place in the international tourist scene. However, because of the economic and political situation in the Philippines, the government has not been in the position to provide the necessary support and encouragement for the tourism and hotel industry. As a result, there are many opportunities for the natural beauty and environment of the Philippines to make an impact, which they have to some degree, but there is still much to do in terms of the promotion of culture and tourist destinations to be represented and the hotel industry to be more internationally recognized and accepted for tourism accountability and credibility.

¹⁶⁴ Department of Tourism. Tourism – Publications. “2011 Department of Tourism Year End Report.” <http://www.tourism.gov.ph/SitePages/PublicationsDownloads.aspx> (accessed March 21, 2013)

“Destinations need to have a special character in order to differentiate themselves from competing destinations.”¹⁶⁵ There are attempts to represent the Philippine culture as it fits into the terms of economic feasibility and the dollar sign, as well as in terms of historical and cultural authenticity. Resorts need to be built with the concept of respect for the locales’ culture and environment. The resorts/hotels need to embody the substantial native and cultural sense of identity, to promote it as significant a factor in the same level with the natural environment (beaches), which the vacationers have journeyed to experience. Architects and designers must be sensitive to and incorporate that sense of cultural identity into the hotel and resort projects and facilities that they are designing. Their architecture must draw from “the best of the local culture to immerse guests in an atmosphere that constantly reminds them (guests) where they are and why they have come.”¹⁶⁶

How can an architect or designer blend the old traditional cultural concepts with new and modern building innovations? This is the essence of this particular research, to prove that traditional architectural traditions can fit and co-exist (quite well) with modern concepts of architecture and it is the fusion of the authentic Philippine cultural identity with modern architecture that is most intriguing and exciting for future architects to tackle and design future hotels/resorts.

¹⁶⁵ Erve Chambers. *Native Tours: The Anthropology of Travel and Tourism*. 2nd Edition. (Illinois: Waveland Press Inc, 2010), 33

¹⁶⁶ WATG. *Designing the World’s Best Resorts*. (Australia: The Images Publishing Group Pty Ltd, 2001), 11

CONCLUSION

“The heritage of the past enriches the charm of the present, proving that the best design is timeless.”¹⁶⁷

SUMMARY OF THESIS

The focus of this project is the tropical resort architecture in the Philippines, specifically Boracay Island, and the most popular destination of the country. This project investigates architecture with respect to its relationship with the tourism industry and the Philippine culture and cultural identity. Architecture that reflects and responds to a locality or community in a culturally and environmentally sensitive manner is important, vital, and a critical factor in the overall inter-relationship between architecture, tourism and culture.

A review of the Philippine history, its culture and architecture, and the tourism of the Philippines and the island of Boracay serves to provide a platform of knowledge and understanding for the architectural process in Boracay, and its future direction.

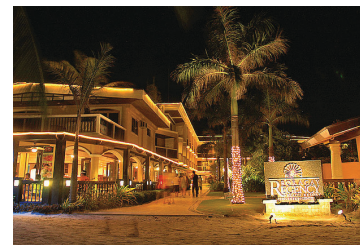
The three selected resorts are quite representative of Boracay’s tourism industry, ranging in cultural elements and awareness. All three resorts examined have various elements of Philippine cultural identity and character incorporated into the



Shangri-La



Discovery Shores



Boracay Regency

The three selected case studies that represent the range of cultural representation in Boracay’s resorts.

SOURCES: Shangri-La – <http://architeccorner.blogspot.com/2013/03/shangri-la-boracay-resort-spa.html>, Discovery Shores – http://www.etravelpilipinas.com/tourism_news/boracay-island-philippines-discovery-shores-boracay-in-station-1-balabag-aklan.htm, Boracay Regency – <http://www.flickr.com/photos/reynocum/2529418035/>

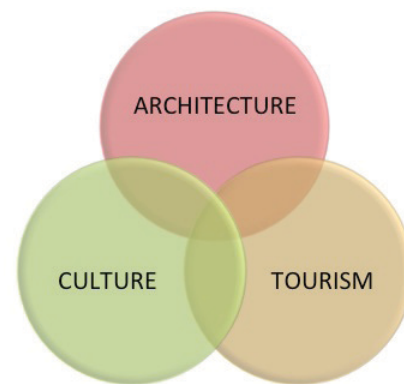
¹⁶⁷ Javellana, Rene, Fernando Nakpil Zialcita and Elizabeth V. Reyes. *Filipino Style*. (Singapore: Archipelago Press, 1997), 28

architectural design, and certainly one, Shangri-La is the one most represented of the culture of the Philippines in the most aesthetic and profound manner. Concepts of traditional architecture can be adopted and modernized in today's architectural market. In the case for the Philippines, it can even be an effective tool to boost tourism, an ever increasing factor of economic sustenance for the country. As more and more people travel to visit exotic places rich with natural beauty and attractions, it is more imperative that where they are accommodated, that they experience the local culture to the most positive and memorable way. Architecture is the most direct and effective communicator of a people's culture and heritage.

The inter-relationship between architecture, tourism, and culture is a very dynamic and on-going process and an important consideration for architecture in the Philippines to be aware of and address. It is imperative that building in the Philippines, particularly with respect to the resort and tourist industry, must address the

cultural character of the country or locality into which he/she will design and build.

With the world becoming "smaller" and travel becomes more accessible to more and more people, visiting a place, particularly outside one's own country, is an experience that is most interesting and unique in every way. One travels to learn, to experience, and to immerse oneself in another place, another culture, a new environment. In the Philippines, and especially in Boracay, with the incredibly rich cultural and historical heritage of the Filipino people, a visitor can fully appreciate and delight in a wealth of cultural excellence and experience some of the most beautiful beaches in the world



The inter-relationship between architecture, culture, and tourism as an ongoing process.

and nature at its best. Consequently, experiencing the cultural heritage through architecture (at the resort where one stays) is a critical factor to one enjoying and appreciating the local culture and environment.

“Architecture houses one’s culture. Through time, the evolution of man’s cultural behavior makes its way to adaptations, as can be seen in the changes of their designs and spatial distribution process. The built environment is a picture that embodies a people’s culture, their values and their traditions.” (Ma. Lourdes Martínez-Onozawa)¹⁶⁸

It is a well-established fact that the hotel industry has grown and taken hold with uncompromising progress, especially along coastal regions. The natural beauty of the land and sea draws visitors to various parts of the world. The Island of Boracay in the Philippines is one of such places. As a result, in the past decade the tourism industry has grown considerably on the small island, and Boracay continues to be a favored beach destination. Tourism plays a large part in the economy of the Philippines. It is “one of the most culturally intimate of modern industries.”¹⁶⁹



Boracay Island from above

SOURCE: <http://rodifiedopinion.wordpress.com/2012/02/27/oh-my-boracay-part-1/>

Architecture is a communicator of the culture. Buildings, resorts and hotels in this case, should be designed with the direct influence and consideration of the surrounding social and cultural environment. According to Mañosa, there are three

¹⁶⁸ Maraan, Connie and Javier Galván. editors., *Endangered: Fil-Hispanic Architecture – Papers from the First International Congress on Fil-Hispanic Architecture*. (Philippines: Eres Printing Corporation, 2005), 29

¹⁶⁹ Chambers, Erve. *Native Tours: The Anthropology of Travel and Tourism*. (Illinois: Waveland Press Inc., 2010), 8.

factors that make up Philippine architecture – “Filipino values, Philippine climate, and the use of indigenous materials.” Culture, architecture and the tourist industry are all intertwined, and interrelated, particularly in the island of Boracay.



What makes up Philippine Architecture according to Architect Mañosa.

ASSESSMENT

In his book, Rodrigo Perez discusses Philippine architecture, “With the Filipino architect being more at ease in the modern idiom and more aware of the Filipino’s search for cultural identity, he became more concerned with questions like: Is there such a thing as Filipino architecture? Could one perceive anything Filipino in contemporary local architecture? Were the works of Filipino architects mere imitations of Western models? Would a modern Filipino architecture eventually develop? And the questions are valid. For the art and science of architecture is not only a response to human needs- the need for shelter, the need for a sense of transcendence; it is also fundamentally a search for identity.”¹⁷⁰

Indeed, this research has provided me with a profound awareness of the Philippine culture and self-identity. Reviewing Philippine history and the culture (indigenous and current), investigating the dynamics of architecture in the Philippines, and researching the tourist industry of the Philippine Islands and Boracay, provided me with a sense of pride of my Filipino heritage. I am indeed more cognizant of

¹⁷⁰ Perez III, Rodrigo D. (Bernardo Ma. OSB). *Arkitektura: An Essay on Philippine Architecture*. (Philippines: Cultural Center of the Philippines, 1989), 41.

my parents' cultural background, my own cultural identity and professional affinity. Klassen is direct and to the point when he wrote, "It seems to me that in the endeavor to arrive at an architecture which is truly Filipino, the indirect "cool" approach is more suitable. In other words, what the architect should strive for directly is a good piece of architecture, in the context of the physical and cultural conditions of the Philippines. If there is Philippines in his work, it is arrived at indirectly and often subconsciously, depending on the cultural background and creativity of the designer."¹⁷¹

Cultural identity is a very critical factor to consider for the architect. It is through his/her search and understanding of cultural identity and the successful transmittal of the cultural traits and characteristics of the people (or community) that is the essence of this research. I believe I have reached a measure of understanding and comprehension of the Philippine culture and architecture, the dynamic inter-relationship between the two, and with tourism, the three elements of this thesis. There must be sensitivity to the culture of the people, and to the environment, and reflected as such to the architecture and design of a hotel or resort. Architecture in the hotel industry can be and should be an extension of the culture of the people. In this way, a visitor can really appreciate and experience the totality of his vacation – the culture, the people and the environment of his place of relaxation. Architect Francisco Mañosa, writes "The scale of resort developments should be tempered with restraint in order to preserve the ecology of their sites. Developing architecture that espouses Filipino values, considers our tropical climate, uses Filipino motifs and indigenous materials is but one way to create environments that are true to our character and atmosphere."¹⁷²

This research examined the intimate relationship between resort architecture

¹⁷¹ Klassen, Winand. *Architecture in the Philippines: Filipino Building in a Cross-Cultural Context*. (Philippines: University of San Carlos, 1986), 38.

¹⁷² Caruncho, Eric S. *Designing Filipino: The Architecture of Francisco Mañosa*. Manila: Tukod Foundation, 2003.

and the Philippine cultural identity and character. With the abundance of beautiful natural environment in the Island of Boracay, particularly being one of the “best beaches in the world,” cultural attractiveness and identity manifested through creative and aesthetic architectural design can play a major factor towards the improvement of the tourism industry. Architecture can serve as the catalyst for a rich and rewarding cultural experience for the traveler. A sense of pride for the Filipino culture must play a critical role in creating a stronger cultural identity for the island Boracay.

Boracay Island has hundreds of cottages, hotels, and resorts of all sizes and for a wide variety of visitors from every economic and social level. Some are built and designed with some Philippine cultural identity as part of its theme. Some are decorate with cultural artifacts in varying degrees. However, for the most part, in my observation, many are basically hotels and resorts whose primary objective is to accommodate visitors and serve them with a measure of comfort and service. There are very few that actually designed and built with the Philippine cultural theme as an architectural objective.

More hotels and resorts should follow the example of the Shangri-La Boracay Resort. It would involve a concerted effort for all parties involved to create a stronger cultural identity for Boracay. The Philippine government, local governmental agencies, and corporate and business enterprises must make urban planning and hotel/resort building a culture-sensitive exercise and follow through with a culturally enriching plan of action. The Philippine government, the Department of Tourism and the various political powers must: 1) raise awareness of the richness of cultural experience through architecture; and 2) encourage and support the creation of hotels/resorts and projects that are culturally authentic, with the objective that such cultural awareness will result in economic growth and progress through tourism. Corporations and business must follow suit to build these hotels and resort and make sincere

efforts to be culturally and environmentally sensitive with their architectural plans and projects. This is one phase, perhaps, to enhance the creation of a more definitive cultural identity in Boracay.

Another process of addressing this particular issue is for the owners of existing hotels and resorts, private or corporate, to be aware of the economic benefits for a culturally and aesthetically designed format for their hotel/resort facility. To whatever degree that they may want to change or remodel their current and existing facility, to make changes or remodel to incorporate culture-sensitive improvements will have some impact upon their clients/vacationers. It will also provide a sense of pride for the Philippine culture and character.

Perhaps, even more of a novel and meaningful idea to incorporate cultural identity into the tourism industry and architecture per se is to involve the indigenous and native inhabitants of the island, the Atis. They have been driven from Boracay to the neighboring island of Panay to escape the tourist invasion of their island. Working with appropriate governmental, social and anthropological agencies, perhaps there may be a way that they can be involve with the tourism industry and promote their indigenous cultural heritage in one capacity or another. The Ati-Atihan Festival, which is takes place in Kalibo, in Panay, is a famous annual festival that is celebrated in January (the Philippine version of Mardi Gras), drawing visitors from all over the country and some international visitors. This is part of the Atis' culture that in some manner or capacity, can be made more aware for Boracay tourists of the indigenous



Celebrating the Ati-atihan Festival on Panay Island.

SOURCE: <http://rammmpa.blogspot.com/2012/01/ati-atihan-festival-2012.html>

culture of the original inhabitants of the island. Other means or measures that can involve the Atis and their cultural history can only enrich the tourism industry of Boracay Island. Cultural shows, dance performances, museums, or other cultural activities to promote and educate the cultural richness of the Philippines, in particular the native Atis, can only enrich and increase the sense of pride for the Filipino culture and identity.

There exists a mutual and intricate relationship of the cultural aspects and identity of a people with architecture. There is a definitive connection between the two. From the beginning of time, when man first built his shelter, there is the inevitable connection with architecture. Through time immemorial, man's ideas of shelter and home has changed little in terms of the relationship of his livelihood and his home, except that his "home" expanded to village, to city, to country, and to his environment. Thus, the cultural context in which he belonged became his cultural identity. And the cultural identity is part and parcel of the architecture and his environment, both form and function. There is therefore a deep and enduring relationship between culture and architecture, which can be another research subject, and a major undertaking for a study of socio-cultural aspect of architecture. Suffice it mention that there is indeed a close and intimate relationship between culture and architecture.

It is the hope of this researcher that the results and findings of this project contribute to the general body of knowledge of the relationship of resort architecture and the Philippine cultural identity and character. As for the architect, the knowledge and information derived from this project can and hopefully result in a more meaningful and collaborative effort with the locality or community involved, specifically, with respect to the awareness and sensitivity to the culture of the community and environment.

APPENDIX

METHODOLOGY

This research addresses cultural identity in Philippine architecture, as well as its relationship within the hotel and hospitality industry. It looks into some hotels and resorts and examines the cultural aspects. Through the review and assessment of different locations and hotel resorts, one can more readily understand and determine the cultural context in which the design of the resort and hotel facility is considered.

To provide relevance and significance to the literature and research, the following methodologies shall be employed:

(1) Interpretative Historical Research

Interpretation is the key regarding this strategy. By going through the historical background of the Philippines, and how it has evolved over the years, one can better understand the context and the situation. Looking specifically at architecture built through in the past will help to define Philippine architecture. This provides a good foundation and source of inspiration for comprehending the building forms of today.

(2) Qualitative, First-Hand

Qualitative is more natural, gathering information from observation and through first-hand experience. Information and data is obtained from visits and interactinos on the Island of Boracay. Observations made in tourist destinations provide an important insight into the cultural and ethnic make-up of the geographic area. The flaw in this approach, however, is the time limitation and lack of time spent on the Island researching .

(3) Logical Argumentation

Through paradigmatic innovation, one can systematically classify specific buildings, thereby creating certain logic and certain system of characteristics. In turn, an index and analysis of these traits would provide a valuable resource and base. Or, in a priori argumentation, where, "if it can be identified, then necessary consequences ensue from it," through pointing out the certain characteristics and specific styles, one can deduce an outcome based on what has been identified.

(4) Case Studies

Taking examples from other places and locations, and not only applying it, but also relating it, can help provide a good (or bad) example of a culturally sensitive building and its design. Looking at a couple different places, in this case, the Philippines and Hawai'i, as well as the specific hotels, resorts, and their locations would be the key. Analyzing this would result in obtaining specific conclusions for each case.

(5) Methods Combined

Using multiple strategies and sources of evidence is the most useful and beneficial in this case. Combining the methods above maximizes the amount of information to be analyzed. From generalizing to integrating the multiple strategies, research takes a lot of work, not only to gather the information, but also to understand and analyze.

The outcome of this research is based on the results from the methodologies - from the historical to the qualitative to the logical to the case studies. Historical background is useful to provide a basis of understanding for a specific locality. Literature searches, site visits, observations, case studies, and interviews, have been important elements for data collection and the design methodology.

A TRIP TO THE PHILIPPINES

March 18 – April 3, 2012

The trip to the Philippines was a great experience. The last time I visited the Philippines was about 17 years ago. It is my third time overall visiting. Unfortunately, I do not remember much from my previous trips.



The Philippines, although a developing country, has much in common with Hawaii. I noticed a lot of similarities – in culture and way of life. Surrounded by water, both island chains also have a unique culture and rich history that is filled with a variety of influences. This was definitely evident in the Philippines.

I am grateful to my cousins who took the time out to show my and my family around and take us to the most delicious restaurants. I am thankful to the architectural connections I made in the Philippines. These men gave me a great insight into their world, their culture in relation to architecture. Also, to the tourism representative who provided useful information on the state of Philippine tourism.

A Meeting with Rchitects, Inc.

The meeting with Architect Edwin Cruz and Architect Bong Recio was a great one. It was interesting and surprising. I first met with Edwin. The Philippine architecture and construction industry is currently geared toward residential and commercial – condominiums, malls, and offices. Hospitality comes after that. Mostly foreigners are the investors, but it sells.

In terms of cultural representation, the exterior of place best portrays. Shangri-La Boracay is a great example of a Philippine Resort. The thatched roofs, the stone works, and the landscape provide a certain characteristic and pattern of traffic. However, there is not much uniqueness when it comes to Philippine architecture. It is more about adaptations. For example, the “nipa hut” – stilts, thatched pitched roof – we can see examples of the thatched roofs in the resort, and see how it transformed.

The typical design consists of a pavilion, with a sundeck and pool. Typhoons are something to also be considered when designing. As well as the varying winds during different seasons. Winds from the northeast during the cold season are called amihan. Winds coming from the southwest are habagat.

In Boracay, there are so many visitors, that it has become more commercialized. There are more migrants than locals in the area, and most of the tourism market is Asian – Korean.

In terms of industry and trends, everyone seems to be going green. However, a problem is that many cannot afford to the infrastructure - for example, the solar panels to harness the sun.

Best Beach is Palawan because still not as developed.

Bohol and Northern Philippines are big on eco-tourism.

-Banana Rice Terraces

Mr. Cruz says that the “The Philippines has no identity of its own.”

There are characteristics from its occupation history that have created a certain look. For example, Spanish roots are seen in the Ilocos region of the Philippines, with the stone podium at the base and the 2nd floor being residential.

After another meeting, Principal Bong Recio joined the conversation. Regarding tourism, there is a recent government boost in the private sector. Many of these are foreign operators, such as Banyan Tree and Four Seasons, who are looking

at Palawan and Mindoro. Locally, SM is the most prominent. Yet more can be done in the media to promote the Philippines.

Asia has strong identity in general. Accents and details and the local indigenous materials are what are to showcase. The way locals handle themselves helps identify the place. It's the level of hospitality. This is one of the Philippines' strong selling points, the hospitality of the Filipinos. The boutique resorts seem to have the most character, but the larger international resorts are more recognizable.

A Meeting with the Office of Tourism

While in the Philippines, I had the chance to speak with Evelyn Macayayong. She is the Officer-In-Charge at the Office of Marketing Communications and Tourism Planning and Promotions. She discussed The Department's launch of its a new campaign to draw more visitors to the Philippines.

According to the new Tourism Secretary, Ramon Jimenez, Jr. "Our strategy is simple: while other countries invite you to observe, Filipinos can promise a more heartfelt and interesting experience. Wherever you go, whatever you do in the country, it's the Filipinos that will complete your vacation and will make your holiday unforgettable." ¹

A survey done by HSBC, published in Forbes Magazine, indicated that the Philippines is Asia's friendliest country. This ranking reflects "that hospitality is the Philippines's chief asset when it comes to the industry of tourism." ²

Interesting to note also is a variety of ads offering business opportunities in tourism. One such example is found in the Philippine Tourist Destination Magazine. ³

1 "Department of Tourism Announces New Campaign to Attract Visitors to the Philippines." Philippine Tourist Destination Magazine, Department of Tourism, (February-March 2012), 26

2 "PH is Asia's Friendliest; 8th in the World." Philippine Tourist Destination Magazine. Department of Tourism, (February-March 2012), 38

3 Business Opportunities in Tourism. Philippine Tourist Destination Magazine, Department of Tourism (February-March 2012), 46

There is such an abundance of beautiful natural and ecological destinations in the Philippines. There are the world-famous white sand beaches of the Cebu region. Also there are the equally well-known dive sites throughout the southern islands of the Philippines, along with numerous natural tourist activities in pristine rainforests and other natural environments. More recently, the Palawan Island boasts the now famous underground river as the new tourist attraction of the Islands.

Medical tourism is gaining a foothold in the Philippines. St. Luke's Hospital, in Makati is an ultra-modern hospital with all the facilities required for up-to-date medical procedures with expert, and for the most part, American educated medical practitioners to provide low cost medical procedures.

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