

LUPANG HINIRANG

BELOVED LAND

Stories of Placemaking in UP Diliman



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*BELOVED LAND:
Stories of Placemaking in UP Diliman*

Bulwagan ng Dangal University Heritage Museum

15 February-2 April 2019



UP DILIMAN ARTS & CULTURE MONTH 2019
Labad-Gunita
sa Lupang Hinirang



LUPANG HINIRANG

BELOVED LAND

Placemaking are processes that inform our understanding of the history and ways of living in a community. These are articulated in narratives that may be in the form of an institutional history, oral histories, creative writing, visual arts, or performance – storytelling that dynamically depicts the fluidity and plurality of identities – voices and viewpoints that are shaped by a past, forged in the present and imagines a future. The exhibit explores the power of narratives in shaping the minds and viewpoints about a community, empowering its members and legitimizing their place in the community.

As these narratives show, the story of the University of the Philippines is one of deep resonance and wonder. The exhibit aims to traverse these stories of placemaking in UP Diliman from the lenses of history, anthropology and geography, using archival research, ethnography, interviews, workshops and consultations, and exhibited as artworks about life and culture of a community.

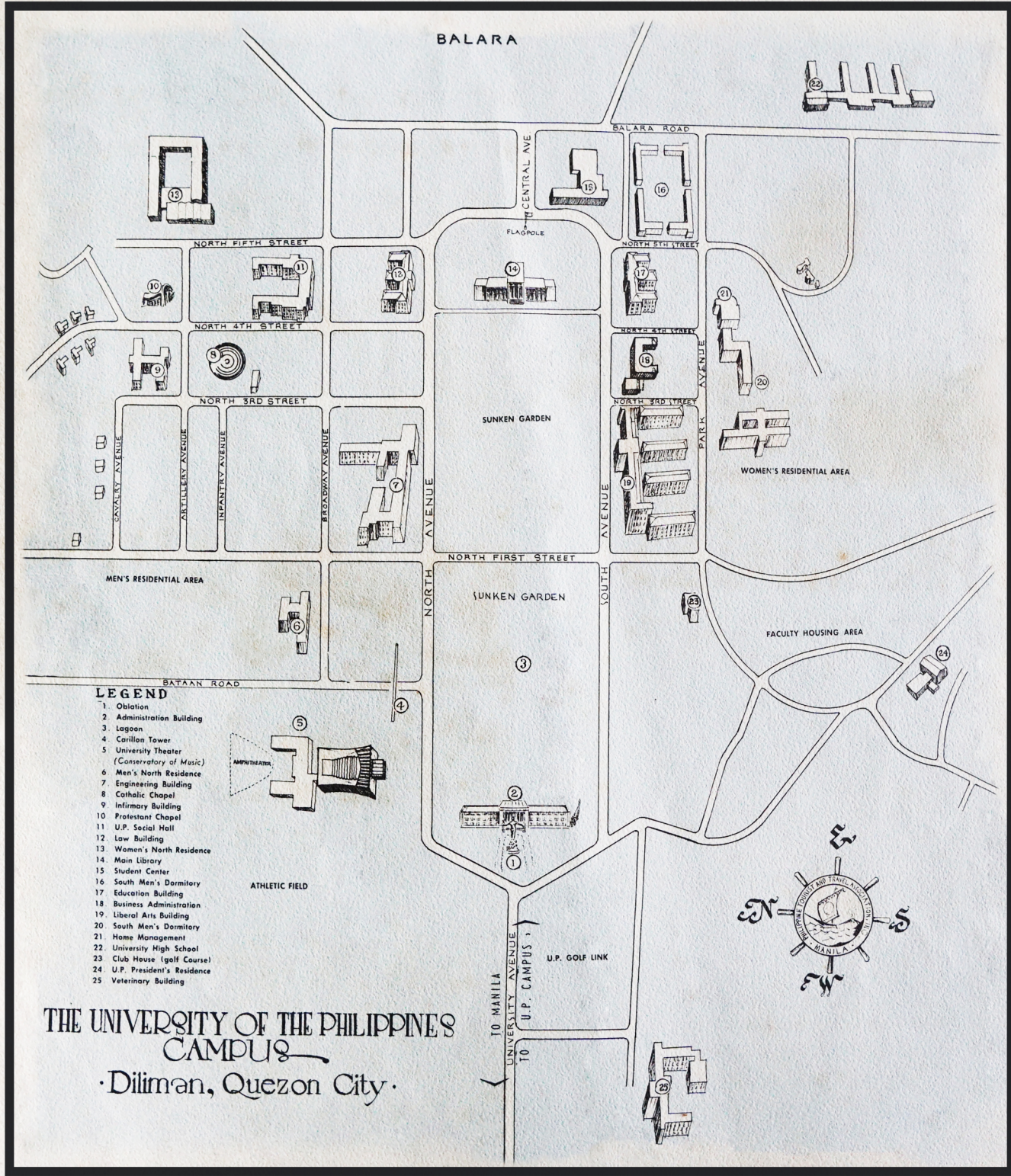
We look back to see how UP Diliman is doing in the 70th year anniversary of its transfer from Manila in 1949 as “lupang hinirang” or beloved land -- as the nest for cultivating critical engagement for the scholars of the nation. How has the space been transformed by the migration and settlement of the University in its new home? What kind of stories are being created and told about UP Diliman by its inhabitants – their triumphs and failures? Who are these storytellers and what do their stories say about life in UP Diliman? This exhibit enjoins people to take part in creating the story of UP Diliman, a community built on a sense of mutual understanding and hope for a more compassionate future.

Historical Perspectives on UP Diliman

The exhibit travels back to the history of the University of the Philippines Diliman as an academic institution employing the perspective of local history. Various life events in UP since 1949 up to the present are studied with the view of understanding the vital role of learning from both inside and outside the classroom. These are manifested through research, publications, and collective action that sought to address the problems of the nation.

Aside from students, residents constitute UP Diliman. Part of the academic life are manifested through the support of dormitories, food concessionaires, recreational spaces, among others. Placemaking as a discourse is evoked in the exhibit as narratives from the residents of the Diliman, looking into the locality even before the University transferred in 1949. The vivid stories of Diliman as a community is depicted from the perspective of varying sectors who have acted as stewards of place from one generation to another.

When treated as a place-story, the exploration of UP Diliman's narratives are anchored by the hope that it continuous to be a haven of diverse viewpoints, whether these are characterized by uncertain beginnings, a vigilant and an insurgent present, and an optimistic yearning for a better future.



BALARA

BALARA ROAD

CENTRAL AVE

NORTH FIFTH STREET

NORTH 4TH STREET

NORTH 3RD STREET

NORTH FIRST STREET

MEN'S RESIDENTIAL AREA

SUNKEN GARDEN

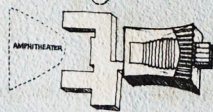
WOMEN'S RESIDENTIAL AREA

FACULTY HOUSING AREA

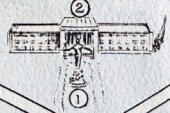
BATAAN ROAD

LEGEND

- 1 Oblation
- 2 Administration Building
- 3 Lagoon
- 4 Carillon Tower
- 5 University Theater (Conservatory of Music)
- 6 Men's North Residence
- 7 Engineering Building
- 8 Catholic Chapel
- 9 Infirmary Building
- 10 Protestant Chapel
- 11 U.P. Social Hall
- 12 Law Building
- 13 Women's North Residence
- 14 Main Library
- 15 Student Center
- 16 South Men's Dormitory
- 17 Education Building
- 18 Business Administration
- 19 Liberal Arts Building
- 20 South Men's Dormitory
- 21 Home Management
- 22 University High School
- 23 Club House (golf Course)
- 24 U.P. President's Residence
- 25 Veterinary Building



ATHLETIC FIELD



THE UNIVERSITY OF THE PHILIPPINES
 CAMPUS
 Diliman, Quezon City.

UNIVERSITY AVENUE
 TO MANILA
 TO U.P. CAMPUS

U.P. GOLF LINK

EMERGENCE:

The First Few Years of UP 1908 - 1949



1908

The University of the Philippines was established in June 18 by virtue of Philippine Commission Act No. 1870.

1908-1910

The institution of various colleges contributed to the increase in the number of faculty members and students, along with the construction of buildings which were needed to house colleges that promote the philosophy of liberal education, gave rise to the expansion of UP. The School of Fine Arts, College of Agriculture, College of Medicine and Surgery, College of Liberal Arts, College of Engineering, College of Veterinary Science, and College of Laws were instituted.

C. B. No. 33.

[No. 1870.]

AN ACT FOR THE PURPOSE OF FOUNDING A UNIVERSITY FOR THE PHILIPPINE ISLANDS, GIVING IT CORPORATE EXISTENCE, PROVIDING FOR A BOARD OF REGENTS, DEFINING THE BOARD'S RESPONSIBILITIES AND DUTIES, PROVIDING HIGHER AND PROFESSIONAL INSTRUCTION, AND FOR OTHER PURPOSES.

By authority of the United States, be it enacted by the Philippine Legislature, that:

SECTION 1. The Governor-General is hereby authorized, within the powers and limitations hereinafter specified, to establish in the city of Manila, or at the point he may deem most convenient, a university which shall be known by the designation of "University of the Philippines," the same being organized as a corporation under that name.

SEC. 2. The purpose of said university shall be to provide advanced instruction in literature, philosophy, the sciences, and arts, and to give professional and technical training.

SEC. 3. No student shall be denied admission to the university by reason of age, sex, nationality, religious belief, or political affiliation.

SEC. 4. The government of said university is hereby vested in a board of regents to be known as the "Board of Regents of the University of the Philippines." The Board of Regents shall be comprised of the Secretary of Public Instruction, the Director of Education, the chairman of the Committee of Public Instruction of the Philippine Assembly, the president of the university, and five additional members to be appointed by the Governor-General, by and with the advice and consent of the Philippine Commission. The president of the university shall be selected and his compensation shall be fixed by the Board of Regents, of which board he shall be ex officio chairman. The members of the Board of Regents appointed by the Governor-General shall hold office for a term of five years: *Provided, however,* That the regents first appointed by the Governor-General shall hold office as follows: One for one year, one for two years, one for three years, one for four years, and one for five years, the term of office of each to be specified in his appointment by the Governor-General. In case of a vacancy among the members of the Board of Regents appointed by the Governor-General, such vacancy shall be filled by appointment by the Governor-General, by and with the advice and consent of the Philippine Commission, and such appointees shall hold office for the unexpired term. All members of the Board of Regents shall be citizens of the Philippine Islands or of the United States, and shall be residents of the Philippine Islands. Members shall serve without compensation other than actual and necessary traveling expenses incurred either in attendance upon meetings of the Board or upon other official business authorized by resolution of the Board.

SEC. 5. The University of the Philippines shall have the general powers set out in section thirteen of Act Numbered Fourteen hundred and fifty-nine,¹ and the administration of said university and the exercise of its corporate powers are hereby vested in the Board of Regents.

SEC. 6. The Board of Regents shall have the following powers and duties, in addition to its general powers of administration and the exercise of the powers of the corporation:

(a) To receive and appropriate to the ends specified by law such sums as may be provided by law for the support of the university;

(b) To provide for the establishment of a College of Philosophy, Science, and Letters; a College of Law and of Social and

Political Science; a College of Medicine and Surgery; a College of Pharmacy; a College of Dentistry; a College of Veterinary Science; a College of Engineering; a College of Mines; a College of Agriculture; and a School of Fine Arts: *Provided,* That the Board of Regents may establish these colleges or any of them as soon as in its judgment conditions shall favor their opening and funds shall be available for their maintenance: *And provided further,* That the Board of Regents, by and with the approval of the Governor-General, shall have power to combine two or more of the colleges authorized by this Act, in the interests of economy and efficiency: *And provided further,* That the Philippine Medical School, as established by Act Numbered Fourteen hundred and fifteen,¹ as amended, shall become the College of Medicine and Surgery of the Philippine University as soon as two or more colleges of the University of the Philippines shall have been established and in actual operation;

(c) To confer the usual honorary degrees upon persons other than graduates of the university in recognition of learning, statesmanship, or eminence in literature, science, or art: *Provided,* That such degrees shall not be conferred in consideration of the payment of money or other valuable consideration;

(d) To establish chairs in the colleges hereinbefore mentioned, and to provide for the maintenance or endowment of such chairs, as well as to provide for such other professors, assistant professors, instructors, tutors, and lecturers as the progress of instruction may make necessary, and to fix the compensation pertaining to such positions;

(e) To appoint, on recommendation of the president of the university, professors, instructors, lecturers, and other employees of the university, to fix their compensation and to remove them for cause after an investigation and hearing shall have been had;

(f) To approve the courses of study and rules of discipline drawn up by the university council as hereinafter provided; to fix the tuition fees required of students, as well as matriculation fees, graduation fees, and fees for laboratory courses, and all special fees; and to remit the same in special cases;

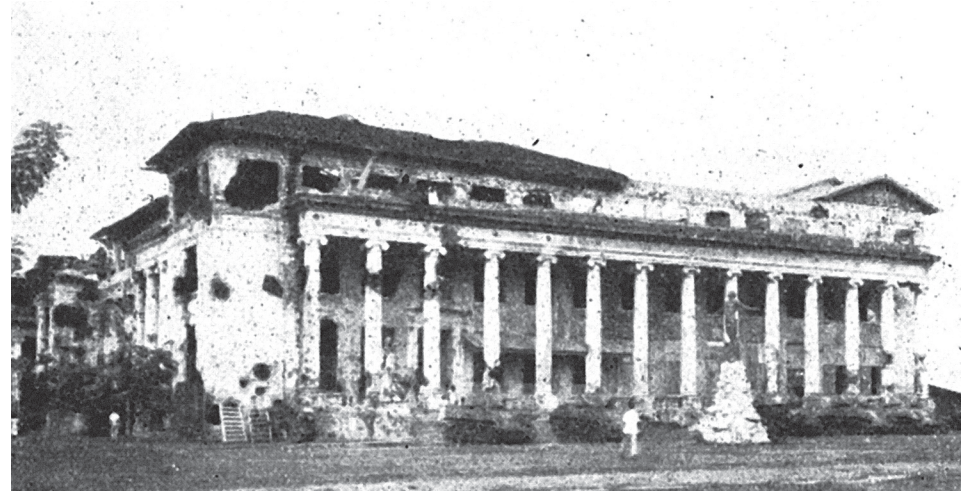
(g) To provide fellowships and scholarships and to award the same to students giving special evidence of merit;

(h) To prescribe rules for its own government, and to enact for the government of the university such general ordinances and regulations, not contrary to law, as are consistent with the purposes of the university as defined in section two of this Act.

SEC. 7. A quorum of the Board of Regents shall consist of a majority of all the members holding office at the time the meeting of the Board is called. All process against the Board of Regents shall be served on the president or secretary thereof.

SEC. 8. On or before the tenth day of August of each year the Board of Regents shall file with the Governor-General a detailed report, setting forth the progress, condition, and needs of the university.

SEC. 9. There shall be a university council, consisting of the president of the university and of all instructors in the university holding the rank of professor, associate professor, or assistant professor. The council shall have power to prescribe the courses of study and rules of discipline, subject to the approval of the Board of Regents. It shall fix the requirements for admission to any college of the university, as well as for graduation and the receiving of a degree. The council alone shall have the power to recommend students or others to be recipients of degrees. Through its president or committees it shall have disciplinary power over the students within the limits prescribed by the rules of discipline approved by the Board of Regents. The powers and duties of the president of the university, in addition to those specifically provided for in this Act, shall be those usually pertaining to the office of president of a university.



1938-1948

During the Commonwealth period in the 1930s, a heightened sense of nationalism in students and faculty members arose, as they became more critically aware of the issues afflicting the nation. In 1940, reports on the plans of UP's transfer to the 493-hectare Diliman estate led by UP President Bienvenido M. Gonzalez and President Manuel L. Quezon were highly debated by faculty members, students, parents, and alumni.



1941-1945

The City of Manila was greatly devastated during World War II. The UP campus in Padre Faura was not spared from the destruction brought about by the attacks of US troops on Japanese forces. After the war, the entire University was forced to leave Manila and transfer to the Diliman campus.

Second National Assembly) Com. Act No. 442
 First Session)

B. No. 938

AN ACT TO DIRECT THE TRANSFER OF THE UNIVERSITY OF THE PHILIPPINES TO A SITE OUTSIDE THE CITY OF MANILA, APPROPRIATING FUNDS THEREFOR.

Be it enacted by the National Assembly of the Philippines:

sec. 1. The Board of Regents is directed to transfer all the colleges, schools and units of the University of the Philippines, located in Manila, to a site outside of said city, to be chosen by said Board with the approval of the President of the Philippines. Upon the transfer of any or all of said colleges, schools or units, the grounds, buildings and other improvements pertaining thereto, exclusive of furniture and equipment, shall become the property of the National Government.

sec. 2. To carry out the purposes of this Act, including the acquisition, improvement, and conditioning of the land or lands to which the University shall be transferred, the construction, maintenance, and repair of buildings and improvements, and the acquisition of fixtures and equipment, the sum of seventeen million five hundred thousand pesos is appropriated out of the proceeds of the excise tax on coconut oil. Said sum shall be released for expenditure in amounts and on the dates hereinbelow set forth, upon certification of the availability of funds by the Secretary of Finance and upon approval by the President of the Philippines:

Upon approval of this Act, for the purposes
 above mentioned, including the construction
 of a hospital ₱8,500,000.00

On July 1, 1940	1,500,000.00
On July 1, 1941	1,500,000.00
On July 1, 1942	1,500,000.00
On July 1, 1943	1,500,000.00
On July 1, 1944	1,500,000.00
On July 1, 1945	300,000.00

On July 1, 1946	₱300,000.00
On July 1, 1947	300,000.00
On July 1, 1948	300,000.00
On July 1, 1949	300,000.00
	₱17,500,000.00

sec. 3. The style of architecture of the buildings and improvements to be constructed in the new site of the University shall be expressive of the culture, characteristics, and ideals of the Philippine Nation. To secure this end, the Board of Regents is authorized to open and prescribe the rules for a contest for the selection of the best plan for the said buildings, improvements, and grounds. The sum of twenty-five thousand pesos is set aside from the funds herein appropriated, to be awarded as a prize for the winner. The board of judges of this contest shall be composed of three members to be named by the President of the Philippines

sec. 4. The Board of Regents shall make an annual report to the President of the Philippines and to the National Assembly of the progress of said transfer.

sec. 5. This Act shall take effect upon its approval.

Approved, June 3, 1939.

Second National Assembly) Com. Act No. 443 B. No. 954
 First Session)

AN ACT TO AMEND SECTION FOUR OF ACT NUMBERED EIGHTEEN HUNDRED AND SEVENTY, AS AMENDED, COMMONLY KNOWN AS THE CHARTER OF THE UNIVERSITY OF THE PHILIPPINES.

Be it enacted by the National Assembly of the Philippines:

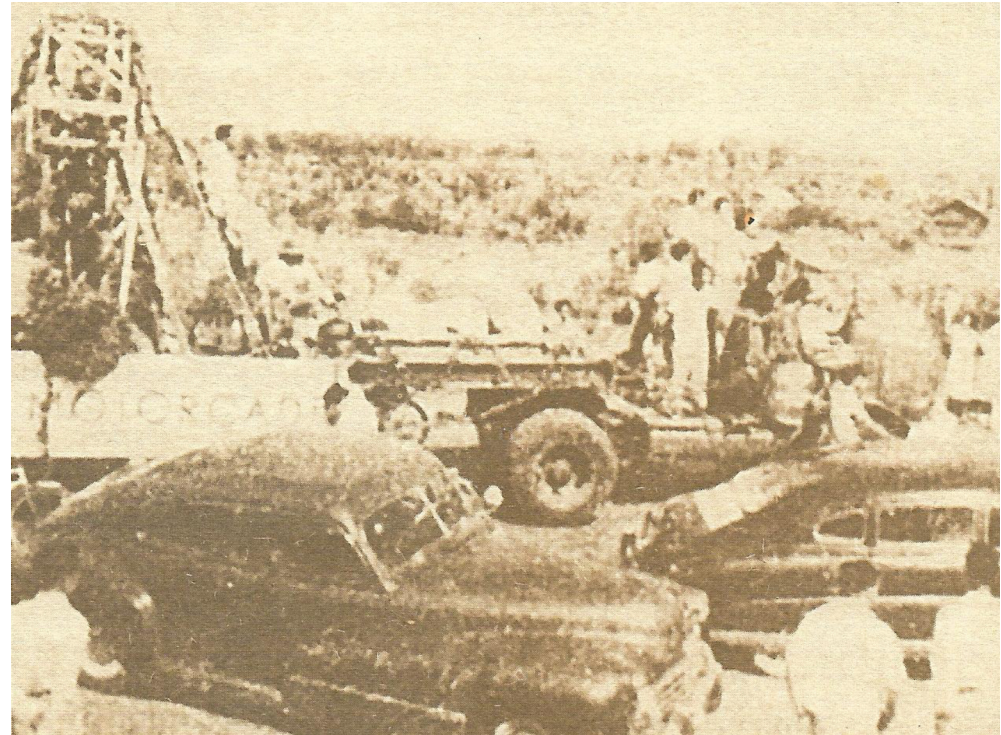
sec. 1. Section four of Act Numbered Eighteen hundred and seventy, as amended, is further amended to read as follows:

"Sec. 4. The government of said university is vested in a board of regents to be known as the 'Board of Regents of the University of the Philippines'. The Board of Regents shall be composed of the Secretary of Public Instruction, who shall be *ex-officio* chairman of the Board; the Chairman of the Com-

EXODUS:

Transfer from Padre Faura to Diliman 1948 - 1949

On February 11, 1949, a colorful parade was held by the UP community from Padre Faura to Diliman with the Oblation statue at the center, symbolizing the transfer of the university to its new home. The event also coincided with the 40th year anniversary of UP.



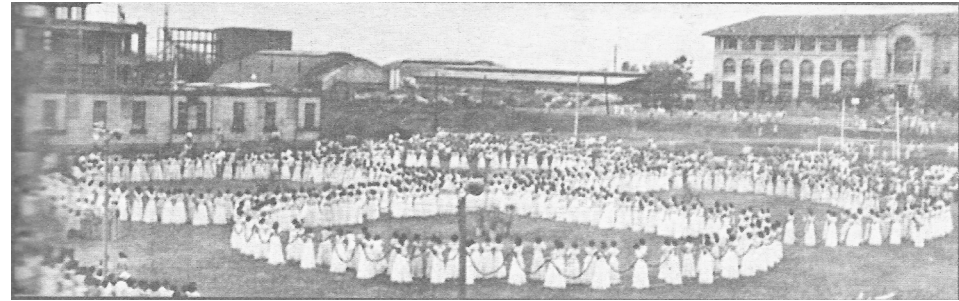
By that time, the first two new buildings were already constructed inside campus - Malcolm Hall and Benitez Hall. Later on, Palma, Melchor, and Quezon Halls were erected. The existing structures used by the US military during WWII were converted into classrooms and laboratories.



1950 - 1960

FIRST DECADE:

Everyday life in Diliman



The construction of buildings continued throughout the campus and a community emerged. Churches, dormitories, shopping centers, clinic, park, food halls, and housing for faculty members were built at this time. There was also an increase in the number of students and faculty members. The variety of courses and colleges increased as well.

In the 1950s, the students became more active in joining organizations, competitions, athletics events, and even military trainings, social gatherings, and

banquets. It was noted that the everyday life of students did not solely revolve around academic activities.

In the latter part of the decade, student activism arose promoting the ideals of nationalism. Protest movements against the university's and country's oppressive policies marked the period. The students wrote progressive manifestos on various societal issues. In general, UP became a place for exploring new and critical thinking and supporting mass-based movements.







SACRIFICE

Standing tall and proud with arms open wide, chest raised outward, arms outstretched at the sides, his palms open to the heavens. The sculpture's head is thrown back, his eyes shut, in a posture symbolizing the offering of oneself to all possibilities.

Created by Guillermo Tolentino, the Oblation is an artistic manifestation of the second stanza of Jose Rizal's *Mi Ultimo Adios*, in response to President Rafael Palma's request. Inaugurated on National Heroes' Day in 1935, the Oblation evokes the heroism of Filipinos who offered their lives for the nation. The call for sacrifice for the sake of the country is further deepened when Rizal's *dalit*, a kind of poem dedicated to the youth taken from his novel *El Filibusterismo* was read in front of the Oblation during a ceremony in 1939.

On February 11, 1949, during the university's 40th anniversary, the original Oblation was transferred from Padre Faura to the Oblation Plaza in Diliman, where it stayed until it was replaced by its bronze version in 1958.

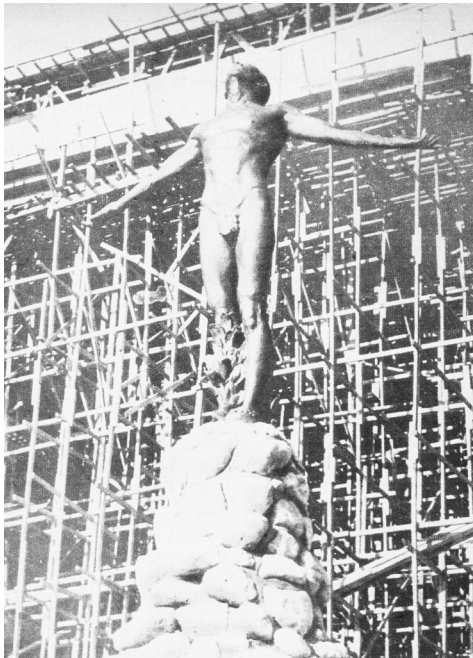
At the end of 1957, the students conducted protest activities against the perceived flaws of the administration. For the first time, a black cloth was wrapped around the Oblation and placards were hung on his hands. Despite the administration's condemnation of this act, the event contributed to a change of meaning for the Oblation—as a symbol of activism in the fight against exploitation and injustices in society.

At present, the Oblation is considered as a valuable symbol of the University. With its broadened symbolic interpretations, the Oblation's core meaning as the offering of oneself for the country remains, now infused with the spirit of progressive thinking and call for social action.



THE SCULPTOR

Guillermo Tolentino (July 24, 1890 - July 12, 1976) was an acclaimed sculptor who adhered to the tenets of neoclassicism. He was awarded National Artist for Visual Arts (Sculpture) in 1973. He graduated from the School of Fine Arts at the University of the Philippines. After specializing in the United States and in Europe, he returned to the country and became a professor and director during his tenure at the University. His masterpiece, the Oblation, eventually became the most popular symbol of the University. Tolentino's famous works include the Bonifacio Monument in Caloocan.



THE ARTWORK

The Oblation adheres to the principles of neoclassicism or beaux arts which aims to construct the ideal form for the human figure based on concept of the classical proportions. Even though Tolentino mentioned that he based his artwork from two models--one for the figure, and another for the extended proportion of the body--he did not categorically name the models for a particular feature of the sculpture.

There are bronze versions of the Oblation in every campus of the University of the Philippines. The original version created by Tolentino in 1958 is at UP Diliman. It stands on a pedestal made of piled rocks from the Montalban (now Marikina) River. Versions of the Oblation in UP Manila, Baguio, and Iloilo were created by Anastacio Caedo, while Napoleon Abueva created the ones that stand at UP Los Baños, Tacloban, Miag-ao, and Davao. Grace Javier-Alfonso made a version for the UP Open University and Philippine General Hospital. For these versions, the sculptors used a cast from the original Oblation, while the artworks created by Javier-Alfonso for the UPD Extension Program in Pampanga and Bonifacio Global City (BGC), as well as Fidel Araneta's artwork for the UP Cebu, were derived from the original infused with a modified design. In every version of the Oblation, there is a kataka-taka plant at his feet which symbolizes the essence of service.

1960 - 1971

YOUTH MOVEMENT

In 1969, “Witch Hunts” organized by the Committee on Anti-Filipino Activities (CAFA) became prevalent, where students and professors of UP were accused of promoting “communism” (OR were accused of being “communists.”) In response, members of the UP community joined forces to protect their rights and academic freedom. This incident marked the first wave of intense nationalism and activism in the University and signaled the growing student movements in the ‘60s. In the following year, various student organizations were established which played a vital role in strengthening the youth movement that aimed to provide solutions to political and social ills plaguing the nation.





1972-1986

UP DILIMAN DURING MARTIAL LAW



The new decade – 1970 - saw the power of the youth congregated into a historical moment called the First Quarter Storm. Thousands of students and activists went out to the streets to fight against the authoritarian administration of Ferdinand Marcos. From the State of the Nation Address (SONA) up to Mendiola and beyond, UP student-activists were at the forefront at these events.



In 1983, during the term of President Edgardo Angara, UP Diliman and other UP campuses in the country were designated as autonomous units under the supervision of their respective Chancellors.

1972-1999

UP DILIMAN IN THE FACE OF GLOBALIZATION

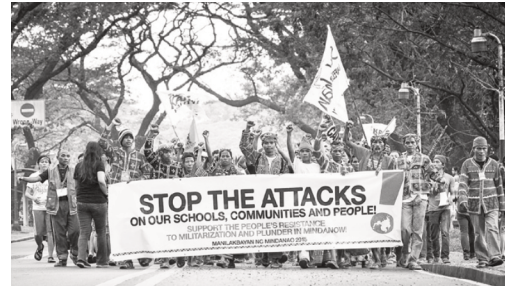
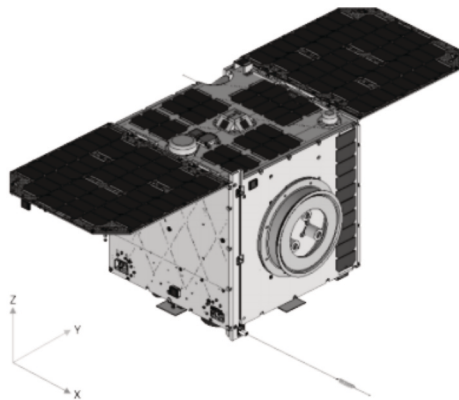


After the success of the EDSA People Power Movement and the first championship of the UP Basketball Team in the the University Athletic Association of the Philippines (UAAP) in 1986, the University had to contend with the immediate realities of running a university. These included problems regarding class enrollment, the challenge of creating an updated curriculum, and the pervasive experiences of oppression within the campus. UP led in the use of technology during the '90s that helped

propel scientific research in the University. At the same time, UP began to broaden its social responsibilities beyond the kind of activism manifested against the Marcos regime. Through the Pahinungod, a volunteer program launched during President Emil Q. Javier's term, students, faculty members, and administrators of the university affirmed that members of the UP community are not limited to those residing within the Diliman campus but extends to all Filipinos people, wherever they may be.

2000 - 2019

UP DILIMAN TOWARDS THE NEW CENTURY



As the new century commenced, UP had to contend with the new realities and challenges brought about by globalization. The new UP Charter was ratified on the eve of the centennial anniversary of UP in 2008. It highlights not just the role of UP as a teaching university, but also as a research university. This resolution captures the collective efforts within the University to

heighten its reputation in the global stage. UP Diliman, and the areas nearby along Commonwealth Avenue, was transformed once more when these real estate properties became the focus of commercialization efforts. The negotiations and contestation involved in the transformation of these spaces are part of the narratives of placemaking of the University.

THE NEXT 70 YEARS:

University of the Nation



Despite the losses of several essential and historic buildings inside the campus in recent years, the University continues to actively engage in issues important to the nation, within and outside the University. These include the creation of a new curriculum, teacher-training and writing textbooks for the transition to the K-12 program. UP Diliman was especially vocal on issues relating to the injustices imposed on the

Lumads (indigenous people), who have been victims of militarization and conflict in Mindanao. UP also strongly objected to the historical revisionism that favored the political interests of the elite few.

In spite of its rocky beginning, UP has definitely forged its own path towards becoming a true university of and for the nation.

A COMMUNITY FOR THE NATION

UP Diliman, as a public institution, is inhabited by different kinds of persons -- teachers, students, staff, alumni, laborers, vendors, security guards, drivers, migrants, families and so much more -- who continue to show us different facets of what it means to live inside the campus. This video hopes to convey how different modes of habitation in campus goes beyond the obvious and common ways of moving and living in the university as suggested by its buildings and passageways. It asks, what is it like to be a part of the UP Diliman campus community? Research and conversations with different stakeholders of UP Diliman compel us to understand their experiences of living inside campus through their own life stories and perspectives.



INHABITING UP DILIMAN

UP DILIMAN FOLK LORE

After 70 years, UP Diliman has generated a rich collection of lore about its spaces, structures, and people, enriched by the history of the place (for instance as a military base), the personalities that have become part of the lifeways in campus as well as the spirits that linger about its spaces

THE WOMEN OF UP DILIMAN

The women in and of UP Diliman have always been active participants in campus life--from the spectacular celebration of womanhood in the cadena de amor ceremony that commemorated the “personality, leadership and intelligence” of female students UP Diliman and the appointment of the first female President of the University, to the long-serving organization of women faculty which continues to support and fulfill the needs of the UP Diliman community. The women’s movement that emerged from an environment of toxic masculinity that is still pervasive in the university, contributed significantly to generating University policies that uphold gender equality and the creation of a safe space for all.

THE COUNTRY’S BEACON

From the protest movements during Martial Law to the annual camps of IP communities within campus grounds, UP Diliman continues to bear witness to the nation’s ills and the pervasive inequalities in the country, and leads in the promotion and mobilization of knowledge and critical awareness about these important social and political issues.



CRADLE FOR CREATIVE MINDS

UP Diliman has nurtured the minds of recognized innovators and originators of progressive and reformist thinking, challenging the status quo and forging new paths for the university and the country. This is attested to by the illustrious coterie of National Artists and National Scientists coming from the faculty ranks of the university whose lives and works have been dedicated to bettering the lives of Filipina/os and ensuring the vitality of the Philippine nation.



THE UP DILIMAN COMMUNITY

After 70 years, the inhabitants of UP Diliman have formed relationships that are not solely defined by their professional and collegial lives in academia. They are also neighbors, kababata, parishioners, suki, and kin.



A DWELLING AND PASSAGEWAY

The inhabitants of UP Diliman are not only composed of its long and short term residents and employees. The general public has also laid claim to the spaces in campus as places of work, leisure, transit, and commerce.



SPACES OF CONTESTATION

UP's transfer to its new home in Diliman and development of the land is an ongoing saga of dispute and contestation--from competing historical narratives of ownership to resistance to UP's persistent assertion of its territory.

ISKOLAR NG BAYAN

(SCHOLAR OF THE NATION)



The spatial purview of the Iskolar ng Bayan includes both the inside and the outside spaces of the classroom. The kind of education that molds the mind of each UP student is grounded by intersections between theoretical knowledge and its practical application to the understanding and improvement of the social conditions of Filipinos. The Iskolar ng Bayan acquires knowledge through the combination of reading books, doing research and analysis, and acquiring real-world experiences when engaging with their surroundings and the different sectors of Philippine society.

In this section, the exhibit gives recognition to the scholars of the nation who fearlessly used their extensive skills, ability, and talents in order to improve and ameliorate the conditions of our society, and in some exceptional instances, even sacrificed their lives for the nation.

FACES OF ACTIVISM IN UP DILIMAN



LEAN ALEJANDRO

“The struggle for freedom is the next best thing to actually being free.” – Lean Alejandro

Intellectually nurtured during the decades of intense and dark social and political change in the country, Lean became an exceptional student-leader within and outside the University. As a writer for the Philippine Collegian and as Chairperson of the University Student Council, Lean used his voice to bring to light the atrocities of the Marcos dictatorship and to enjoin the country’s youth to engage in issues plaguing the nation. On the way home after issuing a call for mass protest against the oppressions of military forces in 1987, Lean is killed by a bullet to the head--also putting to death his aspirations for the Filipino people.



DESAPARECIDOS

One of the more horrifying chapters in the country's history is the story of the desaparecidos--individuals who vanished without a trace. Today, there are around 1,500 desaparecidos, starting from the years of the Marcos dictatorship. Rizalina Ilagan and Sherlyn Cadapan are desaparecidos who were students of UP Diliman.

Rizalina was an honor student, a theater actor and a writer who joined Kabataang Makabayan (KM). She eventually joined the growing underground movement that fought against the Marcos regime. According to her sisters, members of the 2nd Military Intelligence Group and the 2nd Constabulary Security Unit of the 231st Company of the Philippine Constabulary are responsible for Rizalina's disappearance in 1977.

Sherlyn had a promising future as an athlete, and was training with track and field legend and heptathlon champion Elma Muros. But Sherlyn could not turn away from the call of the masses, and dreamt of becoming a community organizer and immersing herself in the life of farmers in Bulacan. On the last day of the hearing for her abduction case against Army Major General Jovito Palparan Jr., the General admitted that Sherlyn was a target under the Oplan Bantay Laya of former President Arroyo.



LEONARD CO

Leonardo Legaspi Co was a taxonomist and eminent expert in the field of botany. In 1981, eleven years after he entered the University as a student, Leonardo abandoned his formal studies to serve as a community doctor for indigenous communities in the Cordillera that were neglected by the Marcos regime. In the course of his stay in the region, he wrote the book “Common Medicinal Plants of the Cordillera Region” which became a reference for therapeutic remedies in local communities where Western medicines were not readily available and expensive. In 2008, he was awarded with a degree in Botany by UP Diliman, three decades after he was admitted to the program. Leonard and his two associates were killed while doing research in Kananga, Leyte, in an incident involving the 19th Infantry Battalion of the Armed Forces of the Philippines.

DILIMAN COMMUNE

During the first week of February 1971, military forces of the Marcos administration forced their way inside the UP Diliman campus to dismantle the barricades built by the students who joined the protest of jeepney drivers who were on strike. The students refused to retreat. Together with faculty members, staff, and other members of the UP Diliman community, they fought against the invasion of military forces in the campus. The Diliman Commune was proclaimed as expression of opposition to the oppressive Marcos government. They stood by the barricades for nine days in order to protect the freedom of the University.

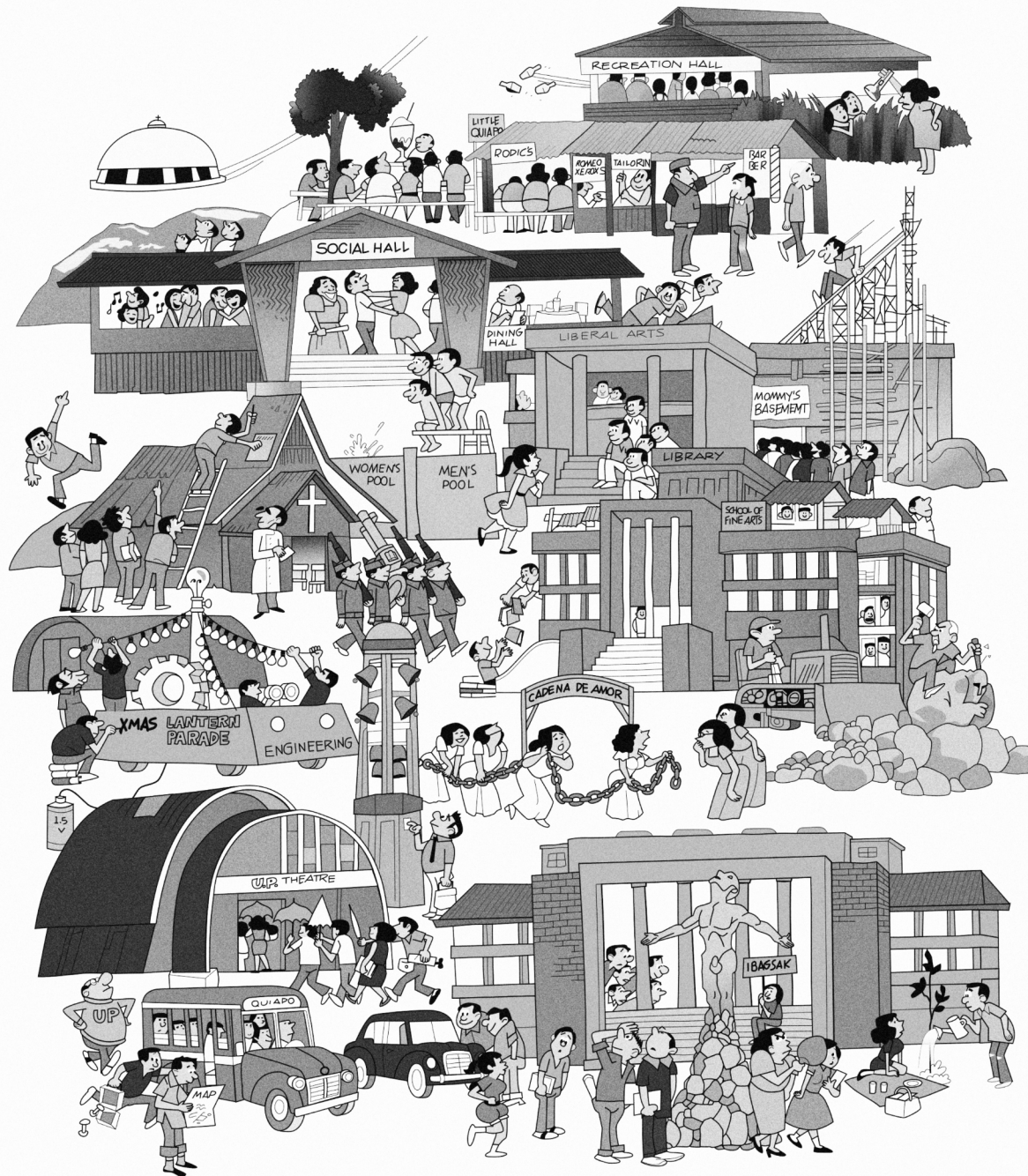
On September 23, 1972, President Ferdinand Marcos declared Martial Law and the country suffered under the claws of a dictator. In UP Diliman, some faculty members were arrested and imprisoned, activists' organizations were forbidden, and the youth movement was forcibly disrupted. An enforced silence was imposed on the university. Life went on but the silence did not last long. The students courageously continued their fight until the dictator, Ferdinand Marcos, was overthrown.



UP LIFE IN THE ARTS



The unique character of life and experiences in UP Diliman became a frequent subject for artworks. Among these is National Artist Larry Alcala's masterpiece, *Slice of Life*, 1983, which represented everyday life in UP Diliman--including the visual and performative cultural icons of UP life as well as the "tipos del pais" or types of inhabitants in UP Diliman. As a tribute to Alcala's *Slice of Life*, the UP College of Fine Arts faculty created an updated version for 2019. In the same manner, the comics of Manix Abrera deals with relationships among members of the UP Diliman community.



NATIONAL ARTIST LARRY ALCALA

Larry Alcala (18 August 1926 - 24 June 2002) was a cartoonist and illustrator, well-known for his caricatures and comics depicting the typical Filipino life, such as *Slice of Life* (1980-1986), *Mang Ambo* (1963-1965), and *Asyong Aksaya* (1976-1984). He graduated from the University of the Philippines College of Fine Arts, where he later served as a professor and Chairperson of the Department of Visual Communication. In 2018, he was officially included in the Order of National Artists in the Philippines for Visual Arts.

STORIES BEYOND THE MAPS

Mapping a particular place involves the process of giving form and meaning to our environment. It is in this sense that we understand cartography as both art and science that marks the identity of a place.

There are different types of maps in human history. In some instances, maps have served as weapons of colonizers and the root cause of war and contestations. Maps are also used to create new pathways and to give people some sense of direction. Maps are also instrumental in consolidating information on local knowledges, such as in “cultural mapping” projects.

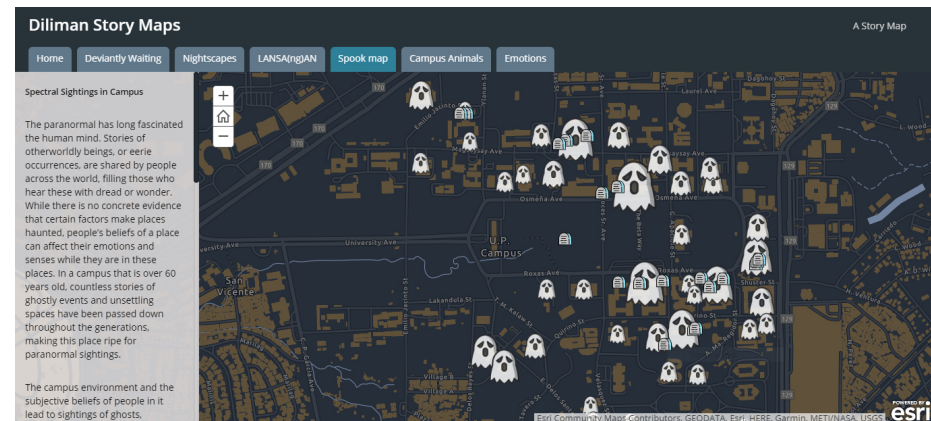
This section of the exhibit features story maps about UP Diliman. These include stories about ghosts, emotions, geodesic paths or “shortcuts,” mobility, food, and the like--stories of everyday in campus life showing how its inhabitants have generated local meanings for different spaces in campus We are all encouraged to participate in creating narratives about UP Diliman, our place of life and leisure.



STORY MAPS: NARRATIVES IN MAPS

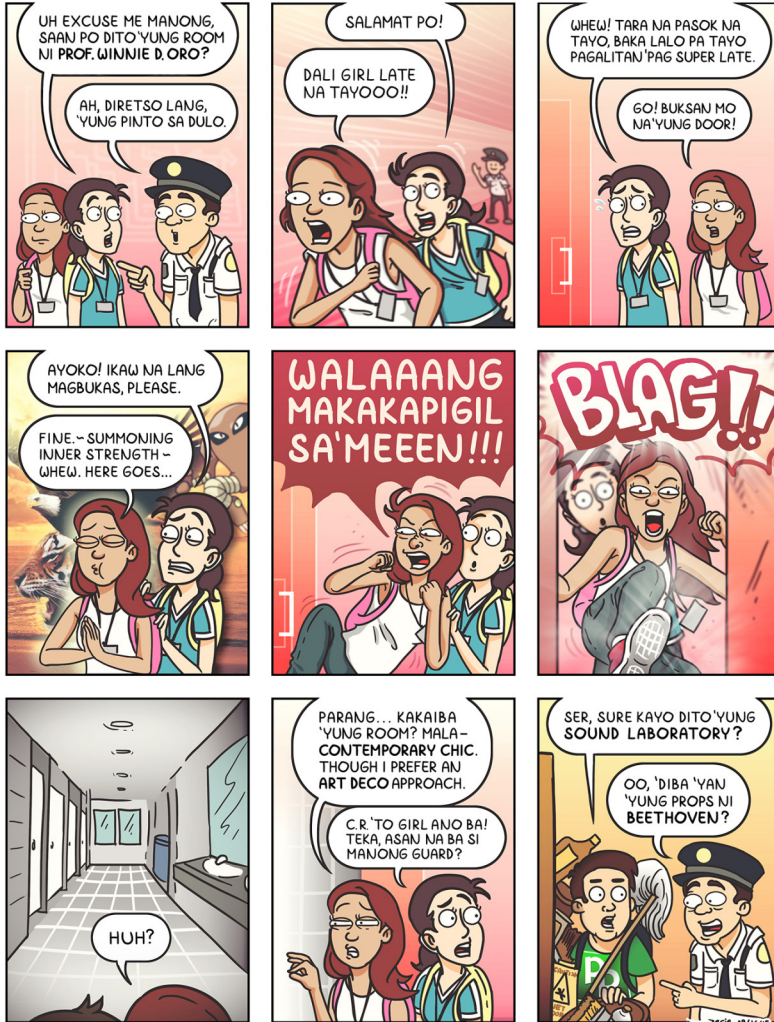
A story map is a form of geospatial storytelling that demonstrates how cartography can be used in creating narratives of place. It can be used as an analytical tool for understanding how people move and live in spaces based on stories that people tell about their lives. Story maps have generated other fields of inquiry such as literary cartography, geomeia and cinematic cartography.

This exhibit presents a selection of maps that provides an alternate view of community spaces within UP Campus. These maps involve the distribution of human and animal spaces, as well as the location of



spaces that evoke emotions or sensations for those who visit or pass by these spaces. A group of researchers conducted field survey and ethnographic reconnaissance using the Global Positioning System (GPS) to visually map stories about the dynamic and ever changing spaces in UP Diliman. The data used for the story maps are based on field surveys undertaken between December 2018-January 2019 as well as class outputs from the Geography 192 (Field Methods in Geography) class of 2016.* During the exhibit run of Lupang Hinirang in Bulwagan ng Dangal Museum in February-April 2019, an interactive corner afforded the audience to contribute additional data to the story maps, which are now included in the interactive platform.

**The inclusion of this data was done only after obtaining permission from the students in the class.*



UP VIRTUAL SPACES

Through the wide reach of the internet and technology, virtual spaces have become important platforms of UP's culture and narratives through various interactive online sites. The Pinoy Exchange was one of the primary platforms where members of the University can talk to each other via forum. In 2010, Overheard at UP was created and served as an online forum for students, alumni, faculty members, and other members of the UP community. Another platform is the Humans of Diliman, inspired by Humans of New York by Brandon Stanton, where each photo of the community members involves a story. Pages like The Diliman Files and UPD Freedom Wall also provided the means to share stories with the UP community.

PAGKILALA SA MGA AMBAG

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Office of the Vice Chancellor for Research and Development
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Ang eksibit na ito ay proyekto na bahagi ng 2019 UP Diliman Arts and Culture Festival
"Lakad-Gunita sa Lupang Hinirang."

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Mural Artists

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National Artist Larry Alcala
Dominador Castañeda
Reuben Ramas Cañete
Gigi Alfonso
Toym Imao
Manix Abrera
Manolo Sicut
Neil Doloricon
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Special Thanks

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