

## 2 The University

### University Council

Each constituent university has its own University Council composed of the university professors, professors, associate professors, and assistant professors of the various degree-granting units of that constituent university. The Chancellor serves as Chair of the Council and the University Registrar serves as the Secretary. Instructors, Lecturers, and those who may have other types of appointment are not considered members of the council.

The University Council has the power to prescribe the courses of study and rules of discipline, subject to the approval of the Board of Regents. The Council is also authorized to determine the requirements for admission to any college/unit of that University as well as those for graduation and the receiving of a degree. The Council is empowered to recommend to the Board of Regents students or others to be recipients of degrees. The Council exercises disciplinary power over the students through its Chancellor or Executive Committee within the limits prescribed by the rules of discipline approved by the Board of Regents.

The Executive Committee which counts, as members, the Deans and Directors of the various degree-granting units of the constituent university, also acts in an advisory capacity to the respective Chancellors of their CUs in all matters pertaining to their office for which they seek its advice.

The President of the University is an *ex officio* member of the University Council of each constituent university and presides over its meetings whenever present.

### **UNIVERSITY OF THE PHILIPPINES DILIMAN<sup>a</sup>**

The University of the Philippines Diliman is the main campus of the University of the Philippines System (UP System), the national university by virtue of Republic Act 9500, UP Diliman (UPD) confronts the country's need for new knowledge to identify and resolve the problems that attend the country's transformation into a competitive player in the global and complex economy.

UPD occupies 493 hectares of prime land in Quezon City, featuring an array of both old and new buildings housing the various disciplines that offer comprehensive education which covers all facets of human behavior and development at the baccalaureate and post-baccalaureate levels. As of April 2014, UPD had 244 academic programs, 71 of which were in the undergraduate level, 94 in the master's, Juris Doctor, BA-MA Honors, and 48 in the doctoral levels. Six (6) certificate programs and 23

<sup>a</sup>adaptation of original text from the University of the Philippines Diliman Information Office

<sup>b</sup>UPD, OUR-CRSRS

diploma programs are also offered, with extension programs in Pampanga and Olongapo City, and currently under development, specialized programs at the UP Professional Schools at the Bonifacio Global City.

UPD is the biggest constituent university of the UP System in terms of degree-granting academic units, student population, faculty, and library resources. In the Second Semester AY 2013-2014, UPD had 24,811<sup>b</sup> students, of which 17,313 were in the undergraduate level, and 7,498 in the master's and doctoral levels. For the period May 2013 to May 2014, the Commission on Higher Education (CHED) recognized nine departments namely, Filipino at Panitikan ng Pilipinas, English and Comparative Literature, Broadcast Communication, Communication Research, Journalism, Anthropology, Linguistics, Psychology, and one college, College of Music, as Centers of Excellence.

UPD has extensive alliances with international institutions of higher learning for joint academic programs, research, and student exchange—providing the institution with opportunities for curricular enhancement, faculty development, resource generation, and sharing of expertise and programs.

UPD's academic buildings and public art are set in a landscaped environment which is a result of the evolution of its campus plan in the face of changing architectural theories and styles, as well as its dynamic relationship with the concerns and events of the nation. Thus, UPD fulfills its role as a model of undergraduate instruction, a center for graduate education and research, and as a major source leadership and expertise for public service.

### LANDMARKS IN DILIMAN

The drama of entering the University of the Philippines in Diliman is best played at the grand University Avenue, a handsome boulevard stretching to some 800 meters long of two four-car lanes flanking a continuous island of manicured garden broken only at two points—the first at the junction at CP Garcia Avenue, the second at the intersection with E. Jacinto Street.

The Avenue at any time of the day, one enters a vast academic enclave, firmly establishing the myth that this is indeed a special ground, the famed Diliman Republic.

The avenue changes with the seasons conforming to the moods in the academic calendar. In February,

the strip is festooned with colorful banners to announce to all and sundry that it is UP Diliman Month. In April, the Avenue is abloom with giant sunflowers, proof that the rites of the summer have come, finding a fitting climax at the General Commencement Exercises at the UP Amphitheater. In December, the twenty-one (21) lamp posts along the Avenue are bedecked with lanterns and flickering fairy lights in celebration of the Yuletide.



Entrance Signage to the University @OUR-PUCSS



UP Oblation @OUR-PUCSS

Just before the C.P. Garcia Avenue junction stands the twin public sculpture of National Artist Napoleon Veloso Abueva entitled *Tribute to Higher Education*. The apt placement of the sculptures as markers along the avenue sets the academic tone of the place. Executed in 1966, the work features Abueva's sculptured mural-series in high relief in stone laid out in two pylons installed once across the other. As the title implies, the work depicts the various academic disciplines earnestly pursued in the University.

The University Gateway greets the visitor at the intersection of the avenue and E. Jacinto Street, just a few meters away from the first structure on campus, the administration building or Quezon Hall. Like the *Tribute to Higher Education*, it is a masterpiece of Abueva, having emerged as the winning entry in the University Gateway Design Competition sponsored by the President's Committee on Landscaping in September 1962. The Gateway complex is a set of three structures: two commuter sheds flanking a guardpost at the center. The unique roofing system of the three appropriates the shape of the proper airplane one plays with as a child. Interspersed with the landscaping of the complex are sculptures of the human form in concrete and adobe by Ildefonso Cruz Marcelo.

The signature landmark, however, that readily identifies the University of the Philippines is the Oblation, an on-the-round sculpture depicting a nude young man, head gazing upward and arms outstretched in quiet offering. The masterpiece is by Guillermo Estrella Tolentino, the first Philippine National Artist for Sculpture.

Perpendicular to the University Avenue, the Oblation catches the viewers eye as it stands at the center of the front lawn of Quezon Hall.

The four-storey high Quezon Hall in the background may have dwarfed the three-and-a-half meters height of the Oblation. But the Oblation's significance to all the students who pass the portals of the University is more manifold than the building behind.

Dedicated to the country's heroes, the Oblation was unveiled in 1939 at Padre Faura, by Gregoria de Jesus de Nakpil, widow of Andres Bonifacio.

During the exodus from Padre Faura to Diliman in 1949, a motorcade of faculty, students, staff, and alumni brought the Oblation to its new home. On November 29, 1958, the Oblation cast in bronze was unveiled on the occasion of the University's Golden Jubilee.

In all gravity, the Oblation symbolizes the University's commitment to serve the people. Poetically, it stands for academic freedom and excellence, and the search for truth. Practically, it is the convenient maquette for protest actions.

Through the years since it has stood in front of the Quezon Hall, the Oblation must have been garbed in all conceivable fashion, draped in either red or black, hooded or not, or in the *sablay*, the UP's academic garb, and often made to unfurl a banner of slogans or cryptic questions begging for answers.

In all levity, the Oblation is the favorite spot to have a snapshot taken of oneself, graduation season or otherwise. It is not a surprise at all to see busloads of tourists focusing their cameras on the Oblation as the star, for in this campus, no other landmark has been photographed so much as the Oblation.

The Oblation attracted more patrons with the inauguration of the Oblation Plaza in 1974. Designed by Nathaniel John Gerochi Dueñas, the Plaza was where friends and lovers made their rendezvous, its main attraction being the fountain and dancing lights accompanied by music as night sets in.

Although the dancing lights and fountains are no longer working today, the Oblation Plaza remains an attraction on campus, night and day.



Tribute to Higher Education @OUR-PUCSS

## 4 The University

An imposing American colonial structure at the end of the University Avenue, Quezon Hall, the Administration Building at it was designated at its inception, houses the executive offices of the University president on its North Wing, and the Diliman chancellor's offices on its South Wing.

But it had not functioned solely as such in the beginning.

Completed in 1950, the Ad or Admi—as it has been interchangeably called for a long time—was among the first four buildings erected in Diliman as part of the University's expansion. For more than thirty (30) years, it was the exclusive enclave of the University's central administration, although it shared its facilities at different times with academic and administrative units like the Conservatory of Music and the Cashier's, Accounting, and Registrar's offices.

For five years, however, Palma Hall was the actual seat of the administration. Its second floor housed President Vidal Arceo Tan's office during his term from 1951 to 1956.

The election of statesman Carlos Peña Romulo as president in 1962 saw a refurbished Quezon Hall and the installation of a flagpole. The Philippine flag is reported to have first flown over the Administration Building on August 3, 1962. A year later, Quezon Hall was thus renamed, in honor of Philippine president Manuel Luis Quezon.

A fire that razed the North Wing on September 26, 1984 resulted in the transfer of the central administration's offices to the Executive House—better known now as the president's residence.

When the building's rehabilitation was completed in January 1986, major changes in Quezon Hall's occupancy were effected. The System administrative offices occupied their present sites, and Quezon Hall was thus demarcated between central administration in the north wing and UP Diliman on the south side.

Because it is the seat of twin fulcrums of power, and in an institution where militancy and activism hold sway, Quezon Hall is the logical protest site, its lobby and the fronting Oblation Plaza a perennial converging site for student activists, militant faculty, and protesting staff vigorously airing their views on burning issues of the day.

But Quezon Hall does not only take the flak for real or perceived issues. It also wears another even happier face. Like a coin, it both has an obverse side to its other side.

Quezon Hall is most striking at Christmas, when, suffused in the soft glow of the Yuletide lights, it stands tall and tranquil in the dark and

quiet expanse of the University Avenue, its grand façade a living tribute to the University's commitment to truth and freedom.

Quezon Hall remains central to student life on campus. Its obverse and reverse sides poignantly dramatize the coming and going of a student-now-turned-into-a-graduate. The Oblation in front of it is the first the student sees upon entering Diliman, in much the same fashion that the Amphitheater remains the last stop in his or her stay in the University.

His or her most awaited institutional rite symbolizing the culmination of four (4) or five (5) years of academic work in the University—the General Commencement Exercises—continues to be held at the Amphitheater with Quezon Hall as a seemingly stage. Many summers ago, the now legendary Cadena de Amor festival, awaited by both senior and junior UP coeds, happened here as well.

The Lantern Parade also winds up at the Amphitheater where all participating groups converge and do their presentations in a program that can now stretch to three long hours but made worth all the while by the grand fireworks display capping the show.



Quezon Hall @OUR-PUCSS

The name amphitheater for the place, however, is a misnomer. Contrary to what the term implies, UP's version of the Amphitheater is a semicircular space, not a complete round or oval space. Yet, the trappings of a regular amphitheater are found in UP – the rising tiers about the open space complete with plant and flower boxes to demarcate the area. The development of the erstwhile plain field into what is now the Amphitheater commenced in the 1960s.

Located inward from Quezon Hall is the UP Lagoon, the only body, no matter how small, of water on campus. The lagoon bisects a vast expanse of land where several glades can be found. The area thus serves as a botanical reserve planted to *narra*, *banaba*, *kapok*, *mahogany*, royal rubber, *acacia*, and mango trees, and bamboo, among others. Time was when flocks of sheep and other wild life would graze in the area, lending it a most pastoral scene on a lazy afternoon on campus.

The lagoon itself is more than a meter deep. It is home to mudfish, catfish, tilapia, and a number of ducks that keep on dwindling through the years.

The UP Lagoon looked different decades ago. In the early 1950s, it was just a *canal* surrounded by tall grasses. Students never dared to go there for fear of snake bites. In the early 1970s, the administration started to design plans to develop the lagoon. Concrete steps toward the full beautification of the UP Lagoon, however, were not taken until the early 1990s.

Aside from the forest glades that adorn the area, the UP Lagoon is now landscaped with decorative plants complete with benches, tables, wooden bridges, and paved pathways with street lamps. The presence of the Beta Theatrum (courtesy of the Beta Epsilon fraternity) in the area makes it an ideal activity center for cultural endeavors such as concerts and variety shows throughout the year.

Connecting Amphitheater and the UP Lagoon is the Charter Donor's Garden with a sculpture perched atop a high pedestal at the center. Entitled *Three Women Sewing the First Philippine Flag*, the polychrome work is likewise by national artist Napoleon Veloso Abueva. With our propensity to call people or places alternative names, the garden has acquired a nickname on account of the sculptural work: *Tres Marias Plaza*.

The open area, picturesque landscape, and airy atmosphere of the Amphitheater and the UP Lagoon combined make these a perfect place for picnics, dates, parties, and even aerobics especially during the weekends. For nature lovers, however, the place is simply an oasis essential to contemplation and daydreaming.

The sylvan Academic Oval in the heart of a bustling city is a sight to behold, appreciated most especially by those who frequent the campus.



Ikot Jeep ©OUR-PUCSS

The Academic Oval, with a perimeter of 2.2 kilometers, is the elliptical campus road marked by the various academic and administrative buildings lining its perimeter: Quezon Hall, Vargas Museum, Faculty Center, Palma Hall, Gonzalez Hall, Benitez Hall, Vinzons Hall, College of Business Administration building, School of Economics building, Malcom Hall, National Engineering Center building, Melchor Hall, the University Theater, and Abelardo Hall.

The Oval is made legendary by *acacia* trees around it, 164 as of the latest count, that form a lush arching canopy over the road. The *acacia* trees are as old as the Diliman campus itself. Immediately upon transferring from Padre Faura, President Bienvenido Ma. Sioco Gonzalez directed the planting of the *acacia* trees, to transform the campus from a field of cogon to a forest of trees. The man responsible for this beautification was Professor Jose Vera Santos.

Through the years, the Oval has stood as a silent witness to the various marches of students, faculty, and staff, in exercise of their cherished freedom of expression. It is also the traditional route for the Lantern Parade during the Christmas season. In the past, the hayride traversed the Oval to cap the Arbor Day celebration.

Another University landmark that can be seen around the Academic Oval are the *Ikot jeepneys*. The *Ikot*, which made its campus appearance in 1955, passes the Oval as it goes around campus to ferry passengers. Today, the *Ikot* has its counterpart, the *Toki*, which as the name implies, the counter route.

The Oval is the staging place for many art events. In 1998, pedestrians had the chance to view art installation of fine arts students making use of 24 of the *acacia* trees. The site-specific work, aptly titled *Punong-punong Sining*, dressed up the trees to represent the eight art forms of painting, sculpture, architecture, dance, literature, film, music, and theater.

In 1979, traffic lights were installed for a more orderly traffic along the Oval. To keep the campus as a haven for nature lovers, the Oval goes carless on weekends, from 6 in the morning until 10 in the evening. The scheme enables joggers, bikers and families to enjoy the Oval and its surroundings free from the noise and the smoke pollutants belched out by motorized vehicles. On weekdays, the inner lane is cordoned off from the regular vehicular traffic to accommodate the foot traffic of the regular joggers, walkers, and bikers.

Known to students and alumni in various periods as LA, AS, UC, and PH, the edifice named Palma Hall is about as old as the University at Diliman, the name by which it is referred to serving as a fairly good indicator of an alumnus' period of stay in the University.

PH, as the present crop of text messaging students call it, was among the first four buildings erected at Diliman following the University's transfer in 1948 to 1949. It was the biggest construction project on campus then, with a floor area of 22,990 square meters, its four pavilions further spanning two blocks at the back.

Whatever its name, Palma Hall remains every freshman's source of new experience, a number of which, when recalled later in life, become part of the alumni's collective consciousness as uniquely for UP Diliman.

The shortest distance between two points is a straight line. Many UP students have adhered to this axiom when getting from one side of the campus to the other. One of the most well-trodden of these straight lines is the one that connects Melchor Hall on the northern side of the campus, with Palma Hall on the south.

The Beta way, as it has since been known, provides a solid walkway, saving the student a muddy journey in the rainy season and a dusty crossing in summer. The path was originally a gravel walk marked out by the members of the Beta Epsilon fraternity in 1952 as a shortcut through the marshy campus center. Replaced brick by brick later "brods" in July 1961, this path that cuts across the grassy Academic Oval is 240 meters long and 158 centimeters wide. Going northward, it leads down a small grove, over a small creek about halfway through the walk, past another glade of trees, and ends at the sidewalk, across and directly in front of which are the steps of Melchor Hall.

Aside from the convenience it provides, the Beta Way also passes for a trysting place, a picnic spot, an exercise lane, and even, occasionally, a napping spot for the weary passerby.

The General del Pilar Parade Grounds or the Sunken Garden as it is more popularly called, is that wide, level, grass-covered expanse located behind the Gonzalez Hall. To its north lies Malcolm Hall, to its south the Benitez Hall, and to its east the Vinzons Hall where one is afforded a commanding view of the place.

“Sunken” is the nickname given to it, often substituting in function as a noun in UPD lingo, because the place is basically a basin. Others believe that the place keeps on sinking every year since it lies on a fault line. But no matter, the five-hectare area (which is bruited about to accommodate three football fields) remains the largest vacant land on campus where all sorts of outdoor activities can be held.

As a historical footnote, the first Cadena de Amor festival and the first commencement exercises observed in Diliman were held at the Sunken Garden.

The General del Pilar Parade Grounds, as the name implies, is where ROTC cadets do their marching every weekend during the semester. It also serves as venue for the annual presentation of the corps sponsors towards the end of their first semester.

Because of its expanse, the Sunken Garden provides ample space for sports tournaments. Student organizations compete every year for the Latagaw Cup, a soccer event. Philippine indigenous games like *kawit-paa*, *karera ng sako*, *sipa*, *karera ng itlog*, *bunong-braso*, *patintero*, *palo-sebo*, and *kadang-kadang*, among others, are also held at the Sunken Garden during the month of February in celebration of UP Diliman Month. During summer, kites of different sizes, shapes, and shades, flown by people usually on a picnic hover over the open field.

The sloping embankments or sides of the Sunken Garden have become convenient spaces for students and alumni to write and publicize personal notes to an intended reader, like “I love you” and “Happy Birthday” by forming letters from crumpled newspapers and laying these onto the grassy field.

The size of the Sunken Garden makes it ideal for outdoor concerts and the annual UP Fair sponsored by the University Student Council. Many pop artists have staged concerts here.

Meanwhile, others see the place as a perfect venue for stargazing, contemplating, or simply unwinding. Still, other students use the Sunken Garden as an extension of the library. A lot of them review and do homework and projects under the protective shade of the surrounding *acacia* trees.

Located along Guerrero Avenue beside the College of Business Administration building, Vinzons Hall is unique in being the only structure on campus dedicated entirely to student activities.

Fondly referred to as the Student Center or Student Union in the 1950s and 1960s, it was built in 1957 as a result of the concept paper submitted by the University Student Council (USC) for a building to be managed and eventually owned by the students on a cooperative basis, and where students’ leadership and management skills could be honed.

Designed by Architect Cesar Homero Rosales Concio, the funding for the building was a combination of Administration pledges and revenues from an increase of one peso in the Student Council fee which was approved by the Board of Regents. The funds were a hard-won victory for the USC which had earlier failed twice to tap resources for their project.

The Center was renamed Vinzons Hall in 1962, after Wenceslao Quinto Vinzons, one of the country’s most prominent student leaders.

Students and administrators of the university have clashed on various issues. In the course of this student-admin conflict, activist students have come to romanticize the location of Vinzons Hall: defying the administration’s Quezon Hall, which stands on the opposite side of the Academic Oval.

The faculty, it has often been said, is the University’s most important intellectual resource, being the vital cog in the University’s business of imparting, and more importantly, instilling in the youth the love for knowledge.

While tomes have been written about the UP faculty’s plight and every administration’s efforts to give the faculty their just rewards, it was President Carlos Peña Romulo who took a concrete step in this direction with the construction of the Faculty Center.

Conceived in 1964, FC, as it is still called today, was Romulo’s response to the faculty’s need for comfort and convenience. Designed by Architect Carlos Domingo Arguelles and constructed through funds secured from the Rockefeller Foundation, it was the first building in Diliman built entirely for individual faculty offices.

FC was finally occupied in 1969, and provided appreciative faculty members in the social sciences and humanities with air-conditioned rooms for work and study purposes. Previous to its construction, faculty members were holed up in their respective department offices, with only department heads entitled to avail themselves of the privacy afforded by cubicles.

Two years later, the FC made history by serving as the venue for the discussions on, and which paved the way for the establishment of the UP System in 1972.

In its spanking-new, until then unused conference hall with its efficient, impressive Dutch mini-microphones, negotiations between central administration and UP College of Agriculture separatists took place. The Los Baños side wanted to establish an agricultural university independent of UP. President Salvador Ponce Lopez successfully, if with difficulty urged keeping UP Los Baños within UP, but with autonomy.

Later down the road, some faculty members found that FC did have certain downsides. For one, the camaraderie and closeness among faculty members fostered by long hours spent in shared office spaces had dissipated. Private rooms, while encouraging individuality, separated the faculty from each other. Of late, some students were reported to have found the privacy conducive to harassment, as the walls isolated the room occupants from the rest of the world.



University Theater ©OUR-PUCSS

and Philosophy (CSSP), CAL was awarded administrative control over the edifice, and it moved its academic offices to the second floor. The walls of the FC have been harnessed to good use as gallery walls. Students, faculty and alumni have made the FC as an alternative venue for exhibitions.

In September 1992, President Jose Veloso Abueva dedicated the building to the 100th anniversary of the publication of *El Filibusterismo* by our national hero, and thus remained the building as Bulwagang Jose Rizal.

Today, student traffic to and from the FC is heavy. The University's growing student population has resulted in an increase, albeit not proportionate, in the number of faculty teaching the General Education courses. Thus, individual rooms are now shared by two, even three junior faculty. A number of senior faculty members, however, continue to enjoy the privilege of single occupancy.

With its convenient location inside the campus beside the Carillon north of Quezon Hall, the University Theatre assures UP constituents of performances fit for the international limelight, sparing them the trouble of traffic going to the Cultural Center of the Philippines in Manila or other venues for their cultural delectation.

The original theatre, a relic from the liberation era built by the American Forces in the Western Pacific for the entertainment of battle-weary soldiers, continued to be used by the University until the 80's.

The University Theater's present form was a result of undergoing its second modernization under President Edgardo Javier Angara and Diliman Chancellor Ernesto Gonzales Tabujara in the mid-1980s. It has a smaller seating capacity of 2,400 and is equipped with air-conditioning.

Like its predecessor, the University Theater remains the venue for the gala performances and concerts by local and international artists, as well as by UP's own talents. Some of the more recent presentations include the musical *Rama at Sita* and the annual *Messiah* concert participated in by all the choral groups of the University.

Complementing the live productions of the University Theater is its neighbor—the UP Film Center. The center, as its name implies, specializes in the medium of film. The 800-seat theater has all the trappings of a modern movie-house: plush seats, air-conditioning, and full theater audio. The lack of a snack bar for popcorn and drinks is more than made up for by the vendor just outside the center with their *lumpia*, *turon*, and *banana cue*.

In 1983, the FC became a multi-purpose building. With the split of the College of Arts & Sciences into the College of Arts & Letters (CAL), College of Science (CS) and College of Social Sciences

All similarities end there, however, as most of the movies shown are not the usual Hollywood flicks. The center follows the "open theater" concept, which allows the showing of non-commercial, alternative films. Some of the theater's film exhibitions, through the Cinema Libre Society, include Japanese contemporary films, the Brazilian Film Festival, the Chinese Film Festival, Festival de Cine Español, the Restrospective of French Cinema, and the Gems of Philippine Cinema.

This is not to say, however, that contemporary films are not shown here. Student organizations occasionally sponsor previews of the latest local and international commercial films. Although these films may sometimes be shown a bit later than in the malls, they all have one major appeal: they are usually directors' cuts, untouched by the Movie and television Ratings and Classification Board. The "open theater" concept extends to liberal thinking in films, regardless of how censors classify them.

Perhaps the pealing of the Carillon bells now goes unnoticed, but there used to be a time when the melodious sound of the ringing bells provided a welcome interlude to the silence engulfing UP Diliman. For many years now, the Carillon bells have been playing everyday in the morning and in the afternoon.

The Carillon Tower, the first in the country, was constructed soon after the university transferred most of its units to Diliman, with funds from the UP Alumni Association.

The construction of the 130-foot structure was supervised by Architect Juan Felipe de Jesus Nakpil, the first National Artist for Architecture, who designed the tower. The bells, all 46 of them, were made of bronze, cast by the Van Bergen Bell, Chimes and Carillon Foundry of Holland. Helping to install them in 1952 was Dutch carillonneur and music professor Adrian Antonisse. Some of the bells are named after individual donors.

In August 1952, the Carillon Tower was inaugurated with the bells pealing the UP Beloved across the campus. No less than the country's president, Elpidio Quirino, himself a UP alumnus, graced the inauguration.

The Carillon Tower has endured several storms in UP Diliman, literally and figuratively. During the First Quarter Storm, student activists used it as a watchtower. With the panoramic view the Carillon Tower offered, students were able to detect the military trying to sneak inside the University.

It had also played by itself twice, sans carillonneur or ghost—courtesy of two earthquakes of destructive intensity. The first time was in the 1960s, when the Ruby Tower fell, and the second was on July 16, 1990.



UP Carillon ©OUR-PUCSS

The Carillon resonated in 1979, when the Metro Manila Symphony Orchestra performed a Christmas concert together with the singing bells of Diliman.

On November 20, 1992, the Upsilon Sigma Phi Fraternity restored the Carillon Tower in commemoration of its 75th anniversary. On August 25, 1997, the Carillon Tower was named the Andres Bonifacio Centennial on Carillon Tower, the hero's 100th death anniversary.

During the initial years on campus, Roman Catholics and Protestants shared a *sawali* chapel used by the American troops during the liberation. Theological differences and eventual growth of congregations prompted the two churches to build their respective places of worship.

During President Vidal Arceo Tan's administration, the University allowed the two religious groups to have separate sanctuaries on campus. By 1953, portions of land in Diliman were leased for the Roman Catholic and Protestant chapels. The provision of land for religious purposes on campus did not mean, however, that the state had control of the church and vice-versa.

The domed Parish of the Holy Sacrifice (PHS) is both an architectural wonder and a rallying point of faith. Catholics in the faculty, studentry, staff, and alumni sector worked tirelessly in the early 1950s to raise funds for the structure. On



Parish of the Holy Sacrifice ©OUR-PUCSS

December 19, 1955, the Catholic faithful held a solemn service through the whole night up to the morning of the next day to mark its inauguration.

The PHS is the only structure in the country where the works of four national artists can be found. Its unique concrete dome and open plan is the product of the architectural genius of Leandro Valencia Locsin. The fifteen murals depicting the stations of the cross that adorn the circular walls are by Vicente Silva Manansala. The cross depicting both a suffering and a risen Christ and the marble altar are the handiworks of Napoleon Veloso Abueva. The tilework design on the floor is by Arturo Rogelio Luz. In 1968, Jose Monserrat Maceda, another national artist,

premiered his concert, *Pagsamba* at the PHS, and repeated it in 1978 and 1998 at the same venue.

If the PHS is jocularly referred to as a "flying saucer," the Church of the Risen Lord (CRL) is often likened to a loaf of bread, a saddle, a covered wagon, or a motorcycle seat. Its glass walls provide a generous view of the lush greens and natural light outside.

On February 7, 1954, despite the threatening rain, groundbreaking ceremonies for the Protestant Chapel were held, attended by more than 500 guests, including President Tan. With funds contributed by mission boards in America, a committee for the church building chose Cesar Homero



Church of the Risen Lord ©OUR-PUCSS

Rosales Concio as its architect. Barely five months after the Protestant congregation formally organized itself into the CRL, its chapel was inaugurated on July 1, 1956.

The CRL held its first Christmas concert in 1956, the forerunner of the traditional Carols by Candlelight. But CRL is not just a place of common Christian identity. In the 1960s, CRL became a place for ecumenical dialogues, a place to cultivate one's interest in music and the arts, and a place to understand the concern of youths on social issues like poverty and injustice.

The two chapels, located in the hub of the north campus, are living testimonies that debunk the popular myth that UP is a "godless university."

In antiquated thinking, the idea, on the other hand is that having a strong show of faith would mean dissociating from scientific pursuits brewed in the dark ages as heretical. But the UPD has long belied such arcane thinking, proving to have a strong science and technology orientation and agenda more marked nowadays especially in the noticeable fast development of the science complex in the inner parts of the campus.

The growth of the science complex is truly indicative of the steady growth of the University to date, serving as testaments to its heightened efforts to further extend its capacities to be more responsive to the need to educate the growing student sector of the Filipino people.