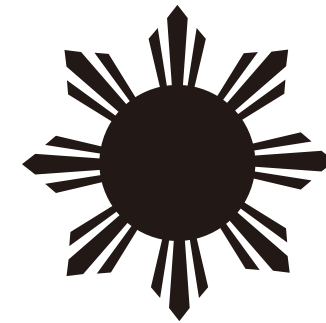


The Workshop 2016 for Protection of Cultural Heritage  
in Kawit, Cavite and Manila, Republic of the Philippines

10-15 October 2016



**Cultural Heritage Protection Cooperation Office,  
Asia-Pacific Cultural Centre for UNESCO (ACCU)  
Agency for Cultural Affairs, Japan**

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Edited and Published by  
Cultural Heritage Protection Cooperation Office,  
Asia-Pacific Cultural Centre for UNESCO (ACCU)

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Printed by Meishinsha

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Asia-Pacific Cultural Centre for UNESCO (ACCU) 2017

Cover: Motif of the sun on the National Flag of the Philippines.  
It symbolises unity, freedom, people's democracy, and sovereignty.

## Preface

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU) was established in August 1999 with the purpose of serving as a domestic centre for promoting cooperation in cultural heritage protection in the Asia-Pacific region. Subsequent to its inception, our office has been implementing a variety of programmes to help promote cultural heritage protection activities, maintaining partnerships with international organisations, such as UNESCO and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

The ACCU Nara's activities include, training programmes for the human resources development, the international conference and seminar, the website for the dissemination of information relating to cultural heritage protection, and the world heritage lecture in local high schools. In addition to those, ACCU Nara also conducts a regional training workshop which dispatches a group of lecturers from Japan and implements the practical training on cultural heritage protection on sites.

The Workshop 2016 for Protection of Cultural Heritage in the Philippines, the theme is 'Documentation Methods for Traditional Structure', was the tenth attempt of ACCU Nara Office. We were fortunate enough to receive the cooperation and support from National Historical Commission of the Philippines (NHCP), as a co-organiser. I would like to extend my sincere gratitude to Ms MARIA SERENA I. DIOKNO, Chairperson of NHCP, Ms VERONICA A. DADO, Mr REYNALDO S. LITA, Mr CRISANTO B. Lustre II and Mr FRISCIAN RABANES PANGANIBAN from NHCP, who served as great contacts between the Philippines and Japan, as well as being always on site with us. Also, special thanks to Mr KITAGAWA Tatsuo and Mr FURUDATE Seiki from Embassy of Japan in the Philippines.

Lastly, I would like to express my appreciation to Nara National Research Institute for Cultural Properties and Todai-ji Temple for their cooperation in dispatching an official to our workshop. I am also thankful to the Agency for Cultural Affairs, Japan (*Bunkacho*) for their continuing support.

*NISHIMURA Yasushi*

*Director*

*Cultural Heritage Protection Cooperation Office,  
Asia-Pacific Cultural Centre for UNESCO (ACCU)*



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## *I. Introduction*



Emilio Aguinaldo Shrine





# **1. General Information**

## **The Workshop 2016 for Protection of Cultural Heritage in Kawit, Cavite and Manila, Republic of the Philippines**

### **1. Organisers**

This course is jointly organised by the Agency for Cultural Affairs, Japan (*Bunkacho*); Cultural Heritage Protection Cooperation Office, the Asia-Pacific Cultural Centre for UNESCO (ACCU); and the National Historical Commission of the Philippines (NHCP).

### **2. Background**

The Republic of the Philippines is a multiracial nation comprising more than 7,100 islands with a large variety of cultural heritage. However, recently, it is of concern that traditional tangible and intangible cultural heritage has been gradually disappearing due to natural disasters and rapid urbanisation.

Measures to protect and pass on this cultural heritage are being proposed as an urgent priority, but there are many difficulties. In particular, a shortage of specialists in heritage protection is a serious issue and one of the reasons for this is said to be the lack of professional education institutions.

The situation has become known through information from ACCU training participants and specialists visiting Japan, as well as research by JCIC-Heritage (Japan Consortium for International Cooperation in Cultural Heritage) on international cooperation in 2013.

For instance, there is not much detailed research documentation on traditional/historical buildings. The main reason for this seems to be that there are few specialists who have research skills, especially in local districts.

After hearing about this situation, the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO exchanged information on the type of international cooperation that ACCU could be involved in with the National Historical Commission of the Philippines. The result is a co-organised workshop on documentation methods for traditional wooden structures in Kawit, Cavite and Manila, Republic of the Philippines.

### **3. Location**

Kawit, Cavite and Manila, Republic of the Philippines

#### **4. Dates**

10 October (Mon.) to 15 October (Sat.) 2016

(7 October (Fri.) to 16 October (Sun.) including preparation and transfers)

#### **5. Theme**

Documentation Methods for Traditional Wooden Structures

#### **6. Curriculum**

##### **Lecture**

- Documentation Methods for Wooden Structures I (Measured Drawing)
- Documentation Methods for Wooden Structures II (Photography)

##### **Practical Training**

- Measured Drawing
- Photography

#### **7. Participants**

Fifteen researchers who are involved in investigation, research and preservation of cultural properties in the Philippines, and who belong to a research institute, a management and preservation office for cultural properties, or a museum.

#### **8. Language**

The main working language of the training course is English, with consecutive interpretation from Japanese.

## 2. Programme Schedule

| Date |    |      | Morning (9:30–12:30)   | Afternoon (13:30–16:30)   |
|------|----|------|--|---|
| 10   | 10 | Mon. | <ul style="list-style-type: none"> <li>• Opening Ceremony (10:00–11:00)</li> <li>• Orientation for the Workshop (11:30–12:30)</li> </ul> (Venue: NHCP)                                   | Lecture: <ul style="list-style-type: none"> <li>• Documentation Methods for Traditional Wooden Structure</li> </ul> Instructor: Mr IMANISHI Yoshio<br>(Venue: NHCP) |
|      | 11 | Tue. | <ul style="list-style-type: none"> <li>• Practical Training on Measured Drawing</li> </ul> Instructors: Mr IMANISHI Yoshio and Mr NISHIYAMA Kazuhiro<br>(Venue: Emilio Aguinaldo Shrine) |   |
|      | 12 | Wed. | <ul style="list-style-type: none"> <li>• Practical Training on Measured Drawing</li> </ul> Instructors: Mr IMANISHI Yoshio and Mr NISHIYAMA Kazuhiro<br>(Venue: Emilio Aguinaldo Shrine) |   |
|      | 13 | Thu. | <ul style="list-style-type: none"> <li>• Practical Training on Measured Drawing</li> </ul> Instructors: Mr IMANISHI Yoshio and Mr NISHIYAMA Kazuhiro<br>(Venue: Emilio Aguinaldo Shrine) | <ul style="list-style-type: none"> <li>• Practical Training on Photography</li> </ul> Instructor: Mr SUGIMOTO Kazuki<br>(Venue: Emilio Aguinaldo Shrine)            |
|      | 14 | Fri. | <ul style="list-style-type: none"> <li>• Practical Training on Photography</li> </ul> Instructor: Mr SUGIMOTO Kazuki<br>(Venue: Emilio Aguinaldo Shrine)                                 |   |
|      | 15 | Sat. | <ul style="list-style-type: none"> <li>• Evaluation by Instructors and Feedback from Participants (9:30–11:00)</li> <li>• Closing Ceremony (11:00–12:00)</li> </ul> (Venue: NHCP)        |   |



## *II. Workshop Journal*



Intramuros in Manila



### 7 October (Fri.)

We departed Japan from Kansai International Airport and arrived in Manila in the afternoon of the same day. We met with hotel personnel to discuss the procedure of the reception scheduled for 15 October.

### 8 October (Sat.)

In the morning, we visited the National Historical Commission of the Philippines (NHCP) to discuss the settings and other arrangements of the opening ceremony venue. In the afternoon, we moved to the Emilio Aguinaldo Shrine, the venue of the workshop, and checked the scaffolding and lighting of the space where practical training on measured drawing would be given and made necessary preparations.





## 9 October (Sun.)

In the morning, we contacted related organisations in the Philippines by email to share detailed information on the opening ceremony, including its order; participants and guests. In the afternoon, we went to the airport to meet Mr NISHIYAMA Kazuhiro, an instructor of the training, and then went to the Emilio Aguinaldo Shrine, where we discussed details of the training. Mr Nishiyama and Mr IMANISHI Yoshio, another instructor of the training, checked the training curriculum and determined that it would involve drawing floor plans and section plans, inspecting old members of the building, and examining tool marks.



**10 October (Mon.)**

**Opening Ceremony**

We set up the opening ceremony venue in the hall on the 4th floor of the NHCP building. Around 9:00 a.m., we began registration and other necessary procedures to accept workshop participants, including providing them with name cards, textbooks and other materials necessary for the workshop. At 10:00 a.m., the opening ceremony started, and included attendance by two guests from Embassy of Japan in the Philippines: Mr KITAGAWA Tatsuo, Counsellor and Mr FURUDATE Seiki, First Secretary; and a guest from the Philippines, Ms Lorelei De Viana, Dean of the Institute of Architecture and Fine Arts, Far Eastern University.

**Welcome Address from Dr Maria Serena I. Diokno**

**(Chairperson, National Historical Commission of the Philippines)**

At the NHCP, we are carrying out restoration of many structures that were damaged in natural disasters in 2013, and a number of technicians who were trained in an ACCU Group Training Programme held in Nara play positive roles in the restoration work. In the face of the pressing need for the Philippines



Opening Ceremony at NHCP



Mr NISHIMURA Yasushi



Dr Maria Serena I. Diokno



Mr KITAGAWA Tatsuo



to train architecture restorers, the NHCP, in partnership with the Department of Education of the Philippines and universities, is going to launch an educational project intended for young architects next year. The workshop on documentation methods offered by ACCU this time provides a venue for participants to acquire the basic skills necessary for all kinds of restoration work. I hope that participants in the workshop will learn a lot from this workshop so that they will contribute to the improvement of architectural restoration technology in the Philippines.

#### **Opening Remarks by Mr NISHIMURA Yasushi (Director, ACCU Nara Office)**

We provide three kinds of training courses; namely, group training courses, specific theme/individual training courses, and workshops. Participants in this workshop in Manila will learn techniques to make documents necessary for restoration of cultural properties by measuring dimensions of a traditional wooden structure and recording the state of damage of structure, and also by taking photographs. Such documents will offer valuable information for the planning of future conservation and restoration projects of historical structures. In creating records of cultural properties, we aim to use the records as historical materials, which should be passed down to future generations. For this reason, these documents should contain an adequate amount of precise information. Participants are expected to bear this requirement in mind in the practical training on measured drawing and photography. Last but not least, I feel very honored and grateful to be given a permission to use the Emilio Aguinaldo Shrine, which is an important cultural property of the Philippines, as the venue of the workshop. Although the workshop lasts only one week, I very much hope that all the participants will find this opportunity fruitful and inspiring.

#### **Remarks by Mr KITAGAWA Tatsuo (Counsellor, Embassy of Japan in the Philippines)**

This year marks the 60th anniversary of the normalisation of diplomatic relations between the Philippines and Japan, and Their Majesties the Emperor and Empress visited the Philippines in





Orientation by  
Mr Reynaldo, NHCP



Ms Veronica, NHCP



Orientation by ACCU



Self-introduction by participants



Group photo at Opening Ceremony



May this year. During these sixty years, the Philippines and Japan have fostered cooperative ties in various areas, including cultural areas. For example, Japan has provided the Philippines with various technologies to protect cultural properties against disasters such as typhoons and earthquakes, as both countries are prone to natural disasters. José Rizal, a renowned Filipino independence activist said, “He who does not know how to look back at where he came from will never get to his destination”. These words indicate the importance of passing on history to future generations. I hope that this workshop will prove effective in training future leaders in the protection of cultural properties of the Philippines.

### **Orientation**

ACCU representatives introduced ACCU staff, instructors and interpreter, participants gave self-introductions, and an explanation of the workshop schedule and handouts were given to participants.

### **Lecture: Documentation for Traditional Wooden Structures**

**Instructor: Mr IMANISHI Yoshio (Executive Advisory Engineer of Todai-ji Temple)**

The instructor first gave information on the Emilio Aguinaldo Shrine, the venue of the workshop, and explained the procedure of the practical training. Then, he gave a detailed explanation about the methods used in Japan to take records of and repair wooden structures, using photographs and drawings, while referring to a repair project of the Fujioka family residence undertaken in the past in Nara Prefecture.



**11 October (Tue.)**

**The first day of the practical training (Drawing floor plans)**

ACCU staff provided the participants with tools necessary for the training and explained how to use them, and then the instructor gave a lecture about how to draw floor plans and measure various parts of the building. After the lecture, the fifteen participants were divided into five groups of three persons and each group began measuring dimensions of the Emilio Aguinaldo Shrine individually. Most of the participants were basically accustomed to drawing plans and successfully completed floor plans by the end of the first day as scheduled.



The training venue of Emilio Aguinaldo Shrine



Lecture at Emilio Aguinaldo Shrine





**12 October (Wed.)**

**The second day of the practical training (Drawing section plans)**

Following the first day, the second day of the practical training began with an explanation by the instructors about how to draw section plans and observe details of the structure. Then, the participants began measuring the dimensions of the structure. Generally, their section plans were more elaborately drawn than floor plans, with the details of the structure, such as the decorations of the transom being





captured accurately. During the training, the instructor led the participants up to the roof truss, where he lectured on how to observe the tool marks remaining on the surfaces of members and to examine the nail holes and bracket systems made when the structure had been reconstructed in the past. Overall, the participants worked earnestly, checking the details of the structure as directed by the instructor.





Measurement by using laser range finder



**13 October (Thu.)**

### **Comments by instructors on measured drawings and practical training on rubbing**

The comments of the instructor on the drawings are as outlined below.

- Generally, the plans are well drawn, though the floor plans would be better if they contained more detail, such as the elements of the windows, the difference in the thicknesses of the walls, and the joints of the members.
- When drawing a plan of a historical structure with cultural property designation, we should adopt the scale used when the structure was originally built if we are to better reproduce the characteristics of the structure. (Incidentally, it was a common understanding between the instructors and the participants that Emilio Aguinaldo Shrine was originally built using the inch system.)
- Some floor plans fail to capture the sizes and intervals of pillars precisely, and closer observation is required.
- The floor plans should have shown the direction of the flooring boards (whether they are laid lengthwise or widthwise) and should have included some notes about the flooring materials, while the section plans should have shown how the members are assembled.
- Most of the section plans are well drawn, containing details such as the intricate decorations.
- When measuring a structure as a group, the leader of the group should be able to closely observe the structure in its entirety and point out any incorrect measurements made by a group member.
- When drawing a plan, the overall balance of the plan should be considered and the inclusion of an unnecessary amount of information should be avoided.

After these comments were given, the participants were instructed to make rubbings of the tool marks remaining on the surfaces of members using carbon paper. Then, the participants, along with the instructors, attempted to infer the types of tools from the remaining marks, referring to the rubbings they made and the pictures of the tools used in the past. The instructors mentioned that Japanese





Practical training on dry rubbing



specialists can roughly determine the period when the members were made by identifying the tools, and encouraged the participants to try to collect as much information as possible from historical structures with cultural property designation, by combining the knowledge about old tools with the information given by the members of the structures. With these remarks, the practical training on measured drawing ended.

### **Lecture: Practical Training on Photography**

**Instructor: Mr SUGIMOTO Kazuki**

**(Archaeological Photographer)**

The instructor first addressed the basic structure and settings of a camera; then the technique for capturing the exact image of the object, which is necessary for photographing cultural properties; and finally the method to store such data, using PPTs and large camera equipment.



Lecture on Photography by Mr Sugimoto





**14 October (Fri.)**

**Practical Training on Photography (Outdoor photography)**

The instructor and the participants met outdoors where the instructor demonstrated the technique for taking photos of a structure with minimum distortion, and showed the optimal focal positions and aperture values for photographing a structure with a considerable depth. Then, the participants were instructed to take photos themselves. At first, they had difficulty in setting the best shutter speed, aperture value, and focal length, but as the end of the morning session drew near, many of the groups became able to take photos with greater efficiency.

**Practical Training on Photography (Indoor photography)**

Taking photos in dark indoor settings, even with the flash on, often results in too bright or blurred images. Therefore, the technique for taking sharp photos indoors was one of the topics of the workshop required by the Filipino organiser. The instructor demonstrated the technique for taking photos of furniture and equipment indoors using two hand-held lamps and a flashbulb, and then the groups of the participants were asked to take photos as they had been taught. Some tried hard to apply the technique through a process of trial and error, as the optimal settings, such as the positions of lamps and camera, vary depending on the object to be photographed.





**15 October (Sat.)**

### **Evaluation by Instructors**

Mr Imanishi, the instructor of the practical training on measured drawing, and Mr Sugimoto, the instructor of the practical training on photography, gave the following comments.

**Mr Imanishi:** All the participants have already learned the skill to create measured drawings with care and precision. Therefore, I believe that they will become able to create first-class record drawings by mastering the technique to observe and depict details of a structure, such as the assemblies of members and tool marks, as taught in this training. In creating drawings of historical structures with cultural property designation, participants are expected to contain as much information as possible in the drawings so that future generations will have a better understanding of such structures.

**Mr Sugimoto:** In this training session, I lectured about the optimal aperture values and shutter speed,



and the necessity of using a grey card. I hope each participant will further enhance the basic technique to take photos of cultural properties learned in this training session.

### **Closing Ceremony**

#### **Closing Remarks by Mr NISHIMURA Yasushi (Director, ACCU Nara Office)**

The techniques taught in this workshop are specific to Japan, so you are expected to select necessary techniques among them and adapt them in a manner that suits the needs of the Philippines. It should be noted that the technique for taking photos of cultural properties you have learned is just the first part of the process of creating record drawings, which means that you also have to master the techniques to store and print the data properly. I hope you will share what you have learned in this workshop with your colleagues and use the information effectively.

#### **Training Report by the Instructors**

**Mr Imanishi:** Though it was for a short period of time, I very much enjoyed teaching the participants of the Philippines who are very cheerful and friendly. I am also grateful to the NHCP for having offered various important materials so generously to us in preparing for this workshop. Thanks to their warm cooperation, I, too, have learned many things from this opportunity and I believe that all the



Evaluation by Mr Imanishi



Closing report by Mr Sugimoto



Closing remarks by Mr Nishimura



Awarding of the certificate of workshop completion



Remarks by Mr Junar Pakingan Tanlan



Closing address by Dr Maria Serena I. Diokno



Closing Ceremony at NHCP



participants have found this experience fruitful.

**Mr Sugimoto:** In the world of photography, films have been replaced by digital sensors, and this has given rise to many changes in photographing techniques. Still, the basic technique for taking photos of cultural properties you have learned in this training has remained unchanged. Against the backdrop of the rapid development of the Philippines, efforts to conserve cultural properties are taking on greater importance. I am grateful that I can be part of such meaningful efforts.

### **Awarding of the Certificate of Workshop Completion**

Dr Maria Serena I. Diokno, Chairperson of the NHCP, and Mr Nishimura presented a certificate of workshop completion and a gift to each participant.

### **Remarks by a Representative of Participant**

#### **(Mr Junar Pakingan Tanlan on behalf of the participants)**

Participating in the workshop was a very enjoyable experience for us. Born in Cavite Province, I am glad and thankful that I can participate in the workshop held in the Emilio Aguinaldo Shrine, which has always been a familiar cultural property for me. In this workshop, I have learned the Japanese way of examining and observing cultural properties in detail, and become aware of the importance of keeping detailed records. The information we gained in the workshop is of great help for the conservation of cultural properties of the Philippines, and I will share this information with my colleagues. Lastly, I offer my heartfelt gratitude to the staff members of the NHCP, Emilio Aguinaldo Shrine, ACCU Nara and all the other people involved in the preparations for this workshop.

### **Closing Address by Dr Maria Serena I. Diokno, Chairperson of the NHCP**

I am grateful to ACCU Nara for having sent first-class instructors for this workshop, who delivered outstanding lectures. The Japanese drafting and photographing techniques for conservation of cultural properties are very sophisticated, and participants are now expected to adapt the techniques to better suit our local needs and put them to practical use. It is very important to keep records of historical structures. And the recorded data should then be properly stored, published and disclosed. You will have to learn these techniques as a next step. We are going to offer courses in conservation of historical structures to high school students and teachers. I hope this is not the last workshop organised by ACCU for us, and that ACCU will continue to provide us with other valuable opportunities in the future.

### **16 October (Sun.)**

We left our accommodation in the morning for the airport. We arrived at Kansai International Airport in the evening.

Emilio Aguinaldo Shrine



Exhibition room



Tomb of Emilio Aguinaldo







National Museum



Manila Cathedral



San Agustin Church



Pres. Ramon Magsaysay House





Fort Santiago



Mabini Shrine



Baluarte de San Diego





Traditional Houses in Batangas



Casa Manila Museum



### *III. Reports by Participants*



San Agustin Church, World Heritage Site





# **1. Mar Lorence Ticao**

*Assistant Professor*

Institute of Architecture and Fine Arts, Far Eastern University,  
Manila

*Would you recommend this training seminar to others?*

Yes, this seminar has been very helpful to me as an architect and as member of the academia. I appreciate and learned the following:

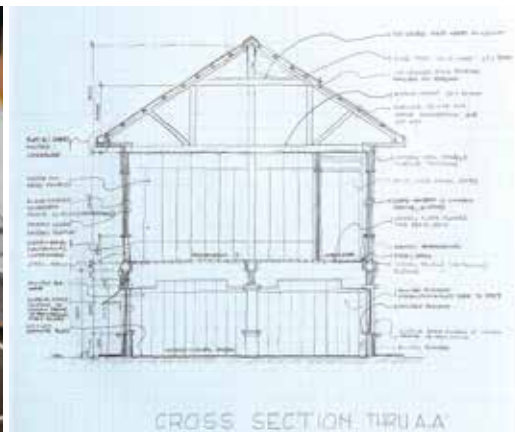
## **Documentation through drawings:**

1. Attention to details in documentation is essential. Identification of materials and method for construction, and its original design must be taken note of. In the latter, both research and actual observation are necessary in order to determine probable design evolution. 2. Proper diagnosis of structure is important in order to determine the best possible method for conservation. 3. Technical drawings must take note of the actual measurements used as well as documenting dimensions in metric system. 4. Dry rubbing is not a commonly taught technique in the Philippines and practicing it can provide a well of knowledge in documenting tools and materials in construction.

## **Documentation through photography:**

1. Camera must focus on everything. 2. Actual material texture and color must be reflected in the photograph. The use of a grey card is important to help achieve this. 3. There are different ways to achieve proper lighting in taking photos of the structure's interior. 4. Distortion must be generally avoided. There are different lenses that can be used to achieve this.

Overall, I learned a lot of methods that the Japanese use in conservation, and the meticulousness and passion of our mentors in their craft were contagious.







## 2. Richard Hael Baula

*History Researcher II/Conservator I*

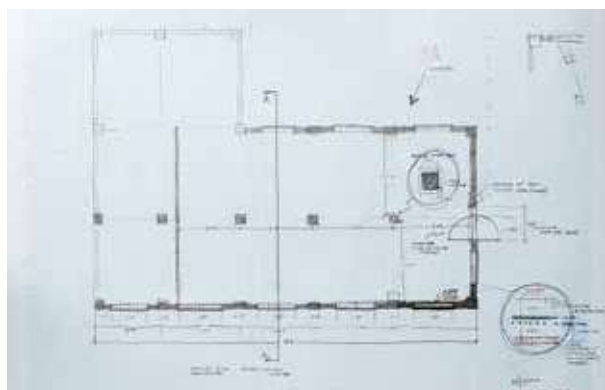
Natioanl Historical Commission of the Philippines

*Would you recommend this training seminar to others?*

The seminar reintroduces the value of preciseness and accurateness in dealing with detailed assessment and documentation of heritage building: attitude and discipline well-known in Japanese culture. The attendees for this 6-day seminar workshop came from varying field, mostly in the area of heritage conservation. Therefore, I highly recommend it to cultural workers like architects, engineers and conservators which can directly benefitted from the hands-on training workshop conducted under close guidance by the Japanese instructors. The instructors from ACCU-Nara shared with us meticulous practices like taking detailed note on the construction materials (wood species), building tools used, detailed dimensions and number of component materials.

*If you have other comments/suggestions, please state them here.*

The duration of the seminar for both topics is quite short: most of the time was spent on the practical application of the theories and lessons. Also, it took much time to translate from Japanese to English. I would like to suggest that the lecturer shall use slides/PPT with easily understandable content for the students. On the other hand, during practical training on photography, may I suggest the ACCU may require the participants to use a minimum camera model that is almost of the same feature of the camera the lecturer is using? Inevitably, in a situation where the camera setting needed to be adjusted, students cannot properly follow the required setting since the cameras are of different model, or brand, further confusing the students. As for end note, I would like to thank the ACCU-Nara team for their selfless sharing of knowledge and technology and dedication for doing their work! Mabuhay!





### 3. Troy Dino Salang Elizaga

*Instructor*

Department of Architecture,  
University of San Carlos,  
Cebu City

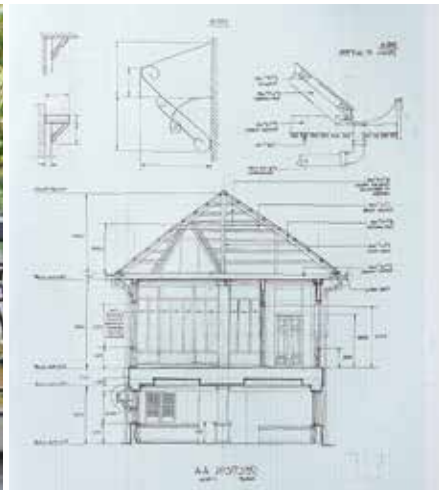
*Would you recommend this training seminar to others?*

I recommend this training particularly to the conservation studio of my university, the University of San Carlos. We have a conservation studio called CHERISH and we specialize more on crafting conservation management plans of architectural heritage. An essential part of this is documenting the existing conditions and also making a report on the significance of the structure, including its historical, cultural, and technical significance. I do not think that the local government units will have the manpower or even the time to do documentation, therefore I recommend that the training is given to those who are involved in conservation, whether in the academe or not.

*If you have other comments/suggestions, please state them here.*

For the recently concluded workshop, I have the following comments/ suggestions:

1. I would have preferred to use ordinary pencil for sketching instead of the mechanical pencil. It slowed me down a bit.
2. It is better to provide everyone with a list of participants that includes their email addresses and cellphone numbers. It saves the trouble of giving out name cards or writing down contact information. This includes contact data of the instructors.
3. The critique sessions were very helpful. I like the way they were conducted.
4. The number of participants is just right for the workshop.





#### **4. Ludivina A. Lozano**

*Faculty*

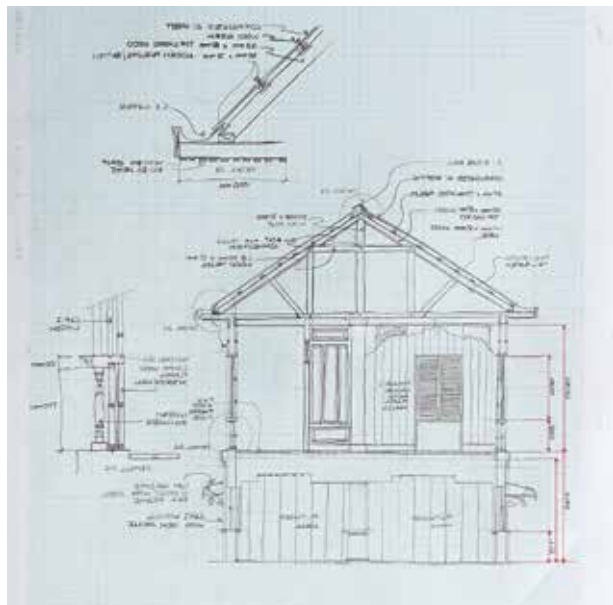
College of Architecture,  
University of Northern Philippines,  
Vigan City

*Would you recommend this training seminar to others?*

The training and seminars implemented by other countries provide us with much knowledge and their ways or techniques of documentation, preservation and conservation of cultural heritage. Dry rubbing is new to me. I really learned many things through this workshop.

*If you have other comments/ suggestions, please state them here.*

I really appreciate to the organisers, ACCU and NHCP by providing this opportunity and good accommodation and food.





## **5. MELODIA Ramos Sampan**

*Associate Professor I*

**IARFA,**

**Far Eastern University,**

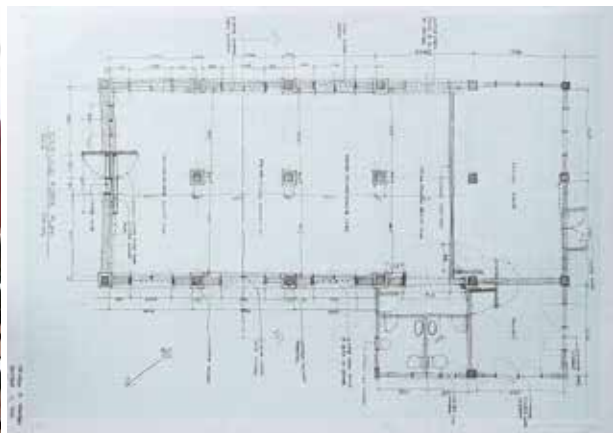
**Manila**

*Would you recommend this training seminar to others?*

I will greatly recommend it since the workshop is very timely and significant in the preservation of our cultural heritage. As we all know, Philippines is very rich in historical and cultural heritage sites and preserving these is very important for future generations. It is very helpful especially for us in the academe, we could share this with our students and they themselves will value cultural and historical preservation, and eventually pass it on to the generations to come. I hope that the ACCU-Nara will continue to conduct workshop like this and also to consider other topics such as Masonry, Stone, or Steel construction preservation as well.

*If you have other comments/suggestions, please state them here.*

One week seminar is not enough, especially for the photography sessions. For example, maybe, they could do lecture and hands on or application simultaneously. Or maybe they could provide the standard camera setting for outdoor or indoor scenes. On the other hand, the workshop for the technical drawing went well. Most of the participants are already knowledgeable on working drawings; the only thing that is very significant is that the instructors insist on details. Patience was exercised and I think this helped us a lot especially if we do this kind of job. As built drawings are harder than drawing from scratch, it takes some time for documenting every detail, taking dimensions and measurements; maybe they could allot ample time for this activity. All in all, I rate the seminar and the instructors Excellent. They keep all the activities on time and made sure that everything is in order and on the right track.



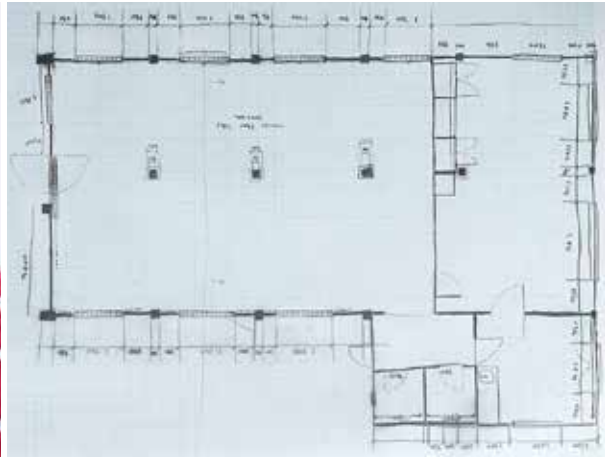




**6. Norben Abog Sagun, Jr.**

*President*

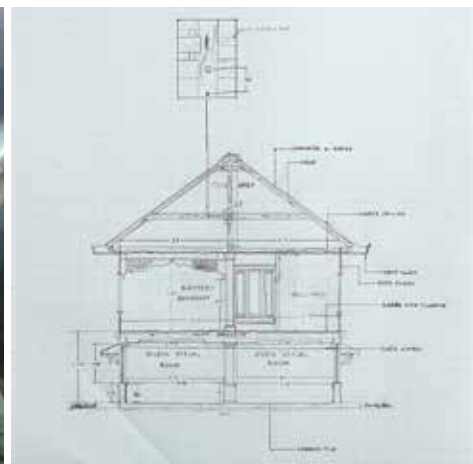
Sociedad de Historia,  
De La Salle University,  
Manila



**7. Randy M. Episcopo**

*Museum Technician I*

Cultural Properties Division,  
National Museum





## 8. Jeremy Jade D. Balagat

*Lecturer*

Institute of Architecture and Fine Arts,  
Far Eastern University, Manila

*Would you recommend this training seminar to others?*

Definitely. I think the topic i suggest for future is as followings;

Workshop on documentation of different materials (ex. Stone, metals, artefacts, etc.),

Basic conservation decision making seminar,

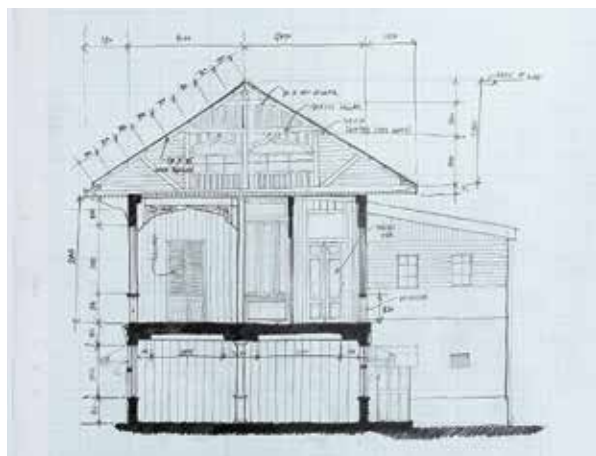
Workshop on using lime (slaking, preparation, application)

Disaster risk mitigation for cultural properties

Heritage management seminar

*If you have other comments/suggestions, please state them here.*

Longer training hours. Hopefully next time we could repeat the same workshop on other cultural properties. We learned a lot and enjoyed the seminar/workshop. I have no further suggestions.





### **9. Kier Barbo Franco**

*Project Assistant for Technical Assistance Program*

Cultural Heritage Section,

National Commission for Culture and the Arts

*Would you recommend this training seminar to others?*

Yes, especially to the cultural workers in the Local Government Units. Topics including standards for quick response/aid in times of calamities on how to lessen further damages or to stop it at all, and how the latest technology can be fully utilized in conservation/preservation work, could also be helpful topics.

*If you have other comments/suggestions, please state them here.*

Over all, the training-seminar was so productive. It gave all the participants a chance to appreciate other methodologies in conservation/preservation work which can be applied in Philippine conservation projects. It's noteworthy though, that it would be best if all cultural workers, especially in the Local Government, NGOs and Cultural advocates, would have the same training-seminar to increase the manpower capabilities and expertise of the Philippine conservators.





## 10. Junar Pakingan Tablan

*Architect/Faculty Member*

School of Architecture,  
Industrial Design & the Built Environment,  
Mapua Institute of Technology,  
Intramuros, Manila

*Would you recommend this training seminar to others?*

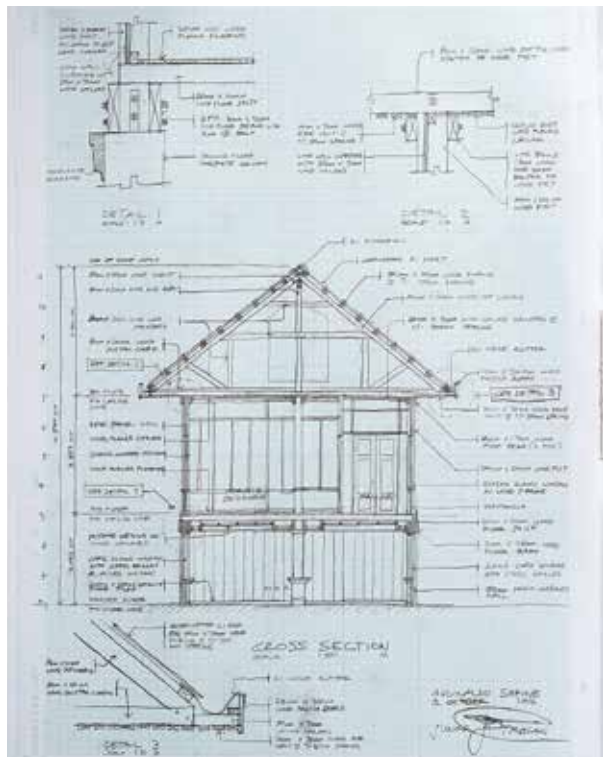
Yes, I would recommend this training seminar to others. Other topics that I can suggest include heritage conservation of masonry or steel materials; scientific analysis of wood, masonry or metal materials.

*If you have other comments/suggestions, please state them here.*

The venue is quite good considering the state or condition of the wood structure.

I would like to commend the Japanese experts for contributing their knowledge and technique in wood construction and practical photography. Thank you for this opportunity.

- logical manner of explaining (photography)
- appreciation of heritage structures







**11. Giancarlo B. Aycardo**

*Contractual Architect*

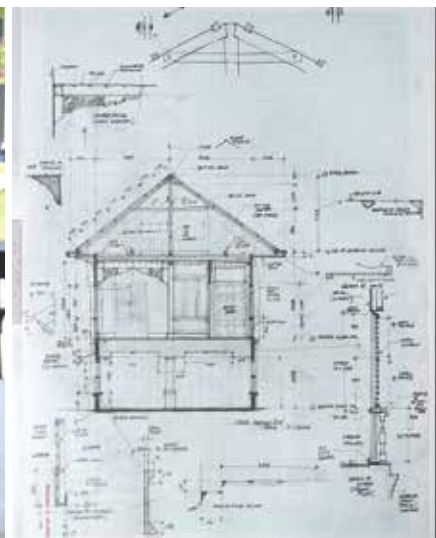
Historic Preservation Division,  
National Historical Commission of the Philippines

*Would you recommend this training seminar to others?*

I would most definitely recommend this training to others, as I have learned a lot and gained significant insights regarding how systematic and meticulous the Japanese conducts documentation of heritage structures and the possibility of applying such learning to the documentation works on heritage structures in the country;

*If you have other comments/suggestions, please state them here*

Generally, the workshop was okay, and even exemplary. The participants have experienced more of a hands-on approach and learned a lot from actual instruction. One of the things that I have observed that I consider the highlight of the activity aside from the organized conduct of it was that the instructors were very knowledgeable/experts and enthusiastic in discussing the topics assigned to them; however, I think one point that can improve the conduct of the workshop is if the interpreter is along the line of the topic (in similar field, e.g. architecture, engineering, photography) being discussed, that way, the discussions shall be translated in the most appropriate manner contextual with the intent of the instructor, or better yet, if the instructor themselves are knowledgeable or even proficient (as I do not demand) in speaking English, that they may discuss their topic more intimately with their own choice of words corresponding to the meaning they intend to convey.





**12. Mharren C. Castro**

*Contractual Architect*

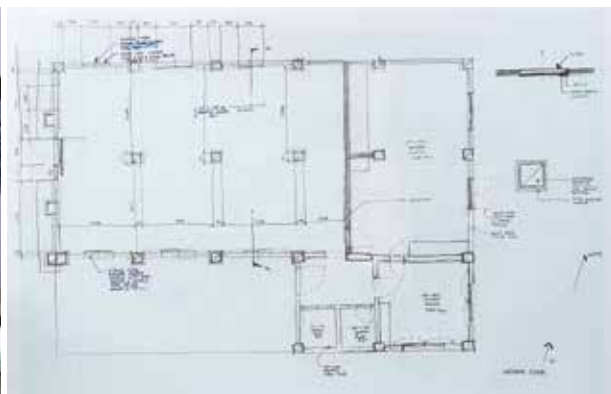
Historic Preservation Division,  
National Historical Commission of the Philippines

*Would you recommend this training seminar to others?*

Yes, I would recommend this training seminar to others because I believe that a practical approach is largely critical in Heritage Conservation. The theories presented were applied to the actual field work allowing a more sensible practice as well. Future seminars may consider exploring alternative systems in documentation that could optimize available resources and technology, and/or factor in time-efficiency in the process. Aside from documentation, workshops may also deal with application of universal architectural conservation methods – focusing on either the material properties or the processes – to a specific local subject as an immediate laboratory.

*If you have other comments/suggestions, please state them here.*

The training seminar has offered a worthwhile experience in discovering more about the documentation process for the protection of built heritage. The new approach to and perspective on heritage documentation presented have a lot of regard to the role of conservators in the flow of history. I appreciate such realization along with the values of discipline and precision that have been shared with us, besides all the technical information the seminar contained. Our lecturers have been very patient in keeping an understanding atmosphere within the workshop, without losing the educational intent of their materials. The organizing staff has supported the entire activity very well that its success wouldn't have been the same if not for such a dynamic team. For what it's worth, I find the unfoldment of challenges, answers, and insights very interesting and am indeed grateful for this truly significant learning opportunity.





### 13. Wilmer P. Godoy

*Architect II*

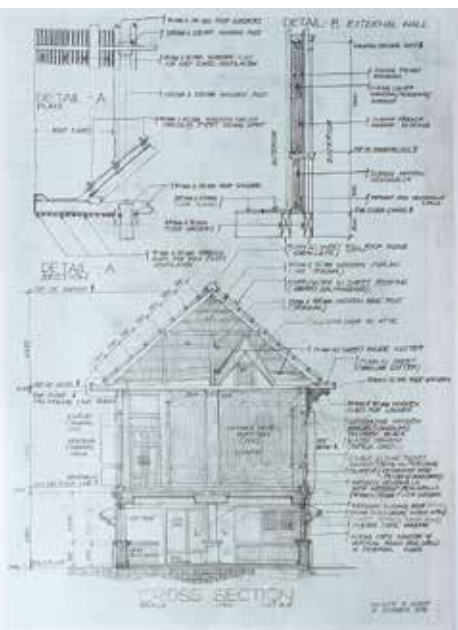
Historic Preservation Division,  
National Historical Commission of the Philippines

*Would you recommend this training seminar to others?*

Yes, the ACCU-Nara Workshop for the Protection of Cultural Heritage particularly the topic on 'wooden conservation' is highly recommended especially to heritage workers/advocates so that everyone should know about proper documentation and conservation of wooden structures. I suggest that documentation and conservation of old masonry structures is another topic that can be tackled in the next ACCU Seminar.

*If you have other comments/suggestions, please state them here.*

I hope that the ACCU-Nara Workshop for the Protection of Cultural Heritage Seminar will continue every year so that many more participants could have a background about heritage preservation in Japan that can be applied here in the Philippines. I suggest that various topics can be considered every year such as preservation of masonry and other heritage structures.





**14. Kirstie Ann A. Lee**

*Contractual Architect*

Historic Preservation Division,  
National Historical Commission of the Philippines

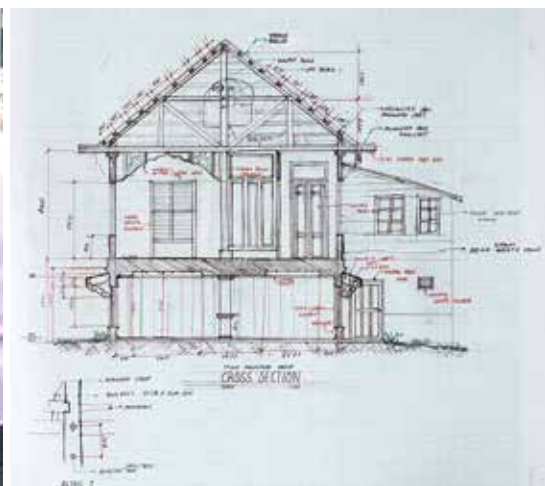
*Would you recommend this training seminar to others?*

Yes, I would definitely recommend the seminar to my friends and colleagues. I would like to suggest an in-depth seminar on wood and stone conservation techniques. Also, I would like to suggest a much lengthy and advance seminar on photography.

*If you have other comments/ suggestions, please state them here.*

The training seminar is very informative and the lecturers are very approachable and knowledgeable about the subject matter. I would like to suggest a much longer time for each topic to be able to learn more from the lecturers and how their culture affect their built heritage. Moreover, the seminar also highlighted the value of camaraderie/working as a team which is very important in our respective professional fields. Since it taught us to be more perceptive of not only our surroundings but also of our group members so we can achieve a common goal.

Finally, I am really grateful to the ACCU and the NHCP for being very generous hosts, by providing for our transportation, equipment, foods and accommodations. I am looking forward for more fun and interactive seminars that could not only help us grow professionally but also cultivate our passion for our culture and built heritage.







### 15. Karen Hazel D. Co

*Contractual Architect*

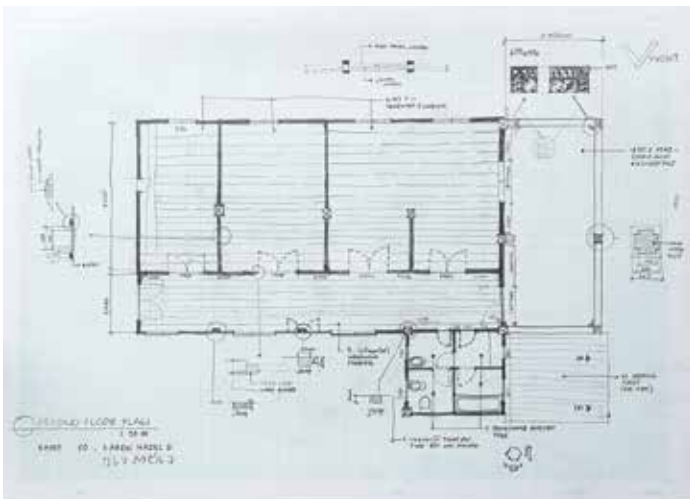
Historic Preservation Division,  
National Historical Commission of the Philippines

*Would you recommend this training seminar to others?*

Yes, I would recommend this training seminar to others. As for the other topics, I would suggest to conduct a wood identification training since most of our old structures here in the Philippines are of wood construction. This would greatly help me in conducting a more detailed documentation in the future.

*If you have other comments/ suggestions, please state them here.*

We participants have learned a lot in this seminar and I'm really thankful that our partners in Japan went all the way here in the Philippines to teach us their techniques in documentation. The Japanese way of documentation was much more informative, precise and meticulous than our learned practice and is something that we can adapt somehow in the future. Not only we learned, we also met various individuals of different professions and also learned something from them. I am very grateful to our teachers for their patience in teaching us their way of heritage documentation. We really learned a lot and I am looking forward for another fun and educational seminar/training with them in the future.



## *IV. Appendix*



Private houses in Kawit



# 1. Participants

1. **Mar Lorence Ticao**, *Assistant Professor*  
Institute of Architecture and Fine Arts, Far Eastern University, Manila
2. **Richard Hael Baula**, *History Researcher II/Conservator*  
Materials Research Conservation Division, National Historical Commission of the Philippines
3. **Troy Dino Salang Elizaga**, *Instructor*  
Department of Architecture, University of San Carlos, Cebu City
4. **Ludivina A. Lozano**, *Faculty*  
College of Architecture, University of Northern Philippines, Vigan City
5. **MELODIA Ramos Sampan**, *Associate Professor I*  
IARFA, Far Eastern University, Manila
6. **Norben Abog Sagun, Jr.**, *President*  
Sociedad de Historia, De La Salle University, Manila
7. **Randy M. Episcopo**, *Museum Technician I*  
Cultural Properties Division, National Museum
8. **Jeremy Jade D. Balagat**, *Lecturer*  
Institute of Architecture and Fine Arts, Far Eastern University, Manila
9. **Kier Barbo Franco**, *Project Assistant for Technical Assistance Program*  
Cultural Heritage Section, National Commission for Culture and the Arts
10. **Junar Pakingan Tablan**, *Architect/Faculty Member*  
School of Architecture, Industrial Design & the Built Environment,  
Mapua Institute of Technology, Intramuros, Manila
11. **Giancarlo B. Aycardo**, *Contractual Architect*  
Historic Preservation Division, National Historical Commission of the Philippines
12. **Mharren C. Castro**, *Contractual Architect*  
Historic Preservation Division, National Historical Commission of the Philippines
13. **Wilmer P. Godoy**, *Architect II*  
Historic Preservation Division, National Historical Commission of the Philippines
14. **Kirstie Ann A. Lee**, *Contractual Architect*  
Historic Preservation Division, National Historical Commission of the Philippines
15. **Karen Hazel D. Co**, *Contractual Architect*  
Historic Preservation Division, National Historical Commission of the Philippines



## 2. Instructors

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### **NISHIYAMA Kazuhiro**

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## 3. Interpreters

### **SAWADA Masanobu**

*Freelance Interpreter*



### **Desembrana Etsuko**

*Freelance Interpreter*



## 4. Assistants

**CRISANTO B. Lustre II**

*ARCHITECT II*

Historic Preservation Division

National Historical Commission of the Philippines



**FRISCIAN RABANES PANGANIBAN**

*ARCHITECT II*

Historic Preservation Division

National Historical Commission of the Philippines



## 5. Organisers

**VERONICA A. DADO**

*Deputy Executive Director*

Historic Preservation Division

National Historical Commission of the Philippines



**REYNALDO S. LITA**

*OIC*

Historic Preservation Division

National Historical Commission of the Philippines



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**NATIONAL Historical Commission of the Philippines (NHCP)**

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**Asia-Pacific Cultural Centre for UNESCO (ACCU)**

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Tel: (+81) 742 20 5001 Fax: (+81) 742 20 5701

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<http://www.nara.accu.or.jp>

## 6. Collaborators

### Embassy of Japan in the Philippines

KITAGAWA Tatsuo, *Counsellor*

FURUDATE Seiki, *First Secretary*

### Museo ni Emilio Aguinaldo

HAIDEE PAULETTE M. BEDRUZ, *Shrine Curator II*

GINA G. AYRAN, *Historic Sites Development Officer I*

LEAN A. ALDEA, *Museum Guide*

## 7. Staff Members, ACCU Nara Office

NISHIMURA Yasushi, *Director*

TAMAKI Shigeru, *Deputy Director*

NAKAI Isao, *Director*, Programme Operation Department

WAKIYA Kayoko, *Director*, International Cooperation Division

HORIKAWA Kazuko, *Chief*, Planning & Coordination Division

SAKIMOTO Keiko, *Chief*, International Cooperation Division

NISHIDA Michiko, *Staff*, Planning & Coordination Division

SUZUKI Sonoko, *Staff*, International Cooperation Division





Group photo at Emilio Aguinaldo Shrine

