

Kanto

CREATIVE CORNERS / N° 1, VOL II, MMXVI

ANGLES

The 'archmospheric'
photography of *Marc Goodwin*

REEL

Ice Idanan on her first feature film,
'Sakaling Hindi Makarating'

LENS

Life on the streets as
captured by *Jaime Rapi, Jr.*

COMPASS

Catalina Rojas gives us a
colorful glimpse of her native Bolivia

CANVAS

Going crazy over books
with noted designer *Karl Castro*

QUILL

The Review by *Janelle Año*, and
a peek at *Books from Underground*

Past Present

RELIVING HISTORY



On the cover

Muelle, illustrated by
Eldry John Infante (@eldryjohn)

A F E W
W O R D S

I have always been a lover of old things.

When I was a kid, I developed a fascination for history. Old stamps, secondhand books, historic architecture, Beethoven symphonies... I relished the idea of being surrounded by people, places or things that are steeped in history. The thought that these historic items started to exist hundreds of years before I did possessed my knowledge-hungry mind. As a result, I became quite the hoarder. Aside from a healthy stamp collection, I owned many of my mom's old textbooks, an aging encyclopedia set from the 60s and a collection of classical music albums from the Romantic composers. This was when my schoolmates were going crazy over Westlife or Eminem.

But as I grew older, my affection for things of the past took a turn. From the kid who saw historical objects as one divorced from reality and as 'museum' pieces, the growing adult in me saw history in the present, an observation fueled by school and my continuing fascination with heritage architecture. I am indignant every time I hear about plans to demolish decaying heritage landmarks, or when heritage architecture is sullied by unwarranted additions or needless intervention. At the same time, I feel proud and happy whenever I hear of successful, adaptive reuse and other efforts to breathe new life into old buildings.

It is this love that pushed me to pursue heritage as theme for Kanto's anniversary issue. I want nothing than to help spread the love for history. We can do this in many ways. We can take a trip to the museum, but we can also do more than that. Preserving heritage is a celebration and commemoration of our history. It's breathing life into old buildings. It's educating the youth through traditional crafts. It's continuing big and small traditions, some as simple as "*mano po*" and others proudly Pinoy practices. When we celebrate Heritage in its many forms, we gain better insight into our story as a people, as a race and as human beings.

This issue chronicles the work of many talented individuals from around the world. Join them as they revel in creativity and use their talents to celebrate their identities, whose foundation will always trace its way back to history and heritage. We hope you enjoy this issue. ●



Patrick

@patrick_kasingsing

EST. MMXV

Kanto

CREATIVE CORNERS

A JOURNAL
ON CREATIVITY

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Awesome People

WHO MADE THIS JOURNAL POSSIBLE



Sibyl Layag

If you could bring back anything from the past, what would it be? Human nature all but encourages history to repeat itself. That said, it would probably be nice if Boracay went back to its pristine condition!

Sibyl Layag is a bookworm and a traveler, an animal lover and a beach enthusiast. Although now a straight-edge business news reporter, her first love is writing features, and so sometimes her verbosity cannot be helped. She was formerly the assistant editor of BluPrint magazine.



Danielle Austria

If you could bring back anything from the past, what would it be? Time

Advertising is Danielle Austria's bread and butter, but feature journalism is her true passion. Her favorite stories to tell are that of people and places. Maybe one day she'll tell yours.



Marc Goodwin

If you could bring back anything from the past, what would it be? Polaroid Type 55

Marc Goodwin, the founder of Archmospheres, has over 10 years of commercial experience as an architectural photographer and has written a doctoral thesis on the subject. In addition, his work has been featured in countless publications in the architectural press such as: Archdaily, Wallpaper, Domus, Dezeen, Detail, A+U, ARK, & AD. Marc is represented by Arcaid (London).



Kimberly dela Cruz

If you could bring back anything from the past, what would it be? The countless jewelry my mother made me wear as a kid, misplaced and lost forever.

Kimberly dela Cruz is a freelance photojournalist who mostly contributes for Philippine Daily Inquirer, covering current events, news, lifestyle, and sports. Her interests are mostly on culture and sociopolitical issues. She really likes books.



Karl Castro

If you could bring back anything from the past, what would it be? The past is still with us, so I'll struggle with that *muna*, thank you. Hehe.

Karl Castro is an independent artist and designer. In 2016, the Filipinas Heritage Library presented a retrospective of his book design work, *Secret Lives of Books*, at the Ayala Museum. He is now Senior Art Director of Rogue Magazine.



Miguel Llona

Miguel Llona is the former Managing Editor of BluPrint magazine. If a genie grants him three wishes, he'll (stupidly) wish for a healing ability, adamantium-laced skeleton and retractable claws.



Joy Ngo

Joy is an interior designer by profession and a traveler by passion. Her love for history and architecture lead her to join the first batch of volunteer scholars for Wikipedia's Philippine Cultural Heritage Mapping Project in 2014. A former stylist for One Mega Group and faculty member of the SoFA Institute, she is currently pursuing further design studies at the Instituto Marangoni in Milan, Italy



Kariza Gonzales

If you could bring back anything from the past, what would it be? My dog Murphy.

Kara Gonzales has recently decided to convert her bedroom into a studio so she can paint, and write and have more space and time to make things. From now on she will be sleeping in the attic instead.



Jaime Rapi Jr.

If you could bring back anything from the past, what would it be? The Polaroid SX-70 and its instant film. (Okay, those are two things.)

Jaime Rapi Jr. took up AB Photography in De La Salle College of Saint Benilde, then assisted esteemed local and foreign photographers for five years. He is currently building his own career. When he isn't trying to stifle a sneeze, you'll see him somewhere, camera in one hand and handkerchief in the other, waiting to take his shot.



Janelle Año

If you could bring back anything from the past, what would it be? Mixtapes and CDs with handmade album covers and handwritten lyrics!

Janelle is a former food editor turned corporate slave. You can usually find her in *ukay-ukays* and secondhand bookstores.



Eldry John Infante

If you could bring back anything from the past, what would it be? A: I would like to bring back the heyday of our lost architectural landmarks! Maybe by seeing their beauty and part in history we could have seen the value in saving them. I'd also bring back the Eraserheads and the moment of Neil Armstrong's first step on the moon.

Eldry John Infante is an architecture student from Pampanga, Philippines. He is currently publishing his sketches and photos on Instagram and is a fan of all things Japanese.



Catalina Rojas

If you could bring back anything from the past, what would it be? I would bring back clean oceans, unmelted glaciers and 500 year-old trees.

Ana Catalina Rojas was born in La Paz, Bolivia, and currently works and resides in NYC. Trained as an architect, yet always leaning towards photography and art, she and her husband Greg, travel in pursuit of new adventures whenever possible.

Awesome People

WHO MADE THIS JOURNAL POSSIBLE



Lex Balaguer

If you could bring back anything from the past, what would it be? Torn between 60's folk music or Amy Winehouse.

Lex Balaguer is a museum worker, writer, and artist. His creative works have been published in Stache Magazine, Heights, U-Magazine, Voices for Peace, Hating-Liwanag, and Ayala Museum Magazine. He received Ateneo's Loyola Schools Award for the Arts for Illustration



Ynna Milambiling

If you could bring back anything from the past, what would it be? I'd rather not

Ynna Milambiling was the cover and content artist for "Tessa: Ten Times Ten" a coffee table book that celebrates Tessa Prieto's 10 years as a column writer. She is currently a Social Media Visualizer at Publicis Manila, Inc.



Tarish Zamora

If you could bring back anything from the past, what would it be? I want to bring back the times where people didn't complain as much. The environment today is pretty stressful

Tarish Zamora has been and continues to be fueled by dance. She had her start doing dance videos, never having expected to be doing production full-time. Tarish was able to hone her skills doing all types of photography for One Mega Group, transitioning seamlessly from lifestyle and portraits to interiors and food.



Mikhail Plata

Mikhail Plata is, by profession, a graphic designer & animator—particularly a visual effects artist—based in Manila, Philippines. He graduated from the Ateneo de Manila University with a Fine Arts degree in Information Design.



Photographed by *Marc Goodwin*

Angles

ARCHITECTURAL PHOTOGRAPHY

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ARCHMOSPHERES

Photographer Marc Goodwin captures architectural portraits with a sense of place

Photography by Marc Goodwin
Interview by Patrick Kasingsing

A N G L E S

Archmospheres

Architectural photography rich with atmosphere and sense of place as taken by *Marc Goodwin*

PHOTOGRAPHY *Marc Goodwin*

INTERVIEW *Patrick Kasingsing*

Right 3XN office interior,
Copenhagen, Denmark







3XN office exterior, Copenhagen, Denmark

Hello! Please introduce yourself.

My name is Marc Goodwin. I am an architectural photographer, writer, and teacher.

What sparked your interest in the photography of architecture? When, and how did this fascination with buildings start?

When I was in Goldsmiths for my photography MA, I spent my entire time looking at, shooting and reading about architecture.

You are part of a company of architectural photographers called Archmospheres. What are the goals and aims of this company? What preconceived notions or conventions in architectural photography do you wish to challenge?

Architectural photography is beautiful and inspiring, but it can be too uniform—a universal style pervades. We aim to develop an approach that is more local, spontaneous and varied. This is to address the issue wherein sense of place is eroded by repetitious representation.

What for you is the role of photography in the field of architecture and how does it affect the way people view and understand it?

Most buildings are seen in photographs, not first-hand. Hence, the photographic read of a building is the primary one. That puts a big responsibility on the people commissioning, shooting and publishing architectural photographs.

How do you go about capturing both architecture and atmosphere? How would you describe a picture that is ‘archmospheric’?

I work with a medium format technical camera that is designed to do one thing: shoot architecture. I spend an enormous amount of time walking around and through buildings, watching the weather and light change, and looking for interesting things going on. Archmospheres refers to the two central aspects of our work: architecture and atmosphere.

Do you have any interesting anecdotes regarding your experience as an architectural photographer?

Yes! When I was shooting an office story in Sweden, I was so exhausted that I left the house having only shaved half of my face. I only realized when I saw myself in the mirror in one of the offices.





Jägnefält Milton office, Stockholm, Sweden



Suvela chapel, Espoo, Sweden

Link Arkitektur office, Umeå, Sweden



"We aim to develop an approach this is more local, spontaneous and varied. Sense of place is eroded by repetitious representation."



Nørreport Station,
Copenhagen, Denmark

This issue is all about keeping heritage alive. How do you think can your ‘archmospheric’ approach to photography help further the cause of architectural heritage preservation?

We care very much about the specificity of a place. I think standardized photography is part of a larger mindset that is so accustomed to mechanical, streamlined efficiency that it overlooks what is great about architecture—the sense of being in a special, beautifully thought-out place, designed by a human being with sensitivity to a site.

What is your imaging device of choice?

My kit consists of Cambo WRS 1200, Cambo WDS, Hasselblad SWC, Hasselblad CFV-50c and a range of lenses.

Can you cite a place or a building you've photographed which you feel had immense ‘archmospheric’ quality?

I recently shot a church designed by Oopeaa. I am not religious but when light poured in through the window, painting a diagonal strip across the wooden paneling, I could sense both how good the architect was and how fortunate I was to be there at the right place and at the right time.

Aside from the photography of architecture, do you engage in other hobbies or interests?

I love to swim the butterfly (especially in the sea), to run in the woods in the Nordics; Travel and reading are obsessions, and I regularly draw really weird characters. ●

Follow Marc Goodwin's travels and work on Instagram [@archmospheres](#) and on the main site at [archmospheres.com](#)



Photographed by *Tarish Zamora*

Lens

PHOTOGRAPHY

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LENS FLAIR

Tarish Zamora shows versatility and a flair for capturing stories with her photography

Photography by *Tarish Zamora*
Interview by *Patrick Kasingsing*

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URBAN NOIR

Jaime Rapi, Jr.'s street scenes rendered in inky monotoes are reminiscent of film noir

Photography by *Jaime Rapi, Jr.*
Interview by *Patrick Kasingsing*

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DREAMWEAVERS

Photojournalist *Kimberly dela Cruz* documents the livelihood of a Mangyan village, Sitio Talipanan

Words and photography by
Kimberly dela Cruz



April Manucot, Angkor Wat

L E N S

Lens Flair

*Tarish Zamora on her 'accidental' love for photography,
and going the extra mile for images that inspire emotion*

PHOTOGRAPHY *Tarish Zamora*

INTERVIEW *Patrick Kasingsing*



Blessings by a Monk, Angkor Wat, Cambodia

Hello! Please introduce yourself.

Hello! You can call me Tarish.

What sparked your interest in photography? What compelled you to pick up a camera and start shooting?

Actually, falling in love with photography was an “accident”. My dad bought a new DSLR and I got curious, so I started playing around with it. Next thing I knew, I wouldn’t give it back to him because I enjoyed using it too much.

While your photography repertoire crosses genres, from beautiful food photography to clean interior shots, you seem most at ease with portraiture. What is it about people that makes you grab for your lens?

For those who don’t know me, I’m a people-person. I like interacting, meeting new friends, and listening to their different stories. It amazes me how you can capture the whole personality of a person with a single click of the shutter.

Where are you most at ease when shooting? Within the comforts of a controlled environment, like in a studio? Or do you revel in the spontaneity of the moment?

I love being on location, most definitely! And yes, I am spontaneous, I usually experiment and play around on the spot.

What do you love most about photography?

I love the whole process! The excitement when a concept comes up, the tedious planning, the actual shoot day, the days of post-processing to the release of the final output. I love how it depicts the different ways a person can see something/someone—It’s like being able to see through a different set of eyes. I also love how photography inspires spontaneity in order to obtain the best possible shot. It always feels like an adventure. I love how it pushes me to wake up, get out of bed and not dread going to work.

You seem to be a well-traveled individual. Any noteworthy anecdotes concerning a place, person or an object you’ve photographed during your travels?

I felt most at peace after taking a photo of a monk in Cambodia. I thought he wouldn’t allow it at first when he saw me pointing my camera at him. Instead, he smiled at me, and offered to give me a blessing after I took the photo.





Moussa Boudra for The Twelfth House's Lookbook



Ad work for Viber

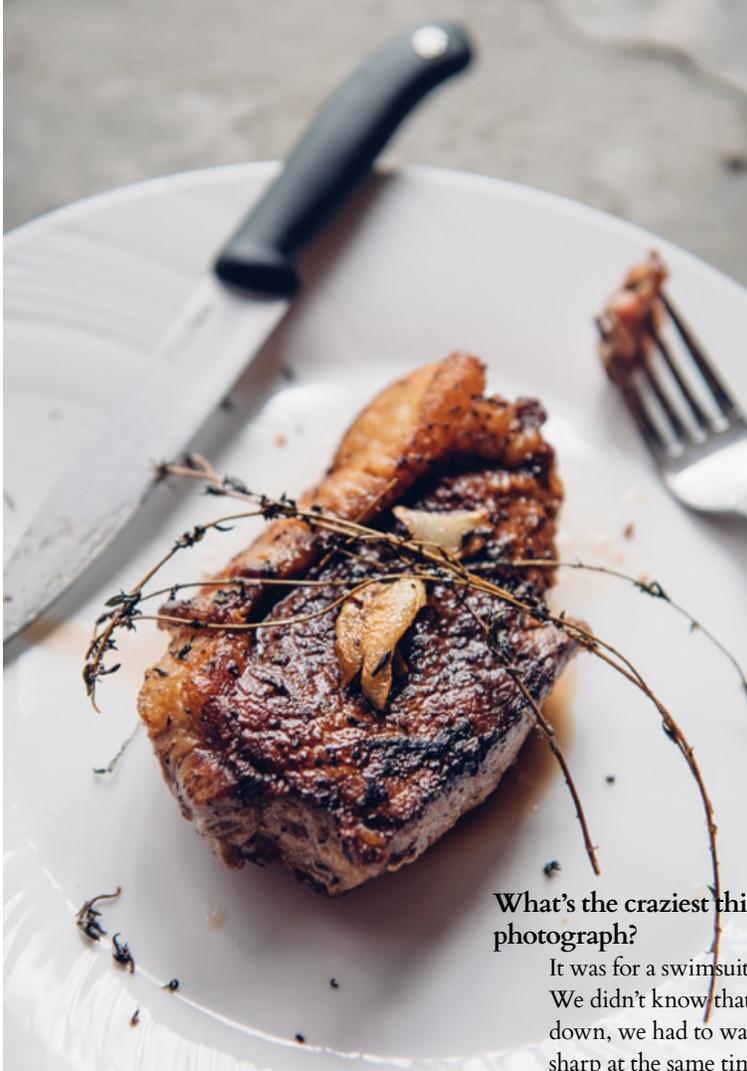


Talya Lagdameo for Philippine Airlines

"I love how photography inspires spontaneity in order to obtain the best possible shot."



Squash recipe for
The Green Thumb Kid



Aged steak,
collaboration with MilCooks

What's the craziest thing you've done in order to capture a photograph?

It was for a swimsuit brand and we had a layout planned under a bridge. We didn't know that it was extremely rocky in that area. On the way down, we had to walk really slow, because the rocks were so slippery and sharp at the same time. We had little bruises upon getting out of the water after that layout.

What for you are the characteristics of a good photograph?

Apart from having a good concept and being well-composed, the most important thing for me is that it should capture emotion. The best photos provoke an emotional response from its viewers.

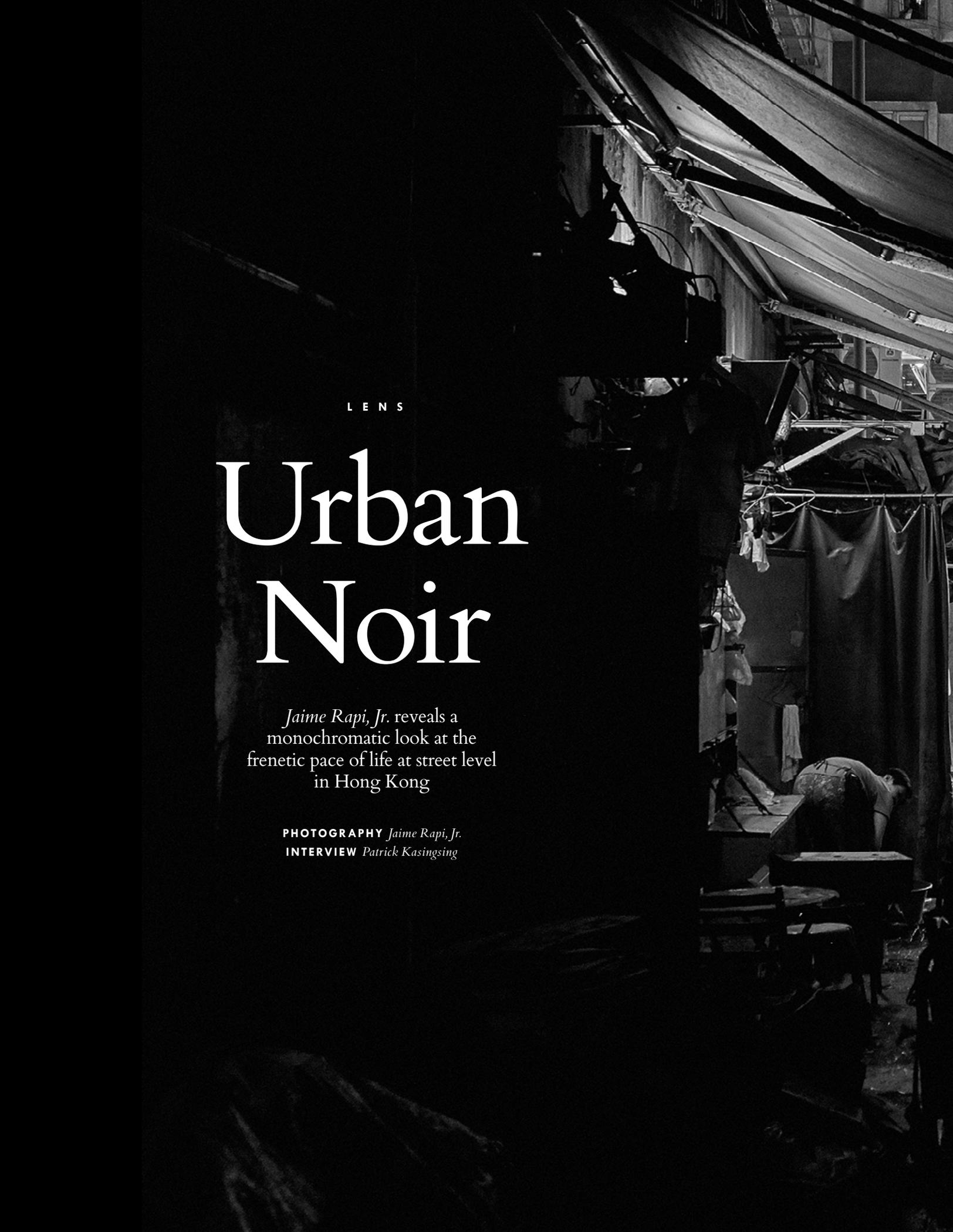
As this is our heritage issue, what would you say is the importance of photography in the preservation of heritage in its various forms?

Photography doesn't only immortalize the past, it also reminds us of where we came from, how different things were before, and how much things have changed through time.

As visual records of vital and special moments from the past, what aspects of photography would you say make it an effective medium of storytelling?

Well, for me, it's really the visual aspect of Photography that makes it an effective medium of storytelling. It gives a face to a name & it definitely enhances our imagination. ●

Follow Tarish's #CoffeeShopSeries on Exposure tarishzamora.exposure.co and on Instagram [@tarishzamora](https://www.instagram.com/tarishzamora).



LENS

Urban Noir

*Jaime Rapi, Jr. reveals a
monochromatic look at the
frenetic pace of life at street level
in Hong Kong*

PHOTOGRAPHY *Jaime Rapi, Jr.*

INTERVIEW *Patrick Kasingsing*



Mong Kok, Hong Kong



Central, Hong Kong



Central, Hong Kong

Hello! Please introduce yourself.

My name is Jaime Rapi, Jr. and I am a former brat who was humbled by my five-year stint as a photo assistant for local and foreign photographers. I'm currently in transition to becoming a full-time photographer myself.

What sparked your interest in photography? What compelled you to pick up a camera and start shooting?

My father used to own a Canon camera which he constantly used to take family photos. Whenever my father is at work, I would always sneak in his room, hold his camera, and pretend to take photos.

Your street photography are unembellished portraits of everyday life, often rendered in black and white. Why is this so? What does a monochromatic treatment reveal about your photo that a colored treatment can't?

When color is no longer a distraction, I tend to focus even more on the subject, or in the moment, and how it plays out with the light and the background.

What personal insights/values did the art of street photography reveal to you?

You have to be extra aware of what's happening around you. If you're not observant, fleeting moments that are worth capturing will pass by in a jiffy.



"You have to be aware of what's happening around you. If you're not observant, fleeting moments worth capturing will pass by in a jiffy."



Mong Kok, Hong Kong



Tsim Sha Tsui, Hong Kong



Mong Kok, Hong Kong



Tsim Sha Tsui, Hong Kong

What skills or traits can prove useful for someone interested to pursue street photography?

You need to master your camera and your metering skills. You can't be looking down, fiddling with your camera settings, or chimping, because you could miss the decisive moment. It can interrupt your flow.

Any noteworthy anecdotes concerning a place, person or an object you've photographed before?

I assisted a photographer who hates being late, so much that there had been a time that we were two days early for a shoot. He misread Thursday and thought it was on a Tuesday.

What is your imaging device of choice?

I don't have a preference. I didn't own a camera for 3 years, so I kept borrowing from different people whenever I had paying assignments. But if I am shooting for the experience, I would use my old and rusty Yashica-635.



"Now that every smartphone has a camera, I think people forget how useful a tool photography can be. It can document relevant or significant events of everyday life."



Above and left Tsim Sha Tsui, Hong Kong

In this day and age where local heritage and history are often forgotten or discarded in the name of progress, how do you think photography can help to preserve the remnants of our past?

Now that every smartphone has a camera, I think people forget how useful a tool photography can be. It can document relevant or significant events of everyday life.

How do you think the art of street photography can help further the cause of living alongside heritage and preserving the sense of place of a certain area?

Photography can depict a nation's cultural heritage in a different light and remind them of what they have taken for granted.

You have been an apprentice to the esteemed photographer Tom Epperson. What was it like to work alongside a luminary in local photography? And what would you say is the most important lesson you learned from the experience?

It was awesome! His impeccable work ethic never ceases to amaze me. One of the many important things I learned from him is to keep shooting personal work, no matter what the subject matter is. Shooting for yourself is a creative playground where you are free to explore your ideas without any limitations. It also keeps the passion alive, leads to more opportunities, and defines who you are as an artist. ●

Follow Jaime on Instagram [@jrapijr](https://www.instagram.com/jrapijr).
You can also check out his failed attempts
at writing on [jrapijr.com/blog](https://www.jrapijr.com/blog).





L E N S

Dreamweavers

Kimberly dela Cruz documents the age-old weaving tradition of the Iraya-Mangyan tribe as they work to preserve their culture and earn a living

WORDS AND PHOTOGRAPHY *Kimberly dela Cruz*



Not far from the scenic beaches of Puerto Galera, a small village composed of native huts could be found. Sitio Talipanan is the home of the Iraya-Mangyan tribe and inside the largest hut are women sitting on the mat or *banig* busy with their hands, interlocking patterns they've inherited from their ancestors. Using native vines locally known as *nito*, they work on items for hours, sometimes days depending on the size or design, producing beautiful hand-woven baskets and trinkets that bear their culture. ●







"The Iraya-Mangyan women work on items for hours, sometimes days depending on the size or design, producing beautiful hand-woven baskets and trinkets that bear their culture."

View the full series on the Iraya-Mangyan village in [Behance](#)
Follow Kimberly on Instagram and Tumblr [@kimiisstellar](#)



Photographed by *Ana Catalina Rojas*

Compass

TRAVEL

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PALETA

Ana Catalina Rojas captures the vivid colors of the land of contrasts that is her native Bolivia

Words and photography by
Ana Catalina Rojas

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TOKYO TALE

Miguel Llona visits the Japanese capital, where he finds history and modernity in harmony

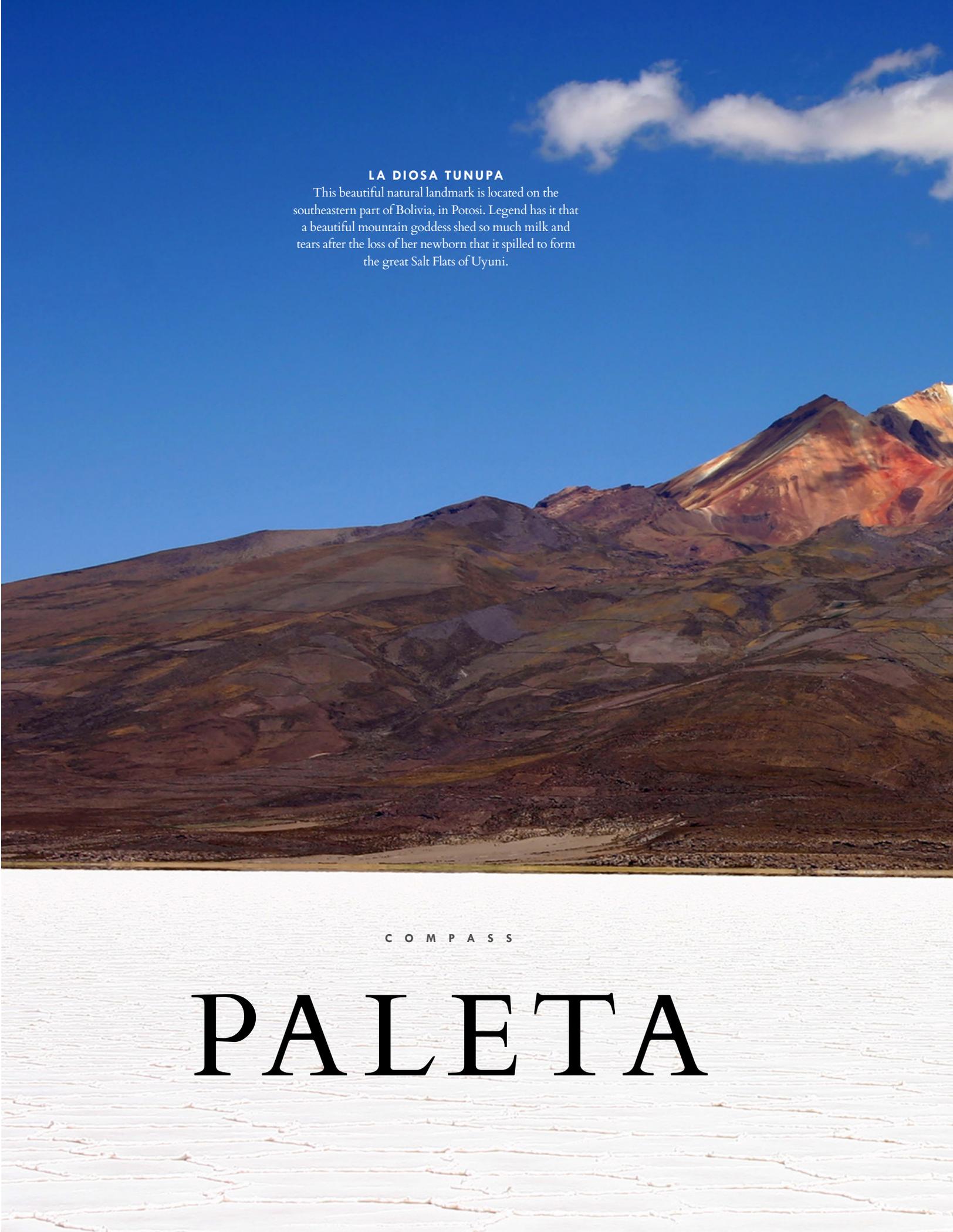
Words and photography by
Miguel Llona

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**ALLURE OF
THE MUNDANE**

Ynna Milambiling revels in the simple joys Taipei has to offer

Words and photography by
Ynna Milambiling



LA DIOSA TUNUPA

This beautiful natural landmark is located on the southeastern part of Bolivia, in Potosí. Legend has it that a beautiful mountain goddess shed so much milk and tears after the loss of her newborn that it spilled to form the great Salt Flats of Uyuni.

C O M P A S S

PALETA



Ana Catalina Rojas brings us on a journey of color as she traverses the snow-capped mountains, salt plains and rustic towns of her native Bolivia

WORDS AND PHOTOGRAPHY *Ana Catalina Rojas*



NALGAS ARRIBA

The Salar de Uyuni, the world's largest and highest salt flat, has become one of the most-visited natural landmarks in Bolivia. The seemingly endless white landscape under vast blue skies is home to cactus islands, rocky deserts, exotic flamingos and other hardy wildlife.



LA CIUDAD BLANCA

Sucre, arguably the most beautiful of the many historically rich cities in Bolivia, was founded in 1538. A Spanish colonial city where independence was declared in 1826, today it is known as the constitutional capital of Bolivia, with La Paz serving as the administrative capital.



LA DE ROJO

The Atltiplano, located at an average altitude of 3,800m, is characterized by periodic droughts and flooding, as well as the occurrence of severe frosts. It is an extremely hostile landscape, but rich in natural history and life.



LAS LLAMITAS

In the cold and pure air of the Altiplano, where llamas graze between patches of grassland between mountains and snowy peaks, we find ourselves surrounded by a surreal beauty found only in this unique environment.

KUNTURIRI

At the break of sunrise, a huge condor came to rest on the backbone of the Cordillera Real. There I was, where the winds, with their ferocious gusts, blow the fog that resides in the snowy peaks.





LOS DIOS DE LA NATURALEZA

Tiahuanacu, a Pre-Columbian archeological site in western Bolivia is considered by some as the oldest city in the world. An ancient civilization left behind these megalithic monuments and used advanced building techniques like modular construction.





MI LINDA LA PAZ

Up in the valleys of the Andes, you will find La Paz, the political and cultural capital of Bolivia. Tucked between rugged mountains and blue skies, it's a magical city, vibrant with energy and mystery where the Aymara and Spanish culture blend harmoniously.

For more about Ana Catalina Rojas, please visit acatrojas.com

夷毅山寛永寺円頓院

KANEIJI TEMPLE, UENO

Temples and shrines can be found at the fringes of Ueno Park, with the Kaneiji Temple being the most intriguing. What used to be a sprawling temple complex where six Tokugawa Shoguns were buried is reduced to scattered ruins, having been destroyed during the Battle of Ueno in 1868. Only a five-storey pagoda and the Tōshō-gū Shrine remain intact.



東京物語



C O M P A S S

Tokyo Tale

Miguel Llona spends winter in Tokyo
and finds a city that pushes the remnants
of its past to the forefront

WORDS AND PHOTOGRAPHY

Miguel Llona

T

Tokyo is a city that remembers. It's one of the most technologically advanced cities in the world, but between the sprawl of concrete buildings and railways are pockets of space that evoke a more traditional era. It's no Kyoto, but its temples and shrines still stand tall, either reconstructed from ruin or preserved since their construction. Tokyo at the onset of winter feels like a city in hibernation, with the blooming cherry blossoms replaced by the skeletons of trees. But the vibrant energy of its streets and corners remain, pumping life into a city that has one foot leaning towards the future and the other rooted in its past. ●



金龍山淺草寺

SENSO-JI TEMPLE, ASAKUSA

The *nakamise dori*, a 250-meter stretch of souvenir shops, makes the pilgrimage to Asakusa's Senso-ji Temple seem like an eternity. By the time I reached Tokyo's oldest temple, I've absorbed several morsels of traditional Japanese culture, such as *omamori* (talismans), masks, clothing, and street food.



築地市場

TSUKIJI MARKET, TSUKIJI

Vendors in the Tsukiji wet market, a 5-minute walk from the train station, hawk all kinds of local delicacies and handicrafts. It can be a bit difficult to navigate the stalls because of the crowd, but there is joy to be found in discovering exotic street food amid the sea of bodies. The place is known for its *maguro* (tuna), making the small sushi restaurants in the area a must-visit.





明治神宮

MEIJI SHRINE, HARAJUKU

Dedicated to the emperor who ushered Japan into the modern age, the Meiji Shrine is sheltered in an old forest near Yoyogi Park. It's a ten-minute hike from the nearby Harajuku station, and the pebbled trail leads to a massive gate that blends with the greenery. The atmosphere is serene, a welcome escape from the busy—and occasionally weird—Harajuku streets.



上野公園

UENO PARK, UENO

Ueno Park on the cusp of winter. The trees lining the main path have shed their blossoms, leaving gnarled, veiny branches in their wake. The park is quiet at this time of year, a hive of activity in stasis. One could spend an entire day here, visiting the zoo, museums and temples within it, or simply enjoy the open space.



恩賜上野動物園

UENO ZOO, UENO

The Ueno Zoo is one of the attractions in Ueno Park. The place is a picture book of popular animals such as pandas, elephants, lions, sea lions and exotic birds, with colorful illustrations on the walls and pavement directing visitors to each animal's home.



静岡押して、放送タワー

SHIZUOKA PRESS AND BROADCASTING TOWER

A stroll through Tokyo's streets will lead to some odd sightings, such as this capsule-like tower in the Ginza district by Japanese architect, Kenzo Tange.

Tokyo is littered with all kinds of geometric architecture—relics from the Metabolism movement in the 1960s, which birthed modular, adaptable buildings.

渋谷の交差点

SHIBUYA CROSSING, SHIBUYA

When the stoplights go red, Shibuya's famous intersection brings together people of different ages, cultures and countries together in one fleeting moment. The intersection is the gateway to the Shibuya high-end shopping district, filled with boutique stores and restaurants.



大雄寶殿



請勿進入

勿停車

勿





C O M P A S S

Allure Of The Mundane

Ynna Milambiling takes in the sights and sounds of Taipei and finds joy in the littlest things

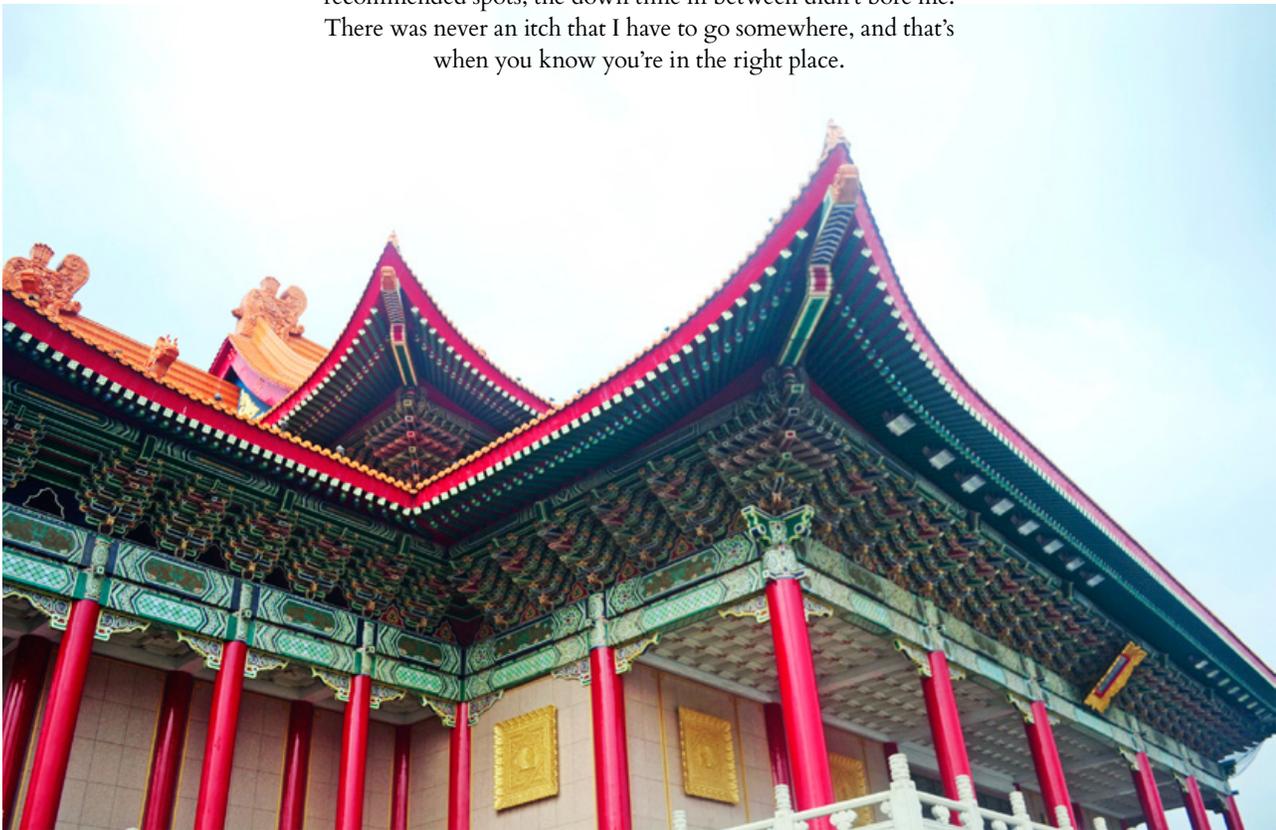
WORDS AND PHOTOGRAPHY *Ynna Milambiling*

LITTLE SURPRISES

Despite the enormous number of temples in the city of Taipei, you would rarely see an individual inhabiting them, (most them are purely tourist traps) so I consider this photo a gem. This was taken from a unknown secluded temple.

T

Taipei's charm does not lie in the grandeur of its sites but rather, in the impression of the probable lifestyle you would be living if you were to stay there for good. Although I did go to many recommended spots, the down time in between didn't bore me. There was never an itch that I have to go somewhere, and that's when you know you're in the right place.

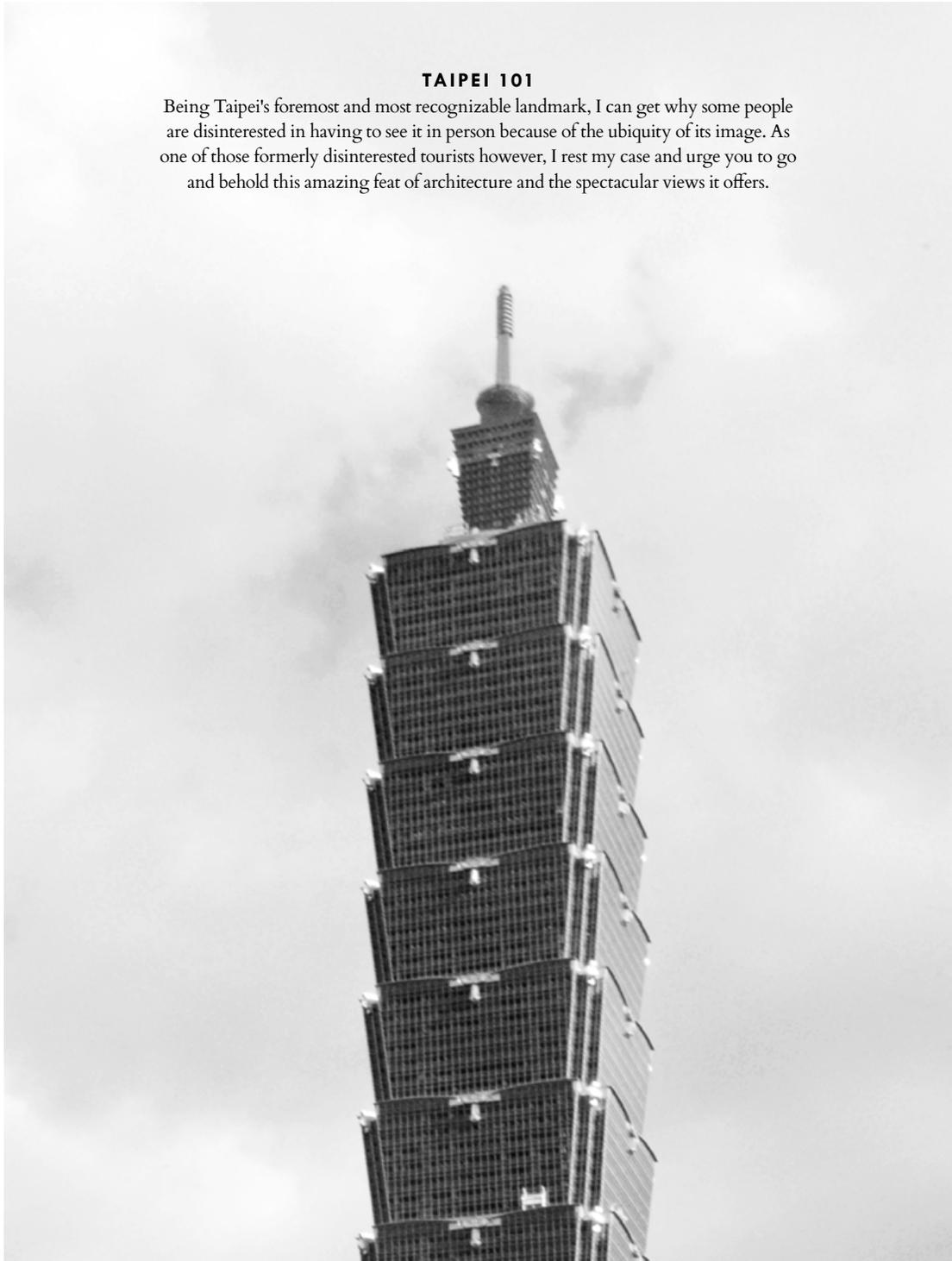


PERFECT BALANCE

Taiwanese temples can be a sight to behold—its roof's intricate and sturdy foundations, seamlessly mingling with the structure's vertical linearity, an architectural expression of the ying and yang.

TAIPEI 101

Being Taipei's foremost and most recognizable landmark, I can get why some people are disinterested in having to see it in person because of the ubiquity of its image. As one of those formerly disinterested tourists however, I rest my case and urge you to go and behold this amazing feat of architecture and the spectacular views it offers.



THE INFINITE

Just when you thought it can't possibly get any better, it does. As striking as Taipei 101 is, nothing compares to the gorgeous views you get from the observation level.





A CALMING RESPITE

Take a breather from all the urban hustle and bustle and go to Yangmingshan National Park. The place boasts a wide range of flora and fauna.

For Ynna's art, random musings and occasional weirdness, follow her on Instagram [@yynaalexis](https://www.instagram.com/yynaalexis)



Still from *Sakaling Hindi Makarating*

The Reel

FILMMAKING

67

REEL TALK

Ice Idanan on filmmaking, and directing her multi-awarded film, 'Sakaling Hindi Makarating'

Photos courtesy of Ice Idanan
Interview by Kara Gonzales

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THE REVIEW

Kara Gonzales gives her take on Ice Idanan's latest film, 'Sakaling Hindi Makarating.'

Photos courtesy of Ice Idanan
Interview by Kara Gonzales

T H E R E E L

Reel Talk

Ice Idanan talks about finding
one's self in her latest film,
Sakaling Hindi Makarating

INTERVIEW Kara Gonzales

PHOTO Courtesy of Ice Idanan
(Photographed by RJ Roque)



Describe *Sakaling Hindi Makarating* in a sentence.

It is my dream project.

What is the significance of the places Cielo went to (namely Zamboanga, Siquijor, Marinduque, Ilocos Norte and Batanes)? I wanted to cover as much of the Philippines as I could and feature places that are not popularly visited by tourists, even Filipinos.

Kanto's theme for this issue is "heritage and reliving the past". Although this was not the main objective of the film, do you think *Sakaling Hindi Makarating* was able to achieve this as well? The film delves into heritage by showing us that we as people (how we are to ourselves and to others) are made up of different traditions/customs in our country. In Cielo's journey to find M, she not only met other people and saw new places, she also learned a lot about herself.

The film was about Cielo looking for M, but ultimately it was about finding herself and her own peace of mind. Most travel films have this theme in common. Why do you think this is so? What sets *Sakaling Hindi Makarating* apart from other travel-drama films? The way I look at it, peace of mind is best attained when you are on your own. No one can really answer your own questions but yourself. Being in a different environment also adds up to this; I believe that travelling is all about what you learn from the place and what it learns from you.

I think what makes this film special, other than the story being way too personal for me, is that it teaches us that it's perfectly okay to be alone. That we need to be whole first before can be with someone else.

What was the significance of the postcards? Was it intentionally a nudge to our too technologically dependent society or just a mere coincidence?

Oh god I can't even begin to talk about my love for snail mail! It is a personal thing for me—sending and receiving postcards—and I wanted to share that with everyone. I am not against technology at all, but honestly, isn't it more fun to see a new place and just be in it without having to worry about what to post on Facebook or Instagram or how many likes you get from people? *Wala lang*, just a thought.

Are there any socio-political themes that you wanted to highlight or had underlying in the film? Feminism is something that the film focuses on.

You'll notice that obvious theory pointed out in the film. The crew and staff are mainly composed of women as well, and I guess it's just my way of saying that "Hey girls can do it too."

The film's tone was very melancholic and nostalgic, reflecting Cielo's general mood and outlook as she searches for M, despite the colorful places and people she met along the way. How did the technical aspects of the film (lighting, cinematography, musical scoring, etc.) help in achieving this? What were the technical challenges in achieving the film's tone? I am happy that you noticed this. Moving on from a great loss can be a very lonely process. And despite being surrounded by your personal cheering squad or the best sceneries in the world, there will always be moments where no one can reach you or understand the black hole that you are nursing inside. I can honestly say that I was blessed with a team who understood what I wanted to say with the film.

All scenes in the film were lit and framed as naturally as possible and it was essential that I, as a cinematographer, worked hand in hand with my production designer (Thesa Tang) to make each scene as true to life as possible. We shot day scenes in the day and night scenes at night to make sure that we get the right sunlight for the right emotion. Mon Espia aided our scenes with strings that are easy on the ears making scenes more relatable.

What is the most important part of Cielo's journey when it comes to her character arc/development? For me the most important part of her journey is when she starts to move.

If you had one thing you could change or improve in *Sakaling Hindi Makarating*, what would it be and why? I would definitely add more shots! Haha!

What can we expect from Ice Idanan in the years to come? More movies of course. ●



Alessandra de Rossi, in *Sakaling Hindi Makarating*

THE REVIEW

Sakaling Hindi Makarating

Kara Gonzales reviews Ice Idanan's feature film debut and finds a film that is more than just another roadtrip drama

REVIEW *Kara Gonzales* **IMAGES** *Courtesy of Ice Idanan*

Sakaling Hindi Makarating is about Cielo (Alessandra de Rossi), a woman who had her heart torn apart by Mark, her fiancé of eleven years who broke off their engagement two months before the wedding. As she moved back to her apartment, with a new neighbor/admirer, Paul (Pepe Herrera), she gets mysterious hand-painted postcards every two weeks, addressed to “C” from “M”. With some prodding and encouragement from Paul, Cielo embarks on a journey to follow the mysterious “M” with only the postcards as her guide. Foregoing technology and using only handwritten letters and snail mail, she has Paul agree to send her the next postcards as clues to her next destinations. The postcards take Cielo all over the Philippines, where each time she encounters beautiful destinations and wonderful people that ultimately lead her to discovering herself and finding the peace of mind she needs.

PLOT

The theme of traveling after having your heart broken has been apparent in films recently (like *That Thing Called Tadhana* and even more recently *Camp Sawi*) and although this theme is getting used up quite fast, *Sakaling Hindi Makarating* doesn't make the viewer feel like it's just another one of these movies. These films make an impact and seem to work for a lot of viewers, quite possibly because of its relatability—that we are all searching for something (that most of the time we do not yet know what). Seeing characters on screen looking and searching and wanting to know what it is they will end up finding, makes for a good pull on the heart strings and gives the viewer a certain amount of hope for their own search as well.

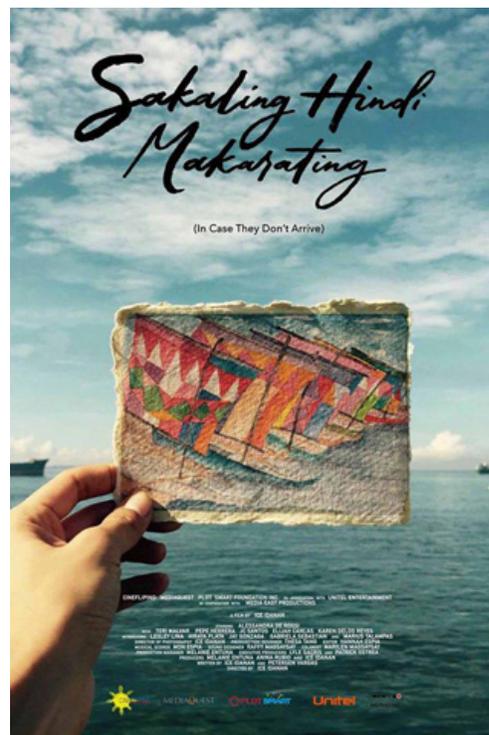
Right from its trailer, the film exudes a depth that makes the viewer feel like it has more of a story to tell. Although this can possibly be credited to the stunning cinematography, one thing that makes *Sakaling Hindi Makarating* stand out from the sea of other similar movies is that it the story is treated with more seriousness and less actor-centered (think *The Secret Life of Walter Mitty*). Even with a famous actress as its protagonist, the film is not made to revolve around her and only her.

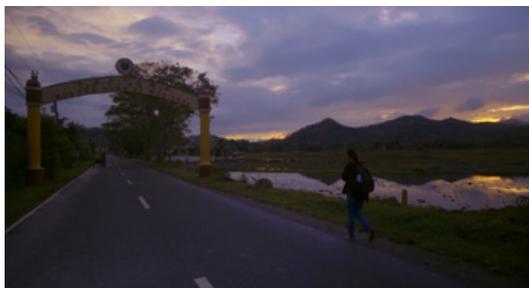
There were some questionable or possibly missing pieces to the plot, such as the decision to forego of technological advances (truth be told “*para maiba naman*” wasn't that convincing to me, but I guess it can happen in real life), but as a whole the story was quite well tied up. It leaves the viewer with a few things to question, but also a number to contemplate and think about.

ACTING AND DIRECTION

Sakaling Hindi Makarating in general was well written in terms of the plot, and the dialogues were relatable enough, with just the right amount of comedic timing and realness from the characters, as well as a few regional dialects thrown in. Alessandra de Rossi is an award winning actress, and that in itself makes this film a gem. Her natural way of acting made it easy for viewers to relate to Cielo and what she was going through. Pepe Herrera was very well cast as Paul (who by the way landed the Best Actor Award). His interactions with Cielo whether they were together in a scene or not, felt fluid and genuine. Other notable performances were of Teri Malvar's who plays Sol, and JC Santos who plays Manuel. These other actors fit their roles suitably as well, making up a pretty solid ensemble, resulting in a good flow of chemistry among the actors. With Ice Idanan's award-winning direction, the film flowed smoothly and seamlessly, with all the flashbacks, difference in locations and POV's.

Right from its trailer, *Sakaling Hindi Makarating* exudes a depth that makes the viewer feel like it has more of a story to tell.





Sakaling Hindi Makarating was shot on location in Zamboanga, Siquijor, Marinduque, Ilocos Norte, and Batanes



Ice's signature style of using cinematography to get her message across to viewers is apparent and consistent with her previous works, such as her award-winning thesis short film *Limang Libo*. Her style of using places and settings to the advantage of making the film visually stunning as well as emotionally relatable is effective in drawing in the audience's attention as well as capturing their emotions.

MUSICAL SCORE

One of the aspects of this film that I was able to appreciate was the musical scoring. (As one of my friends so eloquently put it when we were watching Paul Soriano's *Kid Kulafur*: "dinadala ka".) It takes you along the journey and brings you through the film, making you feel the highs and lows and every moment in between.

CINEMATOGRAPHY

Before her directorial debut, Ice has done astounding cinematographic work for a number of films, and needless to say, this shows in *Sakaling Hindi Makarating*. As a bonus, this film so extraordinarily showcases the beauty of the Philippines and its people through its locations and all the picture-perfect settings that the production team selected. The aerial shots were gorgeous, especially of the Vinta regatta in Zamboanga, and the film was quite successful in showing the magnificence of the islands of Batanes. From the full shots to the close ups, the cinematography was well executed and succeeds in pulling in the viewer, making them smell the winds of the sea, feel the drops of the rain, and altogether as if they are part of the story.

PRODUCTION DESIGN

Having interior design and styling as a background, I must say I was indeed impressed with the production design for the film, talking specifically, of course, about the interiors. Cielo's home (when she was talking with her mom) was all too real with her backpack covered in a plastic bag and the piled up stacks of old clothes in mega boxes, as well as the delightfully cluttered yet still realistic house of Manuel and his sister when Cielo was in Marinduque. Paul's work area in his rented apartment was relatable too, although the I'm-still-too-lazy-to-unpack look of Cielo's apartment could have been made, well, a bit messier and lazier. On the whole, details were paid attention to, and the settings helped the viewer easily settle into wherever place and whatever situation Cielo was in. Of course the run time limited her appearance in each location, which was a shame—it could have been a powerful medium of getting across the message of Cielo creating her own space and finding where she belonged if there had been more time and thought allotted in incorporating the interiors into the concept.

In all honesty, I was afraid to watch this film. At the time of its release I was going through a particularly rough patch, and I was worried that it would be too relatable and I would pack up my bags and hop on a plane and try to find my soulmate, or my place in the world, or at least those vibrant vistas in Zamboanga. But *Sakaling Hindi Makarating* is more than just a film about a woman who had her heart torn apart and embarks on a journey to discover herself to find peace of mind. It's also more than just a movie that showcases the natural wonders of the Philippines, or the overwhelming talents of the production team, the cast and the crew behind it. The film is ultimately about searching for things that complete us, discovering things that bind us, and ultimately finding out that it is within ourselves that all these things exist; and at the end of it all, the sense of our existence is in making the most of where and what we are. We are defined not by the things or the people that surround us, but ultimately, by what we make of ourselves. ●

Sakaling Hindi Makarating

DIRECTED BY

Ice Idanan

PRODUCED BY

Patrick Ostrea

Melai Entuna

Anina Rubio

Ice Idanan

WRITTEN BY

Ice Idanan and Petersen Vargas

STARRING

Alessandra de Rossi

Pepe Herrera

MUSIC BY

Mon Espia

CINEMATOGRAPHY

Ice Idanan

EDITED BY

Hannah Espia

PRODUCTION COMPANY

United Productions Inc.

in cooperation with

Media East Productions

RELEASE DATE

June 19, 2016

RUNNING TIME

90 minutes

COUNTRY

Philippines

LANGUAGE

Filipino/English

AWARDS WON

CineFilipino Film Festival:

Best Director

Best Actor

Best Cinematography (tied)

Best Musical Score

Best Sound

Best Editing

2nd Best Picture

See more of Kara's work and read about her (mis)adventures at karagonzalesblog.wordpress.com. You can also follow her on instagram @[kara.gonzales](https://www.instagram.com/kara.gonzales).



Artwork by *Lex Balaguer*

Canvas

ART AND GRAPHIC DESIGN

75

DREAMSCAPES

Lex Balaguer's artworks feature fantastical imagery reminiscent of dreams

Artworks by Lex Balaguer
Interview by Patrick Kasingsing

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FULLY BOOKED

Karl Castro on the art of book design and championing heritage through his craft

Artworks by Karl Castro
Interview by Patrick Kasingsing



The End of Efflorescence
photo-composition, fine print, 5x7.6 cm, 2011
Heights Vol.58 No.2, 2011

C A N V A S

Dreamscapes

Lex Balaguer manipulates existing imagery into otherworldly landscapes and fantastical still-lives

ART *Lex Balaguer*

INTERVIEW *Patrick Kasingsing*



Aegri Somnia
6x6.3cm, photo-composition
fine print, 2013

Hello! Please introduce yourself.

I'm Lex. I was born on 1991 in a small town in Tabaco, Albay. I studied Film and Media Studies in The Ateneo and took a minor in Poetry. Afterwards, I found myself as a gallerist in ARCHIVO 1984, a quiet but remarkable gallery of Philippine modern art. Today, I am based in Makati at the Ayala Museum, educating audiences about our exhibits. I recently enrolled in the University of the Philippines under the MA Curatorial Studies program to be a curator.

My educational and career journeys are full of shifts, but art has been the one constant. The art I make are meditations—spontaneous expressions and reflections. They tend to answer, or at least make sense of often personal questions.

Your chosen artistic medium is photo-manipulation. What sparked your interest in this field? What is it that drove you to this particular art form?

There's a certain freedom involved in the act of manipulating photos. Unlike painting, drawing, or other traditional media, digital photo-manipulation lets you choose how a subject can look as you create it. From the original image, one can alter its outlines, colors, and sizes, and integrate other images to create a new one. Our technology today makes an artist's work easy, but like any medium, photo-media demands technical and artistic maturity. You may be able to alter an image, but it has to work harmoniously with the other images you're using. This is where most of the effort comes in.

Contextually, the freedom that the technique offers also affects the process of my work. Since most of my art are personal explorations, I find a safe space where I can freely reflect on my concepts and ideas where images and symbols reveal themselves.

How do you go about creating your artworks? What goes into the conceptualization, planning, and production of each of your photo-manipulation pieces?

I make art mostly for myself. As with meditation, it takes a certain reflective effort to sit down and communicate with oneself. Sometimes, I sit in a quiet nook, while there are instances where I set music on full to set up the space. I do not conceptualize how a composition should look when it is finished; rather I begin by looking at the images I already have. In the process of looking at these images, my mind connects one from the other and creates stories: What might happen in this landscape? If I place someone here, how does he relate to it? Browsing through the pile of photographs I've taken or collected, the images intuitively connect with each other—all I have to do is compose the story. Once I've started, I cannot stop until this story is finished. Sometimes I would forget even to eat and I'd be surprised of how much time had passed.



"The art I make are meditations—spontaneous expressions and reflections. They tend to answer, or at least make sense of often personal questions."



Inscape I
17.8x12.7cm, photo-composition
fine print, 2016



Non Omnis Moriar
photo-composition, fine print, 5.7x7.4cm, 2011
Heights Vol.59 No.2, 2012



Departure II
12x7.8cm, photo-composition
fine print, 2013

"My work is a confrontation with some inner voice. In the same way, those who look at my work are also confronted by theirs."

**How long do you often take with the production of each artworks?
What's the longest time you've devoted to a single artwork so far?**

I tend not to break composing the work once I've started. The time it takes to finish varies on what material I already have and if they connect at all to my own process of reflection. Usually one image takes three to four hours, but it is not uncommon that I work on a piece from night until early morning the next day. My mind works best after midnight when everything is quiet.

How do you source your imagery? The dream-like quality of your artworks seem to require rather specific imagery at times. Do you shoot and produce artwork specific photos for your pieces?

The availability of free stock photos in the web today is outstanding. There are generous photographers who share their stock images of places and textures without expecting anything in return. I also source non-copyright images in archives and libraries with large collections of historical and vintage photographs. Of course, I mostly use photos I took myself from travels and self-portraits, but the combination of images from another place, another time, and another gaze creates a characteristic unlike any other. It brings out multiple layers to a story.

What particular themes and subjects do you enjoy depicting? Why are you attracted to these themes?

My fascination for psychology, new age, and myths influence the mood of my work. Because my work is personal, the images tend to reveal themselves in the compositions as would dreams—sometimes picturesque, other times frightening, but all the time surreal. Emotions become landscapes. People live in other realities. Self-portraits become archetypes.

My mundane life is strict and often times serious. Art becomes a break from the outside to the inside where finally what has been avoided in waking is confronted in contemplation. Most of us do not listen to what our inner faculties say and that has been the terrible cause of our separation from our Selves. I don't want to sound cryptic, but there is more to discover inside ourselves than outside. My work is a confrontation with some inner voice. In the same way, those who look at my work are also confronted by theirs.

"The same way that art reveals images of oneself, it also reveals images of a community, and a nation through the many histories and stories that it confronts."

For more of Lex's works, visit johnalexis-balaguer.wix.com/portfolio. Lex also manages an online gallery for emerging local art. Follow FORVM Gallery on [Facebook](#) and [Instagram](#).

Who are your artistic idols? And how have they inspired you in your artistic philosophy and work as a visual artist?

The first artists that I followed were surrealists like Salvador Dali and Zdzislaw Beksinski. Poets like Charles Bukowski and Sylvia Plath also taught me not to be afraid to put our shadows out there.

While working at an art gallery back in 2013, I was surrounded by the great modernists of Philippine art and had worked closely with Jaime de Guzman, a figurative painter who was famous during the 60s and 70s. His skeletal self-portraits and enchanting landscapes of Banahaw and Sagada were some of my favorites. Jaime's works are also meditations as he reflects on his placement in the natural world. Another artist that I take inspiration from is Fernando Zobel. His non-figurative artworks use only varying densities of line, movement, and spaces, but create an expressive language of their own. His textures and abstractions are not to be taken just by the eyes. I love art that touches an inner cord and does not try to explain itself.

Do you dabble in other hobbies/past times?

I have been active in an organization called ESP, Inc. since 2013. The group teaches esoteric arts, folk traditions, psychism, and spirituality among others. I am continuously learning about the unconscious areas of myself. I am also managing an online art gallery for emerging Philippine art called FORVM. It is still in the works but the gallery features new artists that challenge the industry; potential names that galleries, collectors, and art educators should watch out for. Other than that, I mostly stay at home, playing the guitar or staying up to finish my Art History readings.

How can you, as an artist and an art professional contribute in the preservation and celebration of our local heritage in its various artistic forms?

The way I see it, we need to learn and re-learn the role of art in the community. Art is very personal to me as it is a means of self-discovery. The same way that art reveals images of oneself, it also reveals images of a community, and a nation through the many histories and stories that it confronts. Many of us are afraid of works of art that we do not understand, but art is art even if it abandons complete objective clarity. It is under no obligation to make sense.

As an artist and art professional, perhaps we can begin to celebrate our culture by understanding that art is a form of looking at ourselves. Learn how to look. See how the lives we live are also stories that work in symbols, visual or otherwise. We are as much a work of art as any painting with a gold frame. ●



Monk
26.7x17.8cm, photo-composition
fine print, 2016



Elpidio and Alicia: The Love Letters, Edited by Rene E. Guatlo, President Elpidio Quirino Foundation and National Historical Commission of the Philippines, 2015. Book design by Karl Castro, cover image by Jose Santos III, printed by CGK form-a-print

C A N V A S

Fully Booked

Renowned designer and artist *Karl Castro* on his love for books, what makes great editorial design, and celebrating heritage through his craft

PORTFOLIO *Karl Castro*
INTERVIEW *Patrick Kasingsing*

Si Amapola sa 65 na Kabanata by Ricky Lee
Philippine Writers' Studio Foundation, 2011.
Book design by Karl Castro





Para kay B (o kung paano dinevastate ng pag-ibig ang 4 out of 5 sa atin) by Ricky Lee, Philippine Writers' Studio Foundation, 2008. Book design by Karl Castro, cover illustrations by Ivan Reverente

Hello! Please introduce yourself.

My name is Karl Castro, and I'm an independent artist and designer based in Angono, Rizal. As an artist, I do work in various media, including painting, photography, and weaving. As a designer, my focus is on editorial design.

What sparked your interest in publishing and layout design? What is it that drove you to pursue a career in this particular field?

I've always been a voracious reader, and I grew up with a great appreciation for the printed word. I had access to desktop publishing software when I was a kid, so I was playing around with Adobe and Corel programs early on. In grade school I had a fascination for calligraphy (back then it was not a craze just yet), and reading about it basically gave me a preliminary grasp of the evolution of writing, the history of the book, and the development of typography.

I pursued a degree in filmmaking, but I wasn't comfortable with the idea of going into a mainstream career in film or television at the time. So I figured my most feasible day job would be in graphic design, since I felt the commercial aspect of it was a little more built-in, and therefore less of a compromise. These days, however, so much is expected from graphic designers—even the most junior job openings require applicants to be able to do everything from logos and web banners, advertisements and collaterals, websites, even videos and photography. After a few years I realized that I can't be that chimera. I decided to focus on what I really enjoyed and felt was worth doing: print design.

Layout design, be it for books or magazines, can be a quite technical endeavor. What is it that excites you about it?

The exciting thing about publication design is the prospect of putting out something that is worth it, a lasting contribution to our collective knowledge. Design, of course, helps structure how we digest and interact with this knowledge. A book, for example, is often the product of many years of work.

There are so many pioneering efforts that shed light on various aspects of our society, whether it be in history, science, literature, art, or the academe. These are important endeavors, yet sadly, because of haste and/or economy, not as much care is invested in the publication design. As a result, many times a book's production aspects do not do justice to its topic or content. Many books go unnoticed because they are unattractive or incomprehensible, which is a shame. Design should entice and clarify, among other things, and it is contributing to this crucial step in the process that excites me. Editorial design is often tedious, thankless, and far from lucrative, but seeing a publication emerge in the form that suits it best—that is what makes the job worth it.



The publishing industry is notorious for its punishing schedule and many sleepless nights. How do you stay creative even in the face of deadlines and heavy workload?

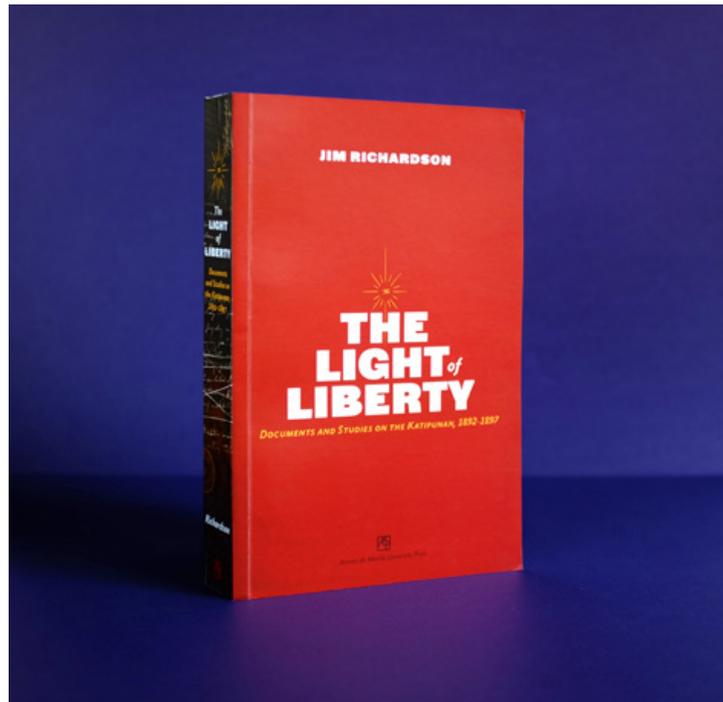
It's tough for sure, and my having workaholic tendencies makes it doubly tough. Many times it is more about being strategic than creative. (Strategy can also be a form of creativity.) At the outset I ask—what is feasible, what can we actually do? What is possible, and what is totally out of the question? By sketching in these parameters, you have an idea of what you can't do, and what you can push. The important thing is to know the objective and the material, so you can express it in the best possible form despite the constraints.

As for creativity, it is important to maintain interests and passions what are not necessarily design related. A designer has to be a keen observer and thinker, so one should be endlessly interested in life. Solutions, models, patterns, and inspirations can spring from anywhere, if you pay attention.

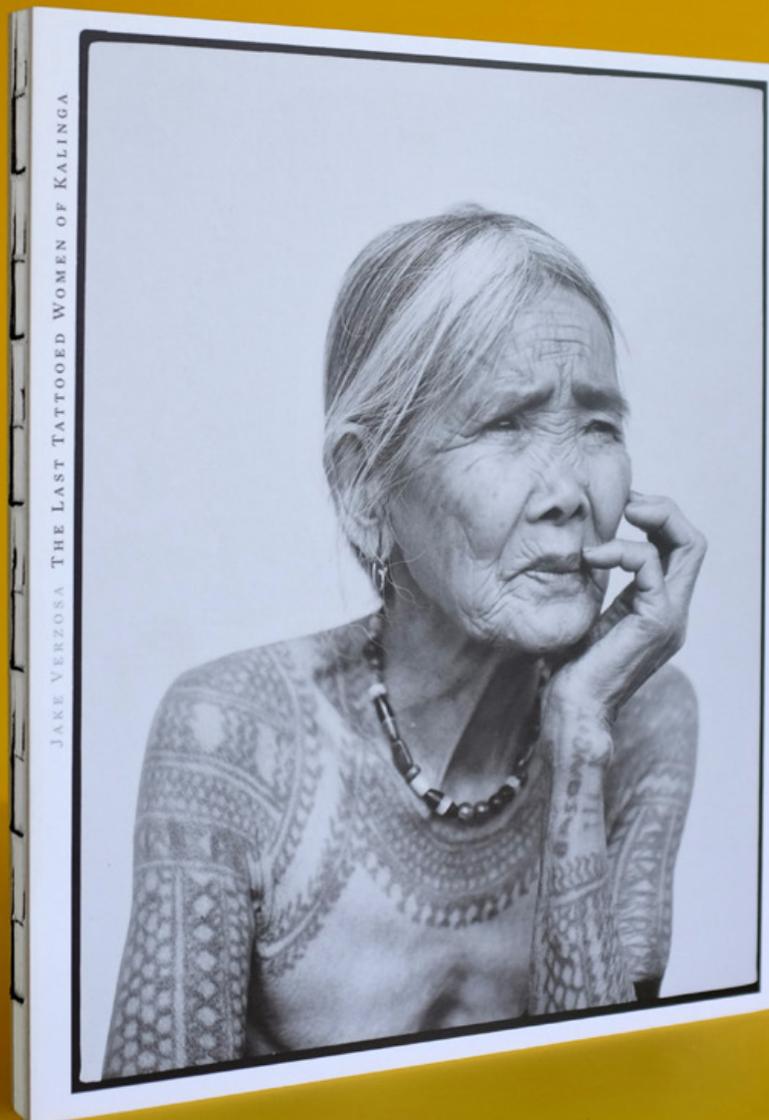
What is your take on 'the death of Print?' What do you think is in store for print in the future?

It is short-sighted and alarmist to sound the death knell for print. As long as you have creative people who work with texts and images, the print medium will stay. The physicality of print has a different allure from the ephemeral virtual experience of digital. There is room in the world for both. They can coexist, and at best, even complement each other. In the future, I believe that the standards for print will be raised, with an emphasis on longevity and tactile experience. In the age of digital, a printed publication has to be worth the cost, the paper and ink, the effort. The final output, by itself, without any explanations, should be compelling enough to justify its intrinsic value to the reader.

“It is short-sighted and alarmist to sound the death knell for print. As long as you have creative people who work with texts and images, the print medium will stay.”



The Light of Liberty: Documents and Studies on the Katipunan, 1892-1897 by Jim Richardson, Ateneo de Manila University Press, 2013. Cover design by Karl Castro, book interior design by Paolo Tiausas



The Last Tattooed Women of Kalinga by Jake Verzosa, Silverlens Galleries, 2014. Book design by Karl Castro, cover photograph by Jake Verzosa



Twenty-One Grams of Spirit and Seven Ounces of Desire: Measure and Meaning by Maria Isabel Garcia, Ateneo de Manila University Press, 2010. Book design by Karl Castro



Who are your artistic idols? And how have they inspired you in your artistic philosophy and work as a designer?

There are many great artists in the world, but “idol” assumes that one can be sacrosanct or infallible. But every artist or designer has weaknesses and failures, so one cannot have a genuine appreciation of their bodies of work without acknowledging that. I have many influences and my memory is not sharp, so right now I’d name three off the top of my head: John Berger, who opened my eyes to the various ways of seeing; Peter Mendelsund, whose approach to book covers is intelligent and contemporary; and local mat weavers, whose painstaking work can make humble objects reach artistic heights.

Debunk one myth about being a book/layout designer

Publication design is not purely technical. Neither is it wholly about making things attractive. Often the terms “layout” and “layout artist” are used pejoratively, framing editorial design as a mere menial effort. On the contrary, when done well, it is intellectual labor. Like a key text, design can also structure a publication. Beyond aesthetics, typography is as much about science (legibility, efficiency) as it is history (the inherent period references and historical contexts of each typeface design). Ideas are best communicated through the meaningful interaction of text and image, both of which are mutually activated by an effective design. And lest we forget, design is the first layer through which a reader interacts with a text; if a cover is unattractive or the pages’ typography is poor, then it would be hard for the reader to pay the book any attention.

Provenance: Ramon Tapales, Collections and Recollections by Floy Quintos, Kaurava Press, 2014.
Book design by Karl Castro, cover photographs by Ian Castañares



Almanak ng Isang Aktibista
by Rolando B. Tolentino,
University of the Philippines Press, 2011.
Cover design by Karl Castro,
book interior design by Zenaida Ebalan

Karl will have a solo exhibit this November at the Jorge B. Vargas Museum, UP Diliman. Get dispatches from his practice by following [@karlfmcastro](#) on Instagram, or see more of his work at [karlcastro.com](#).

“Heritage is not something dead that needs preservation. It is as much about continuities as it is about divergences, fissures, oppositions, refinements.”

What values/insights in life has a career in publishing and layout design revealed to you?

Beauty isn't everything. Nothing worth it comes easy. Good things take time. Life has a weird rhythm that, no matter how hard you try, you can't structure. Strategy is important, and always be mindful of the bigger picture.

As this is our heritage issue, how can you, as an artist and an art professional contribute in the preservation and celebration of our local heritage in its various artistic forms?

Whatever I do contributes, in some way, to a certain heritage. Whether it be art pieces or design work, or even things outside of work, like patronizing a restaurant or choosing where to travel. Heritage is not just folksy-craftsy-*titahin* things we commemorate around certain memorial holidays. It is how we live, and how we participate in the various cultures we inevitably help shape.

Heritage is not something dead that needs preservation. It is as much about continuities as it is about divergences, fissures, oppositions, refinements. Heritage is something you at once discover and create. Heritage is alive. Sure, I help make books on the subject of local traditions, like the art of the banig, or heritage houses in Bohol, or the heritage of rebellions. But publishing these things in itself is not mere preservation for posterity. Rather, I see them as an engagement in the present. There is a strong documentation aspect, yes, but there should always be a view of making it relevant to now. Preservation should not come at the expense of innovation. We analyze the past and document the present in order to move forward. ●

The
Manila Synod
of 1582

The Draft of its
Handbook
for Confessors

Translated into English by
PAUL ARVISU DUMOL

with an introduction by
JOHN N. SCHUMACHER, S.J.



ATENEO DE MANILA UNIVERSITY PRESS

*The Manila Synod of 1582: The Draft of Its Handbook for
Confessors translated and edited by Paul A. Dumol,
Ateneo de Manila University Press, 2014.
Book design by Karl Castro*



Photographed by *Kimberly dela Cruz*

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DIGGING UP STORIES

The founders of *Books From Underground* on running their subterranean bookshop

Photography by *Kim dela Cruz*
Interview by *Janelle Año*

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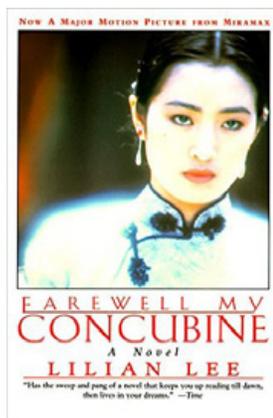
HOME

A short story on loss, moving on, moving in and starting all over again

Written by *Kara Gonzales*

THE REVIEW

A guide to our recommended reads. This issue, we reviewed books that touched on heritage, history and culture **REVIEWED BY** *Janelle Año*



Farewell My Concubine

Lilian Lee

Farewell My Concubine by Lilian Lee is a novel that spans over five decades, beginning from the heydays of Chinese opera to the Sino-Japanese War and, finally, the start and end of the Cultural Revolution that ravaged China and turned its

citizens against each other. At the heart of the story are two men and the woman who comes between them. Douzi and Shitou are childhood friends who meet as students in a Chinese opera theater troupe, with Shitou taking the weaker Douzi under his wing. Douzi is trained to play the dan or female role, while Shitou is trained to play the jing or male lead. When they finish their training, Douzi assumes the stage name Dieyi and Shitou, Xialou. Things become complicated when Dieyi realizes he has romantic feelings for Xialou, while Xialou falls in love with the courtesan Juxian. The novel follows the lives of the trio as their loves and loyalties are tested through the years, when loyalty comes at a terrifying price. The novel culminates in a series of tense and unforgettable encounters that readers will not be able to forget for years to come.



The Bad Girl

Mario Vargas Llosa

A story about mad love and obsession, Nobel Prize winner Mario Vargas Llosa's *The Bad Girl* is a (not so) modern retelling of Flaubert's *Madame Bovary*. Fifteen year-old Ricardo has one wish in life: to escape the drudgery of Peru and live

in Paris. His whole life changes when he falls in love with the "bad girl" from his neighborhood: Lily, a Chilean girl who dresses and dances provocatively, whom the other girls gossip about. Lily, in turn, doesn't hide her disdain for the local girls and their provincial ways. She disappears just as suddenly as she comes into Ricardo's life when she's exposed as a fraud who had faked her identity. A decade later, Ricardo is finally living in Paris and making a modest living as a translator when he meets the bad girl again. This time, she takes the guise of Comrade Arlette who is about to be shipped off to Cuba for guerilla training. It soon becomes apparent that she doesn't care about the revolution; the bad girl just wants to line her pockets from the revolution's coffers. Throughout the course of her life, she uses and betrays Ricardo, who helplessly takes her back time and again. She appears to him under different identities: as the wife of a diplomat, as a kept woman, as a housewife, as an English socialite, and as the wife of a sinister yakuza mobster. More than the chronicle of a good boy's obsession with a bad girl, the book charts the changing cultural landscape and times of South America and Europe, taking readers through pivotal moments in history like the Cuban revolution, the start of hippie culture, and even the beginning of the AIDS epidemic.

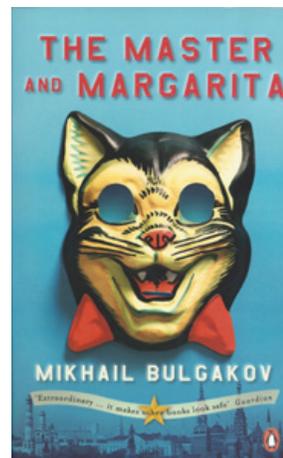


Persepolis

Marjane Satrapi

Persepolis by Marjane Satrapi is an autobiographical graphic novel about a girl coming into age at a time when her country is thrown into upheaval. The story starts in the dying days of Iran's monarchy. When Iran's Shah is deposed and the Islamic Revolution

starts, Marjane's family is hopeful that the turmoil is temporary and that things will get better soon. Young Marjane tries her best to adapt to the new society but her feisty nature and her taste for Western music put her at risk as a target for the Guardians of the Revolution. When the country goes to war with Iraq, her parents make the ultimate sacrifice: they send her to Austria to keep her safe. There, Marjane struggles to make a life of her own. She loses herself in drugs and bad relationships, forgets and remembers her identity, and finally returns for a bittersweet homecoming to a country and a family she barely recognizes. *Persepolis* is a moving portrait of the resiliency of the human spirit and the story of one brave, unconquerable girl.



The Master and Margarita

Mikhail Bulgakov

The Master and Margarita by Mikhail Bulgakov is a scathing satire of atheist Soviet Russia, one of the finest metafiction and most influential novels of the 20th century, and a damn good love story.

The story starts with the devil, under the guise of a foreign magician named Professor Woland, paying a visit to 1930s Moscow with his retinue: Behemoth, a gun-toting, trigger-happy giant black cat; Koroviev, Woland's valet and a master of illusions; Azazello, a fanged hitman; Hella, a bewitchingly beautiful succubus; and Abaddon, a pale-faced angel of death. The crew throws magic shows and wreaks havoc on Moscow, exposing the greed, vanity and hypocrisy of the society Stalin has created. Told in alternating chapters are the stories of Pontius Pilate and Yeshua Ha-Notsri; and Margarita and her devotion to her lover, a writer known only as the Master. Pontius Pilate struggles with the guilt of condemning an innocent man to death. Meanwhile, the rejection of the Master's manuscript about the story of Pontius Pilate drives him mad and lands him in a lunatic asylum unbeknownst to Margarita. The novel follows Margarita as she strikes a bargain with the devil to be reunited with her Master and to get revenge on those who have wronged him, freeing Pontius Pilate from his eternal punishment in the process—proving that sometimes, it's okay to have a little sympathy for the devil.



Q U I L L

Digging Up Stories

The Lagusnilad Underpass is home to one of
Manila's best secondhand bookstores

INTERVIEW *Janelle Año*

PHOTOGRAPHY *Kimberly dela Cruz*

Hello! Please introduce yourselves. We're AJ Laberinto and Winter Gabayron, the owners of Books from Underground, a Facebook page. We have a physical store located at the Lagusnilad Underpass across the Manila City Hall. The store has been there for six years now.

Why did you decide to open a bookstore in an underpass? We started out in Padre Faura Street selling books on the sidewalk beside UP Manila near Solidaridad (writer F. Sionil Jose's bookstore). Then we tried our luck on the sidewalk in front of the Manila City Hall. We just spread the books on the floor with vinyl for a mat. Someone we knew decided to open a bookstore on the underpass but had to quit after three months. He passed the store to us and we've been there for half a decade.

A lot of people pass through the underpass every day. What types of customers do you usually get? Nothing beats the experience of getting to meet knowledgeable and fascinating people. They've been dropping by [the store] ever since—from neo-fascists to commie leftists, and pagan worshippers to fundamentalist Christians, we've seen them all.

You have a very well-curated selection of books. Where do you get all of them from?

We've been collecting books for more than a decade. We've scoured all the places in Manila where books are to be found. Having laid hands on every imaginable title served to make us more informed on what's out there. Most of what we stock come from personal libraries bought wholesale. That way, you get to have various works by the same author. It happens all the time.

What's the craziest thing you've ever done to acquire a book or fulfill an order? Buy a brand new rare book from Fully Booked (a local retail bookseller) at regular price and sell it at half price!

Both of you are voracious readers yourselves. Is it safe to assume Books from Underground's name was also inspired by a book? Books from Underground got its name from Haruki Murakami, one of Winter's favorite writers. Murakami thought of the scenario of people in the bottom of water wells beneath subway train stations. Then there's also Fyodor Dostoevsky's *Notes from Underground*. We are underground.

Any last words? Blood is running. A pulse is beating. We are merely listening. ●

SHORT STORY

Home

WRITTEN BY *Kara Gonzales*

She could hardly recognize it. It looked so different now.

She spent the night at her friend's apartment. She went to an art show with a few new friends. It wasn't her scene but she wanted to check it out because she was intrigued by it. She had always considered herself an artist—if she could just produce the art. It ended quite late so she crashed somewhere nearby, and now she was half regretting the decision, feeling her sore back and the pounding headache she had. She barely slept on the uncomfortable sofa bed that was too worn out she could feel the metal frame poking when she would turn to her side or even move at the slightest, with a pillow that was too soft it could barely support her head. It was a small space, but she envied every square inch of that apartment, even the leaky faucet and the busted light bulb, and yes, even the worn-out sofa bed she slept in. The fact that her friend could afford to rent this barely decent place was better than her not being able to do the same thing.

The following morning she went back home to the nice new house her family just moved into. It was on a corner lot, with lots of windows where natural light could come into. It had high ceilings and enough rooms for everyone in the family. Sharing rooms with her siblings was never an option she liked, so in their old house she slept in the makeshift walk-in closet she and her sisters shared. It had enough room for a single bed, and although it was hardly the most comfortable room in the world, she had her own corner; her own place. She spent years in that little corner, getting used to her sisters moving about and dressing up, not caring whether she was asleep on the only day she could afford to sleep in because she had a million deadlines to think about the following week.

In the new house, she had the biggest room. It could fit a queen-sized bed; it had a balcony, large windows, decent closet space and an attic. When they moved, she had big plans for that room. But they never happened because she

got too busy, or it got too expensive, or it became too much work, or her dad just never got around to helping her out. Now it's a bed, a desk, her collection of knick-knacks, a few disappointing artworks of hers, and boxes of stuff that piled up everywhere. It's like she never really wanted to unpack and move in. She's rearranged all her furniture at least eight times and it still didn't feel right.

She found herself heading back to the old house. It had been some time since she last saw it. It was a ghost of the house it once was, full of cobwebs, piled-up old boxes, dusty furniture, with a smell like an old, musty, moth-infested cabinet. Her little corner in the makeshift walk-in closet was barely recognizable, with old discarded clothes piled up on top of the bed, an old desk jammed in there along with a bunch of other things her family had left behind—books, toys, shoes, costumes, and a dozen other things that had been categorized as 'unnecessary'. She remembered finding a framed certificate from a competition she joined stacked along with old newspapers. She took that one with her, but heaven knows where it is now.

Her father eventually had the old house fixed so it could be rented out. The renovations were done and someone else was living there now.

She asked if she could see the house.

She could hardly recognize it. It looked so different now.

There was no trace of the dog cage that used to be near the front door. No more loud barking from a 70lb yellow Labrador retriever who was too possessive of her but was the sweetest thing and the most wonderful companion. No, it seemed like there were no pets in this house, maybe not even a lucky lobster or those tiny turtles you could buy from the mall pet shop. The front door was the same, though, and for a second she almost felt the familiarity of the place. But only for a second.

Inside, it was no longer the weird mint green color that the designer chose and which she hated. It was now a light mustard kind of yellow, and even if it still didn't suit her taste, she had to admit it looked a little bit better. The furniture was different, the kitchen was relocated and the place smelled faintly of paint and newly-washed clothes.

Upstairs, the rooms were different, too. No more makeshift walk-in closet, no more boxes, nothing left to remind her of what they used to look like. She could barely

remember how the rooms looked before, what the furniture looked like, and how everything was arranged.

Except that little corner of hers—that she could remember.

She thought about what her late grandfather would think if he could see the old house now. That was where he and grandma had started their life together. She remembered seeing old photos of it, the ones her grandmother showed her, when she was a baby and the house looked completely different. It had white walls, screen doors and jalousie windows, and old school furniture that are now the stuff of antique stores and flea markets. Her grandfather would probably just shake his head and laugh. He was a frustrated architect. He had been the one to see the house built, renovated and eventually expanded, and when he passed away, there were still leftover gravel, cement, wood, and paint, as well as all the necessary tools for use on the next project.

She said thank you to the new owners and headed back towards the new house.

She could hardly recognize it. It looked so different now.

The new house had a big garage and an outdoor area for entertaining people. There was no longer the 70lb golden labrador retriever that would greet her whenever she enters the passageway to the house's main entrance, not since December when he left her after ten years of a truly beautiful friendship. There is, however, a jumpy little black dog that seldom barks that would scamper straight at her whenever she comes home. There would have been two red-eared slider turtles too, if they hadn't crawled away. The walls are white, the furniture is more comfortable, the kitchen is bigger, and the house smelled like fresh bamboo—to match the fake ones in the living room, her mother said.

She was back in her room. Bed, desk, boxes. White walls, some disappointing artwork, her collection of key chains and magnets, random photos from parties and a bunch of annoying things she used to think were cool. The curtain rod that never got installed, the shelves full of scratch papers she never got around to sorting along with all those books piled way up. And there's the framed certificate she had once found among old newspapers.

She opened one of the boxes and started to unpack. ●



Milanese Musings

Reflections on living in a city at the crossroads of the past and present

WORDS AND PHOTOGRAPHY *Joy Merryl Ngo*

Normally, when people think and hear of Milan, what instantly crosses their minds are high fashion brands. Milan is known for being a hotbed of art, fashion and music, and in terms of global ranking, it's up there with London, New York and Paris. I, on the other hand, was oblivious to all of this. When I learned last year that I got a scholarship to Istituto Marangoni, I didn't know what to expect at all.

Arriving during winter, this was how the city welcomed me: gloomy skies, cold rain dripping down from old Renaissance structures, the sight of a few ruins and portals, and people mostly dressed in black. Milan seemed monotonous but also nostalgic.

When night fell, it was as if the city awoke from sleep. As old lamps illuminated the paved streets, it highlighted every corner and detail of Milan's architecture, and it just seemed more alive. As I took it all in, I realized that I was face-to-face with the soul of the city for the first time. There I was, at the center of urbanism, with some of the most important period art within reach. I thought: this is a city that will keep me inspired.

Studying arts, fashion and design in Milan is quite an experience. Milan is brimming with energy. At times, it's chaotic. Life here can be crazy, which could be an advantage to design students like me. The city's vibe strikes a balance between vintage and modern. It's the place to be if you're stylish, passionate and young.

At the turn of each season, Milan unveils a different side. During spring, the air is softer and much more romantic. Windblown dandelion adds drama to walking around and viewing the city's heritage structures. In the summer, the city is buzzing with tourists and street performers; marbled structures sparkle under the sun.

Milan doesn't have dull moments. There's always something exciting going on in this Italian city. Here, the vestiges of Renaissance never get too old. They are there to keep reminding generations of the city's storied past, but they always find a way to blend in with the changes.

Autumn is fast approaching, and I'm counting on Milan to surprise me once more. ●



Past Present

Heritage appreciation can be for everyone. Let us count the ways.

WORDS *Danielle Austria* **PHOTOGRAPHY** *Patrick Kasingsing*

By dictionary definition, *heritage* refers to an *inheritance* or an *allotted portion*—valued objects that are passed down from previous generations. It denotes lineal ownership of natural, tangible and intangible properties that bear special meanings in collective memory. Families have them, as well as countries in their entirety. The latter is what we refer to as *cultural heritage*.

Cultural heritage must be preserved. Not only as lessons taught through books and documentaries, but also in the form of architecture and art, artifacts and, sometimes, even human remains. They carry clues to our storied past—actual proofs of all that we were taught in history class—and what it truly means to be a Filipino.

Preservation has everything to do with appreciation and community pride. When we realize the value of our cultural heritage, we do better at taking care of it. We do better at keeping our identity.

That last note may make it seem like heritage preservation is too daunting a task, but there are many (actionable, fun and personally enriching) ways we can do to help. Here's a fiver:

Support conservation efforts. Join groups. Donate—in cash, in kind or in skill. Show up to community events. Participate in the discussions. Go on a pilgrimage to heritage landmarks in your city. Be a proponent of responsible tourism. Stay informed.

Go out and breathe in the stories. What's the point of preserving heritage sites if nobody comes to visit? Even if you've seen it all before, I guarantee you that there's always something that you don't know. I recently found out that Bacood, the neighborhood where I grew up, was once the center of rope-making activity in Manila. It was also home to a Katipunero who became one of the first martyrs of the 1896 revolution.





“It’s not always a matter of the new replacing the old but of a beautiful co-existence in Filipino culture.”

Find snippets of Dani’s writings and day-to-day on Instagram @dnllaustria and at daniaustria.com.

Explore your family tree. Make heritage appreciation *personal*. Turn to your parents or older relatives for a first-hand account of what life was like in a different time. Look at old photos. Not only will this treat you to new discoveries about your family (read: new material to tease them with), it will also allow you to have a unique perspective of our country’s history.

Keep old traditions alive. Welcome new ones. Some age-old customs unique to the Philippines include *po* and *opo*, *pagmamano*, *bayanihan* and *pakikisama*. More modern ones include *paputok* during New Year’s Eve (a Chinese influence) and karaoke sing-alongs on most birthday parties. It’s not always a matter of the new replacing the old but of a beautiful co-existence in Filipino culture.

Pass on the stories. It’s the only way for them to live.

Communities evolve. Cultures evolve. They have to. Twenty or fifty years down the line, life as we know would have changed altogether. Everything we have and everything we are today – these could all cease to exist, if not transform. At best, it could become the stuff of history textbooks and museums.

Hopefully, our generation would also have left a legacy that eventually shapes the nation for the better. We may no longer be around to see it, but there’s comfort in the fact that it will at least be remembered. That’s heritage.

My friend, philosophy student Jay Asiddao, said it best: “People are temporary. These totems or structures will outlive us. They will pass on our heritage. We preserve it and it preserves us.” ●



LOCATION *Yaowarat Road, Bangkok, Thailand* DATE *June 6, 2016*

Parting Shot

AVISUAL ENDNOTE

Photographed by Sibyl Layag

Fascinating, how Chinatowns all over the world manage to distill a huge part of a gargantuan country and culture, all for the sake of a deep sense of place and community in a foreign land. It is empathy and comfort manifested in an entire urban landscape.

*Interested in submitting your images? Email us at kanto.journal@gmail.com
or follow us on Instagram @kanto.journal, and
use our hashtag, #kanto_partingshot*

