

PAMBANSANG MUSEO NG PILIPINAS
NATIONAL MUSEUM OF THE PHILIPPINES
Republic of the Philippines
Bids and Awards Committee

BID BULLETIN
NO. 2022-01

Project Title:

**INSTALLATION, FABRICATION, PRINTING AND PURCHASE OF
SUPPLIES FOR THE REFURBISHMENT OF THE KABAN NG LAHI
GALLERY AT THE 3RD FLOOR OF THE NATIONAL MUSEU OF
ANTHROPOLOGY**

Item No. 1:

Additional Technical Specifications:

Please see attached the Refurbishment Plan and Proposed
Exhibit Concept: Kaban ng Lahi

Done this 6th day of July 2022.

Approved by:

EDWIN J. DE LA ROSA
Head- BAC Secretariat
Bids and Awards Committee



PAMBANSANG MUSEO NG PILIPINAS
NATIONAL MUSEUM OF THE PHILIPPINES

ARCHAEOLOGY DIVISION

***The Refurbishment Plan and the Proposed exhibit concept:
The Kaban ng Lahi***

Overview

The Kaban ng Lahi is one of the longest-running exhibitions in the National Museum of Anthropology. Located at the third floor northeast corner, the gallery was one of the highlights of the Centennial Celebration of the Philippine Independence in 1998 (NMP 1998). This exhibition presents the unique and diverse mortuary traditions in the country, especially the collection from Ayub Cave, Maitum, Sarangani Province. More importantly, it features some of the outstanding artifacts declared as National Cultural Treasures.

For more than two decades the Kaban ng Lahi gallery has been showcasing the same presentation and information on archaeological heritage, lacking updates on the new data obtained from later and recent archaeological research. In addition, the exhibit system is already in the process of deterioration; showing signs of wear and tear in some of its fixtures and other exhibition materials.

This exhibition project proposal aims to upgrade and update the Kaban ng Lahi for better presentation and preservation of the archaeological objects and the protection of the viewing public. The gallery has an approved refurbishment plan with the corresponding budget for the implementation based on the recommendations. This proposal comprises two sections; (A) Physical Refurbishing of exhibit furnishing/fixtures, including electrical, construction of pedestals, panel system, and (B) Exhibit concept. A more detailed discussion on the sections follows.

A. The Physical Refurbishing of exhibit furnishing/fixtures

The Kaban ng Lahi gallery is structurally designed to resemble a cave site where most of the objects displayed were found. Its interior intends to give the viewers a sensory experience of the dark, quiet, and consecrated feel of a cave; as what prehistoric people (and archaeologists) would have experienced as well.

The monitoring report on the maintenance of the gallery specifically mentioned the physical observations on exhibit fixtures or furnishing (Cuevas, Vitales, et. al. 2020).

A.1.) The existing lighting fixtures (fiber optics) installed have been very useful in providing the ambience of the cave-like gallery. However, some of the lighting systems are no longer functional and therefore needs replacement.

A.2.) Part of the fixtures in Kaban ng Lahi is the etched glass panels for the Title and the Philippine Map. At present, those panels are unreadable and contain huge cracks which are considered a hazard to the viewing public. Thus, a recommendation to clear out space for these panels and instead utilize it for the introductory text of Burials, Rituals, and Beliefs. This text will explain the collection inside Kaban ng Lahi, which is lacking in the existing exhibition.

A.3.) The Philippine map operated with the push-button system is already disfunctional. The information on different archaeological and NMP regional sites in the Philippines displayed needs updating as well with the recent findings of burial sites in various periods (Neolithic to the Protohistoric) reported found on the island. Thus, a recommendation for updated information on burial sites in the Philippines is necessary.

A.4) Certain objects displayed such as small pots with round bottoms do not have supports or protection from possible breakage. These little pots were laid directly on the showcase without pedestals. This proposal incorporates the construction of supports, particularly to the small objects and round bottom containers.

A.5) One vitrine in the Kaban ng Lahi gallery, which supposedly showcase the Gold collections of the National Museum, remained empty for a long time due of the unstable security system in the building in the past. With the recent upgrade of the security system at the National Museum of Anthropology that include a 24-hour video surveillance (CCTV) for each gallery, the vitrine can now manage to hold some of the gold artifacts in the Archaeology Division's storage safely. A section for selected archaeological gold artifacts is also integrated in the exhibition concept presented below.

B. Exhibit Concept

The proposed exhibit title for the Kaban ng Lahi will be *Burials, Rituals, and Beliefs: Prehistoric religious and interment practices of ancient Filipinos*. The exhibition aims to present ancient burial practices and beliefs found in the Philippine islands. The exhibit is based on the comprehensive belief system which the dead travels into the world of his/her ancestors (Barretto 2003), and the rituals by which people deal with death (Huntington and Metcalf 1979). The exhibition will present various forms and methods used for the disposal of the dead, the type of containers used for the remains, and the placement of grave goods.

Based on the established goals of the exhibit as explained above, the presentation will be composed of five sections:

- B.1. The Introductory Panel: "The Kaban ng Lahi"
- B.2. The Title Panel: "Burials, Rituals, and Beliefs"
- B.3. The human-like presentations: A selection of anthropomorphic vessels in the Philippines
- B.4. The Journey to the Afterlife
- B.5. The Gold and the Death Mask

B. Section 1. "The Kaban ng Lahi"

Section 1 is the introductory text about the Kaban ng Lahi. It provides general information on secondary burial practices and remarkable craftsmanship of past Philippine societies.

Section 1. Wall-Mounted Display

Type	Dimension	Description	Location
Sintra Board	50 cm. x 75 cm.	Printed is the title "Kaban ng Lahi	Flat column near the entrance

B. Section 2. "Burials, Rituals, and Beliefs"

Section 1 is an Introductory Section with a proposed title "*Burials, Rituals and Beliefs.*" This section introduces the ancient burial practices and beliefs in the Philippine Islands.

Many scholars conducted comprehensive investigation about ancient burial practice and beliefs in the regions of Southeast Asia (Tillotson 1989) including the Philippines. Such development reveals that the most common way to bury the dead was through secondary interment of human bones from the Neolithic to the Metal Age, which even continues to the present day as practiced by the Sulod group in Panay Island. The secondary burial is a lengthy process of treating the body of the deceased. The process initially involved allotment of time for the body to decompose in a container.

After that, the remains primarily consisted of bones cleaned and accorded a secondary burial rite for final burial.

Evidence of secondary burials shows significant variation in the types of containers used for the dead. These are in the form of ceramics, stone, or wood with a wide range of styles and decorations. There are burial jars with human-like figures, such as those from Maitum and Manunggul that scholars believe represent the expression of emotion that keeps them alive in the minds of the living members. More often, burial jars bestow with the material goods or "pabaon," including small earthenware vessels, ornaments of glass, clay, and shell, and iron implements. This mortuary tradition dates back to the late second millennium BC to the second millennium AD (1200 BC – AD 2000).

Section 2. List of Wall-Mounted Display

Type	Dimension	Description	Location
Sintra Board	80 cm. x 200 cm.	Introductory narrative about "Burials, Rituals and Beliefs"	To replace the old broken glass-etched panel
Plexiglass	80 cm. x 200 cm.	Philippine Map	To replace the old broken glass-etched panel

B. Section 3. The Human-like vessels: A selection of anthropomorphic burial containers in the Philippines

"The Human-like representations: A selection of anthropomorphic vessels in the Philippines" aims to present a collection of human-like objects from various sites in the Philippine islands; on how the likeness of men and women projects materially; this will also show the different stylistic representations of vessels using a different medium which appear distinct from each other. The exhibit will highlight the ritual and belief that the object has shown. The display will include limestone urns from Lebak, South Cotabato, Likha stone carving from Calatagan, Batangas and Maitum anthropomorphic potteries from Maitum, Sarangani Province and Ille Cave, El Nido, Palawan."

Likha is a carved stone human figurines used as grave markers found in the Southern Tagalog region and how people continue the tradition of worship divinities or the elemental spirits in the pre-Colonial period.

Section 3. List of Objects

Object	Dimension	Material /Description	Location
1. Limestone Urns		Anthropomorphic limestone covers from Salansang, Lebak, South Cotabato	Center glass showcase
2. Maitum Anthropomorphic Burial Jars		Earthenware - Anthropomorphic Heads from Ayub Cave, Pinol, Maitum, Sarangani Province	Center glass showcase
3. Anthropomorphic Head		Earthenware – anthropomorphic head from Ille Cave, El Nido, Palawan	Center glass showcase
4. Likha		Anthropomorphic – stone carving from Calatagan, Batangas	Center glass showcase

* STAND display for text.

B. Section 4. The Soulboat: Journey to the Afterlife

The exhibit will present the Manunggul Burial Jar, the boat shaped wooden coffin and the Batanes boat-shaped burial, as they depict the people's ancient maritime orientation and belief of the Afterlife.

Section 4. List of Wall-Mounted Display

Type	Dimension	Description	Location
Enlarged photograph	80 cm. x 100 cm.	Boat-shaped burial found in Batanes	Wall located at the back of the Diorama
Sintira Board	50 cm. x 75 cm.	Narrative text – "The Soulboat: Journey to the Afterlife"	Wall located at the back of the Diorama

- Stand display for text.

B. Section 5. The Gold and the Death Mask

"The Gold and the Death Mask" shows the role of gold as a burial object in presenting status, prestige, and power (Demandt 2016; Junker 2000). A material means of expressing social differences, a shared symbolic and stylistic system that reflects an individual's state in life, and the organization of the society to which the individual belonged (Oshea 1984).

Gold artifacts appeared on many sites in the Philippines, such as the Plaza Independencia in Cebu City, Oton, Iloilo City, and Bolinao, Pangasinan. Most of the golds from these sites are in the form of ornament associated with burials and other grave goods. The theme aims to convey how valuable gold is as an object of ritual and how they are symbolical.

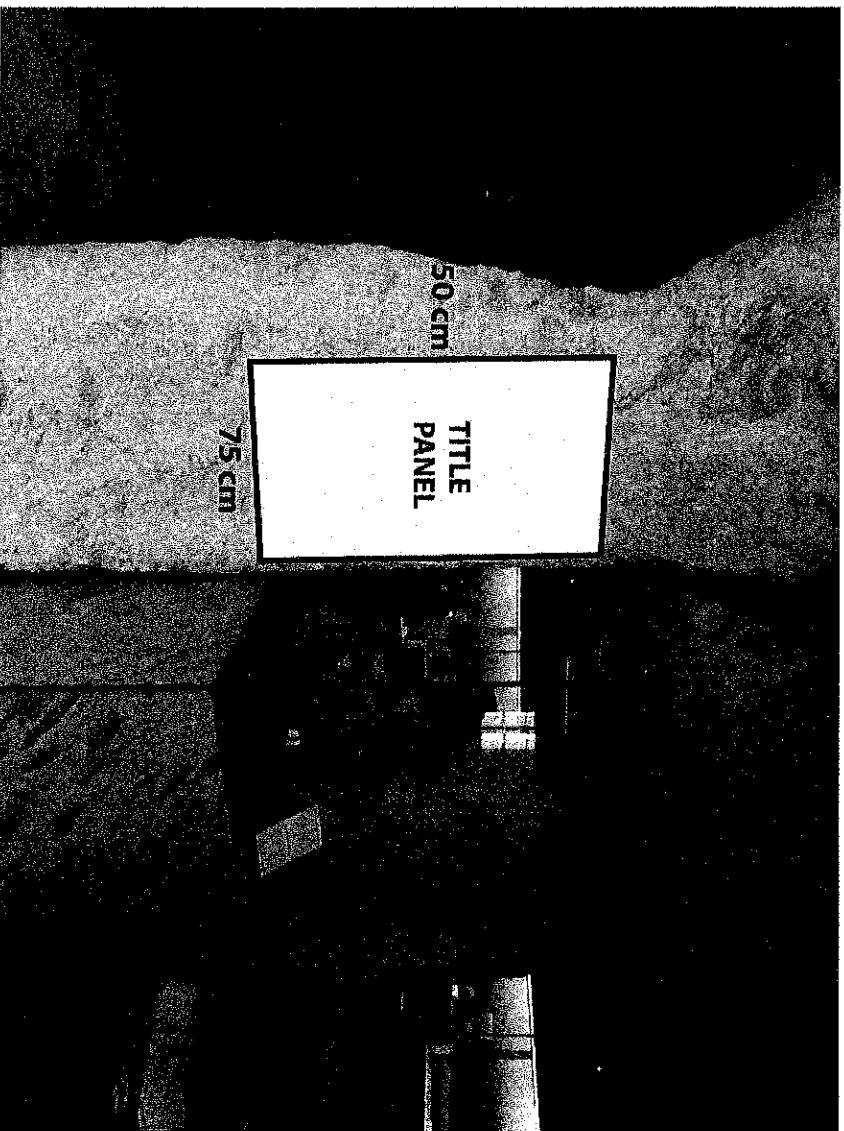
Section 5. List of Wall-Mounted Display

Type	Dimension	Description	Location
Sintra Board	75 cm. x 90 cm.	Narrative text – “Gold and the Death Mask”	Wall located right side of the gold vitrine

Section 5. List of Objects

Object	Dimension	Material/ Description	Location
1. Deathmask		Gold – Plaza Independencia, Cebu City	Gold Vitrine
2. Earrings		Gold – Plaza Independencia, Cebu City	Gold Vitrine
3. Ornaments		Gold – Mulanay, Quezon Province	Gold Vitrine

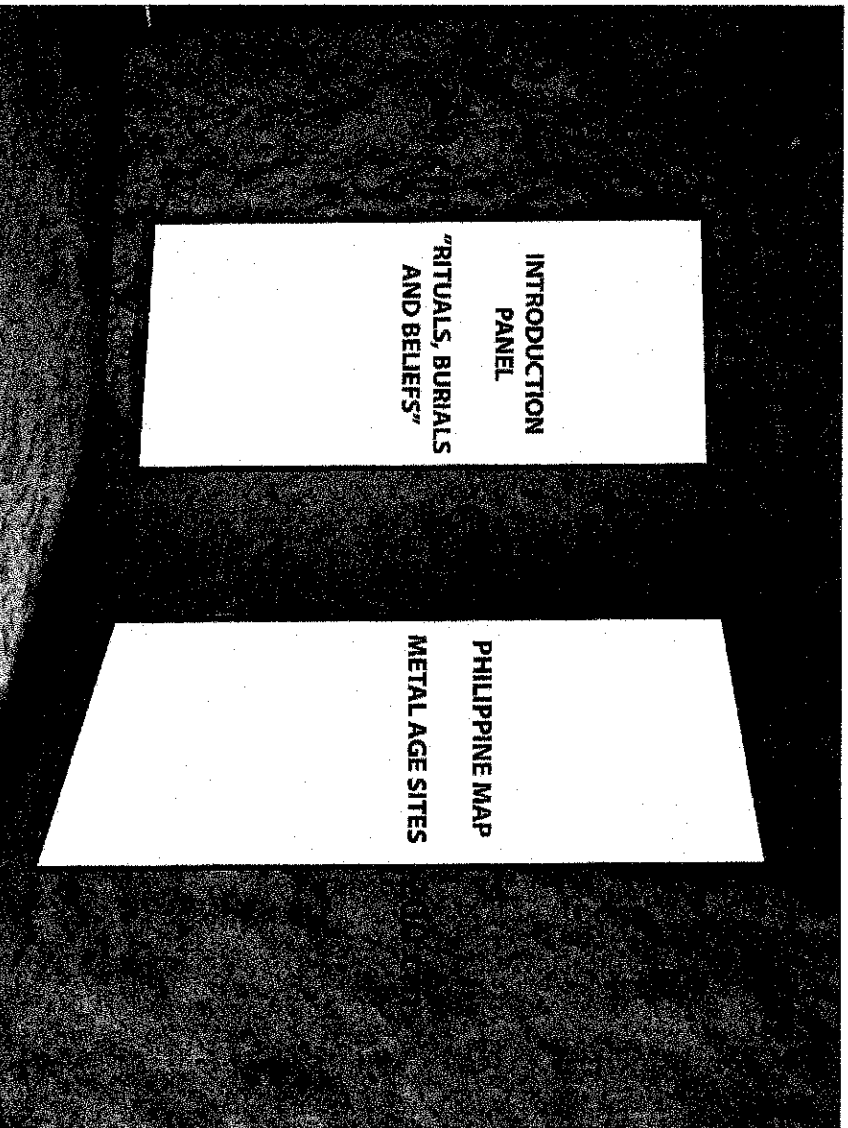
SECTION 1



*Additional requirement

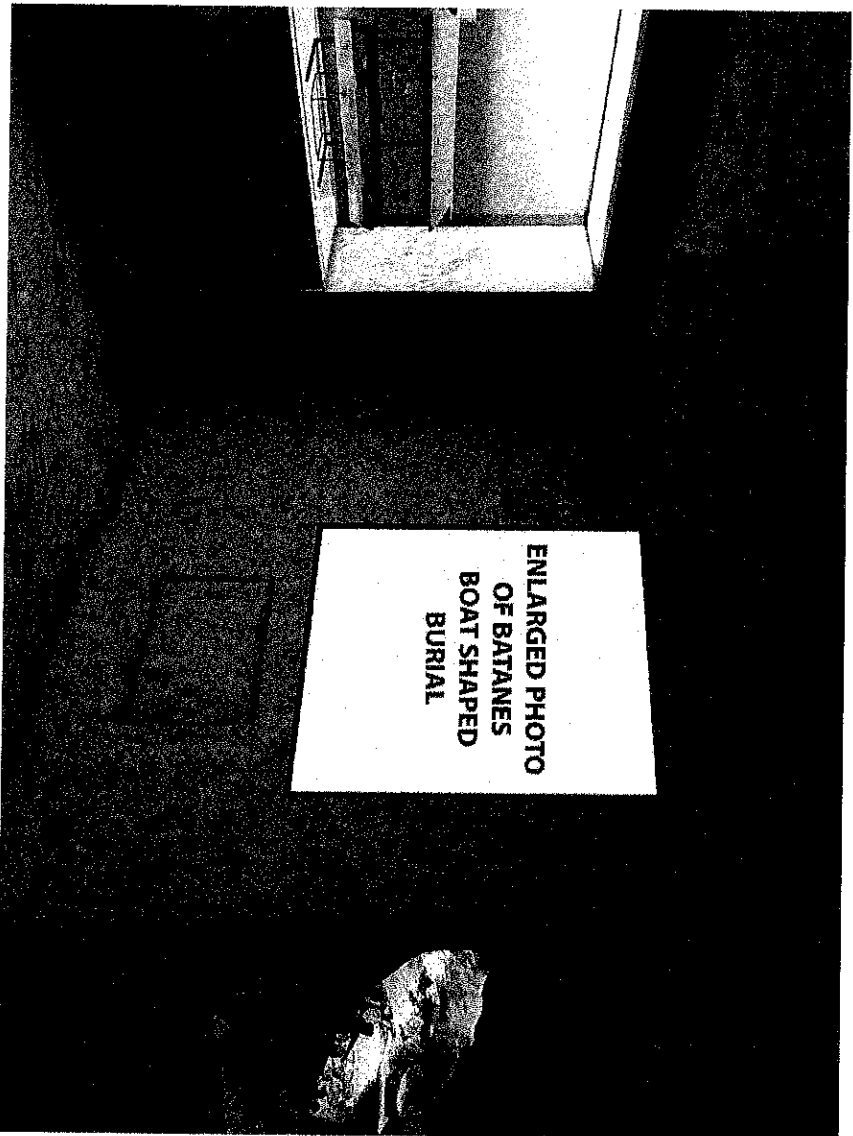
- The title panel need a spotlight/tracklight

SECTION 2



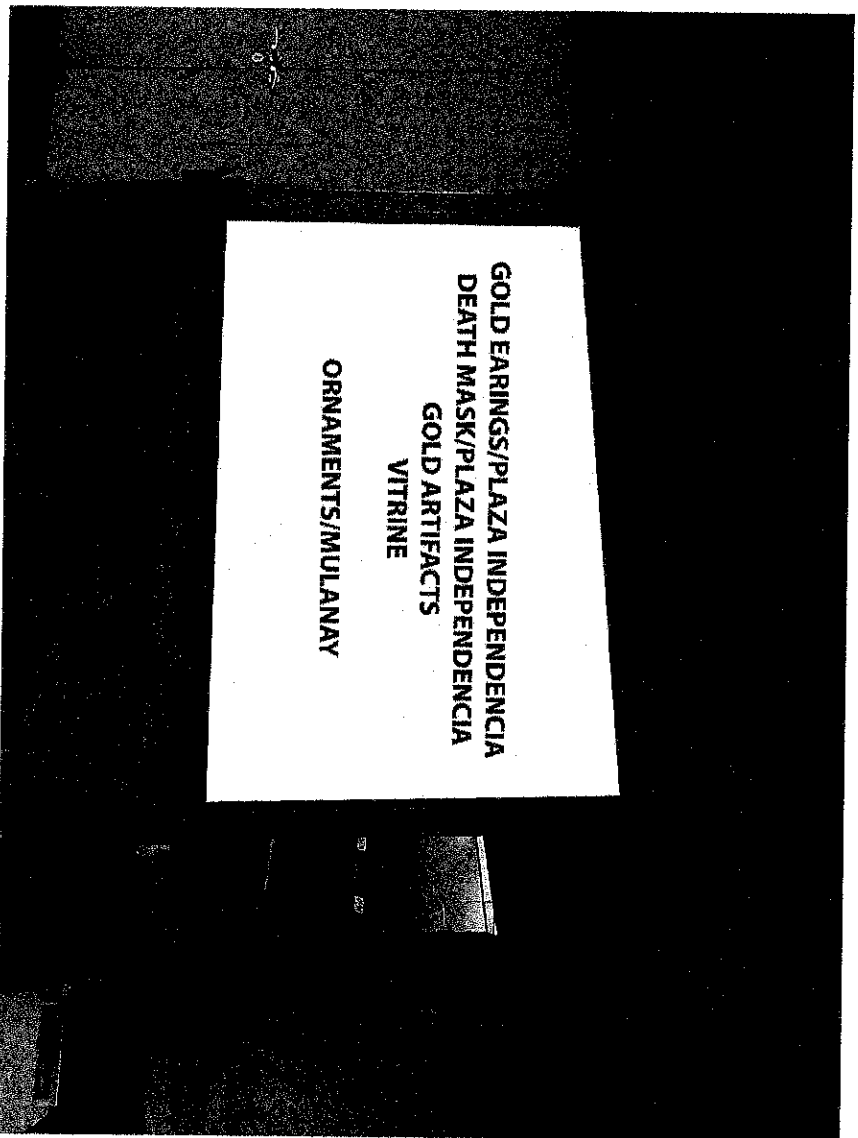
*Need a tracklight/spotlight

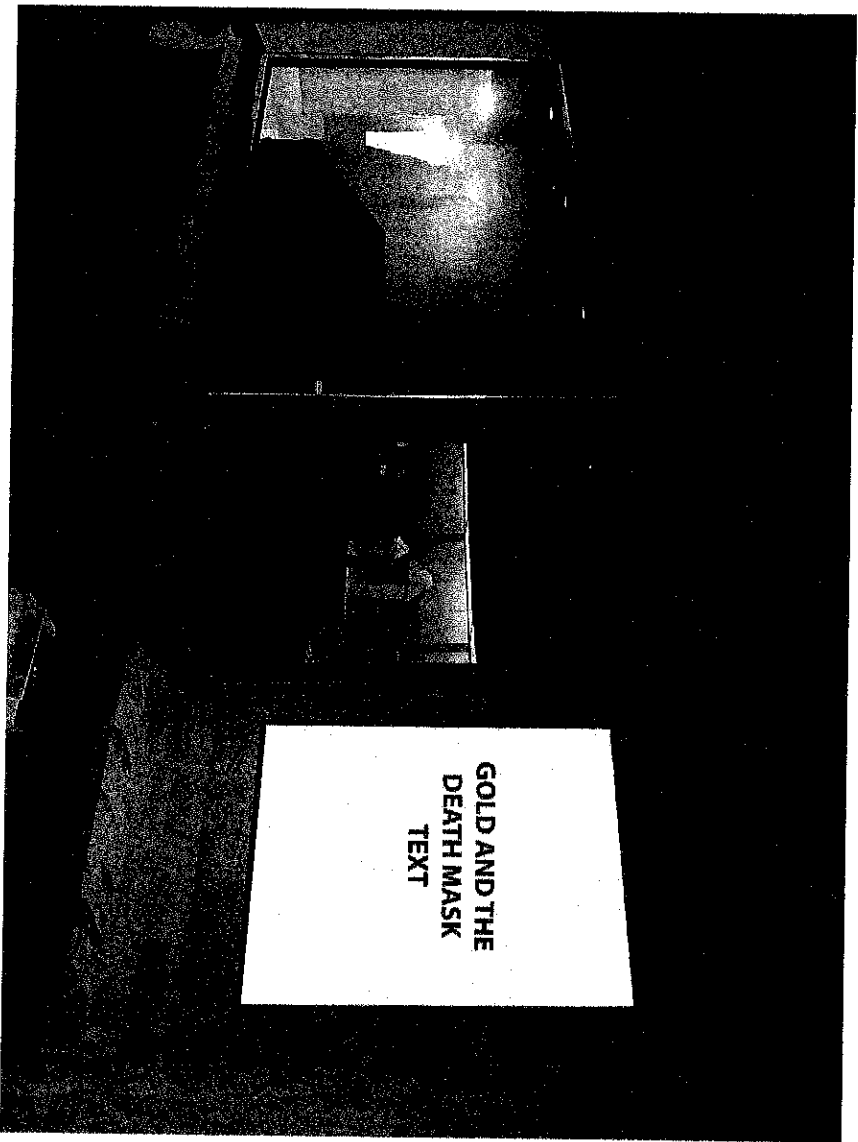
SECTION 4



*Need a spotlight

SECTION 5





*Need a spotlight for the display and text.

*A security alarm for this vitrine – “Anti-Theft Security Alarm Lock” – from EEMPSD