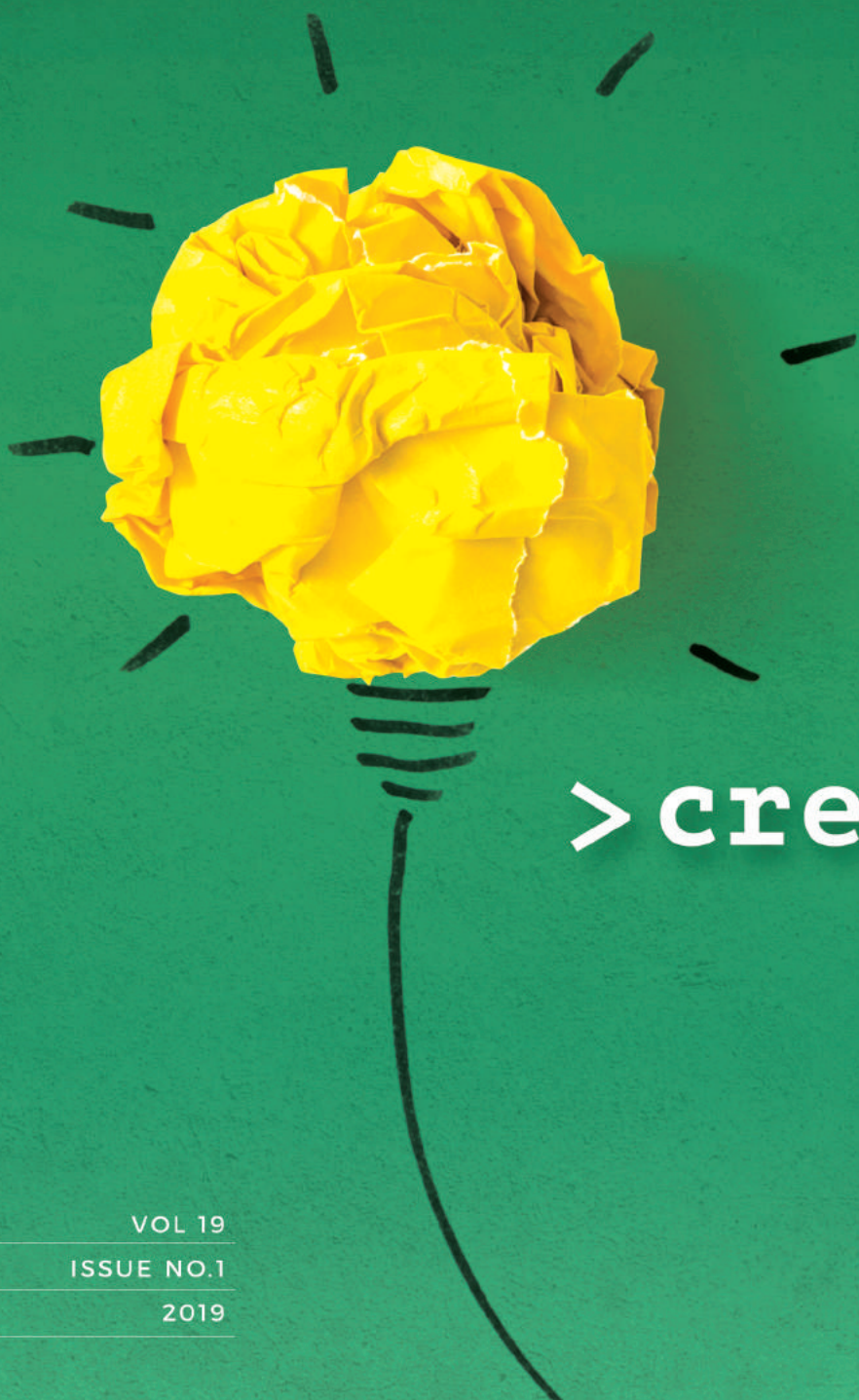


• THE OFFICIAL PUBLICATION OF FAR EASTERN UNIVERSITY •

# TAMBULI

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> creativity

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**BIG WINS**  
FOR 2019



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# TAMBULI

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Danny T. Vibas  
Editor

Paolo O. Nora  
Gil R. Vegerano, Jr.  
Iren dela Cruz-Briones  
Graphic Designers

Christian Dixon G. Arroyo  
Krishna Patrick Sadhwani  
Editorial Assistants

Zymon P. Bumatay  
Photographer

Lance E. Caperal  
Publications Manager

Atty. Gianna R. Montinola  
Editorial Consultant





## PRESIDENT'S VIEW

### Creativity: Ideas inspired by Csikszentmihalyi

I thought it would be easy and straightforward to write a short essay on creativity. Was I wrong! Once I started to collect my ideas, I found to my shocking surprise and dreadful dismay that I had taken the subject for granted. It was a rude realization and an embarrassing gaffe that, even as I had spent almost all of my professional life in education, I had not taken the time to study creativity systematically and in depth.

Really, the only thing I could hang a hat on was: “O for a muse of fire, that would ascend / The brightest heaven of invention,” the famous first two lines of Shakespeare’s *Henry V* – a favorite quote that I interpret as a paean to Inspiration that ignites, energizes, and impels creative genius and is acclaimed by the FEU Tech logo. (The lines also appear in the last paragraph of the introductory chapter of Walter Isaacson’s biography, *Steve Jobs*.) But then if creativity is just all about inspiration which people either are born to have an inclination for or come upon by luck, what more can be said about it?

Cramming on this assignment, I stumbled upon Mihaly Csikszentmihalyi’s *Creativity: Flow and the Psychology of Discovery and invention*, which apparently is a modern classic on the subject. What follows are five important ideas that may be gleaned from the book’s first chapter.

First, Csikszentmihalyi takes care to distinguish Creativity from creativity – the latter being “about the neat things children often say, or ... great ideas for clinching business deals, new ways for baking stuffed artichokes, or original ways of decorating the living room for a party” (page 7). His book is about creativity with a capital C.

Second, the creativity (with a capital C) that Csikszentmihalyi is concerned with is what is at the heart of the human enterprise – with who we are and what we are about. “[L]anguage, artistic expression, scientific

understanding, and technology” (page 1), which are precisely the high achievements that separate us humans from all other creatures on Planet Earth, are outcomes of our species’ creative abilities.

Third, creativity is so deeply part of us that when engaged in a creative project we experience *flow* – that sense of living more fully and meaningfully than at other periods of our life. Moreover, when our creative projects have successful outcomes, they enhance the richness of human culture and civilization.

An aside: I experienced flow while doing my doctoral dissertation. I was so immersed in and absorbed by the research project that it was all I could think of all day, every day, through the two years that it took. My first thoughts as soon as I woke up in the morning and the last when I turned in to sleep at night were all about my research. On many occasions I felt like a zombie, oblivious to my surroundings, engaged in deep thought on how to solve a hard problem or make sense of a difficult reading.

Except when I had to write my computer programs (which at that time had to be done in the university computer laboratory called Sweet Hall on workstation computers like NeXT, IBM RISC/6000, and SUN SPARCstation) and submit them to an IBM mainframe for processing, I took to working in the bowels – literally in the lowest basement – of the graduate student library where there was hardly anyone else; I wanted to be in the area where all the dissertations of generations of PhD students were stored. When mentally fatigued and emotionally drained from all the reading and note-taking, I’d take out the dissertations of my teachers in the MA program of the University of the Philippines School of Economics who had done their PhDs in my school. Leafing through the pages of the tomes, I’d tell myself that mine would join the collection someday.

Throughout the time that it took, my dissertation research was an ordeal, a heavy emotional burden almost physically sensed, though punctuated by bursts of dopamine highs, such as when I would be able to figure out a solution to a statistical problem, work out a mathematical proof, “really get” what an economic model was about or what an economics article was saying, or obtain a significant finding in my econometric analyses. But the heaviness of the intellectual project was the more pervasive feeling.

Yet I now look back to that time with fondness. I felt then as I feel now that I was never more alive.

Fourth, for Csikszentmihalyi creativity can only come about as the interaction of three elements in a system: The system must have “a culture ... [with] symbolic rules” (page 5) on what is true, right, or beautiful; a creative person “brings novelty” into the system of symbols; and a group of experts vets and accepts the innovation, which then enriches the system. Two examples of creativity enriching a symbolic system are Einstein’s General Theory of Relativity, which upended two centuries of Newtonian physics on cosmological truths, and Impressionism, which expanded our perception of beauty from the arched specifications of academic painting.

The reasons for Csikszentmihalyi’s creativity framework: Without a symbolic domain, there is only chaos – there are no rules on what constitutes truth, correctness, or beauty – so that creativity cannot gain a foothold; creativity simply does not have the grounds on which it can be exercised. Without a network or community of experts, there is no reliable way for a supposed innovation to be validated, recognized, and absorbed into the symbolic rules of the system. (Indeed, a symbolic domain cannot continue to exist without a community of experts that sustains it.)

Fifth, for Csikszentmihalyi creativity (exercised on memes) is to cultural development what genetic changes are to biological evolution. Memes are the genes of culture, units of information that must be learned by each generation and transmitted to the next if a culture is to persist. Examples of memes are languages, numbers, stories, laws, values, and cuisines. Memes are what creative persons change, which if accepted by enough members of a community are added to the culture of a system.

So, given these starting points, how is creativity fostered? What conditions allow creativity to thrive?

First, I think two necessary ingredients are (a) institutions that act as repositories and transmission mechanisms of memes in each symbolic domain and (b) communities of

experts who transmit the memes to the next generation, propose new memes, and vet them. In modern societies, these are, respectively, schools and scholars.

Second, in schools and among communities of scholars, new, original ideas are more likely to come about if the environment and ethos are less judgmental, rigid, and close-minded; are more interdisciplinary (rather than organized as silos); and allow for more frequent interactions among scholars within and across disciplines or symbolic domains.

In effect, for creativity to thrive, scholars in schools must first develop and implement curriculums that produce breadth and depth of understanding in students of an academic discipline. Then, schools must promote a culture of inquiry among students and scholars that is not censorious (as a first reaction) and not hierarchical (in assigning weight to who has the better ideas), but rather is open to new and multidisciplinary perspectives and approaches in studying problems. (Here design thinking comes to mind.)

I know I have only begun to scratch the surface on creativity. But the one good thing that has come about from this assignment is my realization that creativity is such an important attribute that (a) it has to be included in the list of intended learning outcomes of the FEU curriculum, (b) our faculty have to study and understand creativity in depth so that they can apply it to their teaching and research activities, and (c) in its teaching and research missions, FEU has to promote a culture of inquiry that fosters creativity.

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*Michael M. Alba*  
**Dr. Michael M. Alba**  
President









# creativity

## Fueling Self-Expression and Innovation

**W**e love and appreciate great color palettes and the creative use and combination of design elements. For Publications, it comes with the job --- creating and delivering not just meaningful content but making sure they are visually appealing.

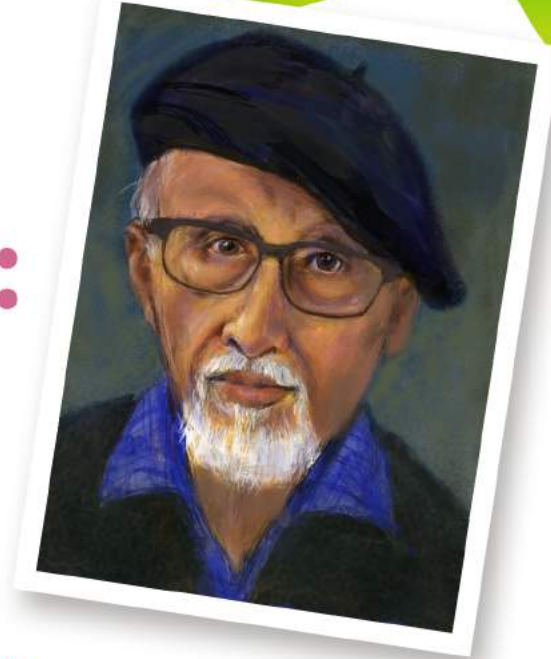
Coming up with a good lead paragraph can get you stuck for a week with nothing. Sometimes, putting too much thought on what to write renders one paralyzed. This is the same thing with creativity: getting that spark, that creative flow for a book cover, layout, webpage, painting, packaging or visual can be arduous and frustrating as composing your first sentence.

We are all creative in our own ways. But sometimes too much self-criticism and the ego could get in the way of our creativity. We draw inspiration from other sources, from our surroundings, even from mundane things.

According to Fabio Moioli, Head Consulting & Services at Microsoft, "Creativity is characterized by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions. Creativity involves two processes: thinking, then producing."

In this issue of Tambuli, we have some of the most creative and interesting people from the FEU community sharing their insights on the concept of creativity; how one can get his creative juices flowing, and how it serves as a tool for self-expression and innovation.

# Alfredo Roces: On Creativity



The drive to both play and struggle  
with innovation and imaginative expression

*An artist, journalist, writer, editor, book illustrator, historian, and anthropologist, Alfredo Roces' contribution to the field of arts and literature is far-reaching ---- earning him accolades both in the local and international fronts. Although now based in Australia, his numerous works embody his passion and utmost sense of patriotism, enriching Philippine art, history, and literature in ways that are both engaging and provocative.*

## ON CULTIVATING A "CREATIVE FLOW "

My approach is to try innovative ways to techniques I had already developed. You need to challenge your very own mind and self. You explore possibilities. I begin with a broad sweep of the brush or pen to capture the gesture or over-all shape and peculiar appearance or posture of the subject. That guides me to the approach to details and elements within the subject.

As I work, I ask myself "what if I did this?" to a line, or to texture, or to the entire background. And you make tentative steps in one direction. In this sense work is play. I am also guided by the medium I use, because each medium has certain characteristics that demand different disciplines.

## IS CREATIVITY INNATE TO A PERSON?

Creativity is innate in all of us. But developing and nurturing creativity requires effort and constant practice, or it remains dormant. It is the drive to both play and struggle with innovation and imaginative expression. Some persons possess this to an intense degree, while others tend to be comfortable with the familiar and the established and conformist world.

## WHAT CREATIVITY IS ALL ABOUT

Creativity is what makes individuals in this world unique. It is not just a human trait, it is seen in nature and the entire universe. Planets differ, birds and flowers show this natural urge to be of the same common stock but individually different. Birds not only have different shapes and colours, but also courtship styles and feeding habits.



**Creativity is innate in all of us.  
But developing and nurturing creativity  
requires effort and constant practice,  
or it remains dormant.**

In the arts and literature of Man, creativity refers to imagination as well as behavior and of thinking “out of the box”. Through creativity one expresses his individual outlook, personality and uniqueness. Creativity drives the individual not just to be different from others but also not to repeat one’s self; to seek new ways, new ideas, new approaches to each situation.

### DISCOVERING THE JOYS OF DIGITAL ART

In art, knowledge and familiarity with the medium being used is essential. It is the key to a clear integrated expression. For example, watercolor is vastly different from oil or collage or sculpture or movie film animation. Digital art is based on technology and is very different from say a woodcut or a simple charcoal drawing. Each medium has its own characteristic. Techniques that bring out these characteristics have to be learned, and explored creatively.

Digital art also has its own method. For example, in digital art one can go back several steps by pressing the “undo” button whereas erasing a watercolor would be next to impossible. One can blow-up and enlarge one area —say an eye of a person— to work on the details, something which would not be possible in traditional media. One can print the resulting artwork in small size or a mural size, on paper or canvas. One can control the width, texture and density of a line or an entire page with the touch of a button. These are just some examples of how digital art differs in the vocabulary and language of creativity. I enjoy the surprises.



***From The Humble Toil of Roots Come Glorious Flowers***

*Alfredo Roces*

*Pastel on paper*

*Located at 2/F Administration Building, FEU Manila*



# Live Experiences Get My Creative Juices Flowing

**Martin Lopez**

*Director, FEU President's Committee on Culture*

**M**y work in the President's Committee on Culture necessitates constant use and honing of creativity to enliven the arts on campus, to plan and implement the yearly cultural season, to solve problems, to stretch resources and simply to get work done.

How do I develop my creativity?

The internet is a very good source of ideas, making research easier and faster. Advances in technology even facilitate searches by suggesting other possible areas of interest. Texts, photos and videos from around the world are just a click away. While the benefits of the internet are many, they are secondary and supplemental. The downside to the allure and dependence on the internet, gadgets like mobile phones and tablets, social media, online games and apps is that more and more people are becoming less and less sociable. The art of communication is lost on many.

To me, there is nothing like live experience that gets my creative juices flowing whether in engaging in conversation with others, traveling, or attending a cultural event. The simplest of chats may trigger an idea, get a job done, or lead to a long searched-for solution. I find many an "Aha!" moment in the midst of talking to the different people I encounter daily. Sharing the idea with others verbally can help develop it further.





Travel is another great eye-opener that sparks creativity! Taking a breather from the routine not just relaxes the mind and body but also allows me to see my life, my community, my work, my country and the world in a different way. I am able to compare and contrast attitudes, processes and outcomes, learnings from which I can then adopt.

When I produce an artistic or cultural event, I am attending to so many details that I cannot fully appreciate or absorb the production. However, when I go to a museum or art gallery or watch a concert, opera, play or film, I can then be wholly attentive and inspired by the art before me. I find myself enthralled by so many elements coming together. I then think of how I can share the experience with the FEU community.

In the last month, I watched two different productions of Mozart's *The Magic Flute*. The first was that of the Berlin Comic Opera in the state of the art Weiwuying National Performing Arts Center in Kaoshiung, Taiwan. I enjoyed it immensely and was awestruck by the creative merging of

the silent movies of the 1920s, 21st century animation and the amazing performance of the singers and musicians. The inspiration drawn from the production gave birth to so many ideas, which hopefully will materialize at some point. Closer to home and more within reach, St. Scholastica's College produced the second production of *The Magic Flute* which I recently saw. They creatively transcended their lack of funds, props and costumes and staged an enjoyable version of the opera, which I hope to present in FEU in the near future.

# 7 TAKEAWAYS FROM Graphika Manila 2019 CONFERENCE ON CREATIVITY

Creativity was overflowing at the annual Graphika Manila held at the SMX Convention Center where speakers from all over the world shared their stories on how they started, what inspired them, and the journey that brought them to where they are today.

- Lance Caperal, Dhel Ocampo and Kennedy Octa

## 1 "DESIGN SHOULDN'T JUST BE A 9 TO 5 THING"

Aaron Draplin, the founder of Draplin Design Co., made an impression not only because of his impressive stage presence but also because he went into the emotional inspiration behind his work. Inspiration and motivation are not "structured" nor can they be held at a certain time. Designing is an endless pursuit of the next creative idea and working on your project even if it is past your 8-hour shift. Most of the time, you don't consider counting the hours you put in but the outcome of the project.

## 2 ONE'S INDIVIDUAL BACKGROUND IS NEVER REALLY A FACTOR FOR SUCCESS

Instead, it is the creative urge to make things different and extraordinary. The conference speakers all came from different backgrounds and culture --- each one of them brought something unique and interesting to their respective works. Lauren Hom of Hom Sweet Hom started her craft with just a drunk conversation with her friends. She was asked to make calligraphy in chalkboards. From simple lettering of "menu for the day" to commissioned works for restaurants.

## 3 DO WHAT YOU LOVE AND LOVE WHAT YOU DO

Focus on what you love to do. Stop overanalyzing and get on with it. If you're busy trying to impress other people, you might lose sight of what you really want. Pursue "passion projects" that make you feel alive and motivated without the expectation of getting recognition or profit from it. Own your craft. Immerse yourself into your work, so you become fully engaged with what you do, and it will become your passion.



**4**

### **DESIGN WITH A PURPOSE**

Ask yourself why you're designing or creating it. This gives you a clearer direction of your goal and makes the process of designing more meaningful. Be clear on your purpose of doing your craft, whether it's your passion, or you have a mission.



### **BE A LIFELONG LEARNER**

Try out different studies, thumbnails, and perspectives to broaden your skills. Learning takes time. Once you learn something, do it and do not be afraid to display your work. This is one way for you to improve your craft. For Anthony Francisco, a Marvel Studios illustrator, he got his inspirations from his son. Francisco learned from the meaning of his son's mannerisms and turned it to an art of Baby Groot.

**6**

### **THE WORLD KNOWS NO BARRIERS**

Today, in the growing internet age, communication is always right at your fingertips. Use that as an advantage. Connect and know other artists more. In that way you get to learn new things, meet new friends, and grow a network that you will need in the future. Physical boundaries are a thing of the past. And with the current trends in communication, it will always be an easy task to make your world larger.



### **BE BRAVE AND DO IT**

Choose a craft you love. Have the time to do it and show it to the world. You can never be sure about how many people would love to see what you can do unless you have the courage to show it.



New cover



Old cover

The capability to conceive something original and groundbreaking and to implement that something “new” can be very rewarding yet cumbersome.



# Undergoing a Design Facelift

**Babsie Morabe**

*Faculty, Communications and Coordinator  
for the FEU Media Center*

**W**hen an AB Literature student approached me and asked if I could fill in as adviser for The Paragon, IAS' magazine last year, the first thing I did was to check their output before I promised anything.

I found a couple of things that made me hold back and think twice. But then I said, this could be a good opportunity to introduce some changes that will help boost their presence in the university. Hey, I could be the guy to help them improve their publication.

Producing print material can be a pain in the neck. It can lend to so many frustrations and disappointments, especially the creative department. The write-ups and articles are not that much of a headache, I mean these campus journalists can write. But from the perspective of design and layout, that's where I see the biggest problem.

The Paragon is an IAS-based publication with feature stories from in and around the Institute. It has been struggling both in budget and creative process.

Creativity and innovation go hand in hand in any publication. The capability to conceive something original and groundbreaking and to implement that something "new" can be very rewarding, yet cumbersome. It is both a blessing and a curse.

The Paragon editorial team needed a "facelift" in designing their cover page and layout.

So, we went down to business with following objectives:

1. Design to wow. Aesthetics need to improve. We removed the usually crowded shots of students standing together looking like a cover of a religious pamphlet.
2. Design to inform. Designing a printed magazine should reflect the language of social media. Furiously busy pages can be tiring and can dazzle rather than tell the reader anything.
3. Design to navigate. A good cover design shapes the reading experience. It should lead the reader to what is most important just by simply glancing the first time.
4. Design for balance. Readers love seeing things fit perfectly into the right place. Sometimes, a good sense of symmetry is just what some pages need.
5. Design to tell a story. I told the editorial team to draw the reader in. Invite and immerse them in an experience in where words and images tell one powerful story.

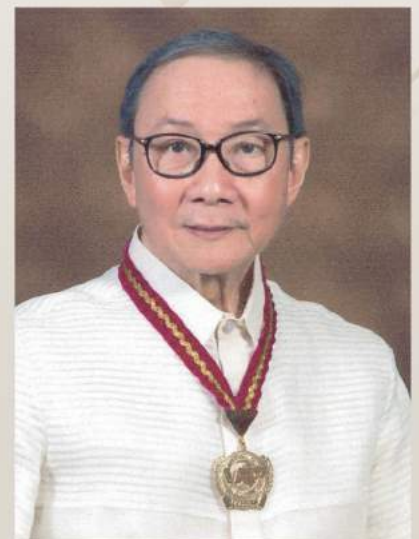
The journey of The Paragon is tedious and frustrating. Setting the creative decision will always be a challenge for the ever-changing editorial board of the publication. But, with the proper knowledge in design and layout plus the guidance of a well-trained mentor, The Paragon can be a force to reckon with in the field of campus journalism at Far Eastern University.

# My Thoughts On ARCHITECTURE

**Ar. Philip H. Recto, FUAP, APEC Architect**  
*FEU Boys High School Batch '64*

Architecture must be coherent. It must be logically ordered, holding together various elements such as the structural components, building utilities and services in a structure. Everything should fall into place -- thereby ensuring a smooth operation of all parts and systems, and the efficient flow of people, goods and vehicles while providing a healthy environment for the building occupants. It is much like in a symphony orchestra where each member plays a different part but all contribute to a desired whole.

Architecture should be attuned to the times. It should also address current issues affecting the people, such as climate change, ecological imbalance, traffic problem, environmental pollution, lack of parking facilities, and even politics, culture, and values of our era. After all, architecture is a reflection of the culture and aspirations of our time and the society of which we are a part. A building should not primarily be a showcase of an architect's theories, much less a monument to





his own glory. Rather, it must fulfill the functional, aesthetic and economic requirements of the owner and, at the same time, enhance the environment and uplift the spirit of Man.

This commitment to design excellence does not necessarily translate into higher construction costs but more ingenuity, resourcefulness, and attention on the part of the architect is required. Any architect worthy of the task should make optimum use of site potentials, materials, and systems, down to the individual components of the structure itself in order to bring maximum benefit to the owner.

“Form follows function” is the rule, but it should be blended with aesthetics and follow certain art principles in order to make the structure not entirely a utilitarian product of the mind but also a piece of art that appeals to the soul.

Architecture can exert a profound influence in stirring up emotions on users and passers-by alike -- emotions such as love, hate, joy, hope, awe, and even fear and anxiety. It can inspire or depress people. So architects must be cognizant of their God-given abilities with their attending responsibilities and create architecture that will generate a positive impact on the environment and people.

As God’s stewards to rule over all the earth, since the time of Creation, we should seek a good ecological balance for the trees, birds, animals, sea, land, air, water, rivers, oceans; and protect the ozone layer above which serves as a huge canopy enveloping the earth’s atmosphere in order to provide a suitable living environment for humans.

We must maximize the use of natural resources through conservation, recycle and re-use, and adopt energy-saving measures and other sustainable development practices in order to provide not only for our present need, but also the needs of our future generations.

We must seek to glorify God in everything that emanates from our hands, for one day we must see our Creator face-to-face and give an account of what we have done with the talents He has so graciously entrusted to us.

## Recto conferred by UAP its highest architecture award

Noted architect Philip H. Recto was conferred the Likha Gold Medal Award by the United Architects of the Philippines (UAP) last April 11, 2019. This is the highest UAP architecture award and is given to illustrious architects in recognition of their impeccable moral character, highest standard of professional and ethical conduct, excellence and prestige in the practice of the architectural profession, and distinguished contribution and service to the UAP, the community, government and country. As of 2019 only 14 architects have been conferred this prestigious award out of more than 44,000 Filipino architects.

Previously, Ar. Recto was also bestowed the 2008 PFPA Professional Excellence Award by the Philippine Federation of Professional Associations which is associated with the Professional Regulation Commission (PRC). He was chosen from among nominees of 43 professional organizations representing more than one million registered professionals in the country. Earlier, he was presented the 1998 Outstanding Architect of the Year Award by the PRC and 1999 “Araw ng Maynila” Mayor’s Award of Honor for Art and Culture for his achievements in the field of Architecture.

Ar. Philip Recto is a graduate of FEU Boys High School (Batch ’64). He was the guest of honor and speaker during FEU’s 79th commencement exercises on April 21, 2007 and was conferred the Outstanding Alumni Award at FEU’s 80th Founding Anniversary celebration on Dec. 8, 2007.

Recto was also bestowed the 2012 UP Distinguished Alumni Award in the field of Architecture and the 1999 UP Professional Award in Architecture. The Philip H. Recto Design Excellence Award for best thesis was subsequently established at the UP College of Architecture in 2000. To date, it has 176 awardees, 33 of whom were facilitated to undergo a two-year post baccalaureate training at prestigious architectural firms in Singapore, Hongkong and Shenzhen, China.

At present, he is the Principal of Philip H. Recto Architects, responsible for many landmark buildings in the country, such as the 61-storey Corporate Finance Plaza and the 54-storey One Corporate Centre in Ortigas Center, the One San Miguel Avenue office building and The Avantgarde Residence in Ortigas Center, the 20-storey De La Salle University-Br. Andrew Gonzales Hall in Manila, St. Paul College in Pasig, the Manuel M. Lopez Development Center (now known as First Pacific Leadership Academy) in Antipolo City, the PNOC head office building in BGC.

Ar. Recto is also a board member of The Museum at De La Salle University-Manila since 2006.

# ‘Art talks’ in Art Appreciation



**James Owen Gragera Saguinsin**

*Faculty, Institute of Arts and Sciences*

**I**t was in 2001 when I applied to FEU for a teaching position and I had no idea that that fateful day when I walked from Ramon Magsaysay Boulevard all the way to Morayta would change the course of my life forever.

I remember bringing with me several visual aids to use for the teaching demo but upon entering the FEU premises for the first time, those handwritten and carefully designed manila papers would be of no use.

Inside the walls was a beautiful garden of art I had never seen in any of the museums that I visited. A plethora of masterpieces created by National Artists hung silently and elegantly on almost every corner, and yet I think that the community was oblivious to how blessed they were to work and study in such an environment.

I made those priceless masterpieces the topics of my teaching demo. I told them about how my ‘Lolo’ Botong Francisco made those Stations of the Cross and the large Crucifixion. When I come to think of it, this, I believe, is the largest image of the Crucifixion in the country or in the world, perhaps second only to that in Michigan. The audience, composed mostly of old faculty members, was mesmerized as I told them in detail which part of the Fiesta of Angono (located at the 3rd floor administration building) was done by Botong and which was made by his apprentices.

I also gave an explanation about the Dr. Nicanor Reyes Memorial Quadrangle sculptures surrounding the flagpole and designed by Vicente Manansala, whose shrine

happens to sit two blocks away from my house. I told them the meaning of each sculpture in detail and that it was the legendary Solomon Sapid who did the dirty work for Manansala. Their reactions were a combination of disbelief and awe.

During my final interview, I explained to the chairman the significance of FEU being the nidus of ‘modernism’ in the country in its early stages in the 1950’s. There are so many modern artists whose artworks were deemed ‘ugly’ back in the day but have found refuge here in FEU. I made a good impression that after 15 minutes or so, he gave me my full teaching load. I was officially employed, and it was the beginning of a beautiful relationship that I cannot imagine having an end.

Fast forward to 2019 and here I am, happily continuing what I started on my very first day at FEU—to creatively promote our own culture and the arts through personal encounter or ‘art talks’ because the delight of being in front of a masterpiece is something that students will never experience inside the classroom. The original artworks are the best visual aids, for they teach the students lessons I can not impart, and the ‘aura’ of the original artwork is something that the viewers must experience personally. I now see in my students their eagerness to learn especially when they started to ask intelligent questions on not only HOW the artwork was created but WHY it was created.





The students' creative juices are honed when they are presented with different kinds of art. Letting them visit museums, art spaces and discover different art forms give a different kind of learning experience. But we must not forget that the focus should be on 'appreciation' and not on 'production'. Not all students are talented and skilled in producing art so perhaps they should pursue courses in Fine Arts and Communication.

Faculty members should have a vast array of knowledge about Philippine art history before thinking of handling an Art Appreciation class. It would be a disgrace, if not an injustice, if the students do not even experience the presence of a single masterpiece the whole semester.

Art Appreciation offers a different kind of creative learning environment for the students. In this course, they encounter more visual, aural and sometimes physical learning styles because the concepts are delivered through colors, lines, figurative and abstract images as compared to other courses where formulas, sentences, and speech are used. Art Appreciation, if properly handled, has an enormous potential to develop the students' critical and creative mind, thereby unleashing their full potential.



# Creating a Playground for *Creativity*

**F**ar Eastern University believes that fashion is one playground for creativity, a place where students are free to go eccentric, to enjoy making art and to see traditional and contemporary art blend together.

Creativity is the use of imagination to create or produce new and original ideas. It is a trait or ability that has always been promoted by FEU among its students, notably by the university's Institute of Architecture and Fine Arts (IARFA). IARFA encourages their students to enter and participate in competitions where they can foster their creativity; enrich their social awareness as Filipino designers; and earn and appreciate other cultures and values.

Consistent with this commitment, the Philippine Textile Council and IARFA as inspired by the FEU Chair Emeritus Dr. Lourdes R. Montinola's love for local textile, recently hosted competitions that promoted local weaving. These are the Piña Weaving competition and the Hibla Fashion Show.

With the theme "Habi using the Piña", the Lourdes Montinola Piña Weaving contest was recently held to continue showcasing traditional weaving. Now in its second year, the Montinola Piña Awards recognizes artists' creativity in the use of the piña.

Many have shown their creativity by presenting a different and new flavor to the scene. However, an "inventive" Piña-silk shawl made by Raquel Elserio caught the crowd's eyes and was announced as the winning entry for this year's competition.





"Hibla", on the other hand with its theme "Pamana Para sa Kinabukasan", is a fashion show that promotes culture and heritage preservation. With casual wear, semi-formal, formal, couture, and accessories and jewelry as competition categories, students were grouped per category and were tasked to brainstorm and come up with a unique idea on reinventing fabrics of the different regions of the country. Each group showed impressive outputs but the group of Inauls won the competition with their Mindanao inspired textile and T'nalak accessory pieces.

"We are proud of our fashion design students' output this year. It is our vision to develop highly motivated and dedicated professionals who respond to the needs of the changing times," Raquel Lim Baquiran, dean of IARFA, said. "Indeed, the students embody that spirit of innovation and creativity, while proudly staying true to their national identity".

# Servant of Music, Servant of God

**Jhon Mark Isla**

*First recipient of the Dr. Lourdes R. Montinola Cultural Award  
AB Political Science / Batch 2018*

I was 10 years old when I joined the Marikina Drum Corps Foundation Inc. on September 5, 2008. I had always wanted to play percussion but never could because of my height. The first time that I tried to play the trumpet as suggested by the band coordinator was quite disappointing because I really wanted to play the snare drum. However, my realization and understanding came afterwards. I did not expect that the trumpet would help me grow as a person. At that time, the shoe industry of Marikina was declining. The most affected were the shoemakers and their families, like my father.

Music became one of the greatest blessings that God gave me. Through music, I was able to get a scholarship at FEU as a member of the Drum and Bugle Corps. Being a student artist was not easy. I balanced my time for rehearsals, performances, and my duties as a student. There was pressure to maintain my grades for the scholarship. Most challenging for me was the schedule of rehearsals which started at 9 PM so as not to disrupt classes. As I could not afford to rent a room, I had to go back to Marikina after every rehearsal. It did not stop there because I still had academic readings and requirements to finish. Despite these challenges, I was able to represent the University and the Philippines in an international marching band competition held in Jember, Indonesia in 2016, where the FEU DBC's Brassline won as 2nd runner-up.

I was able to maintain my grades until I graduated in AB Political Science. Graduation was the most special occasion for me, not because it marked the end but the start of a new chapter to life. I did not expect any awards or recognition. I just wanted to finish the race. Yet, God, by His grace and divine providence,

allowed me to be the very first recipient of the Dr. Lourdes Reyes Montinola Arts and Culture Award. I was truly honored and humbled to receive the award. I know there is more beyond receiving any kind of recognition. There are certain responsibilities that follow: to the community, my family, myself, and to God.

Music helped me in the creative process. To me, creativity encompasses many aspects of my everyday life including decision making, time management, writing, communications, and worship. I believe that creativity is essential to enjoy and appreciate the beauty of life given by God. In my experience, music served as my resting place amid my busy schedules, stressful academic requirements, dealing with family and personal matters, and many other things that bombarded me when I was a student. As a member of the FEU DBC, music did not become a hindrance to my duties as a student, an artist, a scholar of the University, servant of the Lord, as a son and a brother. Music taught me to harmonize and balance life. It helped me learn to balance priorities and extra activities as I practiced music pieces, attended rehearsals and performances, and worked on exercises to improve my skills beyond the allotted time for the rehearsal. Music became a good avenue for me to express myself. I can freely express my love and praises to God thru singing and playing the trumpet, as well as through my passion to teach and share my talent with the youth.

There is freedom in music. Different kinds of music genres create a variety of moods which appeal to a wide array of tastes. Recently, I was inspired by Dr. Royal Hartigan, a known jazz musician and the leader of the Blood, Drum, Spirit band.



I learned a lot from him during the African drumming workshop held at the PCC Center Studio on October 11, 2019. First was the greater and limitless appreciation of music in different forms. Music can be a means of communication and even worship. Music is not just about instruments that produce sounds. Body parts like the mouth, hands, and feet can do it, too. Second, music is not just about listening and amusement. There are deeper meanings that flow with the sound, harmony, melody, rhythm, and dynamics. For Dr. Hartigan, technicalities in music are important. Yet, the spirit of music is more prominent. One's music may not sound good to others, but the essential element is the spirit, which makes it meaningful.

God revealed to me my ministry for Him, which is to serve Him through music. Presently, I am still part of the music ministry of our church, not just as a trumpeter but also as a member of the choir.

Music is the best thing I have now. I may not be rich, but music taught me to be simple and accept the beauty of God's faithfulness for me and my family. Also, it taught me to have discipline and to be diligent in life. Let me end with a set of verses from the book of Psalms. These passages are my inspiration. They bring me excitement and vision to continue serving Him through music.

Praise God in his sanctuary;  
Praise Him in His mighty heavens.  
Praise Him for His acts of power;  
Praise Him for His surpassing greatness.  
Praise Him with the sounding of the TRUMPET,  
Praise Him with the harp and lyre,  
Praise Him with timbrel and dancing,  
Praise Him with the strings and pipe,  
Praise Him with the clash of cymbals,  
Praise Him with resounding cymbals.

Psalm 150: 1-5





# IN FOCUS:

## ZYMON BUMATAY

AB Mass Communication / Batch 2000



If you ever come across FEU's website and its official Facebook account you will be awed by the beautiful and captivating images of the university campus and its community. From architecture, UAAP games and university events, the photographs will either bring you back to memory lane or leave you with these words ---- "Wow! Ang ganda ng FEU" or "Galing!"

To be able to capture these moments in and around the campus requires dedication to the job, love of photography, and last but not the least, -- knowledge of the institution.

That person is no other than Zymon Bumatay --- FEU's official photographer. An alumnus from the College of Mass Communication, Zymon or Zy to everyone took an interest in photography in the early 2000s. He joined FEU in 2004 and is part of the Media Center Services.

Get to know more of Zymon, his craft and how he channels his creativity through his own lens in this one-on-one interview with Tambuli.

Tambuli: As a photographer, how do you prepare for a shoot? In terms of schedule, gear, etc.?

ZB: First of all I need to know what kind of shoot I am doing. *Kung among klaseng* event like corporate events, sports action, or anything under the sun. From there I have to know what gear/ equipment I should be bringing along. First, in terms of schedule, there should be no overlapping of the events. There are times *na sabay-sabay* ang event though *kaya naman lumagare*. But most of the time I need to be present from start to end. Second, when it comes to clothes, it should be formal or semiformal casual. I always strive to be neat and clean. *Bawal magpuyat*, if you know that you have a whole day event especially if an outdoor event. Lastly, the most important thing: Don't be late for your shoot.

Tambuli: You have been photographing the university for almost 15 years. How do you approach your shots when taking photos of the campus' architecture, UAAP sports events and university activities?

ZB: Always ensure that you're in the mood before shooting. *Dapat feel mo yung event* so that you can always stay focused especially for sports. For architecture, *dapat malikot ang mata mo* when it comes to your shooting angles

Tambuli: Do you follow a particular method in shooting photos? What are these, if any?





ZB: Honestly, I still stick with the basics: the rule of thirds and proper composition. Second is the combination of gear which depends on what I will be shooting. For example, if you're shooting landscapes --- day or night, or fireworks, then shooting with a tripod is a must. There is no way that you will get a decent shot without one. Not unless ipatong mo somewhere to make it sturdy.

**Tambuli: Do you believe that anybody can be a photographer?**

ZB: In this digital era, seeing all those blogs and photos in social media, then, yes anyone can take pictures. But not everyone can be a real photographer. Lahat naman pwede. Lahat pwede din mag-improve as long as they have the passion and creativity, and can learn from experience and from those who critic your photos.

**Tambuli: Was there ever a time that you were not in your best form when shooting photos? What do you do when your creativity is not at its peak?**

ZB: Definitely Yes. Maraming beses na. What I do is I step back and take a break. Regain focus. If I am not really in the mood for taking photos, I just write down my ideas and get back to it if when ready. Minsan kasi kahit ano pilit mo, wala. 'Di rin aandar sa utak mo.

**Tambuli: As a photographer, how do you define creativity?**

ZB: Creativity for me is all about perspective, trial and error, and experiments. Shooting or seeing the frame in a different way compared to how others view it.

**Tambuli: How do you find our university and its people as your subjects?**

ZB: For me, our university is a creative play zone --- there's a lot of activity, greens, structures, etc. There is never a dull moment. It feels good to be connected.

Photography, as I always tell my students, is not for everyone. The concept of photography can be very relative. With a camera in one hand and a ton of ideas on the other, photography varies on how you take the subject. You can be very good at taking selfies or you can take it to the next level by creating beautiful pictures that will leave a very good impression with your audience. Passion for work always fires up the creative juices in you.

Being a photographer is not an easy job and we thank Zymon for showing us the beauty of FEU through his lens and for inspiring us to be more passionate about our chosen craft.

- Interview by Babsie Morabe

# BIG WINS<sup>FOR</sup> 2019

FAR EASTERN UNIVERSITY CONTINUES ITS COMMITMENT TO ACADEMIC EXCELLENCE THROUGH ITS PROGRAM OFFERINGS, EXCEPTIONAL FACILITIES AND CORPORATE GOVERNANCE. THESE ARE EVIDENT IN DISTINCTIONS RECENTLY GRANTED BY RESPECTED ORGANIZATIONS.



FEU Chairman Aurelio Montinola III (center) accepts the two-arrow recognition from the Institute of Corporate Directors at the Asean Corporate Governance Scorecard.

## Lone School Recognized as a Top-Performing Publicly Listed Company in the Philippines

At the 2018 Asean Corporate Governance Scorecard (ACGS), FEU was ranked 27th among the 247 Publicly Listed Companies (PLCs) assessed and placed 24th among the Top 100 PLCs by market capitalization.

FEU received Two Golden Arrowheads Recognition for an ACGS performance of above 90% and was acknowledged as one of the Top 5 Philippine PLCs in the Service Sector. Among the 48 Top Performing Philippine PLCs Overall and of the 30 in the Top 5 Philippine PLCs by Sector, FEU was the only educational institution.



## Professional Excellence Awardee for “Be Brave: The Story of Far Eastern University” Film

The film is about FEU and the legacy of its founder Dr. Nicanor Reyes Sr. told through his daughter Dr. Lourdes Reyes Montinola. It reveals the vision and determination of the man who contributed to the development of the country by paving the way to making quality education accessible to Filipinos.

FEU Corporate Affairs Vice President Atty. Gianna R. Montinola and Institute of Arts and Sciences Dean Dr. Rowena C. Reyes received the Quill Award for FEU at the 17th Philippine Quill Awards held at Marriot Grand Ballroom, Pasay City on August 30, 2019.



## Recognized by the Philippine Association of Practitioners of Student Affairs and Services as a Standard for Best Practices in the Management of Student Formation Programs in the Country

Joeven R. Castro, FEU's assistant vice president for Academic Services, presented three best practices that support the university's pursuit of a meaningful and transformative student experience. These include extensive industry partnership, creative programs that promote diversity, respect, and social consciousness, and increased online engagement and data mining.



*FEU Academic Services AVP Joeven Castro with Philippine Association of Practitioners of Student Affairs and Services (PAPSAS) representative.*

## FEU Topbills 2019 Golden Kubeta Awards Winners



Far Eastern University (FEU) emerged as the big winner in this year's Golden Kubeta Awards (GKA), topping the Schools and Universities category and winning the People's Choice Award with more than 10,000 social media votes.

Maynilad's Golden Kubeta Awards is an awareness and education campaign that seeks to bring the conversation about proper wastewater management to the mainstream. It also envisions clean and comfortable public restrooms in establishments, regardless of type and industry, all over the country.



# NATIONAL PRIDE: 2019 SEA GAMES MEDALISTS

**Mark Oliver P. Molina**

*Director, Athletics*

**B**ack in 2012, Clare Castro was a college freshman studying in Cavite without any formal basketball training. She knew of the game from her older brother but since few girls were playing, she never got the chance to play basketball.

She was then spotted by FEU women's basketball assistant coach Muriel Garcia hearing mass at the



Juvenile Crisostomo

Clare Castro

Quiapo Church. How can you miss Clare when she was over 6'3"? Coach Muriel got shocked when he learned she was only 14 years old. The rest, as they say, is history.

Over the past 8 years, Clare established herself as a pillar in women's basketball in the UAAP. She led the Lady Tams to two finals appearances and was a fixture in the Mythical 5. Last December, Clare became a part of history as she won two gold medals in the South East Asian Games for 5 on 5 and 3x3 basketball.

This was the first time for the Philippines to win the gold in the SEA Games and Clare was a big part of it.

"FEU not only gave me the opportunity to finish my HRM degree, but it also helped me reach my dream to be part of the Philippine National Team. I am in Cloud 9 after making history by being a member of the first ever gold medal team in the SEA Games. I will be forever grateful to FEU."

Clinton Bautista was a skinny athletic kid from Tarlac when he was first seen by the late great Rosito Andaya, a long-time coach of the FEU and Philippine Track and Field Team.



Shania Mendoza and Janelle Frayna

He wanted to play basketball and tried to get a scholarship in Manila but the world had other plans for him. Andaya saw the same potential in Clinton that he saw in former FEU greats like Lydia De Vega and Elma Muros. He knew Clinton had world-class talent and potential. *"Siguro wala ako ngayon kung wala ang FEU. Tinanggap nila ako kahit hindi pa ako magaling at hindi sila sumuko tulungan ako"* said Bautista. *"Lagi nila ako suportado sa UAAP at mga international competitions."*

Six years after, Clinton is a four-time UAAP Champion and MVP and a holder of a degree in Education from FEU. Last December, competing in his 3rd South East Asian Games, Clinton won the gold medal in his pet 110 meter hurdle event.

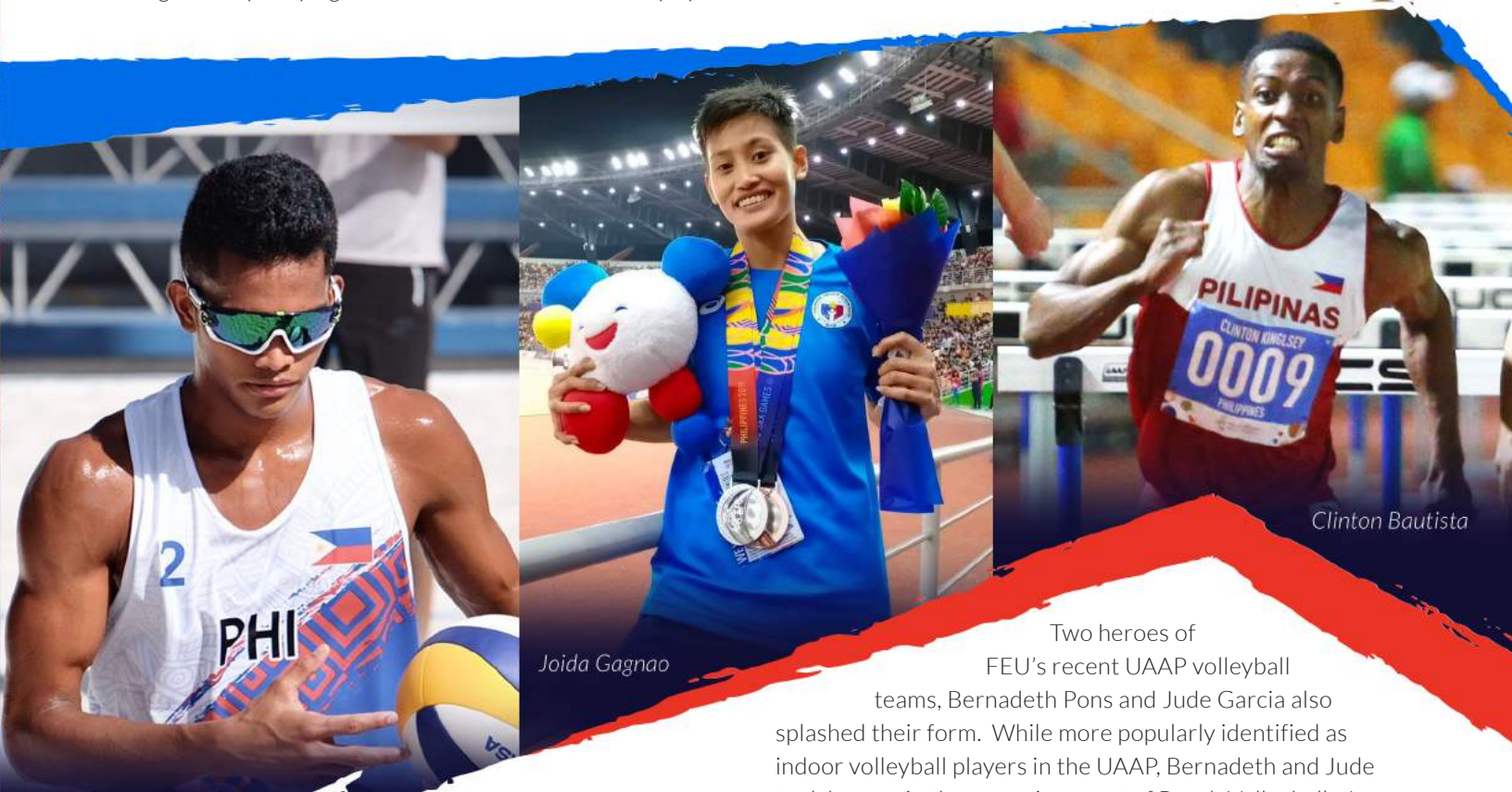


Four years ago in Singapore, Clinton stumbled at the hurdles and was frustrated and disappointed in his first SEA Games. He won the bronze in 2017 and now is a SEA Games gold medalist joining the likes of Jesson Cid, Janry Ubas and Marestella Torres as recent gold medal winners from FEU's distinguished Track program.

*"Hindi pa din ako makapaniwala na nakuha ko ang gold medal. Target ko lang was to get sub 14 seconds. Napakalaking achievement talaga nito at mahigit 2 years ko din ito pinaghandaan."* The sky is the limit now for Clinton as he sets his sights on qualifying in the Asian Games and the Olympics.

everyone by winning silver in the steeplechase and bronze in the 5000m in her very first SEA Games. Not to be outdone, former UAAP MVP and 5-time champion Janry Ubas won the decathlon bronze despite struggling with injuries in the run-up to the games.

Chess geniuses Janelle Frayna, the Philippines first and only woman grandmaster and Shania Mae Mendoza, two veterans of the Chess Olympics went home with silver medals. As did Juvenile Crisostomo in the mixed team freestyle event in Poomsae.



Jude Garcia

Joida Gagnao

Clinton Bautista

These are two of the many fascinating stories of FEU student-athletes, most of whom would probably not even had the means to study in college. Their athletic gifts and their determination have changed the paths of their lives. Athletics opened their doors to education and led to opportunities they would not have had without their success in their chosen sport. In the 30th South East Asian Games in Manila, they stamped their class.

Joida Gagnao is currently a student-athlete and a member of the FEU Women's Track and Field team. She surprised

Two heroes of FEU's recent UAAP volleyball teams, Bernadeth Pons and Jude Garcia also splashed their form. While more popularly identified as indoor volleyball players in the UAAP, Bernadeth and Jude took bronze in the emerging sport of Beach Volleyball. Jean Caluscusin also won the bronze in the all-around event of Rhythmic Gymnastics.

In perhaps one of the most memorable moments of the games, Jessie Lopez, team captain of the UAAP three-peat champions in the early 2000's, came off the bench to deliver a spectacular set that led to the winning point against defending champion Thailand to give the Philippines its first silver medal in 42 years.

These are moments that will always be cherished in FEU Athletics history. One of the yearly goals of the Athletics program is to produce national athletes. The 30th South East Asian Games showed the country and the world what the Tamaraw athlete can do.

# Insights on Innovation



## Dr. Michael M. Alba and Dr. Benson Tan Share Vision for the FEU Innovation Center

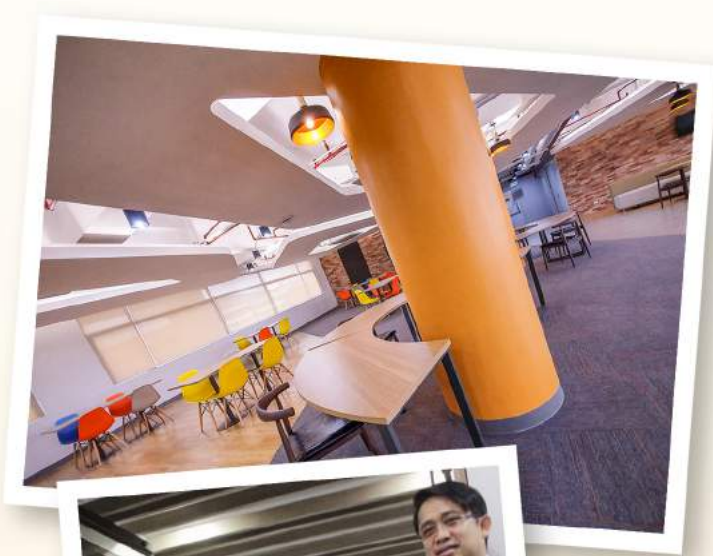
“There are many creative Filipinos that only need the right resources to materialize their vision,” says FEU President Dr. Michael Alba. “We acknowledge the potential of these young minds and the strength of their abilities, which is why we created the Innovation Center. I am positive that through this new platform, our creative students and teachers will be able to have breakthroughs that will benefit society immensely.”

The Innovation Center spans 1,170 square-meters. The hub houses 14 specialized function rooms equipped with the latest tech learning tools. It offers a 360-degree support program for projects with commercial potential and significant societal impact.

Dr. Benson Tan, senior executive director of FEU Tech envisioned the Innovation Center to harness the gifts of their students and to change their mindsets from job seeker to job creator. “The vision is that FEU Tech will have students who are ready to transition with ease with confidence from classrooms to CEOs of start-up companies.”

As a think-tank and incubation center for business ideas, project proposals will undergo market validation, product development and prototyping, intellectual property and management assistance to ensure maximized commercial potential and competitive Technology Readiness Level (TRL).

“It is our mission to create a community of leaders and innovators for nation building,” adds Dr. Alba. “By capitalizing on the technical expertise of mentors and tapping the increasingly diversify start-up ecosystem, we want to empower our students and teachers to be the sparks for change in the world.”







## About OneFEUfund

'Be Brave' were the last words, Nicanor Reyes, Sr. spoken to his daughter, Lourdes Reyes Montinola before he was killed by retreating Japanese forces. This is the phrase that over the years, has become the embodiment of the collective stories of the people in our community and it is our duty to help them move forward.

Today is your chance to show how you too can be brave. As an FEU Alumnus/Alumna, there are many ways to show your support for the continuing generation of brave leaders, entrepreneurs, medical practitioners, researchers, athletes, and artist.

Our shared values of Fortitude, Excellence, and Uprightness values together with our achievements will lay the foundation for the future Tamaraws. **Choose to be brave.**

The OneFEUfund is a collective effort of brave alumni to ensure that the torch is successfully passed on to the students. This fundraising program focuses its resources on scholarships and financial aid, faculty development and research, sports and artistic development, and community service. Learn how you can donate by visiting the OneFEUfund webpage.



FAR EASTERN UNIVERSITY  
ALUMNI  
RELATIONS  
OFFICE

### Alumni Relations Office

Far Eastern University  
Nicanor Reyes Street, Sampaloc,  
Manila, 1015 Philippines

<http://www.feu.edu.ph/OneFEUfund/>



+632 8-849-4143



FEU Alumni Relations Office



alumni@feu.edu.ph



FEU Alumni Relations Office

## OFF-THE-SHELF

NEW BOOK RELEASES FROM FEU PUBLICATIONS

### Walk Manila

Lorelei D.C. de Viana

160 pages / Copyright 2019



The City of Manila is rich with heritage buildings characterized by their artistic, historical, cultural and age values. From this treasure of heritage sites, this guidebook identifies 100 historic sites and structures that still stand today in the different districts—Intramuros, Port Area, Ermita, Malate, Paco, Santa Ana, Pandacan, Binondo, San Nicolas, Tondo, Santa Cruz, Quiapo, San Miguel, Sampaloc and Santa Mesa. Prioritized are those recognized and declared by the government cultural agencies of the National Historical Commission of the Philippines, National Museum of the Philippines and the Intramural Administration. These include National Historical Landmarks, National Shrines, National Monuments, Classified Historic Sites and Structures, National Cultural Treasures and Important Cultural Properties. Among these are those that have been installed with historical and heritage markers, those deemed as heritage-at-risk, and those that represent the district's unique cultural heritage.

### Mindanao Harvest 4

A 21st Century Literary Anthology

Edited by: Jaime An Lim,

Christine F. Godinez-Ortega and

Ricardo M. De Ungria

366 pages / Copyright 2019



Mindanao Harvest 4 is a sequel to a couple of earlier volumes published more thirty years ago and long out of print. The anthology gathers the poetry, fiction, essays, and drama of sixty established but mostly young emerging writers addressing Mindanao themes like war and conflict, cultural beliefs and practices, Muslim-Christian interrelations, folk traditions, ecological degradation, and ethnic identity issues.



