





# Conservation and Management of the Far Eastern University Heritage Structures

## Focus on the FEU Nicanor Reyes Hall

*Arch. Annie C. Pugeda, uap*

Institute Coordinator, Architects Licensure Examination Review  
Institute of Architecture & Fine Arts, Far Eastern University, PHILIPPINES

### Abstract

The Far Eastern University has been known for its rich cultural heritage, having the largest ensemble of preserved Art Deco buildings in the country. Bearing the distinctive Art Deco architecture of the 1920s, the university has been able to preserve its buildings as the FEU Conservation Program requires that all new construction harmonize with the heritage Art Deco architecture and forbids any exterior alternation to historic buildings. One of the five buildings constructed, the Nicanor Reyes Hall, heritage maintenance remained out of the main priorities, no practice existed to develop a well-defined planned maintenance programs, and by which old and inadequate legislation are outdated and cannot be practically put to use in restoration efforts. The study contains a comprehensive analysis of the current conservation and management development including detailed building history and materials, maps as well as as-built floor plans assessing limited and/or neutral development.

The Nicanor Reyes Hall is apparently recognized as an academic facility, situated at the heart of the whole university. With hopes to pursue comprehensive conservation and management efforts, the study contains pertinent details of the background information as well as cultural or environmental importance to ensure that the structure survives for future generations and is given cultural importance and character.

# Introduction

## Background

### FAR EASTERN UNIVERSITY: its history, location and surroundings



Fig. 1. An old photo of the FEU Nicanor Reyes Hall

The **Far Eastern University (FEU)** is a private non-sectarian university located west of the district of Sampaloc in Manila, the capital city of the Philippines. Its campus is found within Manila's so-called University Belt, an area where thrive universities provide secondary, tertiary and graduate courses. It was founded as a domestic educational institution in 1928 and incorporated in 1933, being the 6th oldest university in the Philippines and the 4th oldest private, non-sectarian university in the country based on its extant *university charter*.<sup>1</sup>



Fig. 2 Map of the Philippines



Fig. 3 Map of the City of Manila

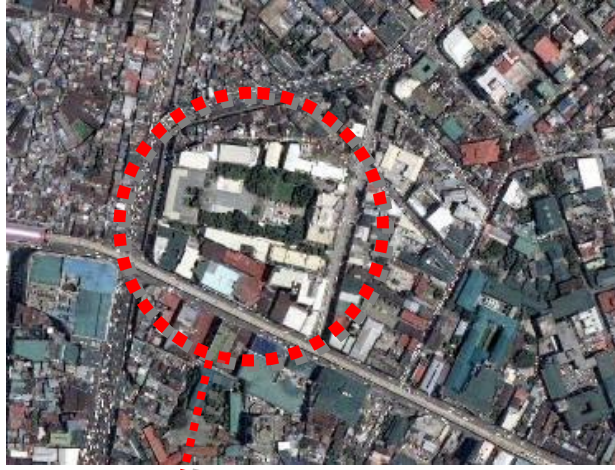


Fig. 4 Vicinity Map showing location of FEU and its surroundings

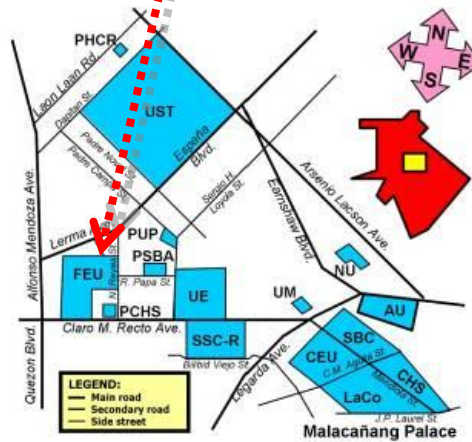


Fig. 5 The University Belt

FEU was once dubbed as the “Largest University in Asia,” with an almost 50,000-student population in the early 1950s.<sup>1</sup>

One of the major additions to FEU's facilities is the Technology Building II, a modern nine-storey building that houses FEU East Asia College and Institute of Architecture & Fine Arts. In 2005, the university received a UNESCO Heritage award for having the largest ensemble of preserved art deco buildings in the country.

## Far Eastern University Timeline

### 1919

Far Eastern College, founded in Quiapo offered courses in liberal arts

### 1928

The founding of the Institute of Accountancy led by Dr. Nicanor Reyes Sr., then head of the Department of Economics of the University of the Philippines.

<sup>1</sup> Far Eastern University alumni achievers : diamond edition 2003.



Fig. 6 The first Art Deco style FEU Main Building (2006 Azcarraga)

### **1933**

The two schools, the Institute of Accounts , Business and Finance and the Far Eastern College, were fused into what is now the Far Eastern University. A cigarette factory on the corner of Azcarraga (now Claro M. Recto Avenue ) and M. Lorenzo (now Quezon Boulevard ) streets in downtown Manila was the first building of the University. The factory stood on a four-hectare lot which FEU would eventually come to own and would become the site of a campus that would later be described as "an oasis in the university belt" due to its design and clusters of trees and pocket gardens.

The Institute of Education, the Boys High School, the Girls High School, and the Elementary (Grade) School were established.

### **1934**

Dr. Nicanor I. Reyes Sr. became the first university president. Inauguration of the Institute of Law.

Architect Pablo Antonio, Sr., declared National Artist for architecture in 1976 and a major influence on the direction of local architecture during the era, was commissioned to update the old cigar factory into a new building that established a modern and progressive image for FEU. He transformed the factory into a streamlined three-story concrete building in the *Art Deco* style that was the trend in the 1930s.

### **1936**

Institute of Technology was incorporated.

### **1939**

FEU's first Main Building gave way to the multi-laned Quezon Boulevard only after five years of its construction. Architect Antonio was once again commissioned to design the new building facing Quezon Boulevard (now NRH). To maintain an enduring architectural image for FEU, Architect Antonio preserved the features of the old building on *Calle Azcarraga*.

## **1941 – The Early Beginnings (just before the Pacific War) The Prewar Campus**



Fig. 7 Aerial view of FEU – 1941



Fig. 8 NRH Facade – 1941

## **1945 – (During the Pacific War)**



Fig. 9 The war ravaged FEU building (NRH) along Quezon Blvd.

The University reopened during the second semester, and immediately started its rehabilitation program after the Japanese Imperial Army Kempetai seized and occupied the FEU compound during the Pacific War. The enemy forces burned and destroyed the University's records, books and facilities, sparing only the buildings which they used as a concentration camp. More than this, the Japanese killed Dr. Nicanor Reyes and some members of his family. It was four years later in 1945, with the assistance of the Americans who repaired the

two of the buildings and reinstalled electricity, that the University partially reopened using the Elementary Department and the Boys' High School Buildings. The army still occupied the other structures. As buildings were vacated, the campus rebuilt itself slowly.

Dr. Hermenigildo B. Reyes was installed as the second president.

**1950**

Science Building was built.

**1952**

**The Reconstruction Period (1945-1988)**

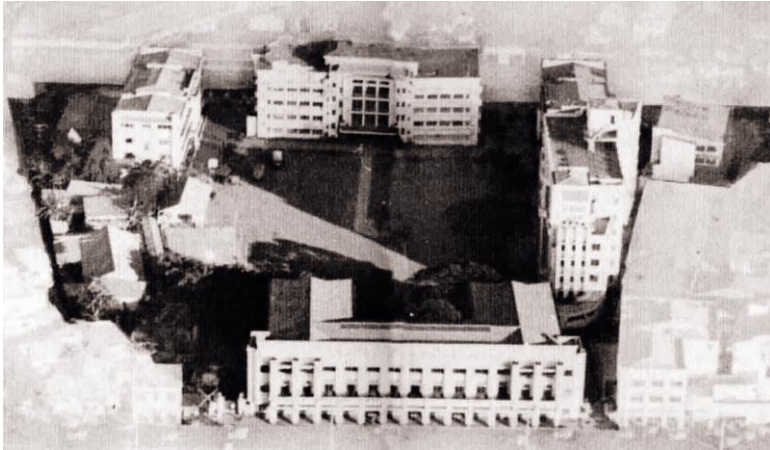


Fig. 10 Aerial view of the FEU Campus in 1952



Fig. 11 FEU Nicanor Reyes Hall – 1952

Institute of Medicine was established.

**1955**

School of Nursing was created.

Inauguration of the FEU hospital.

**1958**

The Institute of Graduate Studies was established to provide advanced instruction and professional training to qualified students.

**1959**

President Teodoro Evangelista articulated the University's thrust



toward the 60's - "Education for Culture" - a broader program to include arts and culture in the academic preparation of students for a well-rounded person. Then IAS Dean Alejandro Roces became a major force in many other pursuits of the University in the areas of arts and culture, including the commissioning of Botong Francisco (who would eventually be posthumously proclaimed National Artist) to paint the Stations of the Cross at the University Chapel and the mural *Piyesa ng Angono* at the Administration building.

### **1970**

Institute of Architecture and Fine Arts was set up.

The Institute of Medicine, School of Medical Technology, FEU Hospital and the Student Health Service Clinic were converted into a non-stock, non-profit educational foundation known as the FEU Dr. Nicanor Reyes Medical Foundation.

### **1989 – The Conservation Period (1989 to present)**



Fig. 12 FEU Campus – 1967

With the installation of Dr. Felixberto C. Sta. Maria as the eighth president of FEU in 1989, and with Dr. Lourdes Reyes- Montinola as chair of the Board of Trustees, the University has gone through a revitalizing process.

Buildings and facilities were renovated and its education standards upgraded.

There is a pronounced effort to upgrade the faculty, the research program, and the physical plant as the University moves toward academic excellence.

Cultural renaissance was also brought by the establishment of the President's Committee on Culture with its presentations of local and international artists at the historic FEU auditorium. Modern stage productions obliged the auditorium to be overhauled with state-of-the-art theater facilities.

### **1995**

Dr. Edilberto C. de Jesus assumed the ninth presidency, and achieved much, particularly the attainment by the University of a "deregulated status" from CHED, the sophisticated computerization of the

university facilities and operations, the air-conditioning of all the classrooms, the construction of several structures and facilities.

### **2002 onwards**

Dr. Lydia Balatbat-Echaz, was appointed by the Board of Trustees as the tenth president.

Under Dr. Echaz's leadership and with full support from the board of trustees headed by Dr. Lourdes Reyes- Montinola, Far Eastern University looks back to its triumphant first 81 years as it marches forward to the fulfillment of its vision-mission of becoming the leading, non-sectarian institution of learning in the Philippines.

## **The FEU Campus**

The FEU campus in downtown Manila is largest cluster of Art Deco structures in the Philippines designed by National Artist for Architecture Pablo Antonio and contains rare art collections from renowned Filipino artists like Carlos "Botong" Francisco, Fernando Amorsolo, Antonio Dumlao, Simon Saulog, Solomon Sapid and Italian sculptor Francesco Monti.<sup>2</sup> In September 2005, out of ten institutional entries from eleven countries in the Asia-Pacific region, FEU won the Honorable Citation Award from the UNESCO Asia-Pacific Heritage Awards for Culture Heritage Conservation.

**Administration Building** (*FEU Auditorium, Administrative Offices, Research Centers, Computer Operations, University Health Clinic*)

**Chapel** (*Murals depict the Stations of the Cross by National Artist Carlos "Botong" Francisco*)

**Alfredo Reyes Hall** (*Academic Rooms [IABF], Audio/Visual Rooms, Gym*)

**Arts Building** (*Institute of Arts and Sciences, University Conference Center, Administrative Offices, Academic Rooms (IAS), Gym, Science Laboratories*)

**Education Building** (*Institute of Education, Administrative Offices, Academic Rooms [IE, IN, AHSE], Audio/Visual Rooms*)

**Law Building** (*Palaypay Conference Hall, Bar Review Rooms, Academic Rooms [IL, IGS], Moot Court*)

**R.Papa Gym** (*Car Park & Gym*)

**Science Building** (*Physics, Biology & Chemistry Labs, Audio/Visual Rooms, Academic Rooms [IAS, IE, IN, AHSE]*)

**Technology Hall** (*FEU - East Asia College, Institute of Architecture and Fine Arts, Academic Rooms [IARFA], College of Computer Studies [FEU-EAC], College of Engineering [FEU-EAC]*)

**Nursing Building** (*Institute of Nursing, IN-Associate in Health Science Education, Computer Labs, Nursing Based Academic Rooms [IN, AHSE], FEU-IN Virtual Laboratory*)

<sup>2</sup> Agudo, Nick...[et al.]



Fig. 13 The present FEU Nicanor Reyes Hall facade along Quezon Boulevard

**NICANOR REYES HALL** (*Institute of Accounts, Business and Finance, University Central Library, Electronic Library, Administrative Offices, Academic Rooms [IABF]*) – this is the focus of the study.

Far Eastern University opened its doors at 2006 Calle Azcarraga in Quiapo. The first Main Building of the Far Eastern University, was formerly the Germinal Cigar Factory at the corner of Azcarraga and Evangelista. The architect Pablo S. Antonio was commissioned in 1934 to update the factory into a new building into a modern, progressive image for Far Eastern University.

Antonio, trained in England and posthumously declared a National Artist for Architecture by the Philippine Republic in 1976 transformed the old cigar factory into a streamlined three-story concrete building in the Art Deco style that was sweeping the world of the 1930s. Concrete and steel were the most advanced construction materials in the country, and “Antonio was one of the first, few sensible architects who exploited the wonder materials of the time (concrete and steel) to their fullest known capacities.”<sup>2</sup> Everything about the new FEU building was modern.

In those days the footprint of Manila was changing quickly, Joaquin continues; “At first, however, it seemed that the new university would develop on the Quiapo side of Calle Azcarraga. All this part of Quiapo between Azcarraga and Echague was a dense mass of alleys, canals and tenements. Off Echague was the Puente Colgante, or Hanging Bridge, which spanned the Pasig between Quiapo and Plaza Lawton. The bridge was strictly for pedestrians. It was this bridge, Colgante, that was abolished to give way to Quezon Bridge. And not only Colgante was removed; the vast swath of tenement, canal and alley

<sup>2</sup> Agudo, Nick...[et al.]

from Calle Echague to Calle Azcarraga was likewise obliterated to make room for the multi-laned Quezon Boulevard. Among the constructions torn down was the first Main Building of the Far Eastern University.”<sup>2</sup>



Fig. 14 Puente Colgante or Hanging Bridge which spanned the Pasig River, later demolished to give way to Quezon Bridge

But only five years after construction, the first FEU Main Building gave way to Quezon Boulevard, prompting Dr. Nicanor Reyes, President of the University, to announce a five-year building program. The extensive building construction program involved the amount of P 1,000,000.

Antonio was once again commissioned to design the new building facing Quezon Boulevard. Cognizant of the value of maintaining an enduring architectural image for the FEU, he preserved the features of the old Main Building on Azcarraga for posterity. The *Far Eastern Review*<sup>2</sup> writes of the new building. “it is of modern architecture type, adopted to Philippine climatic conditions. The proportions, elevation and architecture of the old building can clearly be seen on the new. The building is U-shaped and a well-executed compact plan lends spaciousness by simplicity of elements and well-organized interiors. There are wide corridors and four large stairs in proper locations. The new building has three stories. The first floor holds a great hall, the administration offices and laboratories; on the second floor are the office of the president and deans and classrooms while the third floor holds more classrooms and the library.”<sup>2</sup>

The Administration Building joined the Girls’ and Boys’ High Schools, and the Technology Building as the nucleus of the prewar campus. Making an architectural reference to the demolished Main

Building, Antonio maintained the FEU architectural image by repeating the long, low-slung facade along the Quezon Boulevard. Recalling the previous facade, a set of large piers and anchored each end of the three-storey facade lifted off the street by a covered arcade on sidewalk level. Capped by inverted pyramid capitals, large versions of the horizontally striated columns that appeared in the demolished Main Building lift the heavy building mass off the ground. The columns are a key element in the design. Beginning their rhythmic ascent at arcade level, they continue upward, dividing the main facade into horizontal bays framed by deep piers that shade the windows between them. To protect the windows from the sun and rain, a thin band of concrete slips out a short distance away from beneath the parapet running across the entire facade, a mature version of the 2006 Azcarraga facade captures the geometric vigor of the Art Deco style with more elegance than the previous building. The facade of the Main Building, arranged in series of setbacks that emphasizes its geometric forms, is an architectural hallmark of the classic Art Deco style. Conceived as a modern, futuristic building in 1939, the structure has passed the test of time, and now assumes its place as one of Manila's architectural treasures.

Behind the imposing public face of the New Main Building, its rear facade exposes the interior of the U-shaped Building to the campus. Openness was the characteristic of Antonio's architecture, "He was also a proponent of openness, for the cross ventilation so necessary in the tropics."<sup>2</sup> The large ground floor entrance hall once connected to Quezon Boulevard directly to the quadrangle behind the buildings, its foliage visible through the doors and windows made transparent by the geometric steel grilles that cover them. Grilles of the same design separate interior workspaces, support stair railings, and reappear in the interior doorways, unifying the interior with a single design element.



Fig. 15 The Nicanor Reyes Memorial Square. "One will sense the Founder's presence in the FEU campus. It was he who chose a modern architect for its heritage buildings, planted its trees and insisted an order and cleanliness."

<sup>2</sup> Agudo, Nick...[et al.]

– Lourdes R. Montinola

A covered second-level walk connecting the Main Building to its neighboring structure is a remarkable Art Deco *tour de force*. Layers of thin concrete slabs swirl in gentle waves above and behind an exterior stair in flowing counterpoint to the strict geometry of its floating handrail. The detailing of the stairs is exquisite. “My father paid attention to detail, said architect Pablo Antonio, Jr. “he would always tell us that the details are the soul of the building – how the mouldings and the railings are done, how the details of a ceiling would make a difference in any structure. In fact, his clients liked his attention to these small details.”<sup>2</sup>



Fig. 16 The stark geometric floating handrail of the Main Building’s exterior stair showcases Architect Antonio’s exquisite attention to design details

## Analysis

The Far Eastern University Nicanor Reyes Hall has the largest ensemble of Art deco elements in its campus. The university is also home to a priceless collection of artworks by renowned Filipino Artists. With these in mind, the conservation management of the Nicanor Reyes Hall become paramount in the midst of providing quality education and a conducive learning environment to its students.

The necessity for proper heritage management to preserve the Nicanor Reyes Hall is imperative considering the requirements posed by new technologies and modern or state-of-the-art facilities that would affect the physical fabric of the heritage structures – to cite a few: airconditioning, lighting, mechanical and access requirements, new rooms, and old rooms for new uses.

While the heritage structure will be affected by such requirements and the need to provide quality working and learning environments to the

university staff, faculty and students, another issue is the location of the university within one of Manila's most dense and populous districts, Sampaloc, and its being at the crossroads of the city's major vehicular arteries – Claro M. Recto Avenue, Quezon Boulevard and Espana Boulevard. The building is at the junction where traffic and consequent vehicular vibrations affect the heritage structure notwithstanding the resulting air and noise pollution from such.

Another point of concern is the need to protect not only the university's heritage structures but also the artworks that they contain. Noting their value, a system of disaster-preparedness or risk preparedness measures has to be devised in order to protect the buildings and the art collections they contain from unforeseen calamities at the time of danger.

Conservation management of the Far Eastern University with its famous Art Deco buildings and artworks is an issue and concern that needs to be addressed. While the university envisions itself as the leading and quality center for education, it also hopes to be at the forefront of heritage conservation so that it becomes not only a wellspring of education but also an active and dynamic participant in the preservation of Filipino culture and identity and a model for heritage conservation for its own academic community and Filipino society as well.

## Proposal

The nature of this work required initial and detailed physical investigation. The author conducted ocular inspection of each nook and corner of the building and all its external and internal premises, with proper recording and documentation by way of text, drawings and photographs.

Historical reports have been compiled through books, manuals and personal interviews of concerned individuals and authorities. Because of the destruction of World War II and documents burned at the Manila City Hall archive, what could have been the best documentation sources found within the building itself have been lost – so whatever pieces of information herein presented are products of tedious and resourceful work of the author with the help extended by the different departments in FEU.

The author's proposal have been based on old photographs and some from published materials of FEU. Contemporary photographs have

been taken by the author on a floor-by-floor survey assignment and the entire exterior so as not to miss any important detail.

### The NRH Ground Floor

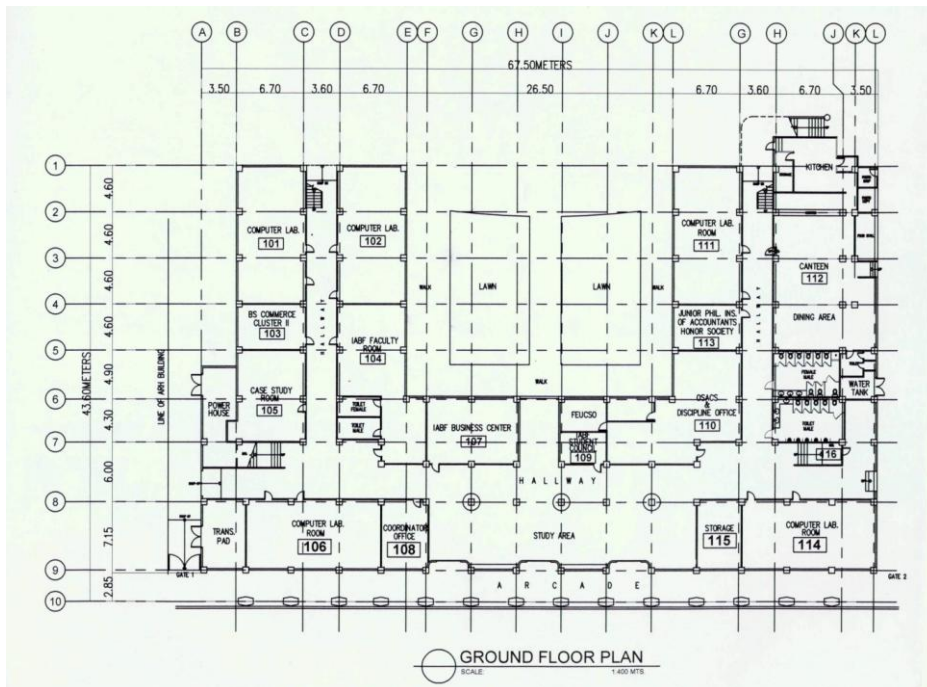


Fig. 17 Nicanor Reyes Hall GF houses offices, computer laboratories, support facilities and utilitarian spaces. Changes made: 111/102 were Typing Laboratory Rooms before now, Computer Laboratory Rooms; small spaces were added adjacent to the Canteen (112) serving as commercial stalls; 110 was a DMST Office with Armory and Record area, now a Discipline Office. 115 was a Post Office before, now, a storage; Lobby was converted to a Study Area since the three main entries along arcade are no longer being used for access; 105 was a Comfort Room before, now, a Case Study Room; 103 was an academic classroom before, now, a special room for B.S. Commerce Cluster; 101 was an Academic Library before, now, a Computer Lab.



Photo 1. Rear secondary entrance at right wing shows original Art Deco steel grille door painted green (official color of the University). **Emphasis needed to show significance to an original architectural element of NRH.**



Photo 2. A storage space with plywood walls lead to the kitchen area adjacent to the rear entrance. **Should be given aesthetic value.**





Photo 3. Art Deco stair leads to 2nd floor. A bridge way connects NRH to Science Building. **This connection should have aesthetic elements to show transition from the old building to the next building.**



Photo 6. A WACU protrudes at the external envelope of the NRH. New awning glass windows replaced the old ones. **Should be covered with grille works to blend with the Art Deco grilles.**



Photo 4. A closer view shows steel frame connector between NRH and Science Building. **Should be treated with aesthetic element.**



Photo 7. An access ramp with ceramic tile floor finish is installed to comply with BP 344 Accessibility Law.



Photo 5. Art Deco curvilinear elements support the stairway landing. An external downspout is painted with same color of the building fabric to soften the utilitarian element. **Such utility should be covered to protect the building's aesthetic value.**



Photo 8. An original swing door with grille works leads to the Canteen at the GF right wing of NRH. **Needs refurbishing.**



Photo 9. A Typing Laboratory Room (1980) is adapted to a Computer Laboratory Room. Air conditioning ducting and cabling were installed at the ceiling level externally affecting the internal aesthetics of the room. **Should be covered but accessed with openings for ease of installation and maintenance.**



Photo 12. An original Art Deco side door entry being refurbished (Feb. 9'09). An overhead safety buffer (yellow and black stripes) was placed at the edge of the stairway landing because of the low height clearance of floor to stairway landing slab.



Photo 10. Original right side main stairway leads to 2F. Note character of old high wood casement glass window to that of the new one installed one at the stairway landing



Photo 13. Door placed with cement mortar to fill the gap created. Note of the original intricate Art Deco grille work. **Such work should be done discreetly.**



Photo 11. Art Deco stair railing designed with the initials "FEU". Wall at background installed externally with a fire hose rack and fire alarm annunciator. **Needs refurbishing.**



Photo 14. Ceramic floor tile finish replaced the old cement plaster finished flooring at the hallway leading to Study Area



Photo 15. This space, used to be a Post Office, is now a storage room. An Art Deco grille work used at the counter before is covered with a painted plywood to match the color of the wall.



Photo 18. One of three original Art Deco main entry doors. At present, this door is not being used for access. A wooden makeshift step is placed at the entrance since elevation at arcade sidewalk is higher than that of the ground floor. **Should be treated more with respect.**



Photo 16. The NRH Lobby (before) is used today as Study Area. Original concrete circular benches (pebble washout finish) encircle structural columns.



Photo 19. Incompatible color of tile used as replacement



Photo 17. A 1947 painting entitled "Our Malayan Heritage" by Simon B. Saulog hangs lifelessly at the left side of the NRH Study Area. Steel chains on steel posts serve as a safety barrier for the painting. Track light at the ceiling is not functioning. **Should be given emphasis.**



Photo 20. Original fixed wooden casement glass high window with steel grille works. **This should be preserved.**



Photo 20. Original fixed wooden casement glass high window is retained at the GF Computer Lab Room. Similar type was removed because of "anay" infestation.



Photo 23. Original Art Deco wall artwork near Study Area. **Should be preserved.**



Photo 21. The Discipline Office (DMST Office in 1980). Note of the original Art Deco glass blocks at the bottom of the wooden glass windows. **Should be regularly cleaned to maintain luster.**



Photo 24. Busted electrical box and electrical switch. **Should be repaired or removed if not operational.**



Photo 22. Electrical raceways and air conditioning ducts align the GF ceilings of NRH.



Photo 25. Utilitarian equipments placed indiscreetly near stairway. **Should be covered from view.**



Photo 26. Utility pipelines and ducts align the hallway ceiling. **Should be covered discreetly.**



Photo 28. Chipped –off edge of cement plaster finish on top of window



Photo 27. FEUSCO and IABF Student Council offices located at the middle section of NRH GF



Photo 29. Close-up view of chipped plaster finish. **Should be repaired.**



Photo 30. Left wing side stairway is a replication of the right wing side stairway showing symmetry in the planning of NRH.

## The FEU NRH Second Floor

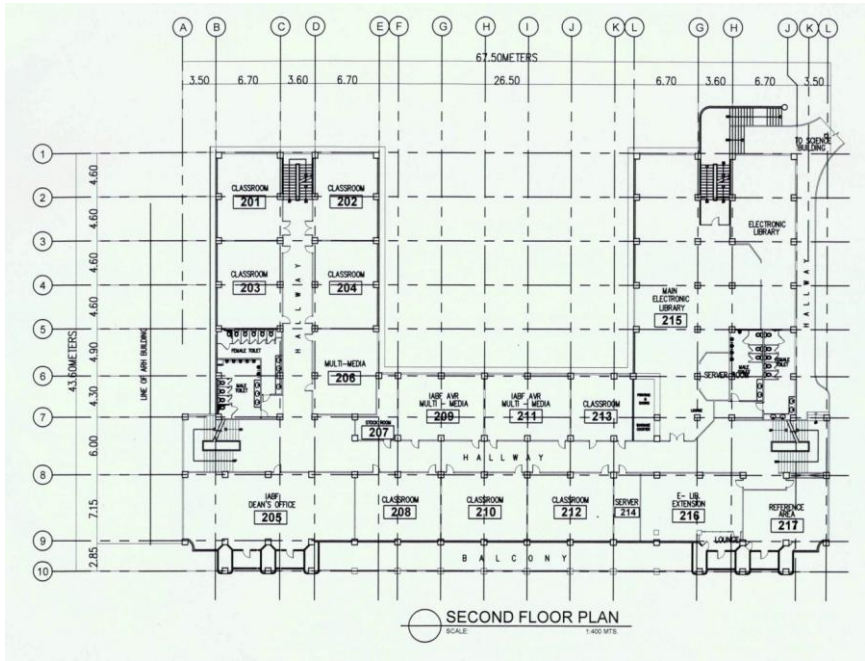


Fig. 18 Nicanor Reyes Hall 2F houses offices, academic rooms, audio visual, multi-media rooms and electronic library facilities. Changes made: 215 were Academic classrooms before, now, Main Electronic Library; The Electronic Library encroached part of the original hallway (located at Ref.G and H/2 and 6) and the Comfort Rooms ; 206, 209, 211 were Academic classrooms before, now, used for IABF Multi-Media; 213 remains as a classroom. 214, 216 and 217 are also Academic classrooms before, now, used as Server Room, E-Lib Extension and Reference Area. 205 was refurbished but still remains as the IABF Dean’s Office. The Comfort Rooms were also newly renovated.



Photo 31. Newly installed awning glass windows at the stairway landing replaced the old ones.



Photo 33. Heat exchanger pipes installed outside

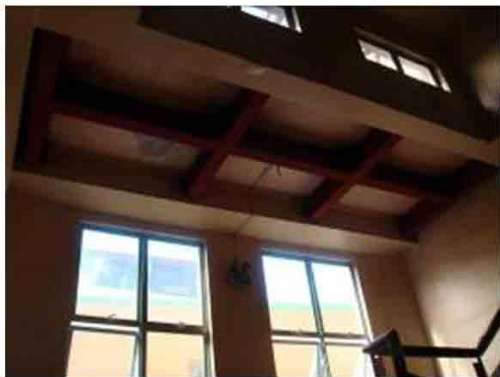


Photo 32. Additional structural I-beams support the 3F stairway ceiling due to heat exchanger pipes installed outside.



Photo 34. The stairway landing leads to the bridge way



Photo 35. The concrete steps leading to the bridge way show original plain cement finished floor. Original steel bar and aluminum used on stair nosing for skid protection. **Should be preserved.**



Photo 38. Paint cracks and peels at the bridge way ceiling



Photo 36. Original Art Deco glass blocks placed along bridge way



Photo 39. Close-up view of existing cracks and peels. **Should be restored.**



Photo 37. The bridge way with original flooring, glass blocks, and with newly installed awing glass windows



Photo 40. Original cement plaster finish of stairway landing shows remedied patches of cracks.



Photo 41. Right wing stairway leads to 3F. Note of the presence of utility pipes (fire sprinkler) for fire mitigation.



Photo 44. The original wall character of the classrooms showing original doors and high windows. **Should be preserved.**



Photo 42. The Main Electronic Library at 2F (used to be an academic classroom – 1980)



Photo 45. One of the interiors of the classrooms. CHBs were used to fill a hole on the wall where a WACU was placed before.



Photo 43. The E-Library extension (an academic classroom before – 1980). **Original wooden glass high windows retained and should be preserved.**



Photo 46. Present condition of an original wooden panel door of one of the classrooms. **Should be restored.**





Photo 47. Newly refurbished IABF Dean's Office at second floor



Photo 48. Newly renovated Comfort Rooms (2F, right wing). Note difference of old floor (dark brown) with that of the new (green ceramic tiles). **There should be a blend of colors aligned with the finish of the old floor.**

## The FEU NRH Third Floor

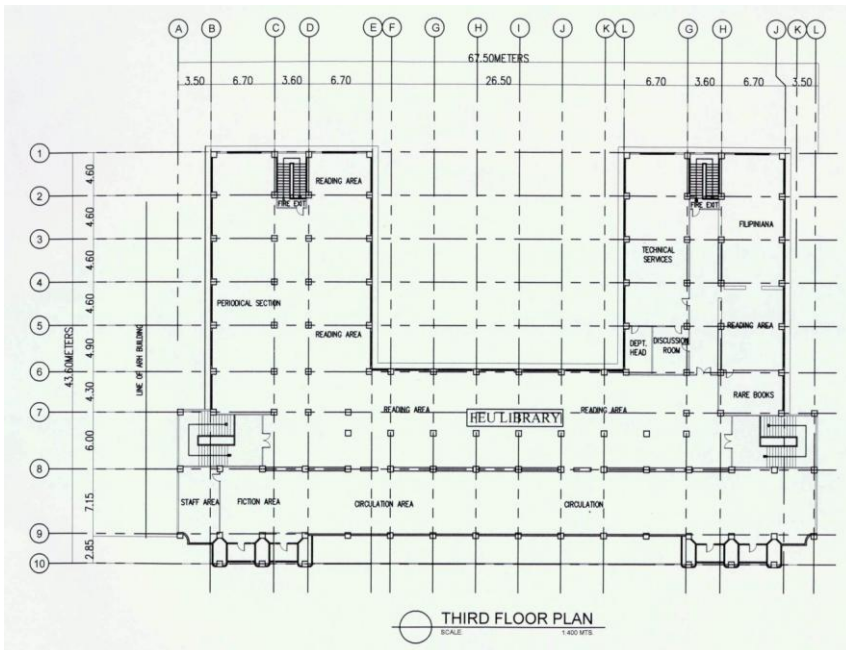


Fig. 19 Nicanor Reyes Hall 3F houses the Central University facilities. Changes made: Classrooms (Ref. A-E/L-L and 1-7/) were converted to Library Sections.



Photo 49. Right wing stairway leads to FEU Main Library



Photo 50. Original Art Deco main wooden door with grille works leading to the University Central Library. **Should be preserved.**



Photo 51. Reading area of the Library. Remnants of acoustic tiled ceilings installed during the 80s are still intact. Some of the wooden tables (darker tint) are the original furniture installed.



Photo 52. An original wooden door with fixed glass and steel grille serves as fire exit. **Should be preserved.**



Photo 53. The library's technical services. The original floor tiles (brown) are overlaid with new floor finish (red) which is not compatible. **Should have a unifying character.**

## The FEU NRH Outside Perimeter



Photo 54. The Art Deco external stairway at the rear right wing of NRH. AC split type condensers are placed at the parapet. **Should be provided with Art Deco style grilles to cover.**



Photo 57. The left wing external character of NRH at the background, grandstand at foreground



Photo 55. Original jalousie window at the external stairway for ventilation to the kitchen area is blocked off. **Should be utilized and cleaned.**



Photo 58. NRH Rear Elevation shows the symmetrical U-shape form of the building.



Photo 56. NRH right wing external character. Stairway at right is leads to the grandstand where student programs are held.



Photo 59. The rear entrance at the left wing of NRH. This is where the signage-name of the building is placed. **Should be placed at a more emphasized location.**



Photo 60. Quality of paint job used for the steel grille of the left wing rear entry. **Should be painted discreetly.**



Photo 63. Art Deco steel grille door at middle section of NRH serves for an occasional entrance. UNESCO marker is placed at the right side adjacent to an exposed downspout



Photo 61. Close-up of external downspout to area drain catch basin. **Should be cleaned.**

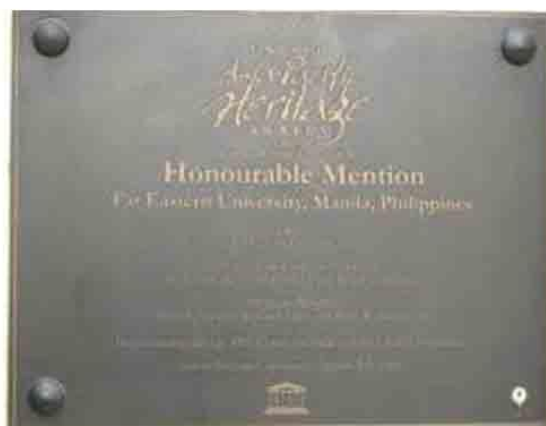


Photo 64. The UNESCO marker



Photo 62. The commemorative garden showing newly installed glass windows. The entirety of the old windows was removed.



Photo 65. WACU protrudes at the open awning window. **Should be relocated.**



Photo 66. Another view of the commemorative garden showing left right wing of building and middle section of NRH. Note partially opened awning windows which cannot be closed because of protruding WACUs.



Photo 67. Aerial view of the NRH commemorative garden with curvilinear line elements to blend with Art Deco style.



Photo 68. Back of the Grandstand adjacent to the commemorative garden. A sculpture of the university founder, Nicanor Reyes, Sr. stands isolated and flanked with plants. **Should be given more dignity and emphasis.**



Photo 69. A signage is placed at the ongoing project at NRH.



Photo 70. Ongoing construction. Steel framing/cladding is being prepared to cover the heat exchanger pipes being installed.



Photo 71. Electrical conduits retrofitted at the exterior right side of NRH. Note newly installed picture window.



Photo 72. NRH Facade with electrical cables at foreground and front road being utilized for public parking. **Facade should be given more emphasis to make people aware of the cultural value of the building.**



Photo 75. The original Art Deco ceiling with fluorescent lamp used for lighting. **Art Deco style luminaires should be added for a more aesthetic appeal.**



Photo 73. Quezon Boulevard fronting the NRH Facade shows blighted condition of neighboring vicinity.



Photo 76. The main entrance door (center) at NRH facade is no longer being used for access. **Accent lighting should be placed.**



Photo 74. The arcade with original Art Deco columns and original tile flooring



Photo 77. A sewer manhole along the flooring of the sidewalk arcade. **Should be cleaned.**



Photo 78. An area drains catch basin. **Tiles abounding drain should be replaced and repaired.**



Photo 80. Original Art Deco lamp post no longer being used located at the entrance gate of FEU. **Should be revived and emphasized.**



Photo 79. A neglected part of the arcade flooring with original tiles missing. Note also of wooden plant boxes lined along the arcade sidewalk. **Should be replaced.**



Photo 81. A steel corrugated roof canopy covering gate entrance. **Should be replaced with Art Deco style covering to blend with aesthetic style of NRH facade.**



## Method

### Information

Several methods were utilized in the preparation of this study. To start with, gathering of data were done by library research. Books, references at the FEU library were collected and information regarding the history of FEU was collected to obtain important historical facts, old maps and photographs of the NRH building to have a comparative analysis of the changes and developments incorporated to the building.

### Research Documentation

Photo documentation was conducted for inventory of existing conditions from architectural to mechanical aspects of the building. As built floor plans of NRH were obtained to be able to document the present functions of the building. A survey was conducted through ocular inspection of the site to investigate existing conditions of the building and be able to determine the degree of deterioration and process of maintenance of the building. Interviews were also conducted from people knowledgeable of the building's material history, information and background.

## Results/Current Status of the Work

This study will be presented to the owners of the building. From them, a plan for action will be further studied as to what aspect of the building should be conserved primarily. Setting up of priorities with regard to the university's educational program will be evaluated so that short-term and long-term goals would be drafted and specified. The maintenance plan should therefore include the resources needed for the time being and in the future in the standpoint of financial planning.

The FEU Conservation Program which started in 1989 provides the following goals:

- to restore campus heritage buildings to their original appearance;
- to remove all exterior interventions to heritage buildings;
- to adapt and upgrade interiors with minimum intervention to provide current educational requirements;
- to require that all new campus architecture must harmonize with existing heritage buildings

Changes made for the the Nicanor Reyes Hall: Work undertaken from October 1994 to October 2004 are presented below:

- 1989-90, 1996: interior changes to building

- original building exterior untouched
- no exterior changes were made except for color change from white to sandstone
- Interior changes on the 3<sup>rd</sup> level: expansion of the Central Library but maintaining the original interior architecture design, increasing light levels, and retaining original library furniture and shelving
- Interior changes on the 2<sup>nd</sup> level: reconfiguring some classrooms into computer laboratories and an electronic library
- Ground level: raising floor level to correspond to higher street level

Changes made for the the Nicanor Reyes Hall: Work undertaken from to date are presented below:

- Installation of air conditioning units, hereby, the presence of electrical conduits and raceways installed externally and internally (affects the architectural integrity of the heritage structure if done without knowledge of the significance of the building)
- installation of new windows replacing the original ones (these should have been preserved at least to show the evolution of the building)
- addition of exterior interventions on the right wing of the building (such modification affects the external fabric)
- refurbishing of interior spaces and elements (affects the original interior character of some parts of the building)
- repainting of some building elements done indiscreetly (affects the authenticity of the original building materials)

The 1989 FEU Conservation Program should be reevaluated to include also the maintenance of minute details. The cleaning and maintenance of the building elements should not only be done on a regular and periodic basis but on the premise that it should be done with sensitivity . FEU at the forefront of conservation should also consider and align its conservation program to the clean and green awareness program. Conservation should not be entirely purist. Dynamic restoration should be undertaken to meet the growing and increasing population and has to address the demand of the changing times. FEU's key result areas where the university focuses its direction should also be incorporated in the maintenance program: (1) Transformative Quality Education [ to educate students of the significance of conservation and to include promotion of heritage awareness and appreciation not only within the university but also extended to its adjoining vicinity starting with the university belt area; FEU's revitalization and conservation initiatives should be a continuing process to include Quezon Avenue where the Nicanor

Reyes Hall is located] (2) Physical Infrastructure [air conditioning equipments, lighting fixtures/monumental lightings, accessibility ramps, repair and replacement of architectural elements, provision of a Conservation Laboratory to monitor and assess the state of conservation of building materials and artifacts will be realized with the collaboration of experienced and learned individuals (3) Linkaging and Networking [which can tap local as well as international conservation organizations] (4) Technology-based Services [concerns for the installation of computers, wi-fi, fire mitigation system] to be installed discreetly so as not to sacrifice the architectural integrity of the heritage structures.

Regular documentations and regular coordination with the proper authorities will be conducted to come up with an achievable maintenance program. The program would cover the legal framework of documentation of laws on conservation, protection regulations, maintenance planning, values and risks for the building as well as the responsibility of the State, the heritage institution, the owner/s, and the general users of the structure. Structural value awareness is an important factor to preserve a historical structure, as well as respect for the structure's historical value and pride for building ownership.

## Discussion & Conclusions

The original floor plans cannot be obtained as these documents cannot be retrieved from the Manila City Hall because of the fire during the early 1970s that gutted the documents. Some documents are not readily available and several channels have to be undergone. Availability also of the owners of the building and people who are very much knowledgeable of the building for interview was not met because of time constraints and varied time schedules. However, with thorough use of available materials and references, the author was able to draw important segments pertinent to historical information and background of the building. Bits and pieces of information were used to see the whole picture needed to produce and propose a concrete maintenance program best fitted for the building. Allied professionals, conservators, experts as well as organizations involved should be tapped to protect the buildings from losing its authenticity because of the additions of technology needed to sustain the educational aspects of the students using the building facilities.

As an architect, learned in building design and equipped with only the basic knowledge in conservation and restoration, much learning would be inevitably required so as to contribute to the regular maintenance of the building as well as the electrical and mechanical aspects of the

building. Brought about by the economic difficulties as well as financial participation of the state, the lack of agility of the conservation system for most structures is a downfall in architectural conservation and management. As problems of heritage maintenance remained out of the main priorities, no practice existed to develop a well-defined planned maintenance programs, and by which old and inadequate legislation are outdated and cannot be practically put to use in restoration efforts, it would depend on today's conservators to take initiative in implementing such programs.

The respect for the value of heritage is only perceived through monuments that symbolize ethnicity and religion, a position often confused with ambivalence and lack of sensitivity in regard to conservation of their architectural elements and preservation of structural integrity. The attitude expressed toward these structures would only be gaudy renovations, as well as a reaffirmation of the link between physical condition and perceived loss of importance and significance. Conservation and management have not been brought to sustain on a conceptualized purpose of heritage conservation with the expressed purpose of mapping how the ecology of heritage conservation works.



Fig. 20 The author looking at NRH from the Administration Building

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# Appendix 1

(Excerpt from UNESCO Asia-Pacific Heritage)

2005 UNESCO Asia-Pacific Heritage Award Honourable Mention

Far Eastern University, Manila, Philippines

The conservation of the Far Eastern University (FEU), the largest ensemble of Art Deco architecture that survives in Manila today, presents an admirable and pioneering regional exemplar of holistic campus-wide approach to university preservation. In the context of its immediate neighbourhood, the project has had a significant effect on raising historic awareness in the community. The project maintained a commendable balance between preserving original building design and use while accommodating the organization's modern needs. Necessary new additions to the campus were sensitively integrated into the historic fabric of the compound, and the grounds themselves were treated an integral component of the holistic conservation plan.