

# U LIVING

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on Her Way

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Big Cats

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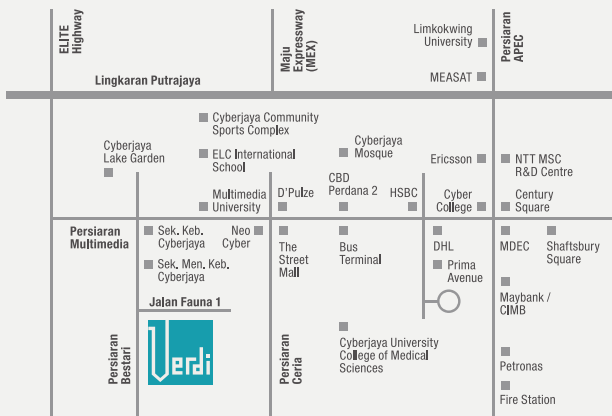
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# MD/CEO's Message

## Dear Reader

Welcome to a very special issue of U Living Magazine!

Special, as it coincides with two important commemorations: Merdeka Day on 31 August, and Malaysia Day on 16 September.

And as we welcome Malaysia's 61<sup>st</sup> year of independence, our steady development is a testament to our skill, expertise and knowledge possessed by our diverse talents, responsible for the delivery of innovative products and excellent service thereby maximising value for our stakeholders.

This have in turn, enhanced the well-being of our customers overall.

In order to continually achieve this, we induce our team to hold on to the values of teamwork, integrity, passion for success, and sincerity of intent.

I hope you enjoy U Living Issue 5, with articles from around Southeast Asia and the world: the Harvest festivals in

Sabah and Sarawak, Dragon boat racing in Taiwan, and Hunting tigers in Bhutan (with cameras, of course!). Then we'll head to the water again to admire the beauty, power with luxury of some of the world's most spectacular super-yachts off our very own Puteri Harbour.

Ahoy there and Happy Reading!

Sincerely

**Anwar Syahrin Abdul Ajib**

Managing Director/Chief Executive Officer  
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We welcome feedback, insights, comments and suggestions for U LIVING Magazine and how we can make it more "ubiquitous".

E-mail us at [info@uliving.life](mailto:info@uliving.life) stating your name, email and contact number. We reserve the right to edit your letter before publication in line with editorial policy and guidelines.



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# WHAT'S INSIDE



## SPOTLIGHT

PLACES, PEOPLE, PLANET

**08 VIVY VIES FOR FASHION FAME**  
She's got looks, brains, and quite a following

**16 50 YEARS OF MONT'KIARA COMMUNITY LIVING**  
With heart and soul



## ABODES

HOMES & INTERIORS

**26 SPACE AND IDENTITY AT ESTUARI GARDENS**  
The science of space planning to suit personal taste

**28 THE LIGHTNESS OF VERDI**  
Discover why they're called Eco-dominiums

## FIT & FAB

LOOK GREAT, FEEL GREAT

**30 SEEING THE LIGHT**  
An ancient art to heal modern woes



**COVER** Datin Vivy Yusof  
Our cover features online fashion entrepreneur, trendsetting maven, social media influencer, model and reality TV star Datin Vivy Yusof. She epitomises the new generation of young, female Malaysian entrepreneur: savvy, articulate, self-assured, brimming with enthusiasm, while at the same time respectful of family, tradition, and cultural values.



## BUZZ

HIGH TECH, HIGH COOL

**32 PUTERI HARBOUR GOES "MONTE CARLO"**  
Chic and sleek

## HORIZONS

ADVENTURE & DISCOVERY

**38 TRACKING TIGERS IN THE CLOUDS**  
Getting close to one of Bhutan's most precious treasures



## SHOWCASE

ARTS, CULTURE & HERITAGE

**42 A TO Z OF NATIONAL ART**  
Happy 60<sup>th</sup>, National Art Gallery!



**48 WATER MARKS THE SOUL OF KUALA LUMPUR**  
From muddy estuary to magic elixir



## GLITZ

A PASSION FOR FASHION

**52 MAG LIFESTYLE**  
It's a family affair



## GASTRO

EPIQUEAN JOURNEYS

**54 FEAST LIKE A KING**  
A royal feast inspired by an ancient South Asian empire

**56 LET'S SIP & SHOP**  
Boutique and Coffee with a twirl!

## WHIRLWIND

OF ACTIVITIES @ PUBLIKA

**57 MAISON DES PAINS**  
Pains that give delicious pleasure

**58 THE VERSATILE DESIGNER**  
From chairs to rings to other cool things

**59 ANGEL OF THE BATH**  
The soap artisan

**60 THE CONDUCTOR OF SCENTS**  
The connoisseur of scents creates signature fragrances

**63 CAMERA NOSTALGIA AT BANG BANG GENG!**  
No blanks in these shooters

## FAMILY AFFAIRS

COMMUNITY TIES

**64 RITE OF PASSAGE**  
A Dragon-Boater's oar-gripping saga



**70 GIVER OF LIFE HARVEST OF JOY**  
Borneo's annual homage to the harvest

## HOT PICKS

PROPERTIES THAT TRULY SHINE

**76 WOTSO WORKSPACE**  
Workspaces get a refreshing makeover





## VIVY VIES FOR FASHION FAME

Modern, stylish and successful Datin Vivy Yusof is the perfect embodiment of a highly enterprising and fashion-forward woman who has it all





She explains, “The dUCK brand revolves around D — a 20-something year old woman who is trying to balance her personal and professional life in her quest for independence. D is a character from my Proudduck.com blog.

When I was reading law at London School of Economics (LSE), UK, I started blogging about everything under the sun: love, life, career and family”.

After graduation, Datin Vivvy discovered legal life wasn't her cup of tea. She subsequently returned to Malaysia and worked in her father's property development company. Her restless entrepreneurial spirit was awakened when she and her then boyfriend (now husband) Fadzarudin realised her blog drew a huge online audience of female, fashion-savvy followers. Since Malaysia's online fashion and shopping

sites were non-existent at that time, the couple hit on the idea of opening their own online store and voila! FashionValet was born in 2010.

Now happily married with two children, Datin Vivvy has her hands full as the Chief Creative Officer of FashionValet and founder of the dUCK Group. She oversees all strategic collaborations and public relations outreach with media, fashion and lifestyle industry stakeholders.

Datin Vivvy says, “FashionValet started as Malaysia's first multi-label online store with only 10 brands. Now we have over 400 brands with offices in Malaysia, Jakarta and an upcoming one in Singapore. In addition to our first flagship retail store in Bangsar Village, KL, more FashionValet stores will be opening soon including one at Publika”.



Online fashion entrepreneur, fashion maven, super influencer, model and one of Malaysia Tatler's Gen T-listers (an A-list honour bestowed on Malaysia's up-and-coming newsmakers and trendsetters). Datin Vivvy Yusof is all that and more.

Having co-founded FashionValet, Malaysia's first multi-label online store with hubby Dato' Fadzarudin Shah Anuar when they were 23 years old, Datin Vivvy Yusof is also the driving force behind the dUCK Group and dUCK Cosmetics.

According to Datin Vivvy Yusof, “dUCK is elegant, modern and proudly homegrown. It is positioned as the new cool for fashion accessory wear and living, and the 'it' lifestyle brand for modern city girls”.







### ENTREPRENEUR FASHION ICON

The dUCk Group was conceived when Datin Vivy couldn't find scarves she liked in the market. That inspired the stylish fashion maven to create her own collection of premium headscarves.

Leveraging on the viral and far-reaching power of social media, Datin Vivy makes her online presence felt by posting tastefully curated looks to promote her fashion and cosmetics line, winning legions of followers and potential customers around the world. Today, the dUCk Group encompasses scarves, stationery, bags, home & living and most recently, dUCk Cosmetics.

A complementary extension to her fashion and accessory business, Datin Vivy's dUCk Cosmetics is the first premium Malaysian makeup brand to open its doors at Pavilion Kuala Lumpur.

"dUCk Cosmetics offers the latest and coolest colour tones in cosmetics. Our range of products are created with the modern, upwardly mobile city girl in mind, to provide essential beauty, skin and hair care solutions for her everyday life".

Despite her resounding business success, the mother of two has her feet firmly planted on the ground. "My parents' advice is to be humble and never be complacent. They remind us not to get too comfortable so we always strive to do better and to work hard".

Datin Vivy sums up her life philosophy succinctly, saying "As Muslims, we believe God is everything. What is not meant for you, will not be yours — that saying keeps me sane in business. I accept that whatever is meant for me, it will be for me regardless of all the challenges". **U**

Located at Lot 8-10, Level G3 Block B  
Publika Shopping Gallery  
Kuala Lumpur









# With Heart and Soul

**SOULed OUT is more than a neighbourhood dining and entertainment hot spot. For local residents, it has become a Sri Hartamas institution, and THE place to hang out**



Dato' Fred Choo (right) with son Brian

The proverbial saying 'success is 20 percent luck and 80 percent hard work' holds true for the founders of SOULed OUT, Dato' Fred Choo and Datin Michele Kwok. When they took over a cafeteria at the Mont'Kiara shopplex in 1996, they never dreamt that the business would grow by leaps and bounds two decades later.

According to Brian Choo who heads the Special Task Force at SOULed OUT, "my parents came from humble beginnings. As small business owners, Fred and Michele used to run their own fashion boutique and a recruitment agency before they brought in the Noel Hampers franchise from Singapore".



1996

Chief of Staff K.C. Choong recalls the cafeteria served simple local and Western fare like chicken chop, fish & chips, and club sandwich. "In those days, there wasn't any commercial and high rise buildings in Mont'Kiara yet we managed to draw repeat customers to the cafeteria".

Choong says "The name SOULed OUT came from Michele's brother, Christopher Kwok who owns an advertising agency. Everyone liked the idea of 'giving everything you have to the task and business at hand' hence SOULed OUT was born".







While countless restaurants had come and gone in the Klang Valley, SOULed OUT managed to outlast the competition, celebrating its 20th anniversary in 2012. The secret to its longevity and success boils down to service.

“Service has always been our top priority from day one”, says Brian. “Our main focus is to make customers happy and feel appreciated. We may not be the trendiest restaurant but customers love our menu which is filled with familiar, comfort food. To neighbourhood regulars, SOULed OUT is their ‘home away from home’ and being here is as good as a hug”.

**Leadership by Example**

Another motivating factor that drives the SOULed OUT team is Dato’ Fred and Datin Michele’s hands-on approach and leadership by example at work. Brian shares how his father is always the earliest to arrive for work and doesn’t hesitate to get his hands dirty.

“From scrubbing floors to cleaning tables, my Dad puts in more effort than any of his staff at the workplace. We treat the staff like family and many have been with us for years”.

Although SOULed OUT has grown and moved to the current, bigger premises, the owners remain prudent and constantly strive to cushion the impact of rising costs over the years.

Choong recalls “in the early days, we used to operate out of two repurposed



containers; one was the operating office and the other, supplies storage. Such shrewd and careful cost controls have ensured our business remains steady over the years”.

SOULed OUT also scored a first when in 2014, Dato’ Fred Choo brought in the cutting-edge Barco projector for live screenings of World Cup matches. “We brought the football viewing experience to a new level with football matches projected onto giant screens. We also hosted a street party attended by the German and Argentinian ambassadors. This World Cup season would be equally exciting with our month-long promotions, World Cup themed contests, games and big prizes offered”.

This proudly homegrown brand isn’t resting on its laurels either. Now that SOULed OUT has opened franchised

outlets in Bangsar South, Jalan Ampang, Taman Tun Dr Ismail and Kota Kinabalu, the group’s Propaganda Fairy, Cassie Wong has to meet the franchisees and liaise with them.

According to Cassie, “food consistency, value for money and stellar customer service are vital cornerstones of SOULed OUT. I visit the different outlets several times monthly, to train the staff and also to conduct quality control audits”.

The checks ensure SOULed OUT’s popular signature dishes such as Fried Beef Noodles — flat rice noodles stir-fried with tender beef slices in eggy sauce and its best-selling Mojito — a cool, refreshing tippole of lime juice, white rum and fresh mint leaves stay on-point. Tagged as the best in KL, SOULed OUT serves up to 21 mojito variants including mango, jackfruit and asam boi (preserved plums).

Grilled-to-order premium chilled meats and preferred cuts of sirloin, tenderloin, or ribeye now have pride of place in the new ‘Chill n Grill’ menu. A newly-built wood-fired pizza oven, grill, and tandoor oven at the open concept kitchen allows customers to kick back with a mojito or two while the chefs fire up the oven, grill and tandoor. After all, the best never rest at SOULed OUT.

Located at No. 20, Jalan 30/70A  
Desa Sri Hartamas  
Kuala Lumpur



# Power Living

**Work hard, play hard is a philosophy Dato' Jeremy Smeeton — the dynamic CEO of Global Asset Allocation (GAA) group of companies — revels in. Having worked in the offshore financial services industry since 1987, the enterprising powerhouse has been indefatigable from the day he set foot here in 1988**



Dato' Jeremy Smeeton



Instrumental in the conception of a successful range of financial instruments distributed throughout Europe, the Middle East, Africa and Asia, Dato’ Jeremy’s fund management business empire now spans from Kuala Lumpur and Labuan to offshore territories in the Bermuda and Cayman Islands. He also sits on the board of several other unit trust and mutual fund companies.

Befitting his lifestyle as a well-connected mover and shaker, Dato’ Jeremy owns a portfolio of properties around the world including a luxurious resort-style villa in Koh Samui, Thailand. Situated on a private gated estate with 24-hour security, his Villa Skyfall is artfully designed to integrate with the natural beach, sand and rock terrain.

“Villa Skyfall is more than a home by the sea,” says Dato’ Jeremy. “It is a designer’s dream, featuring large living spaces with spectacular views over Koh Phangan and Ang Thong Marine Park and cosy nooks. Furnished with a collection of modern Thai pieces and Asian antiques, the villa has eight ensuite bedrooms, a movie theatre, rooftop bars, an indoor lounge bar with pool table overlooking the infinity pool and an outdoor pool bar”.

Despite his frequent globetrotting, the English entrepreneur admits he still enjoys living in Malaysia and won’t dream of relocating elsewhere.

For rest and recreation, Dato’ Jeremy goes sailing and occasionally, wild boar hunting. A discerning gourmand, he avidly explores the restaurant scene in the Klang Valley with friends.

Not one to rest on his laurels, Dato’ Jeremy has ventured beyond fund management into the green fuel technology business. His enthusiasm is obvious when he reveals his Malaysia-founded companies, GAA Green Energy Solutions Sdn Bhd and GAA Palm Power Solutions Sdn Bhd, have been researching solutions in the biomass waste to green energy industry since 2011.

Dato’ Jeremy Smeeton has also set his sights on exporting his green energy technology to interested stakeholders. “Green energy is definitely the solution going forward, to power us into the future”.

GAA Group of Companies is located at Plaza Mont’Kiara since 2000.



“Mont’Kiara was a rubber plantation before. When I established my office in the area 18 years ago, none of the surrounding buildings here existed. I chose to be based in Mont’Kiara as it’s close to where I live. Although traffic congestion has worsened, I find it’s still bearable”.



Photography by Dima Fil <https://fildim.com/real-estate/>



Entrance of GIS, Mont'Kiara

Accredited by the Council of International Schools, Garden International School (GIS) is the second oldest international school in Malaysia after the Alice Smith School.

Founded in 1951 by Mrs. Sally Watkins, wife of the then Fire Brigade Chief. Lt. Col. F.F.C. Watkins, GIS was originally known as Garden School. Located in the scenic Lake Gardens of Kuala Lumpur, the school had a student enrolment of 33 with two full-time British teachers.

In 1955, the Garden School moved to a spacious bungalow in Jalan Bukit Bintang, to provide a more conducive learning space for its kindergarten and primary school students. When enrolment continued to soar after Malaya gained independence, the Garden School occupied a bungalow on Jalan Yap Kwan Seng in 1966 and another bungalow on Jalan Pekeliling (now Jalan Tun Razak) in 1973.

## Bringing Out The Best In Mont'Kiara

**Garden International School continues to burnish Mont'Kiara's international appeal and prestige among expatriates**



GIS, Jalan Conlay in 1970



GIS, Jalan Tun Razak in 1973



GIS, Moved to Mont'Kiara in 2002



GIS, Mont'Kiara 2012 until present



Mrs. Chew Yat Yee, Executive Vice President of Taylor’s School Division and a veteran GIS staff, recalls Garden School moved to its purpose built campus in Cheras in 1982. To reflect the school’s cosmopolitan identity and international standard of education, the school was renamed Garden International School in 1985.

According to Mrs. Chew, “The notorious traffic congestion in Cheras caused much difficulty for parents who were often late for work after dropping off the children. Since GIS was growing in stature as an international school, relocation of the school was necessary as GIS has to be nearer to where most of our students live”.

In 1996, GIS finally moved to Mont’Kiara where 75 percent of the expat community lived and worked just a stone’s throw away from GIS. To meet the needs of its 2,000 student population from 65 countries, the British-based curriculum of GIS was suitably modified.

Mr. BK Gan, President of Taylor’s School Division and GIS Board of Governors

hails the vision of the school’s founder Sally Watkins, saying “GIS ranks among one of the best British international schools in the world today. Recognised as an Apple Distinguished School 2017–2019 thanks to our innovative and compelling learning environment, GIS was also the sole recipient from Malaysia for the Global Innovation Award 2016. The honour lauds exemplary values and best practices in learning and teaching in 21<sup>st</sup> Century schools”.

The Parents, Teachers and Friends sub-committees of GIS also fosters and encourages the local community’s involvement and works to gain their support for school events. Access to GIS is granted to the community for the rental of playing fields to hold football camps and the pool for swimming classes.

“Such community interactions are part and parcel of our efforts in identifying and bringing out the best in every GIS student. We want to educate them to become productive leaders in the global community”.

## The Wizards of Mont’Kiara

It was Kuala Lumpur’s Condo King and founder of Sunrise Berhad, Datuk Alan Tong together with his son Datuk N. K. Tong, who transformed acres of rubber estate land at the fringe of Sri Hartamas into Mont’Kiara, one of the country’s most exclusive and premium residential addresses.

In an interview published in The Star newspaper in September 2013, Datuk N. K. Tong reportedly said schools were a big pulling factor in the development of Mont’Kiara. “Children have to go to school every day, and their parents will gladly travel further to work if the children have a shorter commute to school”.

After the Tongs’ OG Heights condominium project proved successful with Japanese expatriates, they set their sights on the expatriate market for Mont’Kiara. To fulfill the needs of the expat community, Sunrise incorporated many lifestyle facilities and amenities benchmarked against the world’s best when developing Mont’Kiara.

That led to the opening of Mont’Kiara International School in 1994, followed closely by Garden International School. A few years later, the French community approached Datuk Tong to find land in the vicinity for the building of the French International school. Those three international schools became the catalyst to enhance the exclusivity and appeal of Mont’Kiara for expatriates.





“Do you know Mont’Kiara was known as Little Tokyo in the early days? I didn’t realise so many Japanese expatriates were living in the area when I opened my clinic in December 1999”.

## Skin-Deep Beauty Expert

**Dr. Lim Wye Leng’s medical cosmetic practice offers a wide range of skin enhancements as well as treating dermatological issues**

The owner and Medical Director of Leng’s Clinic Medical Cosmetic Services was staying in Bangsar then but decided to locate her practice in Mont’Kiara.

“Mont’Kiara was lush and green in those years. I didn’t foresee it would grow so rapidly over the years but I feel lucky to be here. I only moved to this current premise in 2003”.

In addition to her Bachelor of Medicine and Bachelor of Surgery degrees from University of Melbourne, Dr. Lim also obtained Diploma in Practical Dermatology from the University of Wales, College of Medicine. Over the years, she has built up a loyal clientele comprising locals, Japanese and international expatriates who seek out her specialised services.

Depending on their needs, she administers everything from Intense Pulsed Light & radiofrequency, Botox and fillers to performing microdermabrasion, chemical peeling and electrosurgery to treat acne, dyspigmentation, aging skin, hair loss, tattoo removal, hair removal, vein removal, acne or traumatic scars.

According to Dr. Lim, “Practitioners who are qualified to render aesthetic medical services will have the Ministry of Health’s letter of credentials prominently displayed in their clinics”.

She has never thought of moving away from Mont’Kiara as most of her clients find her clinic location convenient. “My clients are comfortable and familiar coming here so there’s no reason for me to move. Such a prime location within the main thoroughfare is an advantage”.

“A few of my relatives also reside in Mont’Kiara. I also like the multi-cultural and diversity of the population here. Although there are some concerns about traffic congestion, I think many expats still like living in Mont’Kiara due to the availability of international schools and good facilities”.

The health-conscious doctor devotes her time to working out at the gym, going for outdoor walks with friends and occasionally, cycling in the city on designated car-free days. She also enjoys travelling, especially to Japan and Australia.

Located at E-07-19 Block E Plaza Mont’Kiara, No.2 Jalan Kiara Kuala Lumpur





# She's Got Your Back

**Datin Dr. Madeline Ting brings hope, trust and innovative treatment programmes to those suffering from scoliosis at Spinal Inc.**

Ever since she was a young girl, Datin Dr. Madeline Ting has always been interested in healthcare. When she entered university, Datin Dr. Ting, or Mady as she prefers to be called, says she chose to focus on the rehabilitative aspects instead of dealing with serious illnesses which can be depressing.

Originally from Melbourne, Australia, Mady relocated to Malaysia 16 years ago after her marriage to a Foochow entrepreneur from Sarawak. It was her husband who scoured Mont'Kiara and found the premise for her chiropractic clinic.

According to Mady, "He thought this was the ideal location in view of the number of expatriates living in the area. In the early years, I started out as a chiropractor but now I specialise in treating scoliosis – the sideways bending of the spine that causes physical pain and emotional suffering to patients".

"Scoliosis seems to affect mainly girls between the ages of 12 and 16. While some are born with congenital spinal deviation, others may get it from habitual distorted head or hip position. Early detection is critical as scoliosis can worsen steadily. Spinal Inc specialises in non-surgical structural scoliosis correction".



*"We moved from Taman Tun Dr Ismail eight years ago, as the security is better at condominiums here. At least access is more controlled and guarded; there's less chances of being robbed or breaking and entering compared to a house. I personally find it more convenient since I can play tennis or swim without going out of the condo".*

Her clinic location at Plaza Mont'Kiara is also convenient for her patients who come from the surrounding suburbs of Petaling Jaya and Subang. "When my clinic first opened, there was only McDonald's and Starbucks. Most of the F&B tenants have changed constantly over the years".

Despite the area's traffic congestion and fast disappearing green surrounds, Mady still likes living in Mont'Kiara. "I only go into my clinic thrice weekly or when there is a need to see new patients or do consultations. Otherwise, my team of physiotherapists can handle all the corrective programmes at Spinal Inc".

The close proximity of Mont'Kiara to Publika is an added boon for her. "I usually shop, meet friends or kick back with a glass of wine at The Social at Publika. Souled Out is another favourite rendezvous of ours" says Mady.

Located at B-06-08/09  
Plaza Mont'Kiara, No.2, Jalan Kiara  
Kuala Lumpur



# A happily-ever-after tale in Mont’Kiara



“Mont’Kiara has its own vibe because it is an enclave with its own market (Plaza Mont’Kiara), international schools, malls and it is pedestrian friendly. It’s lovely to see people of all generations either walking, running and cycling up and down Jalan Kiara”.

—Tiggy Munnelly

From London to Mont’Kiara, the Munnelly couple arrived from England in 2008 to escape from the hectic lifestyle and found themselves right at the perfect intersection between city life and the suburbs. At first, the Munnellys came to KL on an adventure to Southeast Asia only to find that Malaysia suited their lifestyle needs perfectly.

Ten years later, the continued development of infrastructure and the increased access to amenities of Mont’Kiara have kept them staying

on. For example, the quaint enclave of markets, malls, international schools and pedestrian-friendly roads have made the English couple assimilate smoothly into the community.

Furthermore, the allure of Islamic-Malaysian culture has found a special place in their hearts, broadening their already well-cultured minds. As KL is a crossroads between countries like Thailand, Cambodia, Vietnam and Singapore, the couple often capitalise on this opportunity to go jetsetting. Of course, not to mention, the English

couple could not have resisted the seduction of the local cuisine. Tiggy has mentioned her love for kway teow, curry laksa and satay, while Martin is often found in the surrounding mamak stalls having roti canai and lassi.

Besides all this, it is important to point out that Tiggy Munnelly has been a great contributor to the Myanmar refugee school in Pudu for the last nine years and confidently states that it has been the most meaningful thing that she has done in her life.

## Crowning Glory at Kiara Kurls

Kiara Kurls, located at Mont’Kiara Shoplex, is the neighbourhood hairdressing salon which has been serving the Mont’Kiara and Sri Hartamas community since the 90’s.

The chirpy and bright proprietress and chief stylist, You Wong greeted us with a wide smile. She said, “Together with my three other stylists, Jaja, Ji Dut and Lah Pai who reside at the adjoining condominium, Mont’Kiara Pines, we attend to our regular customers, many of whom are from diverse parts of the world such as USA, Australia, France, Africa, Japan and Korea”. Kiara Kurls Hair Salon is a household name amongst the Mont’Kiara community, especially those who have lived there since the early 90’s. 







## Why **stay** in a hotel when you can **live** in a house?

HYATT House Kuala Lumpur, Mont'Kiara, HYATT's first extended-stay hotel in Malaysia and the Southeast Asian region is located in the exclusive, cosmopolitan enclave of Mont'Kiara, northwest of Kuala Lumpur. Adjacent to international dining, premium retail, niche lifestyle stores and vibrant nightlife. Minutes from MITEC; the country's largest exhibition center and a short drive from the bustling city center.

Whether you are moving in to the neighborhood, traveling with friends and family or simply staying a few nights, why settle for anything less?

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# Space And Identity At Estuari Gardens

**The science of space planning includes providing multiple options to suit individual preferences and lifestyles within the architectural aesthetic framework**

The various options provided by the two-storey superlinks at Estuari Gardens in Iskandar Puteri are carefully planned to suit the modern-day family with generous spaces and flexibility. In synchrony with the modernity of the architecture, the more appropriate interior options would be equally modern interiors, following the showroom options.

The interiors suggest the ways various identities that can be forged with the flexibility allowed by the spaces given in the Estuari Gardens superlinks. The spaces have been carefully considered to suit various owner preferences and budget; even various family sizes.

The modernity of Estuari Gardens echoes the larger context of Iskandar Puteri, a development that caters to contemporary expectations and more, as the township encapsulates and personifies all the experiences that UEM Sunrise has mastered over the



years. This is rigorously applied from the masterplan to detailed planning.

Its proximity to the various thematic and cutting edge developments around it calls for a development that caters to modern sentiments. The developments around it include Legoland Malaysia,

Sanrio Hello Kitty Town, Pinewood Malaysia Studios, Mall of Medini, Afiat Healthpark-Columbia Asia, Gleneagles Medini, EduCity, Raffles American School, Malborough College Malaysia, University of Southampton and Puteri Harbour CIQ Ferry Terminal.



It makes Estuari Gardens an inextricable part of an economically sustainable twenty-first township that is unique to Southeast Asia. The interior possibilities to the Estuari Gardens superlink are part of a rigorously considered development that answers all the questions for an enviable lifestyle. **U**

## The Lightness of Verdi

The perpetual blue skies and green surroundings of Verdi Eco-dominiums at Persiaran Symphony, Cyberjaya conjure images of a resort-like, unhurried environment



Living at Verdi Eco-dominiums means freedom from the pressures of a congested central urban situation, with the freedom of connectivity when needed, as the project is well connected through several highways.

Verdi is a well-facilitated, get-away condominium towers with its own lush landscaping and generous pools and water features, that make it a sanctuary – a world of its own. With two towers rising to 44 storeys and 45 storeys, each with 400 units, the towers are a spectacle of elegance and a landmark of the area.

There is a lightness to it all as the elegant towers are poised above the landscape with clear skies against the backdrop. The aesthetic statement continues from the external to the interior of the condominium units, carrying the lightness and elegance of the theme into the interior, making a consistent 21<sup>st</sup> century aesthetic narrative.

Although not considered large, the visual lightness of the units makes them larger than they actually are, and creates the sense of volume, space and light. The size of the units ranges from 700 sq ft to 1,453 sq ft, having smart home technology, maximum views with plenty

of natural lighting and natural ventilation. The grid pattern holds the spaces together while providing flexibility for furniture arrangement, using the grids as reference.

Externally, the development is highly secured with three-tier security, and like a sanctuary, it has six acres of landscaping and facilities within the compound. It is also a certified green development, keeping to the ecological slant of the development. **U**





  
**UNDER THE LIGHT**  
 YOGA STUDIO

# SEEING THE LIGHT

Yoga has never gone out of style. And in today's hectic and crazy hustle-and-bustle, can-you-believe-it world, the practice offers a tried-and-true antidote to the weirdness, and some pretty heavy-duty self-improvement

## Snap, crackle, pop

No, that is not the sound of cereal luxuriating in milk; it's the sound of my muscles, bones and joints assuming new, exotic, and largely untenable positions. This is supposed to be a yoga session, you know, graceful movements, holistic harmony of body and mind, at one with the universe and all that. But as with everything else in life, nothing is achieved without exertion, patience and sweat.

"So, will I sweat"? I half-kiddingly ask Manager Joanne Soo before class begins. "Yes, you'll sweat".

And right she was. Of course, as a 60+ first-timer, it was to be expected. Felice Puah, our instructor, graciously puts up with having your humble servant there to report (and contort) on Under the Light Yoga Studio in Publika.

Now in its second year in Malaysia, Under the Light was founded 12 years ago in Japan by Noriyuki Kuramochi, who was inspired by famed practitioner Patanjali who wrote the Yoga Sutra—the first known text on the subject of yoga—over 2,500 years ago. Noriyuki strove to combine the ancient teachings

with a holistic approach more in sync with contemporary lifestyles, while still reaping the full benefits of yoga.

During the hour-long session, Felice guides us through a very comprehensive set of positions and moves covering the entire body. Basic moves like the Downward-facing Dog (great all-round body strengthener, and helps circulatory & lymphatic systems); the Warrior (improves balance, helps prevent low back pain, strengthens core, back and legs); the Seated Spiral Twist and Forward Bend (realigns spine—great for desk sitters!); and some more "challenging" moves such as the Tiger pose (the Pretzel would be a more fitting name).

Interestingly, UTL Tokyo is one of the largest Yoga Alliance-certified teacher training schools in Asia, with over 2,000 yoga graduates and has built strong relationships with international yoga instructors.

And like its Tokyo parent, this UTL also offers a 6-month, 200 hours teacher training program under the Yoga Alliance Registry of USA, with which it is affiliated. Klang Valley residents are





particularly fortunate in that UTL in Publika is the school's only foray outside of Japan. It offers courses seven days a week, including Hatha, Vinyasa and Strala Yoga as well as a variety of yoga regimens targeting specific outcomes, both at the beginner and intermediate levels.

At the end of the hour-long session, we return to the meditating position, close our eyes, clear our minds, and then Felice concludes with a touching valediction, wishing us all well, and bidding us to "Always bring peace & love into your heart".

For those interested in learning more about yoga, some timely news: On 25 and 26 August, Under the Light will be hosting "Organic Life Yoga" at Publika Mall. KL's first yoga festival is a collaboration with other yoga studios in Klang Valley, and will feature workshops, promotions and other activities. The public is invited, and admission is free. **U**

Located at A2-2-2  
Publika Shopping Gallery  
Kuala Lumpur









# Puteri Harbour Goes “Monte Carlo”... *Chic and Sleek*

“Asia is experiencing a faster growth than most parts of the world, with different markets and different levels of maturity in yachting, essentially with high potential”.

—Carla Demaria  
President, yacht maker  
Monte Carlo Yachts



**P**uteri Harbour in Iskandar Puteri is a marina development that spans 687 acres (2.8 km<sup>2</sup>) on the Straits of Johor. UEM Sunrise is the master developer of Iskandar Puteri. Puteri Harbour is the first marina in Malaysia to receive a 5 Gold Anchor Award by The Yacht Harbour Association (TYHA), United Kingdom in February 2014. This marks another milestone in excellence for Puteri Harbour as a world class marina operator and Asia's prominent yachting destination.

Located at Latitude 1°25'N and Longitude 103°39.5' E, Puteri Harbour is undisputedly the southern-most marina and waterfront development on the mainland of continental Asia.

UEM Land Berhad, a unit of UEM Sunrise Berhad, has formed a partnership with Singapore-based SUTL Marina Holdings Pte Ltd (SUTL) to undertake several development projects in Puteri Harbour, Iskandar Puteri in Johor. In tandem with this,



Puteri Harbour



Puteri Harbour

UEM sunrise's iconic Puteri Harbour is being enlarged in a joint venture with Singapore's SUTL. In time to come, the joint venture would be operating a public marina with 148 berths, a private marina with 278 berths, and mega yacht marina that can accommodate up to 14 yachts in Puteri Harbour.



MCY 96

According to Reuters in 2014, yachting is a rapidly growing phenomenon in Asia and berthing places in Southeast Asia are in demand. Yachting has grown into a status symbol in the region, along with the growing economies and year-round warm weather.

In quoting Wealth-X, Reuters reported, "Asia's ultra-wealthy individuals, defined as having at least USD30m in net assets are forecast to add USD3.3 trillion to their combined assets in the next five years, more than any other region in the world".

Another report by CapGemini and RBC Wealth Management in 2014 said that "the population and wealth of Asia-Pacific's millionaires grew by up to triple the rate for the rest of the world over the last five years".

Prestigious superyacht builders Monte Carlo Yachts made a stopover at Puteri Harbour in 2017 with one of their state-

of-the-art models, MCY 96, which was brought over by yacht brokers Simpson Marine. Encouraging yacht ownership, customers were shown the ease of operation, how the yacht could be their luxury home in the sea and in the narrative of the aesthetic, the superlative design speaks of the elegance in detail and in form.

The beauty and practicality of MCY yachts suggest how the company became the fastest growing Italian brand in the luxury motor yacht segment. Founded in 2009, it has to date launched a range of award winning models and has been recognised internationally both for their iconic style and performance. The MCY 96 was launched in 2017.

MCY yachts are designed by world famous Nuvolari Lenard design studio. Carlo Nuvolari and Dan Lenard have reset yachting style, functionality and customisation.



MCY 96



MCY 96



MCY 96

They regard that their style is derived from the beauty, that is open to continuous evolution.

Their style is predicated on the natural 'sense of freedom' and regard boating as synonymous with the perception of safety and comfort of a villa. The luxury is "to be shielded in a protective environment with direct connection to the open spaces and nature around".

They also favour customisation, which "becomes the chance to provide unique personalities and moods to the yacht, without masking its style".

MCY has been awarded with the Innovation in a Production Process Award at the IBI-METS Boat Builder Awards for Business Achievement.



MCY 96



Gran Turismo 50

### The Hallmark of Distinction

In the vanguard of sport cruisers, the Gran Turismo is a dazzling combination of Beneteau Power's expertise, the hallmark of the Nuvolari & Lenard Designer duo and interior by Andreani Design.

Equipped with the Airstep2 planning hull, developed together with Volvo the engine manufacturer, the Gran Turismo 50 is fast, smooth and comfortable.

Offered with the IPS 600 propulsion system, she offers excellent sea-keeping and optimum fuel consumption.

It is designed and fitted out with people who like to express their individuality in mind, the Gran Turismo 50 has elegant and intelligently organised spaces.

Designed for pleasure, the cockpit continues in the form of a vast lounge area on the main full-space deck. The many glass windows and portholes and incredible space on the lower deck fill the boat with lots of natural light. **U**



Gran Turismo 50

# Tracking Tigers in the Clouds

through the

LENS



Frenchman, Emmanuel Rondeau, wildlife filmmaker and photographer, seeks to unravel the elusive marvels of the Bhutanese jungle — the endangered Bengal tiger





**H**idden within the mist-shrouded forests of the Eastern Himalayas is a creature that is incredibly rare. Emmanuel Rondeau is an intrepid filmmaker and photo-journalist that embarked on the adventure of a lifetime — a mission to film the tigers of Bhutan.

On his journeys into the wilderness, he has filmed leopards in Russia, jaguars in Costa Rica and lynxes in France. Supported by World Wildlife Fund, he would spend over 90 days in the freezing cold in order to triumphantly return with footage that can only be described as breathtaking. Indeed, he captured the first high-resolution image of a tiger at 11,633 feet in Bhutan.

### High above it All

The Kingdom of Bhutan is a landlocked nation that is perched along the Himalayan Mountain Range. Famed for its intense beauty and pristine environment, Bhutan has drawn travellers from around the world for centuries. Needless to say, this magical and mesmerising place leaves an indelible mark on all who have witnessed its indescribable vistas and experienced the warmth of its people.

The snowy forests of Bhutan hide a treasure that is seldom sighted by human eyes. Wandering among its mountain peaks and craggy valleys is a dwindling population of approximately 100 tigers.








Rondeau was tasked with the mission of capturing these tigers on film, and it was a challenge that would push him to the limits on his quest.

### Beauty of the Beast

Recruiting the assistance of experienced foresters and working with people who dedicate their lives to protecting these big cats, Rondeau transported 100 kg of photo and film equipment across some of the most difficult terrain known to man. Hostile weather added to the torture inflicted by deep snow, dense vegetation and steep cliffs.

The best way to film the elusive tigers was to set up camera traps. Each of them consisted of a regular camera with an infrared trigger. These camera traps were placed along some of the forested corridors that connect Bhutan's ten national parks and wildlife sanctuaries. After months of frustration, Rondeau finally obtained the footage that he had been waiting patiently for.

The creature's wild beauty exudes power and majesty. Naturally, tigers have become iconic in Bhutan's folklore and their presence has been woven into the fabric of this kingdom's culture and customs where tigers are revered as a god. 



# A to Z of National Art

The following images from the National Art Gallery collection conjures anecdotal points trailing its sixty years of existence. Assembled from A to Z to enable you to discover and imagine a vibrant art and artists' directory in a delightful visual harmony of our shared memories.

## A YAM JANTAN

Welded metal on wood base by ANTHONY LAU 1963. 59 x 91 x 28cm

Anthony Lau (born in 1933-2016), our iconic modernist sculptor diligently planned and welded several metal rods and cut outs with an emphasis on textural effect to represent the elongated silhouette of the Ayam Jantan the crowing cockerel perched on a wooden base in a dramatic expressionistic forward thrust.

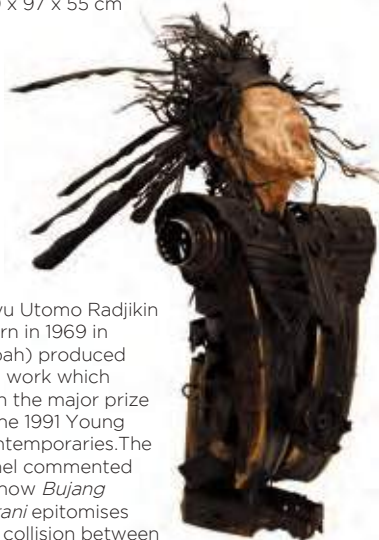
He has declared his aesthetic position as such: "I am dictated by the material. An artist must respect the material."



## B UJANG BERANI

Welded iron, metal strips and plaster of paris by BAYU UTOMO RADJIKIN 1991. 100 x 97 x 55 cm

Bayu Utomo Radjikin (born in 1969 in Sabah) produced this work which won the major prize in the 1991 Young Contemporaries. The panel commented on how *Bujang Berani* epitomises the collision between two contradictory forces such as the conflicting desires of the individual and society. The warrior screams in torment at the rapid destruction of his rainforest habitat and the immense social dislocation that follows. One could feel the Iban warrior's anguish in the face of cultural displacement.



## C HINESE INK PAINTING

'One hundred Malay Children' by HUANG YAO 1979. Chinese ink and color on paper 28.5 x 242cm. (3 scrolls). Gift from the Huang Yao Foundation

Bai Zi Tu or 100 children painting is common in traditional Chinese ink painting as an excellent symbol of a healthy and successful family life. The topic of children appeared in Huang Yao's works since 1935. Huang Yao (1917-1987) is a pioneer artist and educator who was born in Shanghai and lived in Malaysia in 1956 until his demise.

The 100 Malay Children scrolls were painted in the 1970s when his grandchildren came to live with him in Penang. As he had great interest in local Malay customs and culture, he painted 100 Malay children at play: climbing coconut trees, flying kites, beating drums, riding bullock carts and dancing.



## D OT

'The Detribalisation Of Tam Binti Che Lat' by ISMAIL ZAIN 1983. Acrylic on canvas. 121 x 183cm.

This is a painting depicting a rural Malay dilemma pictured by artist and cultural thinker, Ismail Zain (1930-1991). This is seen through the sense of dislocation experienced by an old Malay woman named Tam cast in foreground surrounded by an urbanised home environment wrought within the media frenzy lifestyle of her children whom she lives with and shadowed by foreign interests as exemplified by a female exotic dancer and the tennis icon Bjorn Borg.



## E MPTY

'Empty bird cage after release of bird at 2.46pm on Monday 10 June 1974' by REDZA PIYADASA. Found object wood. 43 x 39 x 39cm.

This art piece by Redza Piyadasa (1939-2007) and Sulaiman Esa (born 1941) invites the viewer to find a connection between the banal object (bird cage) and the precise notation in the caption. It forces the viewer to re-think the use of crafted objects carrying symbolic values. The artists claim that the process of art is equal to the process of knowing reality directly. The intention is to emphasise the active rather than the mediating or static function of the traditionally crafted image. The artists draw substantially from the teachings of Zen and Taoism, rejecting the egoistical basis of Western art. This work supports a jointly authored manifesto known as the *Mystical Reality*.



## FRANK SULLIVAN COLLECTION

'*Chez Moi en Paris*' (My room in Paris).  
Oil  
by CHIA YU CHIAN 1959.  
62.5 x 79cm.

The Australian Frank Sullivan, who donated this Fauvist painting of the artist's room by Chia Yu Chian (1936-1992) to the National Art Gallery was the former Press secretary to our first prime Minister Tunku Abdul Rahman Al Haj. His influence was particularly important in the formation of the National Art Gallery. Forty of his personal collection works were donated to the National Art Gallery from 1958 to 1965.

"...I invited the National Art Gallery to come along and take what they liked. I had two reasons for doing so because the gallery was in its formative years. My first reason was to establish in the public mind



that people should donate good works to the Gallery and secondly, to assert the principle that the gallery must have the final choice".

## GEORGE GILES

'Che Ali'  
by GEORGE GILES 1885.  
Watercolour on paper. 16.7 x 13.9cm.

Giles was regarded by Swettenham as a "gifted draughtsman with the knack of catching natives of any nationality and under any circumstances transferring what he saw on to paper".

His rendition of Che Ali, or Wan Ali, is particularly valued. The subject who was sent by the Yam Tuan Pahang to see the availability of loaned boats for Sweetenham, can be seen seated in a pensive mood.



Pekan via the Pahang river were acquired by Datuk Lim Chong Keat in 1972. In 1999, some 89 pieces were acquired by the National Art Gallery.

The historical drawings and watercolours of Frank Sweetenham and George Giles from 1880-1894 of the journey from Sabak Bernam to

## IB

'Tumult or Kekecohan'  
by IBRAHIM HUSSEIN 1969.  
Acrylic on canvas. 203.4 x 203.4cm.

In 1969, Ib or Ibrahim Hussein (1936-2009) returned from abroad to ponder on what became of his beloved nation after the tragic May 13 riots. He painted a large sized Malaysian flag black in an iconic work titled 'May 13', alongside several works including this one that reflected on the struggles, paradoxes and tumult among men.

When Tun Razak asked him "What is May 13 to you as a Malaysian?"

He replied: "Tun...you know this year man landed on the moon. And how did man manage to land on the moon? Because he used his brain, he was able to get there. If we didn't use our brains, we would still be living like our



ancestors of old, full of hatred, and jealousy and would end up killing one another".

"To me, May 13 is not a national tragedy, It is a human tragedy, and could happen anywhere in the world if man chose to live like that".



## HOESSEIN

'Self portrait' (Potret sendiri)  
by HOESSEIN ENAS 1958.  
Pastel on paper. 44 x 33.5cm.

The founder of Angkatan Pelukis Semenanjung in 1956 and Father of Portrait painting, Mohammad Hoessein Enas (1924-1995) was artist mentor teacher to generations of APS artists. His preferred medium is in oil and pastels, this rare portrait of himself reveals his fine mastery in the medium. This self portrait is also interesting as the artist has imposed heroic stature on himself as a means of projecting the Self as an artist.



## JAWI

'Alif, Ba Ta'  
by AHMAD KHALID YUSOF 1971.  
Silkscreen on paper. 66 x 30cm.

The Jawi script has been a favourite motif in many design and artistic creation. It has become one of the signature styles of Ahmad Khalid Yusof (1934-1997).

The artist silk-screened the alphabets 'Alif Ba Ta' stacked upon a grid that serves as a structure to the composition. He arranged each letter like a musical notation placed below or above the lines. He shadowed the dark alphabets and the grid on the bright reddish pink background to give an illusion of depth. He once mentioned, "Jawi has often been designed for completely practical and functional purposes but I exploit the letters to produce an artistic form and decorative elements".



## KHALIL IBRAHIM

'East Coast 1' (Pantai Timor)  
by KHALIL IBRAHIM 1978.  
Batik. 111 x 126cm.

Kelantan and Terengganu fishermen,  
communities, toiling on the beaches after the

day's catch has been the favourite subject  
of the artist Khalil Ibrahim (1934-2018). The  
exuberance of strong graphic lines attested not  
only in his acrylic and watercolour paintings  
but also in his batik explorations which affirmed  
further his rich Kelantanese heritage.



## LATIFF

'Twilight Imago'  
by ABDUL LATIFF MOHIDIN 1968.  
Woodcut print. 78.5 x 99.5cm.  
Gift of Malayan Tobacco.

Malaysia's iconic artist and literary genius, Latiff  
or Abdul Latiff Mohidin (born in 1941) is often

known for his Pago-pago series. Many have not  
realised that his Twilight Imago represented  
Malaysia in the Sao Paulo Biennale in Brazil  
in 1969.

This piece captures the graphic visual  
eloquence of the abstract expressionist master  
within his favourite medium. In 1973, Latiff was  
given a retrospective at the National Art Gallery  
at a very young age.



## MIGRANT SERIES



'Migrant Series: Some Dreamt of Malaya, Some  
Dreamt of Great Britain'  
by WONG HOY CHEONG 1994. Charcoal,  
photocopy, Transfer and collage on paper. (4  
scroll).  
190 x150cm.

Migrant series is a tour de force consisting of  
four large monochromatic paintings on paper  
chronicling the Chinese diaspora and the  
indelible Chinese construction to the building  
of the modern nation. Wong Hoy Cheong (born  
in 1960) in his seminal *Migrants* series also  
illustrate Wong's forceful reassertion of the  
importance of figuration in producing socially  
relevant art.

## NATIONAL FIGURES

'Code Series: Dr. Wan Azizah'  
by NOOR AZIZAN RAHMAN PAIMAN 2005.  
Mix media on paper. 28 x 19cm.

Noor Azizan  
Rahman  
Paiman  
(b. 1970) is one  
of Malaysia's  
foremost  
social  
commentary  
artist who  
draws parodies  
or satirical  
renditions  
of national  
figures,  
protagonists  
and anti-  
heroes. These  
works engage  
our political  
consciousness  
through quotes  
collected and  
married with  
particular  
national or  
public figures  
camouflaged  
as aliens,  
monsters  
and villains.  
Ironically,  
they remain  
within the  
system, using  
text lifted  
from  
government-  
approved  
tabloids.



There are a total of forty eight 'national figures'  
who now reside in the National art collection  
as a series of drawings called, "The Code". This  
collection of curious, colourful and humorous  
jab on our nation's socio-political landscape  
works was exhibited at the 5<sup>th</sup> Asia Pacific  
Triennial (2006) and is now also collected in  
Queensland, Australia.

## ONE DROP

Stainless Steel  
by AZNAN OMAR 2000  
486 x 160 x 160cm.

The National Art Gallery public sculpture piece is situated on the grounds of the building is a vertical elegance that commands attention of passersby. The piece by Aznan Omar (born 1973) is made up of a black rectangular arch that dominates the space. From the top middle part of this rectangular form hangs a heavy bulbous 'drop'.

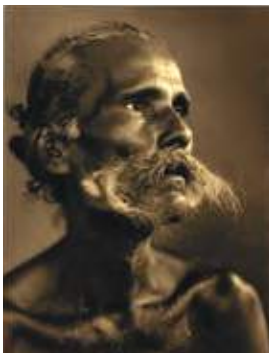
The 'drop' is intricately woven from steel cable wires and levitates above a shiny circular steel form that reflects not only the form but also the surroundings and the sky. The Zen-like simplicity invites one to ponder upon beginnings and the fine balance in Life and creation.



## QUO VADIS (WHERE ARE YOU GOING?)

Gelatin Silver Print Photo  
by TEOH SIEW SOONG. c.1960.  
36 x 26.5cm  
Gift by Dato  
Loke Wan Tho.

In this dramatic portrait of an unknown sitter, the elderly Indian man is pictured in the desire to convey the character of the sitter. The emotions are further enhanced through the colour gradient and graininess of the photograph. This is one of the over 500 photographs donated by the ardent collector of fifties pictorialist images Dato Loke Wan Tho to the National Art Gallery in 1963. The Pictorialists were deemed to have crossed the divide between photography and fine art.



## PRINTS

'To Another Galaxy' Linocut  
by I. NECRASOV. c.1970.  
86.2 x 64cm.  
Gift of the USSR Embassy.

In the past Malaysian printmakers like Loh Foo Sang, Ilse Noor, Lee Joo For, Long Thien Shih, Latiff Mohidin, and Juhari Said have represented our country in numerous exhibitions and their works reside in the collections of museums and galleries across the globe since the late 60's.

This good rapport is reciprocated in the form of further cultural exchange and gifts. One notable gift in the 1970's and the second in the 80's from a foreign country is the Russian print collection.



'Women and Peace'  
Linocut  
by L. ILJINA. c.1970.  
86.2 x 64cm.  
Gift of the USSR Embassy.

L. Iljina (born in 1915, Frunze, USSR) and I. Necrasov (born in 1929, Leningrad), two works here capture the spirit of the industry and progress of the times in the USSR. One can see in the Russian art as mentioned by art historian Esti Sheinberg, an "interrelationship between artistic technique and ideological content is the main aesthetic criterion". Twelve percent of the national collection consist of prints. Around eight percent are Russian prints.

## RAUSCHENBERG

'Malaysian King'.  
by ROBERT RAUSCHENBERG 1990.  
Mix media. 244 x 488cm. Gift of ROCI.

The Rauschenberg Overseas Cultural Interchange-Malaysia or ROCI Malaysia had began in 1980 as a mode to dialogue and connect with the people of various nations through art. In 1987, Donald Staff the ROCI Artistic Director agreed to have Kuala Lumpur host the final leg in the project in Southeast Asia and this resulted in the memorable

exhibition of the great artist launched by no other than the Malaysian king, His Majesty Sultan Azlan Shah. The artwork entitled *Malaysian King* promptly created after his cross-cultural excursions was presented to the people of Malaysia on the occasion.

Muhammad Hj Salleh wrote in the ROCI Malaysia exhibition catalog that Robert Rauschenberg (1925-2008) is enslaved by the power of art as a unification factor in a fragile world, in search of peace.



## SPIRIT OF THE EARTH SKY AND WATER

Oil on board  
by PATRICK NG KAH ONN 1959.  
137 x 122cm.

This ode to nature is Patrick Ng Kah Onn, uniquely detailed narrative composed of three distinctive zones, namely the sky, the upper world, the earth, the middle world, and the water or lower world located at the foreground of the painting. At the top of the canvas is depicted two young men dressed in Malay costume one set against the stars and the other against the full moon, pouring the seeds of life onto the earth. Tree plants surge upwards, in the centre a woman with outstretched arms is blessing the homage of the young man and other youths in kneeling positions similar to the Balinese kechak dance. In the lake, there is an embracing couple not unlike the yaksha of Indian art.

Spirit of the earth, sky, and water embodies a remarkable symbiosis of Nature and Spirituality and today is an iconic piece in Southeast Asian art history.



## TUMPAL

Songket textile  
by HABIBAH ZIKRI & SYED  
A JAMAL 1975.  
205 x 103cm.

The central image in the woven textile work known as *songket* is the traditional *tumpal* motif which in the Southeast Asian tradition art context, symbolises the cosmic world mountain Mahameru. This triangular motif is traceable to the region's Hindu-Malay lineage. The mountain or gunung motif denotes the middle world where man and animals subsisted.

Tumpal, designed by Syed Ahmad Jamal (1929-2011) is derived from the fusion of craft (*songket* weave) by National Craft Laureate, Habibah Zikri (1948), and painting. It is a typical motif incorporated by many Malay-Islamic revivalist artists in the post National Culture Congress context of the seventies.



## UMI

'Secret toy series'  
by UMIBAIZURAH  
MAHIR ISMAIL 2007.  
White stoneware crack  
glaze decal and wheels  
59 x 100 x 16cm.

Umi or Umibaizurah Mahir Ismail (born in 1975) is a leading contemporary ceramic artist famous for her playful ceramic sculptures and assemblages. Many of her works are imaginec hybrids of species, objects, and machinery, linking the multitude of issues concerning the modern world we live in.

There is a great effort in creating a ceramic piece that meets the eye. As pioneer modern ceramicist



Ham Rabeah reminds us "Although it is complicated and more meticulous than painting, its raw materials start from zero owing to the creator's skill, creativity and enthusiasm. These fine dusts decidedly manage to be formed".

## VIETNAM

Mixed media on canvas  
by NIRMALA DUTT SHANMUGHALINGAM 1981  
102 x 201cm.

Nirmala Dutt Shanmughalingam (1941-2016) produced Vietnam using images from the mass media as a statement on the brutality of the Vietnam war. She reveals an important paradox in Vietnam: How is it that the US condemned Nazi war crimes during the Nuremberg trials yet drop napalm bombs to annihilate Vietnamese villages?

The artist who dedicated herself to produce various social commentary works from deforestation, the poor-living conditions and child-abuse occurring in Malaysia to the bombing of Libya, continued to commit her last body of works as a memorium to the 2004 Tsunami in Southeast Asia.



## WINDOW IN THE SKY

Oil on canvas  
by SYED AHMAD JAMAL 1969.  
199.5 x 291cm.

This bold abstract work by Syed Ahmad Jamal (1929-2011) is made up of bright red, oranges, yellows and whites. The window is seen as a tilted white rectangular shape located at the top and right hand corner. The bottom left is a shaft of yellow energy that enters into the picture and streaks towards the window.

Highly dramatic, this work was prompted by the student uprising in Paris in 1968, an event that triggered global political unrest that forced changes in education and the participation of youth in decision making bodies in the late 60's.



## X PORTRAIT

Mixed media  
by BAYU UTOMO RADJIKIN  
1994.  
119 x 99.5cm.

Bayu Utomo Radjikin (born in 1969) known for his expressive and evocative local and international social commentary works as well as several portraits of identity series has described X portrait as that of an unknown person. Bayu explains, "The anonymity can make us think that the person may be a friend or an enemy. Its recognisably human but one is uncertain of the humanistic elements or humane sensibilities of the individual".

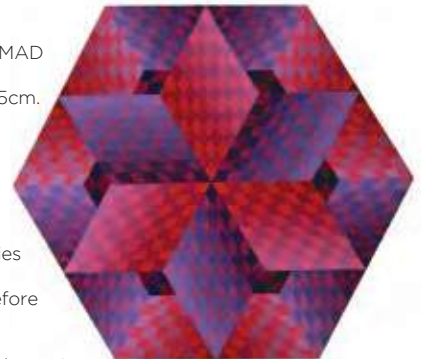


## YAMAN

'Illusi Enam Penjuru'  
by MUHAMMAD YAMAN AHMAD  
MUS 1998.  
Acrylic on canvas. 106.3 x 121.5cm.

Yaman or Dato Muhammad Yaman Ahmad Mus (1938-2012), Malaysia's selfless modern art pioneer truly mastered the visual language of Op art and produced a series of unique and vibrant *Illusion* paintings never attempted before by other Malaysian artists.

The artist has contributed to the nation, as a designer, illustrator, educator, art director, and art mentor. He designed the Sabah state flag and crest and also established the Sabah Art Gallery in 1984.



## ZULKIFLI YUSOF

'Dialogue 2: Don't Play During Maghrib'  
by ZULKIFLI YUSOF 1996.  
Mixed media. 221 x 112cm.

This particular work by artist Zulkifli Yusof (born in 1962) deals with the theme of *Maghrib* or that time at dusk where Muslims perform their evening prayers. Muslim children are told not to play outside the house at dusk as that is believed to be the period when evil spirits roam.

The highly charged installation complete with drawings and wall graffiti quotes both in English and Bahasa Malaysia language alongside grotesque ceramic figures had represented Malaysia in the Venice Biennale in 1997.



60th Anniversary ©National Art Gallery and Artists



Masjid Jamek by night located at the confluence of Gombak and Klang rivers





# Water Marks the Soul of Kuala Lumpur

The River of Life Project is the blood-vein of KL, transforming the city into places of community and social intervention



Colonial Walk with river bridge

**K**uala Lumpur was founded on transportation, at the confluence of the Gombak and Klang rivers in 1857, at the place where tin prospectors were to dock, sailing upstream from the coast as they prospected for tin. The nature of the docking place could be imagined, as Kuala Lumpur means “muddy confluence” in Malay. The environment was harsh and forbidding at the time, while all around was jungle. Out of the 87 Chinese pioneer prospectors who first landed, 69 were to die of diseases.

It has been 161 years since the seed of trade and commerce was sown where the two rivers met. Masjid Jamek now signifies the place where it all started, and all around it grew trading edifices and bustling activities. Over the years, as the city grew, the rivers became less of a transportation conduit and more of a drain for sewage discharge, and later, as stormwater collector. The rivers were somewhat disconnected from the city dwellers until recent years.

In 2012, the River of Life project was launched to turn the Klang River into the city’s frontage instead of being the back of the city. The intention was to transform the centre of the city into a vibrant waterfront city, with the Klang River rejuvenated and connected to the surrounding urban fabric along a 10.7km stretch.

The Masjid Jamek precinct followed closely to become a tourist draw. The mosque and the grounds around it were enhanced to become a sanctuary of sorts, and serving as an oasis next to a very busy train station. The landscape and the umbrella structures dotted in the urban park created at the adjoining public grounds provide physical and aesthetic relief.



Colonial Walk



Aveling Steam Roller



Countdown Clock 2020

During some evenings, blue smoke is created on the surface of the water evoking a magical ambience around the riverfront at the precinct.

This year, changes along the riverfront, especially at around the Masjid Jamek and St Mary's Church areas are emerging in tangible forms, providing enjoyable gathering points for the city inhabitants and visitors alike. The notable Royal Selangor Club of course adds nostalgia and splendour to the backdrop.

The Countdown Clock 2020 at the St Mary's Church precinct was the result of a winning competition entry by architects, Ngiom Partnership. The project was initiated by the Federal Territory Ministry and implemented by DBKL in 2011. It was the first related structure to appear in 2017, with its innovative digital display on a curtain water screen and interactive cameras which attract crowds of local visitors and foreigners, especially over the weekends.

In the edifice, the public is presented with the opportunity to have their portraits taken and then displayed on digital screens. This interactive structure anticipated the things that were to come along the riverfront. The park alongside the Countdown Clock civilised that part of the riverfront.

Water elements have a long historical association with Kuala Lumpur. One of the earliest water icons of the city is the Victorian Fountain (formerly Queen Victoria Fountain) at Dataran Merdeka. It was brought in from England and assembled here in 1904. The fountain has been preserved in working order for the past 110 years. **U**



Countdown Clock 2020



Victoria Fountain

# 2 SISTERS

A Journey  
of Style,  
Fashion &  
Originality

Passionate about fashion, they create original couture collections inspired by their travels and journey experiences



**F**rom Malaysia to Tokyo and London, and then back again to KL. This grand roundabout journey for these two sisters that began with the sisters parting on their own ways ended up with a dream come true for them. Yen and Shiau studied in the Malaysian Institute of Art and the University of Malaya respectively before they departed on their separate ways in conquest for high-fashion metropolises, trends and high-profile fashion labels.

Yen started her career as an assistant fashion designer for Playboy and as a fashion buyer for Tesco. Until she went on a two year working holiday in Europe, where she observed the intriguing fashion phenomena on the streets of Oxford Circus, London and fashion labels in Champs-Elysees.

Meanwhile, Shiau went to the high-fashion metropolis of Tokyo, Japan, where she found epiphanies for fashion on the streets of Shibuya, Aoyama, Harajuku and Shinjuku. This propelled her to join her sister in London, where she would go on to graduate from the prestigious Saint Martin's College of Art and Design. At this time, Yen was working as a creative director and head buyer, managing seven boutiques in total while simultaneously developing the brands that would soon become the brainchild of the two sisters:- MAGLIFESTYLE and RSVP.



MAGLIFESTYLE is a bold label that seeks to “dress up KL’s girls to looking stunning effortlessly with an affordable price”. This label is a by-product of their inspirations and experimental ideas birthed from their travels all over the world. These girls have tirelessly sought to produce great and original design; MAGLIFESTYLE has been established since 2013 and has now expanded to Isetan. RSVP, on the other hand, is a brand created, “for the woman who is looking to show off her unique style on the special occasions from the sexy short dresses to the elegant gown”. MAGLIFESTYLE makes her debut at Lot 17, Level G2, Publika Shopping Gallery, Kuala Lumpur. **U**

# FEAST LIKE A KING

Indonesian and Thai cuisine integrated with Southeast Asian influences reign supreme at The Majapahit

Considered by historians as one of Southeast Asia's most powerful and greatest empires, the ancient Majapahit Empire encompassed Indonesia, Singapore, Malaysia, Brunei, southern Thailand, the Sulu Archipelago and East Timor. Established by Prince Vijaya of Singhasari, the kingdom's halcyon days peaked during the reign of King Hayam Wuruk (1350-1389) in the mid-14<sup>th</sup> century.

It is the kingdom's glorious past that inspired THE MAJAPAHIT Restaurant & Bar at Arcoris Mont'Kiara. Opened in February this year, the contemporary F&B outpost highlights a predominantly Thai and Indonesian menu with tantalising culinary influences of Malaysia and Vietnam thrown in. Its full bar boasts a wide array of signature cocktails, wines and spirits; inventive concoctions designed to make a splash with merry makers.

An impressive, glossy green tiled feature wall bearing the restaurant's name serves as the key focal point within the two-storied light-filled haven. Diners can opt for the plush banquette seating set against a bank of towering glass paned picture windows or make a beeline for the retro-style cane/rattan chairs parked around sturdy cast iron legged tables.


Communal sharing is encouraged with The Majapahit's spice-laden house specialities such as Curry Galore, a large platter of Thai Red Curry Beef, Thai Green Curry



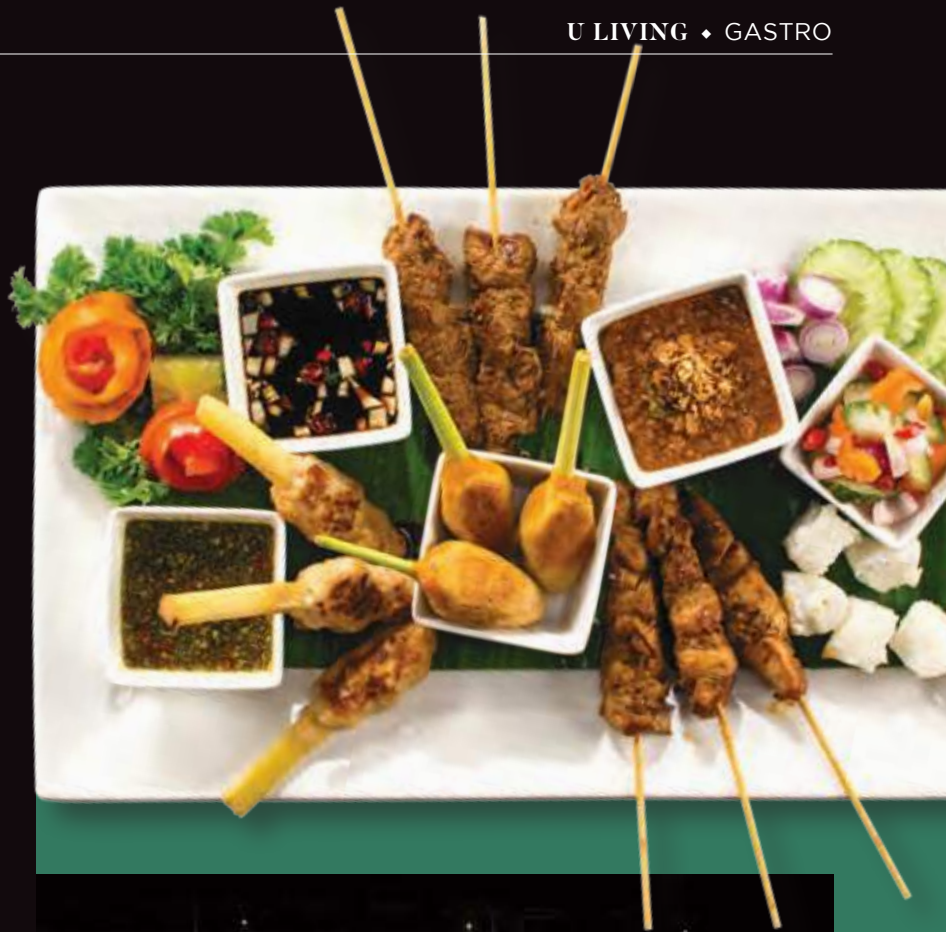
Chicken, Indonesian Squid Curry and Malaysian Prawn Curry served with Capati flatbreads and Cassava Crackers; and Satay of Southeast Asia

Comprising of Balinese Fish Satay, Malaysian Chicken Satay, Indonesian Beef Satay and Vietnamese Sugarcane Prawns. Paired alongside The Maha Rice Royale.

A tasting platter of Thai Pineapple Fried Rice, Thai Fried Rice, Malaysian Kampung Fried Rice and Indonesian Fried Rice, the ample servings should leave everyone replete.

Other notable mainstays to fire up the tastebuds include Seafood Tom Yam, Crispy Flying Fish and Coconut Butter Chicken. On weekdays, The Majapahit's reasonably priced set lunches ranging from Soto Ayam Noodle Set to Indonesian Sambal King Prawn Set offers patrons a chance to feast like kings and queens without breaking the bank. 

Located at Lot No. G8, G9 & G10  
Ground Level, Arcoris Mont'Kiara  
No. 10, Jalan Kiara Mont'Kiara  
Kuala Lumpur



# Coffee Bay Brew Up Unique Shopping Experience

## Designer fashion meets coffee culture at Malaysia's first fashion boutique-café at Publika



Creativity flows freely at Style Annexe & Coffee Bay thanks to the unique fashion boutique-café concept conceived by the enterprising founders, Azri Jamaludin and Johanna Renisa Mohd Sani.

Officially opened in January this year by AirAsia Berhad Group Chief Executive Officer Tan Sri Tony Fernandes and Tan Sri Jamaludin Ibrahim amidst much fanfare at Publika, Style Annexe and Coffee Bay aims primarily to provide local fashion designers and creative practitioners with a viable platform to display, promote and sell their handiwork.



According to the dynamic husband and wife team of Azri and Johanna, the idea behind the unique concept was also inspired by their own shopping experience as a couple. "We want to create a fashion retail space that takes care of both the avid shoppers and their partners hence our fashion boutique-café is the first of its kind in Malaysia."

To draw avid and discerning shoppers, the Style Annexe & Coffee Bay founders have specially curated an exclusive range of lifestyle products featuring over 20 local brands. Besides fashion apparel, the distinctive in-store range highlights artisan branded cosmetics, bags, accessories and home decorative items.

While ladies can shop to their hearts' content at the Style Annexe boutique, their beaus and spouses can sit back and while time away at the cosy Coffee Bay café with a cup of freshly brewed coffee and some light bites.



Also onsite is a modest, purpose-built event space outfitted with mellow

lighting and an eye-catching wall-mounted artwork. The minimalist venue can easily accommodate between 15 and 20 persons for small meetings, business presentations, private celebrations or cordial gatherings. **U**

Located at Lot 17, 18 & 19, G3  
Publika Shopping Gallery  
Kuala Lumpur



Shell Pesto Pasta



Avocado Chickenpea Toasties





During an evening at Publika my eyes were led to an enthralling sign: “LOAF AT FIRST SIGHT”, the pun that was to carry an aroma with it.

It was a bakery and it smelled heavenly...And what a sight too: indeed, a place that evoked all the senses, including a sense of touch, sounds from the kitchen, and eventually of the sense of taste.

Maison Des Pains (Bread of the House) made its debut into the pastry industry at Publika with a luminescent entrance, introducing authentic French pastries.

The bakery has declared truth for the term: “we eat with our eyes first” by achieving the label of “instagram-worthy” which

basically means that passersby are instantly enticed to take a picture of the store or take a ‘selfie’ there, leading them to be intrigued by the sight of tempting pastries.

Maison Des Pains shows off their aesthetically pleasing interior with a playful contrast of black and purple hues.



However, this bakery doesn't just earn points for its interior but earns the real points for its delicious pastries on the shelves. They sell a myriad of pastries, from croissants, canelés, madeleines, baguettes to cinnamon rolls and a variety more. The store bakes its entire menu on site, with its pastry kitchen just behind the counter, promoting the expectation of how fresh the pastries are supposed to be.

The bakery also serves ice cream, attracting ice cream lovers with a myriad of flavours.

As an absolute fan of the “Chocolate Fantasy” it gives you an extraordinary chocolate filled bun at first bite and leaves you wanting for more. Every bite leaves you satisfied to the last!

The Maison Des Pains, French-inspired bakery is hard to miss and will indefinitely, make you “fall in loaf with it”. **U**

Located at Level UG-63A  
Publika Shopping Gallery  
Kuala Lumpur



# The Versatile Designer Making her Mark

**Pamela Tan, the virtuoso young architect/designer can occasionally be seen displaying her wares at the weekend bazaar at Publika, which is becoming one KL's foremost designer playgrounds**

**M**odern, original crafts need a boost in the city. The value of original craftwork is vastly underrated in a mass consumerist society.

These days you would be considered unusual to want to do handicraft whereas in the past, craft was a natural thing that people did to fill time and to

make an extra income. Unfortunately, it is more common now to download existing creations than to put in energy on individualised production.

Pamela Tan's designs range from chairs to rings to earrings forged from her own imagination. It is noticeable that the products carry a common aesthetic language where running lines are a

common theme. The lines curve and bend in consonance with one another and solidify into decorative ornaments or in the case of the chair, the lines curve and bend to become useful for sitting on, while remaining a work of artistry.

Because the items are unique they have a value over and above commercially produced products. **U**



# Angel of the Bath (And Beyond)




**The Natural Wellbeing story began with soap maker Angel Chung who arrived from Taiwan in 2000. The local climate caused her considerable grief with skin breakouts, which compelled her to find a relief – through making soap and beauty products from natural ingredients**



**T**he shop even conducts workshops to teach participants on the making of natural soap bars. Here is where customers can try at making soap to their own personal preferences.

The workshop demonstrates that quality cleansing and beauty products need not come from a scientific laboratory, and as the shop puts it, “No Ssls & Sles, No Parabens, No Dimethicone, No Petro Chemicals, No Toxins And No Phosphate”.

Instead, “Our products are packed with full of natural goodness and are primarily based on essential oils. Essential oils are naturally anti-bacterial and smell great – with one single drop being possibly equal to one ounce of the plant”, says Angel.

At the workshop, the making of the soap bars is a joyful process and the results are good demonstrations of creativity, and much fun. 

Located at A4-UG1-02  
Solaris Dutamas  
No. 1, Jalan Dutamas 1  
Kuala Lumpur





# The Conductor of Scents

A foray into perfume crafting with renowned “parfumista”  
Aien Mokhtar, founder of OLFAC3

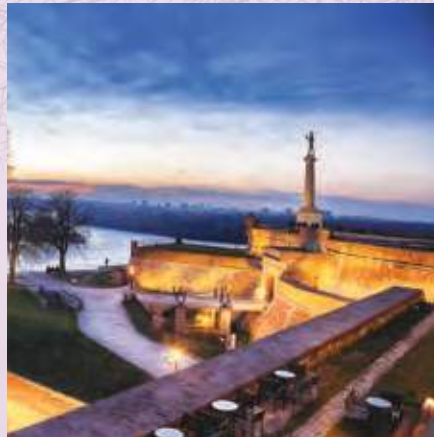
Centrio Bangsar South KL [www.olfac3.com](http://www.olfac3.com)

Aien Mokhtar's "perfume creation workshop" is a bright homey penthouse, also a personalised place for perfume making, where she would concoct perfume to meet precise olfactory tastes (wittingly, OLFAC3 is the name of her brand). The key to the craft is learning how to harmonise the top, middle and base notes of a perfume.

The top notes are scents that are perceived immediately as we apply the fragrance. The middle notes emerge as the top notes dissipate and is followed by the base notes approximately 30 minutes after. Aien confidently demonstrates how each person can find a perfume to match her, out of the array of perfume she has at her stall at the concourse at Publika where she meets customers and friends on many weekends.

Many years ago, Aien and her mother would be walking in the streets of Belgrade in the bitter, cold winter night, for a moment she catches a whiff that would be engraved in her young mind that would eventually be the catalyst that sparked her passion as she first discovered the perfume creation process for the very first time. To which she realises, if crafted perfectly, will create doors where she could open at any time at her wish, where she could be transported back to that very road where she and her mother trod. Aien had travelled a lot as a young girl, and she would often buy perfumes produced by bespoke perfumery houses too as olfactory versions of "ice globes" of the places she had been.

This was the significance of the perfume- a bottle containing an olfactory time capsule; when opened, the owner teleports back in time to a place of their



choosing. When crafted perfectly, a bottle of perfume is more than just a vessel of multiple layering of scents, it has phenomenological effects of a time machine. On the other hand, a perfume is an invisible accessory transposed into liquid form; it is a personality, a feel, a vibe, that could be compressed into a container the size of our palms that we could bring with us. As Aien indicates, scents are an extension of ourselves, of what we are and it provides a glimpse into our personalities. But most importantly, we are drawn towards scents that evoke a certain

feeling and emotion in us, of happiness, confidence and attractiveness. She states triumphantly, "Perfume is what we wear when we are fully naked. Like any other accessory, we wear it because it makes us feel good about ourselves; it is how we want to present ourselves to those around us. When we feel good, we are radiant. We become more sociable and confident of ourselves, enough to walk up to that cute girl or guy and start a conversation".

Fragrances have been used as early as the dawn of civilisation, the word "perfume" itself derives from the Latin *perfumare*, meaning "to smoke through". Perfumery began in ancient Mesopotamia and Egypt and was further refined by the Romans and Persians. Additionally, history's first-recorded chemist was considered

to be a woman named “Tapputi”, a perfume maker (perhaps a past life of Aien) written in a cuneiform tablet in Mesopotamia from the 2<sup>nd</sup> millennium BC. Modern scientists have also discovered that human beings are capable of “sniffing out” certain parts of another person’s DNA that regulates their immune system called Major

Histocompatibility Complex (MHC) genes, to determine compatibility and attraction.

In other words, we are drawn to people whose MHC compositions are different from ours so that the immune system of our potential offspring is stronger and more diverse. Thus, Aien indicates that we naturally and instinctively choose perfumes that complement and enhances our own unique body scent by producing a favourable, personal blend that can be intoxicating to another person with complementary MHC. It is also important to point out that different fragrance oils have their own health benefits for the body, for example, Geranium balances hormones, reduces depression, improves circulation and the list goes on; it was also used by the ancient Egyptians. In other words, “an arsenal for women”, as Aien says. Geranium was included in her Special Edition Skin No.7, “an interpretation of quiet sophistication



and appreciation for the finer things in life”, as she comments.

At the workshop in her penthouse, we mixed together scents that were to my liking, she took my measuring cylinder and breathed in the fragrance almost in another-

worldly manner. She immediately got into work, mending and putting my fragrance “into place”, weaving through the deep vegetation of layers and layers of scents with nothing but her nose to guide her. And it is thus, not a sorceress that I label Aien, perfumery wasn’t an act of witchcraft, and yet

it wasn’t a far cry from rocket science either. It required meticulous skill, intuition and passion, it required – a conductor: harmonising all the layers of scents together, and with a small pinch of magic, Aien created a symphony of fragrance. And like Mozart’s Lacrimosa (Requiem in D Minor), she took an idea, a feeling, a flashback from my memory and turned it into an olfactory masterpiece.

**MAYFAIR eau de parfum**

Inspired by the allure of the gardens, the sun, the sea and Melbourne’s vibrant soul, the Mayfair eau de parfum exudes VIBRANCY, SENSUALITY and ELEGANCE. This classy perfume was created by Aien Mokhtar for UEM Sunrise’s ‘Mayfair’ development in Melbourne as an olfactory representation of their innovative, futuristic, and legacy-building pedigree. This was interpreted by the ‘Conductor of Scents’ in an oriental-floral blend of verbena as the top notes; hyacinth, blue, chamomile, muguet, and angelica consisting of the heart notes; finally, amber, cedarwood and musk making up the base. **U**



# Camera Nostalgia At Bang Bang Geng

One of the best places for advice on analogue film and photography techniques is found in a little remnant of a space at Level G1 Publika, which makes the encounter with Bang Bang Geng quite a nostalgic episode.

The shop's curious name comes from a 2010 biographical movie about four photographers, two of whom were Pulitzer Prize winners, called 'The Bang Bang Club', paying homage to the disappearing art of analogue photography.

The soul of the place is embodied by the collection of old analogue cameras and rolls of films for sale behind the counter. The helpful owner, Chin Koon Yik is ever willing to divulge knowledge, opinions and experience to seekers of analogue techniques.

The place reeks of art over business, and it is this that draws the film hobbyist back to the shop. Of the cameras on display, many are not for sale, indeed they could rightly belong to a photography museum. Several of the cameras are early twentieth century ones



and one in particular goes back to 1914, a Kodak Autograph 3A camera.

The shop's biggest asset is Chin, who has so much photographic knowledge for the customers to tap on. He advises on shooting with 35mm film as well as offering a photolab service for film processing.

Mainly, the shop is the manifestation of a passion to get deeply into an area that is out of the ordinary. The place has become a community centre for the small numbers who still find merit with film photography, and who knows? The hobby might even take off just like vinyl records are gaining popularity against the odds. **U**



Located at Lot 15-20 Level G1 Publika Shopping Gallery Kuala Lumpur

# Rite of Passage

## A Dragon-Boater's oar-gripping saga

A 'rite of passage' is a period of transition undertaken by an individual, where the person goes through a tumultuous stage that induces the fragmentation and destruction of their immature components. Followed by transcendence, and finally the resurrection of the individual in strength of a higher level







My would-be captain presented a form stating that training would be every weekday from 6.30-9.00am for the next three months, I knew-tribulations as well as destiny beckoned.

It quickly became apparent that our team was composed of people from many different backgrounds, most of us were from Latin America, the United States and the Caribbean, whereas the rest were from other parts of Asia and Europe. But what was more intriguing was the commonalities among us at a deeper level: we were all here in search of self-discovery; some came to Taiwan in temporary escapism, some in hopes of new beginnings, and a few of self-appointed exile, wanting to leave their past behind. This common ground that only revealed itself later into our training was to become a place where we would form an unbreakable bond that would perhaps last a lifetime.

And certainly, I found myself in such a position. Many times. As my sweat dripped onto the surface of the track and my face grimaced in pain as we approached the tenth minute of our plank routine. Groans and laughs often became the soundtrack of our every morning training. And it wasn't as if I did not anticipate the apprehension of such toil and pain, for when I first approached the Dragon Boat stall during orientation day of the Mandarin Training Centre (MTC) of National Taiwan Normal University (NTNU).

**F**amous Roman orator, politician and philosopher Cicero in his 'De finibus bonorum et malorum' (On the Ends of Good and Evil) once said, "Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but occasionally circumstances occur in which toil and pain can procure him some great pleasures."



The first two months of track training was gruelling, and perhaps was the most difficult ordeal among all of the new recruits had ever undertaken. But the sharing of such pain was undermined by the familyhood that would encompass the whole experience and the fellowship that followed suit after the training sessions and the weekends.

MTC's Dragon Boat Team was also unlike any other team, as every year, the school takes on a new batch of recruits, ready to turn any person into a full-fledged Dragon Boat rower, if they were willing to undertake the arduous task of completing the training. As such, numerous members perhaps, lacking in will or otherwise, would choose to leave the team.

Although this would sometimes be demoralising and upsetting to the dynamics of the team as a whole, but in my opinion, was ultimately better because the training was hard enough that it separated the wheat from the chaff.

Only the best of us; the strongest in will, heart and courage would stay on to face "the Devil's face" every weekday morning. And there were many times when I wanted to stay in bed after I was awakened by my 5.00am alarm, but I reminded myself why I was doing this, and I said to the man in the mirror, "Tell the Devil not today".

Thus, the first two months of physical training were a rite of passage. Our ascension into "knighthood" was celebrated with the start of pool training, where we would finally begin the actual training of becoming Dragon Boat

rowers; wielding that heavy wooden paddle for the first time felt refreshing, but the silhouette of a completely new mountain stood before us; it was time to trod on new terrain, a very wet one.

Pool training was where we learnt how to stab and pull water, we often had to do it sitting down or in a semi-lunge position with one leg kneeling down by the side of the pool. The training was as excruciating as the positions sound awkward; but this was when our mental resilience was truly tested. With your back burning in pain and with 500 more strokes to go, do you rest for a couple



of strokes but risk throwing off the pace for the ones behind you, or do you run face first into adversity and power through all the way? Soon enough, the initiation ritual of water ended, and our time at the river began.

With the competition a month away, we neared towards the end of the training period. The long-awaited anticipation

for the river quickly dissipated as we found ourselves at the mercy of the river. Training was testing mentally and physically; we had to learn to work together in perfect unison in every stroke, lest the Dragon Boat would suffer in power and speed. Along the way all of us had to accept that the Dragon Boat was our homeland, the paddles were our lifeblood, our teammates were brothers and sisters in arms and the river was our lover. It often was a joke among the men's boat that the river needed to be treated as such, our captain would often shout, "Long, deep and hard"; "and just like making love to a woman" we laughed. But what an unforgiving mistress the river was.



Every morning, it was us — the brave souls that travelled up and down the “River Styx of Hades” with nothing but our paddles as weapons against the river demons. These demons were much more terrifying than

the superstitious ones. They often manifested into bickering, authority questioning and criticisms; sometimes members (especially in the men’s boat) would engage in verbal skirmishes in an attempt to one-up one another. For



some, it was the ultimate challenge to dissolve their own individuality for the good of the unity of the boat.

Eventually, men became brothers and synchrony in strokes and pace came to pass; however, the girls didn't have the same struggles as the men's boat did, which was often a trait for praise of our captains.


Competition day came along; accompanied with the heavy angst of winning. In the first round, we were up against three other teams including a Taiwanese aboriginal team composed of fishermen, to which rowing was a daily part of their lives. In the first round, we were up against strong opponents. I remember looking at the sky with the silhouette of the sun just barely made visible by the clouds; in silent prayer, I apprehended the reality that all of our training had come down to the next three minutes as we race our boats to the 500m finish line. In quiet anticipation, we awaited the gunshot.

Boom! The gunshot goes off. Three deep strokes to get the boat going,

and followed by normal long strokes. A minute in, I've just realised we've never rowed this hard, this fast before. My right arm starting to go numb; my breath is getting immensely heavy. But we keep slugging through, in hopes that the next second will be the last. In what seems like an eternity, our captain shouts, "Paddles up!". My teammates start screaming. I look at the time board... Euphoria! We come in first place by just 0.24 seconds ahead of the aboriginal team. The feeling is one that I have never felt before, upsetting the favourites. We are ecstatic and rejoice in our victory. We are standing on the shoulders of giants.

We went on to race four more times. Beating seeded teams and previous winners of the competition along our way. And the men's team eventually finished fifth; while the ladies' finished third. Exactly three times out of five throughout the three days of the Dragon Boat Festival we finished first place. And that feeling when every fibre of your being lights up in relief and simultaneously in ecstasy — let me tell you — that indescribable feeling made those three months of painful endeavours worth every second.

For most of us, it would be the first and last time competing in a Dragon Boat race, training on the track of NTNU or practicing on the Keelung river of Taiwan. As we move on to the next stage of our lives, we can stand tall knowing that during this period we succeeded in completing perhaps one of the most challenging tasks in a blaze of glory.

"The very things that diminish us the most drive the stronger and more exceptional to greatness". Thus spake Friedrich Nietzsche. 



# Giver of Life, Harvest of Joy

For a month in May, the Kadazan-Dusun population of Sabah celebrates Kaamatan and the Dayak tribes of Sarawak celebrate Gawai. These celebrations are as important to the East Malaysian indigenous tribes as Hari Raya, Chinese New Year and Deepavali are to the Muslims, Chinese and Hindus respectively in West Malaysia





Traditional dress for men was a jacket made of tree bark (*Artocarpus Tamaran*), a red loincloth and a headdress decorated with Argus pheasant feathers.





Murut Traditional costumes for men and women



“Lehit Leto” ready for their performance Datun Julud



Kadazandusun women’s traditional costume is known as “Sinuangga” and “Tapi”

To know these festivals is knowing the rich diversity of the Malaysian people and the country’s unique place in the world. So what are Kaamatan and Gawai that the West Malaysians ought to know?

Kaamatan is a term for ‘harvest’ to the Kadazan-Dusun and to other related tribes in the state of Sabah. The celebration recalls the myth when Kinoingan (God), sacrificed his daughter, Huminodun to save the people during a great famine by sowing her in the land and one of the seeds became a paddy. The body nourished the land and produced rice.

Towards the end of the celebrations at the end of May, the Humabot ceremony on the last day includes a variety of activities, entertainment, dances, food and gastronomic indulgences throughout the day. The culmination of the festival is the crowning of the Harvest Festival Queen or Unduk Ngadau.

The gentle traditional folk dance of the Kadazan-Dusun is Sumazau which is performed throughout the day. It is inspired by eagle flying patterns witnessed by farmers in the field during the harvest season.

A more spectacular dance, Magunatip, also known as the bamboo dance, is performed by men, where the pace gets faster as the dance progresses and as the controllers increase the tempo of the bamboo poles.

The Gawai festival of Sarawak is celebrated on the 1 June. It is almost about unity among the Dayak tribes as much as it is about harvest thanksgiving. During this time, the Dayak tribes of Iban, Bidayuh, Kenyah, Kelabit and Murut come together, celebrating in unity, aspiration and hope.



Dayak warrior with traditional finery



The elaborate costume evokes memories of Iban warriors dressed for war

Being the essential staple diet of the tribes, the harvest is a big celebrative event as it takes 4-5 months to grow a grain of rice in Sarawak. During this time, almost everyone among the tribes dress in traditional costumes while the elders perform the traditional dance.

All in all the featured activities that draw in camaraderie among the crowds amidst the nuances of culture and heritage are the dances and the cuisines with people in traditional costumes, together with the Tuak (rice wine) brew.

As the world of the indigenous people modernise with the rest of the country, and even as the majority of the tribes are Christian, the core of the harvest festivals today lies in the narrative of patience, diligence, and toil, and the central key to it all is the life-giving grain of rice. **U**



Young boy dresses as Dayak warrior

# WOTSO WorkSpace

## UEM Sunrise Teams up with BlackWall to Roll Out Innovative Workspaces



In a changing work environment with so much business done online with increasing new start-ups, the demand for interactive, flexible workspaces have likewise increased. BlackWall Limited, an Australian property company listed on the ASX have been addressing and meeting the new demands in Australia under the brand WOTSO for several years and are thriving with this move.

UEM Sunrise have now partnered up with BlackWall to bring the WOTSO collaborative workplace concept to Malaysia and Singapore. For the first time in Malaysia, WOTSO will be

implemented at Mercu Summer Suites, Kuala Lumpur in the third quarter of 2018. This will be followed by Imperia, Puteri Harbour, and thereafter, Shah Alam, Singapore and Melbourne.

WOTSO is essentially a real estate business, where the choice of building, design and layout are synergised to provide efficient work environments that are flexible, stylish and interactive. Customers who rent these work spaces are exposed to lower risks and commitments, thereby the concept appeals to new start-ups and SMEs, while WOTSO benefits from quick transactions.

On the pairing of UEM Sunrise's considerable prowess and portfolio on property together with WOTSO's reputation in Australia largest provider of collaborative workspace hubs, UEM Sunrise's Managing Director/Chief Executive Officer, Anwar Syahrin Abdul Ajib said, "We hope to leverage on each other's resources and expertise. Through WOTSO, we aim to become a driving force in the co-working industry by integrating modern physical workspaces with intelligent digital systems".




On the merits of WOTSO collaborative workspace, BlackWall CEO, Stuart Brown said, “WOTSO will cultivate the perfect workspace to encourage creativity and innovation so that Malaysia’s SME scene, as well as digital and knowledge economy, will continue to grow at a spectacular rate”.

Publika as exemplified property innovation that enabled it to be popularly known as a creative mall.

Through innovative management being empathetic to creative culture, and applying lateral thinking, the mall has nurtured an infusion of lifestyle and retail that has made Publika synonymous with retailing creativity, where art, style and taste converge in the most exciting and vibrant ways.

Through WOTSO, UEM Sunrise will continue to carry this DNA into our co-working spaces. It is anticipated to

generate employment opportunities and drive higher footfalls into the company’s developments.

The signing ceremony to form the joint venture company was held in Kuala Lumpur in February 2018. Anwar Syahrin Abdul Ajib represented UEM Sunrise in carrying out the signing ceremony while Stuart Brown represented BlackWall and witnessed by WOTSO Senior Manager, Thomas Aitchison. 



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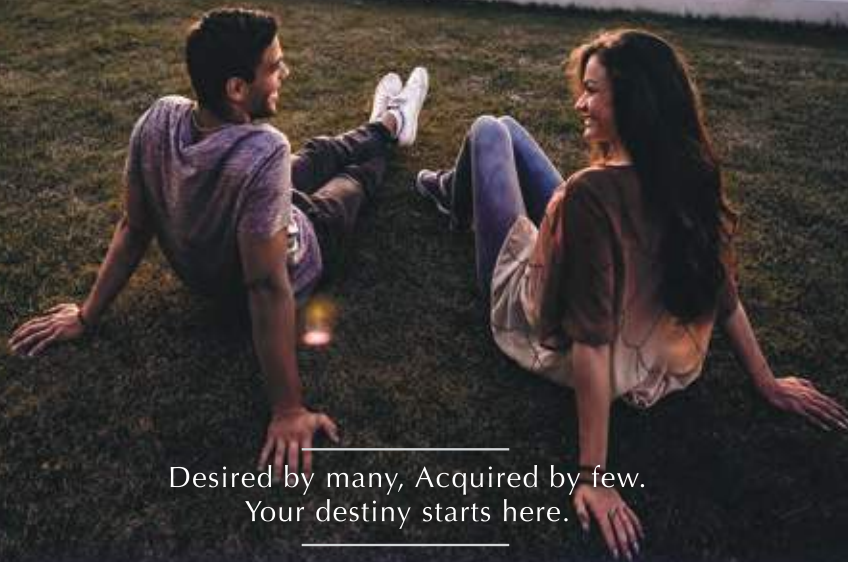
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