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News+FLASH is the digital offspring of INTERSECTION. It is published digitally each fortnight for the foreseeable future, until we run out of ideas, articles or money.

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1 FINAL PROJECT)



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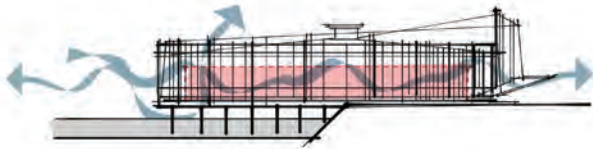
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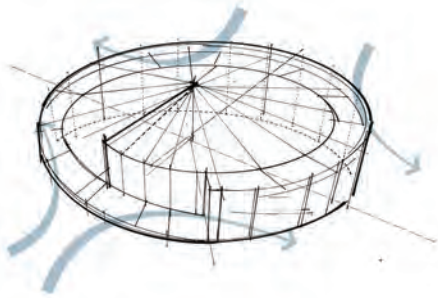
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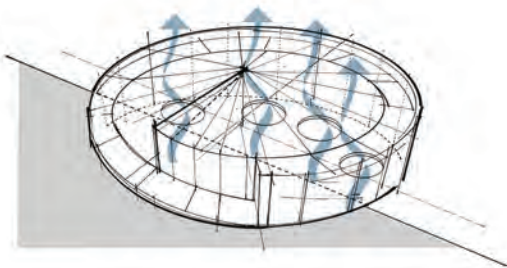
DESIGN SKETCHES



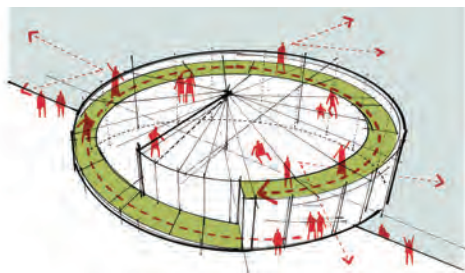
The shaded external corridors encourage light and air to permeate the building.



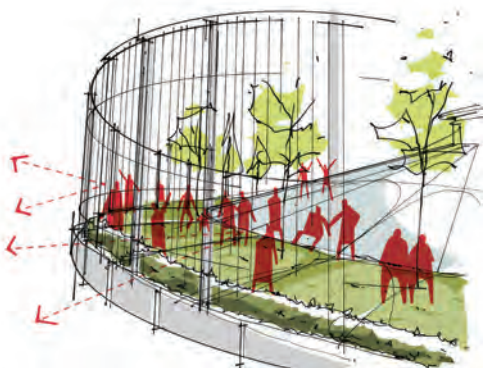
The building's form reduces the impact of wind-driven rain.



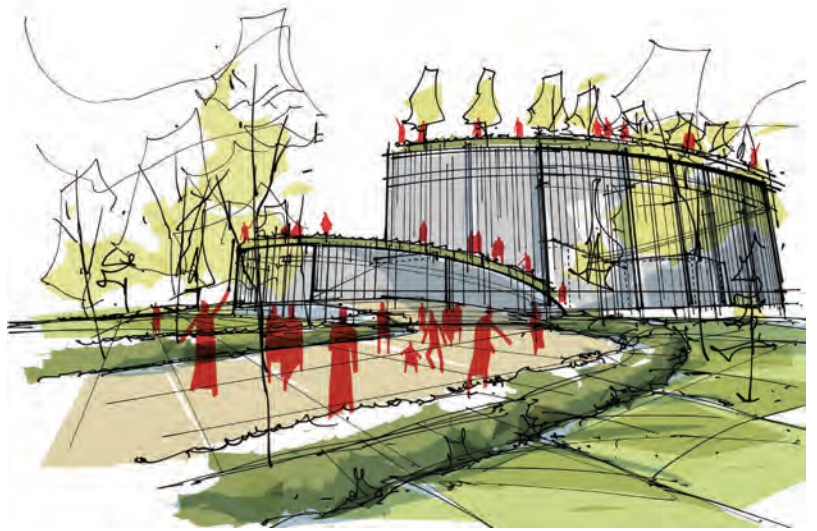
Cool air from the pond enters the building through a series of openings in the floor slab.



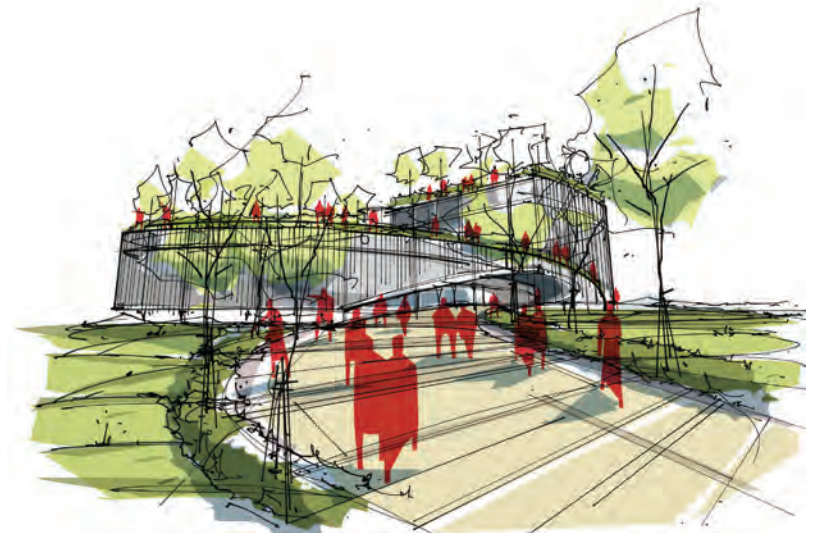
The ramped corridor allows a gentle journey up to the roof.



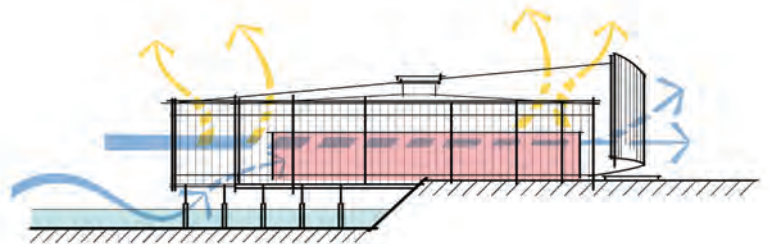
The boundary between inside and outside is defined by the louvred facade.



The permeability of the building's enclosure blurs the boundaries between the inside and outside; merging it with the landscape.

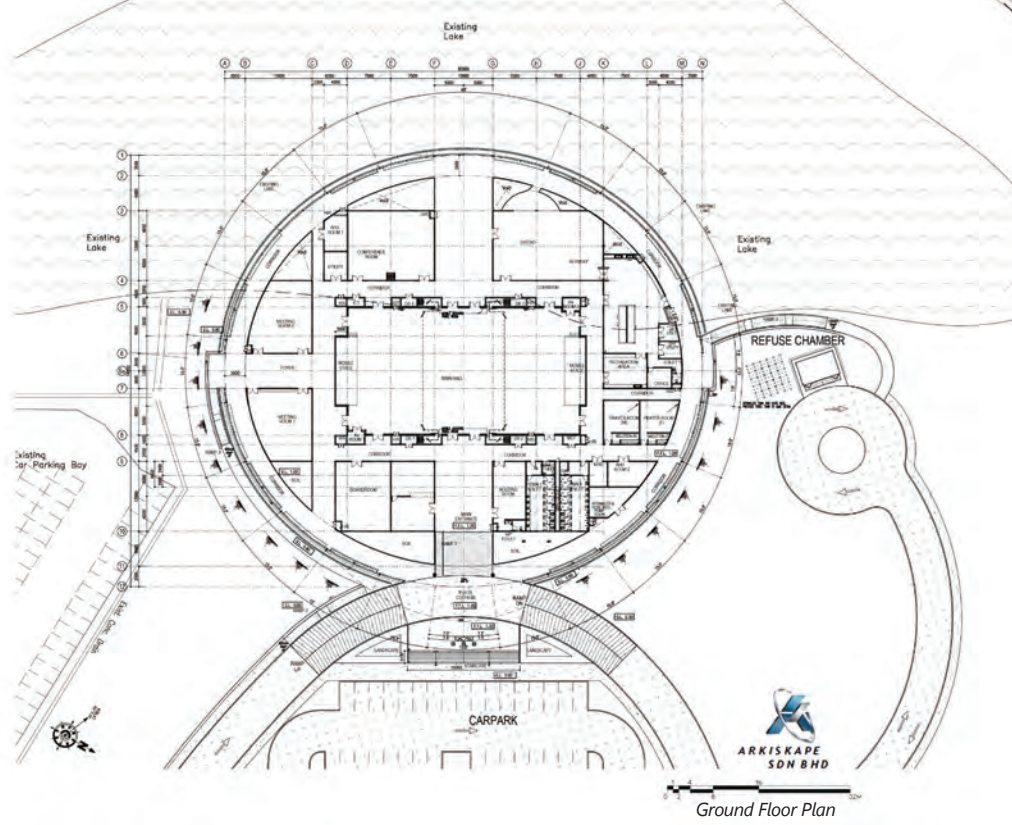
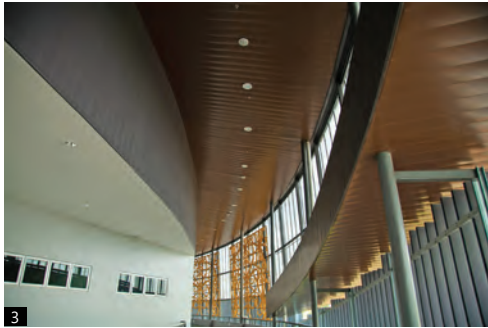


The intention was for the building to become part of the landscape, with a walkway that travels all the way up to the roof top gardens.



A sketch section showing the siting of the building next to the water.

Location	: Lot 299, Blok 14, Salak Land District, di Jalan Sultan Tengah, Kuching, Sarawak.
Client	: CIDB Malaysia
Principal Use	: CIDB Sarawak Complex
Design Period	: 1 Year
Construction Period	: 2 Years
Date Of Completion	: 29 January 2018
Architect	: Arkiskape Sdn Bhd
Civil Engineer	: Perunding Azra
M & E Engineer	: Konsortium Bumi Consultants & Services Sdn Bhd
Quantity Surveyor	: Juruukur Bahan Tema Sdn Bhd
Construction Company	: High Wealth Sdn Bhd
Landscaping	: Perunding K.A.S.
Photographer	: UGI/ECOSTEEL



CAPTIONS

- 1 & 2. The construction of the elliptical roof which required careful re-plotting on-site to achieve the desired form and roof gradients
- 3 & 4. The open yet shaded verandahs that surround the building is a main passive design feature.
- 5. Dayak floral motives behind the louvres create decorative shadows on the corridor floor.

- 6. The main hall with stage facilities caters for 900 people.
- 7. A challenge faced during construction was piling and foundation works on the existing pond, which had to be drained.
- 8. The CIDB Convention Centre Sarawak (CCCS) was one of the main building components in the overall master plan.

The building makes use of the IBS (Integrated Building System) when it was not a familiar construction method in Sarawak. Despite that, the project team was able to complete the implementation within budget with an IBS score of above 70%. This was achieved by constant coordination between the client, consultant and builder throughout the project such as the construction of the elliptical roof which required careful re-plotting on-site to achieve the desired form and roof gradients, and using the driven piles used as the piers for the building as an efficient engineering solution with cost benefits.

Another challenge faced during construction was piling and foundation works on the existing pond. Water had to be drained out and its resident crocodile relocated, before piling and foundation could be completed. The pond was eventually refilled; its discharge outlets grated to prevent future resident crocodiles from returning to roost.

The CCCS is one of the cost efficient convention centres in Malaysia, not only for its implementation cost but its operation cost as well. Due to its passive design features, there is an estimated saving of 30% in the usage of electrical and air conditioning as compared to a typical convention centre - the building's ability to harness natural daylight and air ventilation no doubt contributes to this efficiency.

END

CAPTIONS

9. Air cooled by pond permeates the building through openings in the floor slab.
10. The main entry with its curved awning alludes to the entrance to the Niah Cave.
11. The driven piles were used as piers for the building as an efficient engineering solution with cost benefits.





Rebirth

PAST & PRESENT

“You know architecture can be art in the right projects. An architect can efficiently plan out the layout, the utilities, the electrical sockets, but in the best scenarios, the architect can also give a space, a soul. Like in the best art pieces, you will never notice the most important details until it’s not there.”

OPENING: Hoan Gallery's launched with an exhibit called "Rebirth, Sarawak Is Art, Past & Present" on Jan 7, 2022.

PASSION PROJECT OF PATIENCE AND PAINT

Rediscovering Sarawak’s Art, Past & Present

by Yuji

HOAN Gallery at the still new La Promenade Mall offers Sarawak art including Chinese ink of Dayak culture and traditional Batik of Malay maidens, as well as original textbooks from the Borneo Literature Bureau, and scrolls from private collectors.

The gallery launched on Jan 7, 2022, with an opening exhibit titled “**Rebirth**” featuring 40 artworks from 10 artists.

“I think Sarawak art is really, really good,” said gallery co-owner, **Hoan Kee Huang**, himself a painter of repute.

“Many of Sarawak’s artists gained global acclaimed in the past. There’s Stephanie Eng, born in 1945, from Buntal Village, who had the prestige of her first solo show in Hawaii way back in 1967. Today, HSBC is a collector of her work.

“There’s Lam Siong Onn, winner of the Winsor & Newton painting competition, and whose work is in Galeri Petronas, Sarawak Museum. He’s held exhibitions in Taiwan, Sweden, Jordan and Brazil. Sarawak also has the late Michael Chong, whose art is popular in Hong Kong.

“In fact, Sarawak has so many veteran artists famous in many places.”

Hoan’s passion for the arts is undeniable. The 51-year-old artist has had a stellar career.

In the early 2000s, he had a meteoric rise, from a first show at Kuching City South Hall in 2000 to being invited by the Agong and Queen to paint their portraits in 2003, when he was only 32 years old .

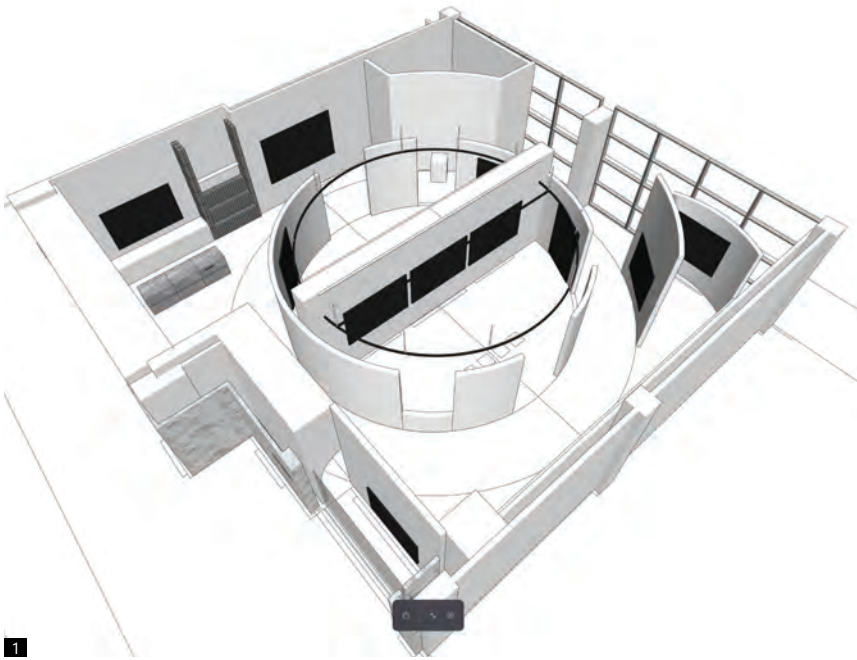
His work, “**A Farmer’s Life**”, remains one of the few artworks from Sarawak to be hung in the National Palace’s permanent collection.

“About 10 years ago, I started thinking seriously about starting a gallery. I returned to Sarawak by then and spent many years getting to know veteran artists. Artists like Lee Hock Kia and Stephanie really gave me the yearning to open a gallery. I wanted to showcase their art,” Hoan said.

Hoan has amassed a sizeable collection of local works. Some are new, many are old. The majority are invaluable.

Over more than a decade, he’s conducted hundreds of hours of interviews on audio and video. He’s also gotten to know descendants of important artists whom have passed.

“You won’t believe the beauty of the art by the late Chong Liew Syn. She’s best known for running Sarawak’s first Government accredited art academy, but in her spare time, she painted hundreds of pieces — mostly, only her family members have laid eyes on. She’s painted a sunset piece that moves me greatly. It’s beautiful.”



1



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CAPTIONS

1. 3D: A view of the original layout. Between proposal and confirmation of concept took less than a month.
2. CALM: This opening exhibit features 40 artworks by 10 artists.
3. REIGNITE: A portrait of a master Batik painter Stephanie Eng by new artist Leonard siaw.
4. SIMPLE: The gallery looks like its layout.
5. PASSAGE: The large circular walkway creates a nice journey. The mood inside and outside the circular wall is remarkably different.
6. ACTING: Hoan — a former stuntman and Mr Sarawak — in a playful moment.
7. STUCCO: The entrance is a simple mix of only a few materials.



7



Hoan passionately believes Sarawak art is ripe for Rebirth.

"I feel we are on the cusp of better times for Sarawak art. I've gotten to know emerging artist like Nia Latif. Leonard Siaw's a new talent, who's reignited Sarawakians' passion, not only for the arts, but made us feel proud about local culture, like his Ring Ladies at Padawan."

Hoan Gallery is a collaboration with two other art admirers — one's a painter turned accountant, another's in property development.

"The three of us first met in Nov 2020. Hock Seng Lee (HSL) offered us a generous space at its new La Promenade Mall. Things moved fast. Only two weeks later, we agreed to set up the gallery. And a few days later, we met a young architect HSL introduced us to. By Jan 2021, we agreed on the architect's design concept," Hoan said.

Remarkably, the concept was built virtually unchanged. Hoan calls the original proposal "quite brilliant", and although alternatives

were presented during design development, in the end, version one was built.

The idea of the young architect, who requested anonymity for work considerations, was to connect two adjoining retail lots with a circular walkway. Only a 'front' and 'back' portion of the wall separating the two lots were knocked down in order to create a passage way.

"The two lots formed a square. Within the square, the architect designed a circular drywall. The knocked down portion connects the two lots. The remaining wall in the middle is still the display for art pieces on both sides. The circular drywall is also big enough to hang art on."

"There's a journey to the layout, and what my co-owners and I really like, is that, inside and outside of the circular wall feels so different. With lighting, the mood changes. The artworks we display outside and inside becomes a consideration. I love that. The gallery's design, because it was by an architect, has both efficiency and an artistic flair," Hoan said.

Hoan Gallery aims to do multiple shows a year. Rebirth is the first, next up is either one of the artist's solo show or a joint exhibit called "**The Masters**", which Hoan has been working on for years.

"You know architecture can be art in the right projects. An architect can efficiently plan out the layout, the utilities, the electrical sockets, but in the best scenarios, the architect can also give a space, a soul. Like in the best art pieces, you will never notice the most important details until it's not there."

END

CAPTIONS

8. *CURVED: Openings along the circular wall.*
9. *HISTORY: An antiques section of the gallery features items not for sale. Some are loaned from private collections.*
10. *WATERCOLOUR: The late Micheal Chong's water colour. It is one of the largest single-piece water colour paintings in Sarawak.*
11. *MASTER: Hoan Kee Huang, 51, next to his artwork "Journey".*

ARTISTS' PROFILE



翁雲光
Stephanie Eng
b. 1945

Born in Buntal Village, Stephanie Eng had her first exhibition in 1965 when she was only 20. By 1971, she had shows in London and Sydney. A master of traditional batik, oil and acrylic, Eng's pieces are prized. The bank, HSBC, is a collector.



范繼璜
Hoan Kee Huang
b. 1971

A fine artist with an eye for hopeful portraits, Hoan Kee Huang's work is humble yet mesmerising. Superb details in his paintings mirror his deep introspection. A passionate artist.



胡新春
Foo Syn Choon
b. 1933 – 2012

Foo Syn Choon's unique depictions of Sarawak in Chinese ink are highly sought after. A painter of indigenous customs, Foo humanises sculptures and inspires mythic understanding.



徐鴻卿
Chee Hong King
b. 1920 – 1992

The late Chee Hong King was also one of the most active members of the Kuching Art Club. His one-man shows were annual highlights of the art scene, according to The Sarawak Tribune.

"Chinese ink style combined with Western style is more special and attractive. I have tried my hands on all sorts, which is better than knowing only one."



蕭藝
Leonard Siaw
b. 1987

Leonard Siaw's awe-inspiring murals are tributes to Sarawak and have driven a rebirth in public art interests in the region. Prior to the pandemic, Siaw had been invited to Boston, USA, to paint. The mural artist has just started painting on canvases.



李福嘉
Lee Hock Kia
b. 1937

Lee Hock Kia's artistic career spans generations. He is the teacher of many local artists. Eighty-four years old today, Lee is still painting and teaching us all.



张柳仙
Chong Liew Syn
b. 1949 – 1999

Born in China and a graduate of the Hong Kong Fine Arts School, the late Mdm Chong established the Sarawak Fine Art School in 1975 — the first certified arts institution in the state. A true pioneer, Chong's work is now increasingly sought after.



蓝祥安
Lam Siong Onn
b. 1937

Lam Siong Onn has an acclaimed CV. Lam's art has been exhibited in Taiwan, Australia, Sweden, Jordan and Brazil. In 2000, his work "Rush Hour" was a winning entry for Malaysia at the Winsor & Newton painting competition. Lam's work can be found at Galeri Petronas, Sarawak Museum and Sarawak Library.



張文光
Michael Chong
b. 1948 – 2021

A conceptual artist, Michael Chong paints from an innovative mindset. A watercolour of his in this gallery is one of the largest in Malaysia. His artwork is a rare sight to behold.



Nia Latif
b. 1981

Nia Latif is a self-taught multi-disciplinary artist. A new talent, her art work show increasing confidence and complexity. Nia also does pottery and illustrations for story books.

SANBOX eSport Arena

by Akitek Seni Kenyalang

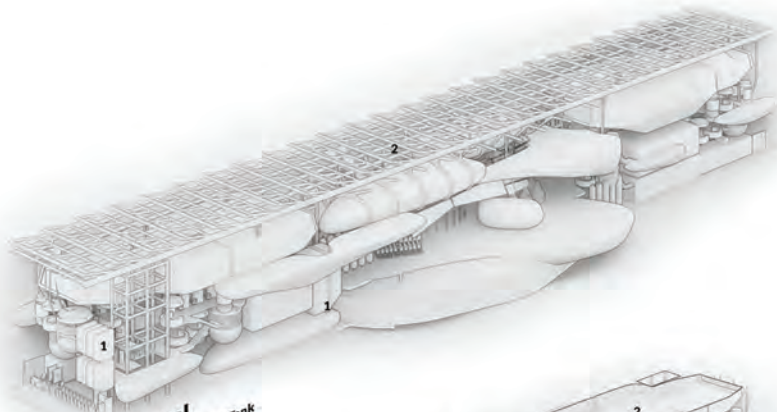
sand-box | \ 'san(d)-bäks : a term used to describe an interactive and malleable game environment.



The exponential growth of E-sport events in recent years, have been its transition from a niche gathering for gamers such as LAN parties and cyber cafes into a mainstream event involving multi-million sponsored e-sport teams, massive fan base, and dedicated videogame streaming platforms. Despite the pandemic-ridden age that has forced a change in lifestyle and social interaction, the gaming world has flourished in isolated environments. Sandbox E-Sports Stadium (SESA) seeks to provide an immersive and ubiquitous e-sport gaming venue for video gamers, e-sport fans and the general public, integrating characteristics of videogame environments into the architectural and urban design of the stadium.

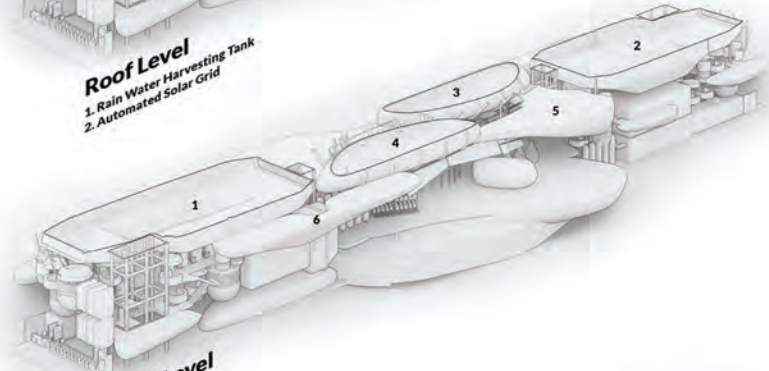
The venue provides access from Gate A to Gate B, directing the pedestrian path on the north side of Bukit Jalil LRT station unto the south side. Cluster of hybrid event spaces are organized above the main arena, which congregates within the space-frame structure, allowing it to mimic an open game world which gives the player freedom of movement, whilst enabling a digitally immersive environment to manifest within. These immersions are showcased through the use of surfaces, digital displays, and XR head gears; allowing virtual contents to be part of a spatial experience.





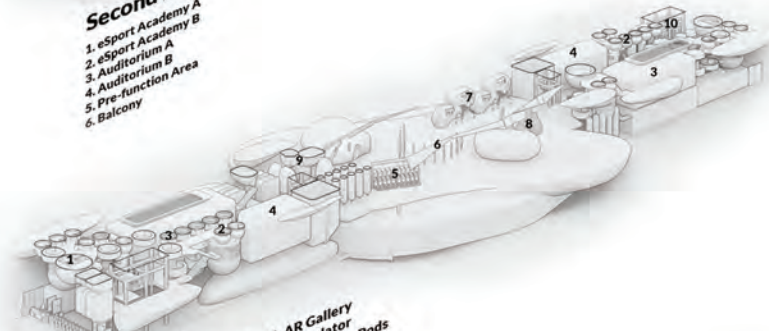
Roof Level

- 1. Rain Water Harvesting Tank
- 2. Automated Solar Grid



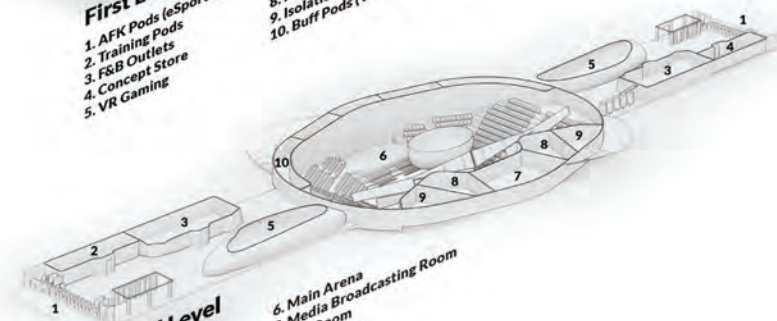
Second Level

- 1. eSport Academy A
- 2. eSport Academy B
- 3. Auditorium A
- 4. Auditorium B
- 5. Pre-function Area
- 6. Balcony



First Level

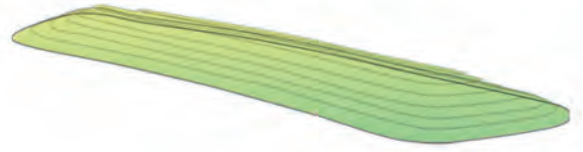
- 1. AFK Pods (eSport Hotel)
- 2. Training Pods
- 3. F&B Outlets
- 4. Concept Store
- 5. VR Gaming
- 6. AR Gallery
- 7. Stimulator
- 8. Meditation Pods
- 9. Isolation Pods
- 10. Buff Pods (Vendor)



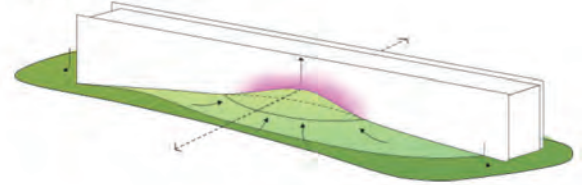
Ground Level

- 1. Entrance
- 2. Management Office
- 3. Experience Gallery
- 4. Hall Of Honour
- 5. Concept Store
- 6. Main Arena
- 7. Media Broadcasting Room
- 8. VIP Room
- 9. Team Room
- 10. Utilities

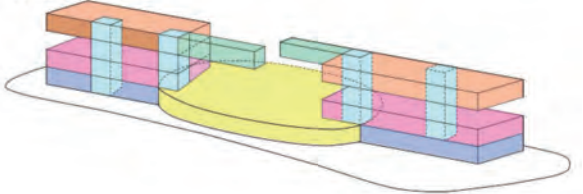
Site Profile & Topography



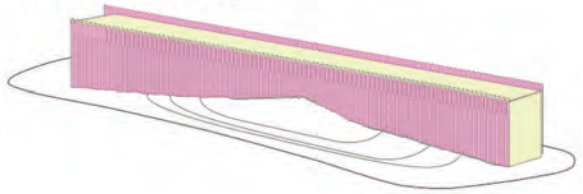
Push & Pull



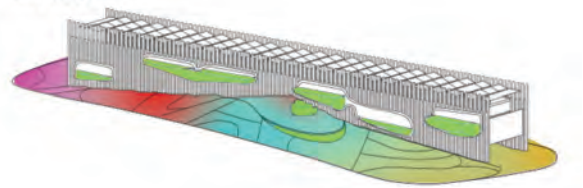
Volumetric



Skeletal Screening



Invasions



Sectional Perspective

- 1. Atrium
- 2. Main Arena
- 3. Isolation Pods
- 4. Washroom
- 5. F&B Outlets
- 6. The Modular Pods
- 7. Concept Store
- 8. eSport Academy A
- 9. Pre-function Area
- 10. Auditorium B
- 11. eSport Academy B
- 12. Rainwater Tank
- 13. Concept Store
- 14. The Modular Pods
- 15. Exhibition Gallery
- 16. Ads Screen
- 17. Stadium Bukit Jalil
- 18. Fore Court



In the atrium, physical platforms such as 'e-pasar' kiosk, for hosting digital e-commerce items such as gaming gears or merchandise; or AR/ XR enabled 'galleri pembesaran' environment showcasing Malaysian e-sports history and teams. The atrium offers an immersive experience of virtual content that layers physical and digital experiences within the public space, providing a complete e-sports experience to the general public. Pod clusters provide different platforms for hotel accommodation, e-sport training, digital production spaces for content creators on streaming websites. These spaces are organised with a 'loose-fit' arrangement within open public circulation in a game-like scenario, encouraging social interactions. Green pods, containing mini-ecosystems, and balconies provide momentary therapeutic eco-escapes from the immersive digital experiences. Programmes that require larger spaces are situated on the upper level, suspended within the space-framed structure. The underbellies of these spaces are exposed to the central atrium, providing clear wayfinding throughout the stadium.



SESA's digital consumption is facilitated by an operable sun-shading system, adjusted according to eternal condition and internal comfort requirements. These panels integrate photovoltaic panels and act as water catchment channels for rainwater collection. Collected grey water are cycled through to each washroom pod for irrigation reuse. The building envelope provides a protective rainscreen and solar shading, whilst spacing between the members allows for natural ventilation to permeate through public spaces. This permeable façade reduces the amount of internal area needed for mechanical ventilation and plant space, reducing its operable carbon footprint. It also provides a more suitable semi-internal public space for current and future pandemic use.



XP Pods (Team Training)



Eco-Escape Pods



AFK Pods (eSport Hotel)



Buff Pods (Vendor Large)

END

FLASH INTERVIEWS ARKITEK SENI KENYALANG

F : Flash **A** : ASK

F: What prompted the formation of your firm?

A: Arkitek Seni Kenyalang Sdn Bhd was formed in 2000. Prior to this it was a branch office of SA Architects Sdn Bhd.

As a Sarawak based practice, we strive to be sensitive to local design concerns and provide appropriate design and construction solutions.

A branch office in Bintulu was initiated in 2018. With similar views on architectural dynamics and the need to evolve as an entity Bintulu office is now the "work horse" of the company.

Equipped with the latest software & with a young team of designers and supported by the experienced team from Kuching we envisioned ourselves to be strategically positioned to provide competent consultancy services via the industrial hub of Sarawak.

F: Who are your architectural influences?

A: As a team we travelled often. We enjoyed gulping tuak in remote longhouses as much as sipping espresso in urban cafes. We drew inspiration from living in its infinite needs and form.

Architecturally we believe that an appreciation of history and precedence is imperative for us to provide a contemporary design solution.

Architectural icons we drew inspiration from include Kerry Hill and Geoffrey Bawa in their brilliant solutions for tropical weather.

F: What would a dream project be?

A: As students we idealized public facilities in its infinite possibilities. We aspire to translate such energies as competent professionals to the built environment. We would like to be tasked to build a township where we can incorporate our interpretation of social versus commercial, public versus private requirements and the projection of lifestyles in the digital age.

F: Tell us a little about your workspace?

A: Very much a non-hierarchical office with only a glassed room for client or consultants meeting. Otherwise we enjoy the openness of studio whereby ideas can easily conveyed or argued.

F: Other than consultancy, are there any other aspects of architecture that you are involved in? Tell us how that benefits your self-development.

A: We worked closely with the Kayan & Kenyah communities in Sungai Asap and Murum region in a pro bono basis; as and when they need our assistance with simple layout plans. We also provide interior "design and built" for bistros and pubs. The extremities of details between the two kept us grounded in our design.



END

THE PEOPLE'S PLACE

(UNIMAS Year 2 Semester 1 Final Project)

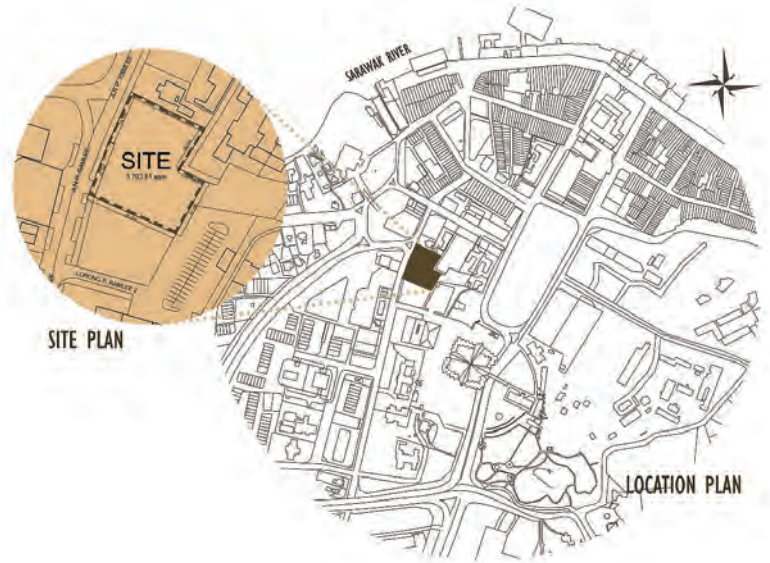
By Joanne Ho & Arief Hafizi

With contributions from Gladys Ankin, Fathu Razzieq, Wong Jun Xiang, Nurul Izzati, Nur Iffa and Muhammad Hazimi.

For their final studio project of the semester, second year students of the Faculty of Built Environment, UNIMAS, were tasked with designing a visitor centre that focuses on Sarawakian cultural identity. The site is located near the Borneo Cultures Museum along Jalan P. Ramlee.

Students are encouraged to integrate elements of Sarawak's cultural, communal or historical heritage into their design proposals. With 44 students in the cohort led by six lecturers; a multitude of exciting interpretations of the brief were then brought alive.

Some schemes interpreted local heritage as physical symbols while others looked for inspiration in emotive influences such as community and sharing, sufficiency and climatic responses while others responded to the historical context of the site; its past geography, the confluence of local and the colonial, religious and the secular.



We selected eight schemes to describe the learning outcomes from this assignment.

1. The People's Kitchen by Joanne Ho

The People's Kitchen is a community learning kitchen, food bank and market bazaar. The masterplan of three buildings surrounding an open events' plaza aims to showcase the Sarawakian spirit of unity through the making and sharing of food.

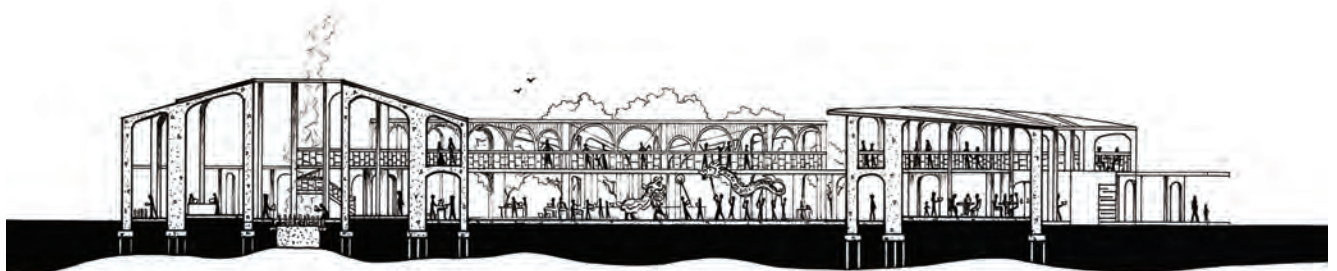
The buildings' design is inspired by a visit to the nearby shophouses at Jalan Gartak, where Sarawakian unity was demonstrated by the symbiotic relationship between the shop owners and *Kaki Lima* (five-foot way) vendors; to use the *Kaki Lima* as a defining element of the scheme.



Mockup model of *The Community's Firepit*.



The People's Kitchen; site plan and floor plans.

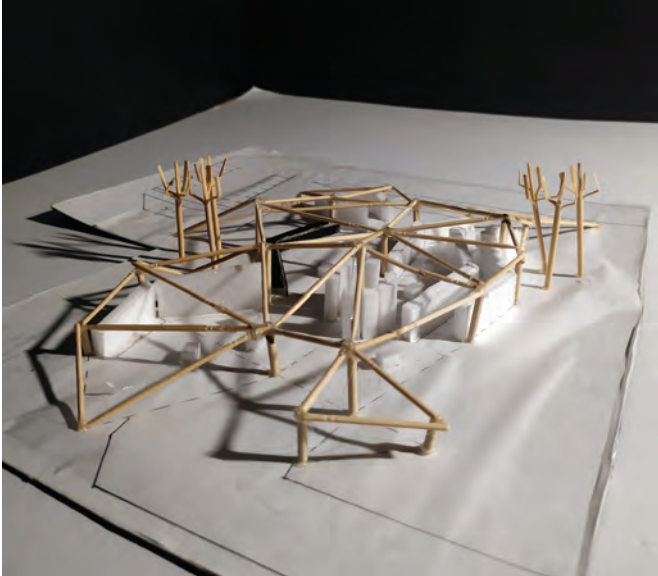


Section drawing of *The People's Kitchen*.

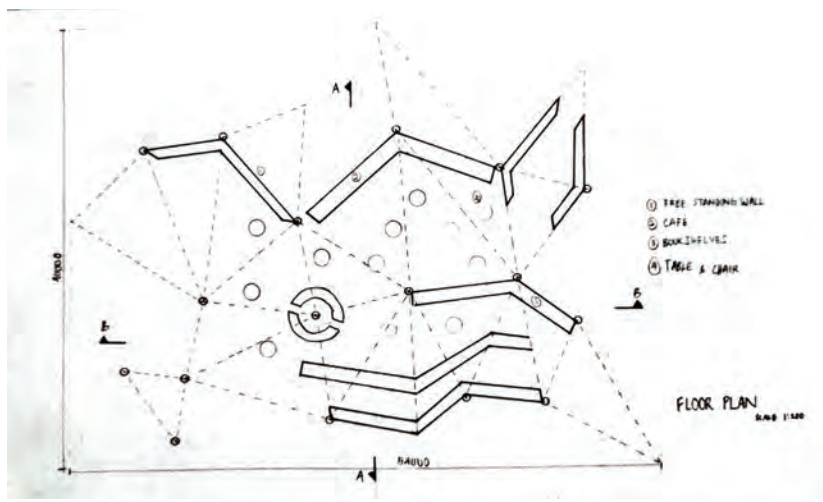
2. Kutub Khanah by Arief Hafizi

Derived from the Urdu Language which means a building or a room for keeping books for the public, this is an urban space that features a public reading room and cafe.

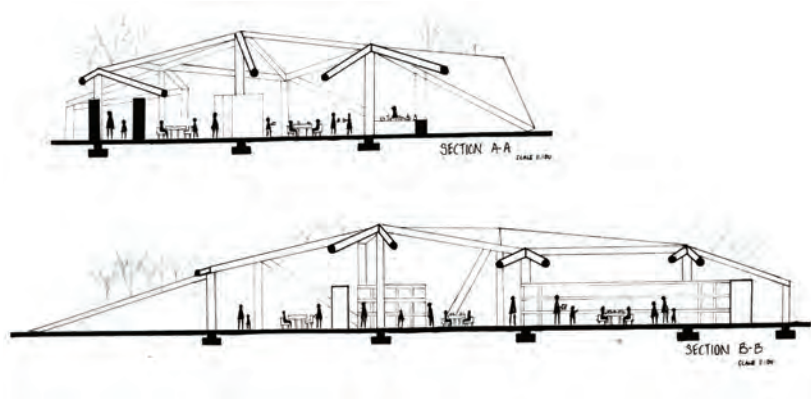
Its design is inspired by the silhouette of leaves, which is transformed into a series of overlapping prisms as the roof structure. The building is semi open, and uses furniture and free standing walls to frame internal spaces and define their functions.



3D model of the Kutub Khanah.



Kutub Khanah floor plan.



Kutub Khanah sections.

3. Atap by Gladys Ankin

ATAP cleverly integrates bio-climatic building design with Dayak vernacular architecture with lessons about shade, ventilation and comfort. It aims to immerse the past into the present as a way to preserve Sarawak's architectural heritage; as a place where the community can experience it as their Home and be educated about how to incorporate cultural, environmental and climatic strategies into the contemporary building design.



3D model of the Atap.



Atap floor plan.

4. Engage - River Connecting People by Fathu Razzieq

This is a urban space for people to engage; with each other, with nature, with themselves - the sinuous lines of its plan was inspired by our rivers. The pavilions represents stopping points in one's river journey, much like how Kuching served as a stopping point in the past, they are designed to have gaps in between them, so that nature can 'engage' with architecture to enrich the spatial experience.



Bird eye view rendering of Engage.



Rendering of Engage - River Connecting People.



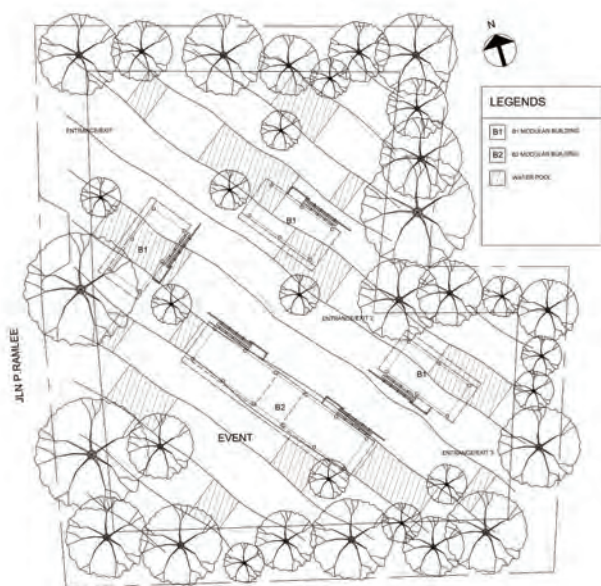
Engage site plan.

5. The Swamp of Sungai Gartak by Wong Jun Xiang

The scheme reminisces about a forgotten river; Sungai Gartak which has long since been taken over by Khoo Hun Yeang Street and large tracts of Gartak Street - represented by the undulating land-forms created throughout the whole site. The buildings are used as galleries to tell stories about this site and local history - they are raised on stilts over the 'water' and linked with foot bridges and jetties, much like the riverine cousins.



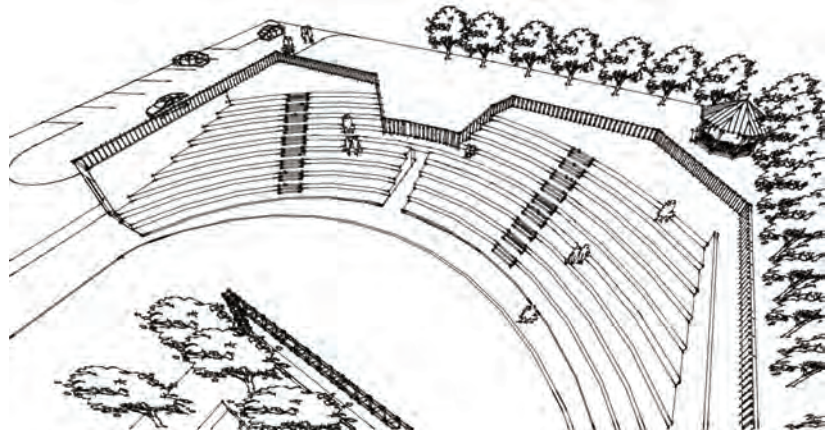
Rendering of The Swamp of Sungai Gartak.



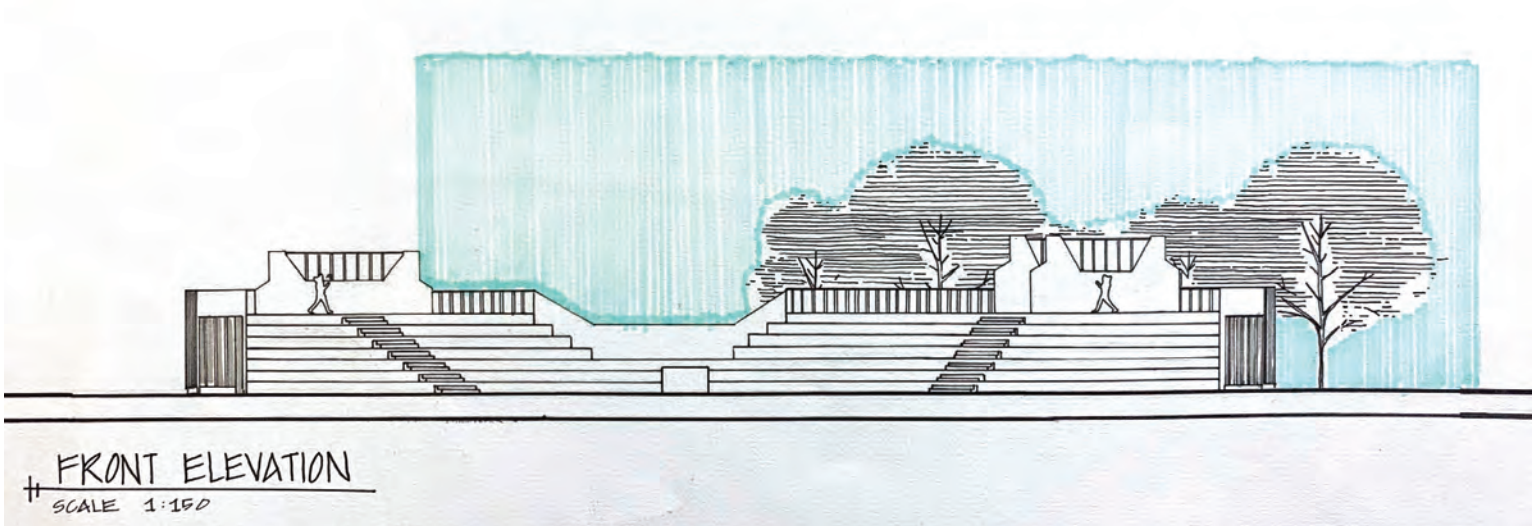
Masterplan of the Swamp of Sungai Gartak.

6. Recital Center by Nurul Izzati

This scheme aims to introduce a stage for impromptu performances; inspired by the site's proximity to the RTM station and the adjacent road, Jalan P. Ramlee - the design response is an amphitheatre which is partially sunk into the ground. It turns its back to the street; to create a sense of anticipation and mystery; its form reminds us of colonial forts with its 4.5 metre high walls. These walls are formed by repetitive fin columns which deflect street noise, while screening the activity spaces in the theatre's undercroft.



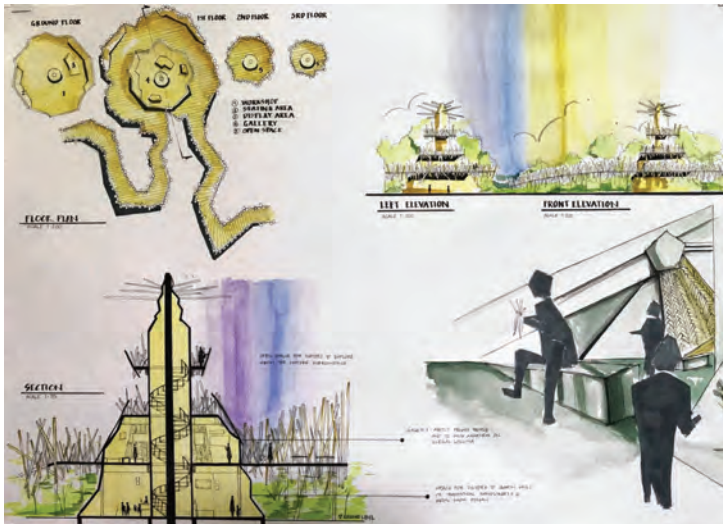
Bird eye view of the Recital Center.



Recital Center 2D drawings.

7. The Oroo' by Nur Iffa

Inspired by the Oroo' of the Penan, this scheme uses recycled jungle materials such as twigs, branches, and leaves to highlight the plight of our rain forests - over four floors of craft workshops and galleries linked by ramps that bring the visitor from the undergrowth to the tree canopy.



The Oroo' 2D drawings.



The Oroo' 3D model.

* Oroo' refers to the sign language of the nomadic Penan people in Sarawak.

8. Nexus Dry Market by Muhammad Hazimi

This scheme draws upon the idea of 'weaving' the trading activities of the Main Bazaar and the history of the site; formerly Gartak River - its open and semi-open pavilions of concrete and timber are strung along a man-made lake. Hazimi wanted the design of the space to be minimalist to serve but not dominate the activities that takes place within.



The Nexus Dry Market site plan and floor plan.



The Nexus Dry Market 3D model.



Bird eye view of The Nexus Dry Market.

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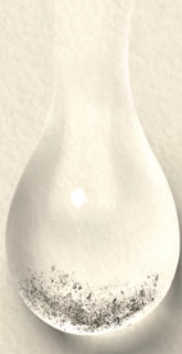
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