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MAGAZINE

PAOLA ZOBEL
Delicate Balance



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Editor's Letter

THROWBACK

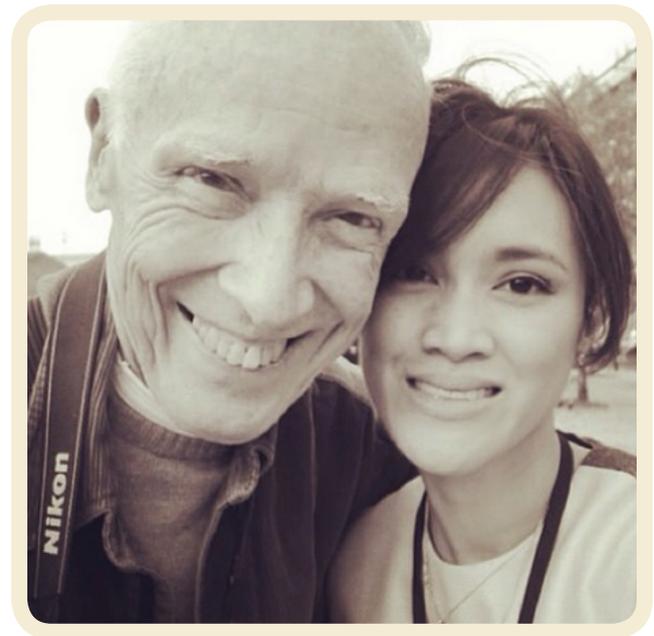
Fashion and design are cyclical. What was once considered avant-garde becomes conventional. Some even acquire the status of a classic, simply reinterpreted to fit in with the times. Not all past trends are worth reliving, though, and bringing back a look or a style from bygone eras doesn't mean copying it from head to toe.

Eric Paras' workspace, for example, has an old-fashioned charm to it, especially since it is within a post-war house. Yet the furniture designer has also made his personal space feel fresh with modern-day design elements that work well with the vintage feel. Read how he created a tastefully eclectic atmosphere in our *squaRED* story on page 12. The modern-meets-the-past aesthetic also marks the revival of the famed Dodie Thayer tableware, this time done in collaboration with designer Tory Burch. The result: beautiful glazed plates, bowls, and cups that look as refreshing as spring (*desiRED*, page 8).

The '70s is also experiencing a revival, but keep those polyester bell-bottoms hidden at the back of the closet as the decade's comeback involves the softly feminine look. Makeup artists give their spin on the '70s-reminiscent beauty in our editorial starting on page 20, and also pick up ideas on how to integrate the velvety suede—a '70s fashion hallmark—into the contemporary wardrobe.

The low-key Paola Zobel is beautiful, no doubt, but what makes her even more compelling is her dedication to all of her passions. Not only is she an equestrienne, she is also a businesswoman running a restaurant in Cadiz, Spain that is frequented by power brokers and society figures. Essential beauty rituals help her keep on top of things, but she also shares some of her life hacks in *admiRED* on page 19—no doubt tried, tested, and proven through time.

Looking to the past for inspiration is a good thing, as long as we don't get lost in it. After all, as corny as it sounds, the present *is* a gift to be enjoyed.



@riaprieto:
#Throwback to a chance encounter with Bill Cunningham

Ria Prieto

Ria Prieto

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Delicate Balance

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Creative Direction Niña Muallam
Styling Ria Prieto
Hair Maribel Yap
Makeup Junar Santos of TONI&GUY

On the cover: Feather top, **Nicole Miller**, Rustan's Makati; ring, **Kristine Dee**, Firma, Greenbelt 3; LOVE bracelet, **Cartier**, Newport Manila

This page: Long-sleeved polo, **Joseph**, SM Aura

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on the radar

TRENDING TOPIC

A rundown of the latest in the realm of fashion

WORDS MEG MANZANO

EYES ON THE PRIZE

In the (often painful) heat of summer sunshine, invest in a pair of statement shades or two



DIOR



DRIES VAN NOTEN
BY LINDA FARROW



MIU MIU



ISABEL MARANT
FOR OLIVER PEOPLES



PRADA



RAY-BAN

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RUNWAY RECAP

Designers have once again orchestrated a flurry of designs (trends that have resurfaced include suede, knitwear, pattern play, and of course, the usual ode to menswear) as they sent sartorial soldiers down the runways of New York, Paris, London, and Milan. Residing in a province of thought that celebrates similar sensibilities, industry insiders from actresses to magazine editors flocked to the cities to offer their latest season's greetings.

ILLUSTRATION DANICA CONDEZ



PARIS WHEN IT SIZZLES

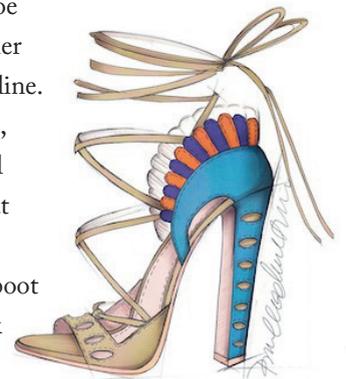
Following Derek Zoolander's pursuit to find out what else is there to life than just being really, really, ridiculously good-looking, the model portrayed by Ben Stiller has taken the runway at Paris Fashion Week. Closing the Valentino show with Hansel (Owen Wilson, much to Zoolander's dismay), the pair created an insane buzz for their upcoming movie *Zoolander 2*, set for cinemas February of 2016.



The price of the runway headphones that debuted on the runways of Dolce & Gabbana. With fox fur and lavish embellishments (the headphones are decked with Swarovski crystals and Frenchie hardware), they're elegantly poised to sit atop any music junkie's head.

THE HEELS ARE ALIVE

It appears there's no business quite like shoe business as Brazilian-born handbag designer Paula Cademartori launches her footwear line. Experimenting with silhouettes and colors, each shoe's name pays homage to its initial inspiration. "There is the 'Lotus' sandal that recalls the shape of a flower; the 'Warrior,' which reinterprets the shape of the ankle boot through a lacing that recalls ancient Greek warrior footwear," reveals Cademartori.



STRAP STARS

Dispel all myths that associate the backpack with textbooks as the bag *du jour* has graduated from its early prep school roots.



FENDI



MANSUR GAVRIEL



ALEXANDER WANG



GUCCI



CHANEL



desiRED

GARDEN VARIETY

Table settings to make any hostess green with envy

WORDS MEG MANZANO

When one of society's most celebrated ceramists and a fashion designer of note decide to collaborate, they're quite likely to bring something new to the table. In this case, the pair simply reintroduces an American classic: Dodie Thayer's much sought-after lettuce wear, of

which The Duchess of Windsor, C.Z. Guest, and Jacqueline Kennedy Onassis were tremendous fans. Among the hostesses obsessed with Thayer's pieces was New York socialite Brook Astor who had previously owned a 218-piece collection that Sotheby's would later sell at \$75,500.

Today, Thayer's collaboration with Tory Burch calls to mind the playful elegance of 1960s Palm Beach. With beautifully glazed pieces perfect for summer table settings, the phrase "farm to table" takes on an entirely different yet welcome meaning.

LENOX

WHERE ENTERTAINING IS @

Butterfly Meadow Celebrates 15 Years



This year Lenox celebrates the 15th anniversary of its top selling pattern, Butterfly Meadow. Since 2000, butterflies, bumblebees, dragonflies and flowers have graced the homes and tables of families around the world. Great for everyday dining, Butterfly Meadow, offers microwave and dishwasher-safe convenience, creating a fun and colorful table.

Rustan's

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AYALA CENTER, MAKATI SHANGRI-LA PLAZA ALABANG TOWN CENTER AYALA CENTER, CEBU



Chilean Seabass with Balsamic Teriyaki Sauce

devouRED

SASHIMI LATER

A marriage of the Oriental
and the Latin American
reflected through food

WORDS DENISE DANIELLE ALCANTARA
PHOTOGRAPHY TAKESHI SHINOHARA

BASK UNDER THE GLORY of Southern skies: drive further down south, witness the iconic Manila sunset, and breathe in the fresh breeze from the bay atop one of the golden towers of the newest architectural wonder along the coastal road. City of Dreams Manila rises from within the Entertainment City, Manila Bay. It has six massive golden towers that houses three premier hotels—Crown, Nobu, and Hyatt—and several quality restaurants to add.

With the many dining concepts opening left and right, Nobu stands out. Chef Nobu Matsuhisa owns 36 eponymous restaurants in 31 cities and five continents, and the Philippines has welcomed his fresh culinary attack on Japanese dining and received his inventive style. Everybody may be familiar with Japanese cuisine but not all have had the chance to get a taste of Peruvian cooking, and Matsuhisa has come up with the crazy idea of combining the traditional art of sushi-making with the best of the flavorful Latin American cuisine to introduce a unique contemporary menu.

Enter the doors of Nobu with an open mind and, of course, an empty stomach. You can order from the a la carte menu where a variety of familiar and unfamiliar names could be spotted, like *tiradito*, ceviche, tacos, and wagyu. Its hospitality team is competently trained to guide you through



what seems to be an intimidating menu and is fully knowledgeable in recommending a certain order of progression for one to experience dining Nobu-style fully.

Cold appetizers are served first. The Scallop Tiradito is one dish that will make you understand and appreciate the concept of Japanese-Peruvian fusion; *tiradito* is Peru's version of a ceviche. With Matsuhisa's culinary ingenuity, he uses the freshest scallops sourced from Japan's seafood capital, Hokkaido, and adds rocoto chile paste—a South American specialty—for the added kick on the typical citrus ceviche. Another cold dish is the Kinmedai Sashimi Style. Kinmedai is a seasonal fish, whose name literally means “golden eye.” It is drizzled with extra virgin olive oil, dried miso, and yuzu juice. Its soft and smooth texture is juxtaposed with the crispy garlic chips atop each slice of fish. Prepare yourself for the main course by eating a piece of *yamamomo* to cleanse your palate. One of their bestsellers is the Chilean Seabass with Balsamic Teriyaki Sauce. Seared to perfection and crusted with black pepper, the Chilean seabass becomes the star in the middle of a salty and sweet layer of balsamic teriyaki sauce. And to finish off a refreshingly fulfilling meal is an order of Guru Berri. Made with blueberry foam, fresh raspberries, and raspberry sauce, this dessert is made to awaken

your taste buds after a succession of flavorful dishes. Its ultra light and fluffy texture will keep you asking for more. This not-so-sinful dessert is topped with frozen yogurt ice cream and smoked almond powder.

Aside from ordering a la carte, they also offer a multi-course omakase menu that has two variants: Nobu Signature and Chef's Daily Creations. The first is a degustation of five of the best dishes on their a la carte menu and the latter is a set of premium dishes that can be made by the in-house chef exclusively for you.

Nobu Restaurant is located at Nobu Hotel Manila, Aseana Ave., Parañaque, Metro Manila



From top: The open dining area at Nobu serves as the perfect setting for summer cocktail nights; Black Sesame Panna Cotta; Kinmedai Sashimi Style



squaRED

THE PERSISTENCE OF DESIGN

Anatomy of a designer's workspace

WORDS BEA OSMEÑA PHOTOGRAPHY PATRICK SEGOVIA

INTERIOR DESIGNER ERIC PARAS calls himself “a modernist who is in love with the old world,” and nothing is more representative of that than his lifestyle showroom called A-11 located in a restored post-war home in Pasay City. From the outside, A-11 is a white, unassuming American-era home with clapboarded exterior walls. Inside A-11, Paras’ modern furnishings mingle with the old world in a style that is true to his own artistic nature.

TIME CAPSULE PARADISE

A collection of post-war homes hides behind

a stark-white wall with the imposing numbers “2680” displayed next to a black gate. Entering the compound is like stepping through a time portal, with rows of liberation-style houses on the left and a manicured lawn on the right, leading you down a driveway and eventually onto Paras’ doorstep. “I have a creative high in the morning,” Paras tells us when asked about the experience of working in such a distinct setting. “During my college years, it was a fascination and a dream. When I used to pass by those beautiful houses in Pasay and Malate, I wanted to live in one [of them].”

Paras and A-11 have occupied this small,

almost secret plot in the Pasay compound for a decade. A cultural oasis, the 2680 F.B. Harrison compound has the furniture designer as immediate neighbors with the Atelier of Jojie Lloren, the Avellana Art Gallery, and the boutique hotel, The Henry Manila. In this quiet little neighborhood, Paras awakes to his own little paradise, a respite from the fast pace of Metro Manila, where the designer gets to work at his own pace to suit his own taste and his particular clients.

“We thrive only through referrals and reputation,” he explains. “[It is an] advantage of having your own brand and showrooms, which are

like actual portfolios of your works. A prospective client can already get a good impression and overview of your style and the quality of work they will be getting.” Which is why Paras is fortunate enough to have much control over his creative projects. He describes the business as “low key but thriving,” sustained by “a good roster of happy and repeat clients.”

CREATIVE PLAYGROUND

“Living and working on the compound is living my dream,” Paras proudly states. “It is seldom that I wake up in the morning [feeling uninspired]. And that only happens when I am sick.”

Paras occupies two of the buildings on the compound. One is A-11, which functions as his retail space and office where his operations, administrative, and design teams work. The other is his personal home, which contains a private work area and a library where he conducts design research. He also maintains a workshop where he works on fast-track orders, samples, and prototypes. Living by his professional workplace is hardly a bother for this passionate designer, as he tells us, “I love what I am doing. The only problem is when to stop working.”

ATMOSPHERE AND DESIGN MEET

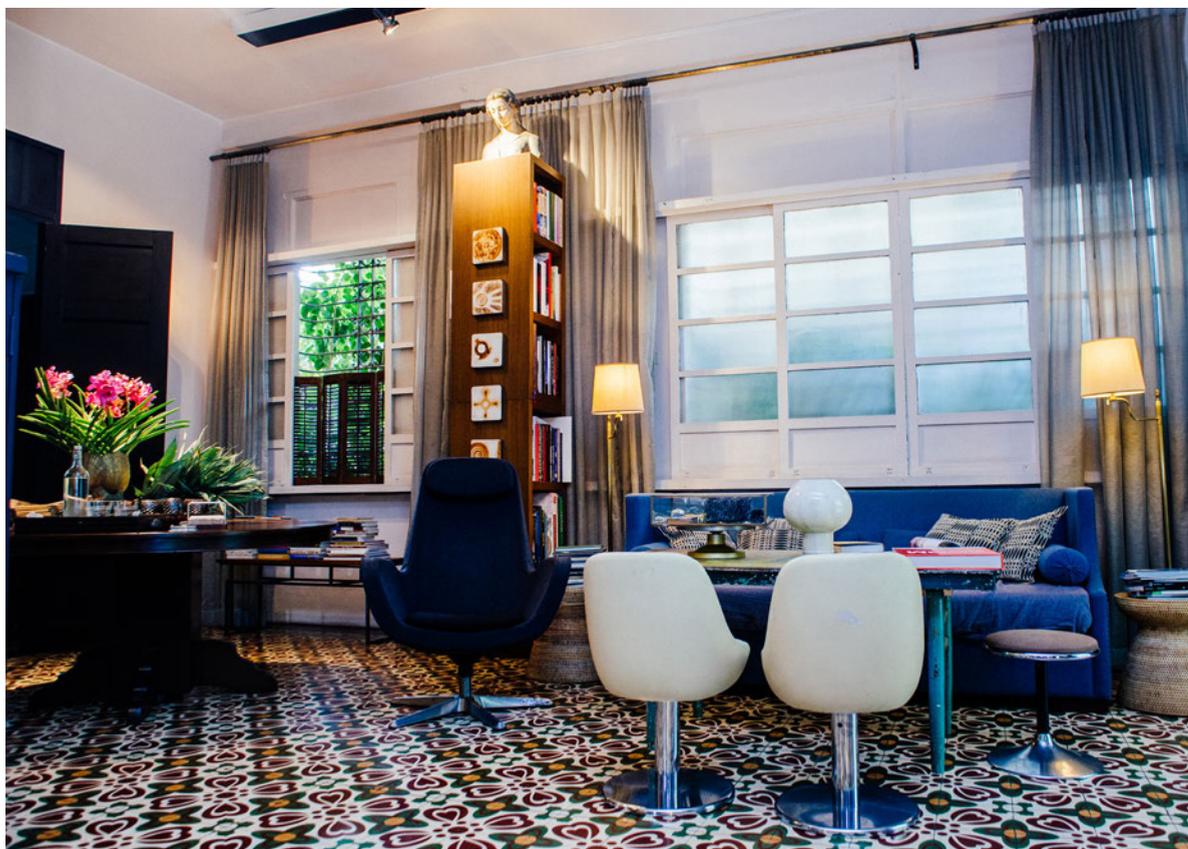
“Working on A-11, an important consideration was to retain the original and distinct character of the house. I [barely] altered the interior plans.” The white walls, original sliding windows, and baldosa-tiled floors create the vintage frame for the ever-changing interiors of his “show-house.”

Paras’ style is evidently inspired by industrial, straightforward designs with clean shapes and edges: neat and innovative without being over the top or dated. They sit comfortably in the nostalgic space. “I also tapped into the uniqueness of the setting, putting it as an advantage into [creating] a different kind of retail concept.” He looks to the old world for inspiration on occasion but with a certain caution. “I don’t want my work to be [old-fashioned]. I want it to be unaffected by trends and [aim to] make it timeless. That is always the challenge.” And it is a challenge that he has thus far faced well. •



ECLECTIC COLLECTION

From top: A mix of modern and vintage feels for the living room; One of the coffee table books on the designer’s shelf, Phaidon’s *Room* features a comprehensive overview of contemporary interior design and designers; Sliding windows and baldosa-tiled floors





Above: Ivy Trellis design inspired by fairytale foliage
Left: Cobalt Motif features a decorative border rendered in deep blue

acquiRED

RODARTE'S REIGN

The design house's take on the magic carpet ride

WORDS MEG MANZANO

NEVER A STRANGER to ethereal and often whimsical motifs, the Rodarte sisters Kate and Laura Mulleavy have expanded their imaginative craft to that of interiors. In collaboration with The Rug Company, the siblings designed a collection of five rugs made from hand-knotted Tibetan wool and silk, crafted by generations of weavers in Kathmandu. Charmed, we're sure, the carpets were inspired by fairytale fantasies, medieval romances, and porcelain pieces. From rich emeralds to crystalline blues, instantly add a touch of couture to one's space with Rodarte's new foray. •



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Above: Long-sleeved polo,
Joseph, SM Aura
Opposite page: Silk robe,
Natori, Rustan's Makati

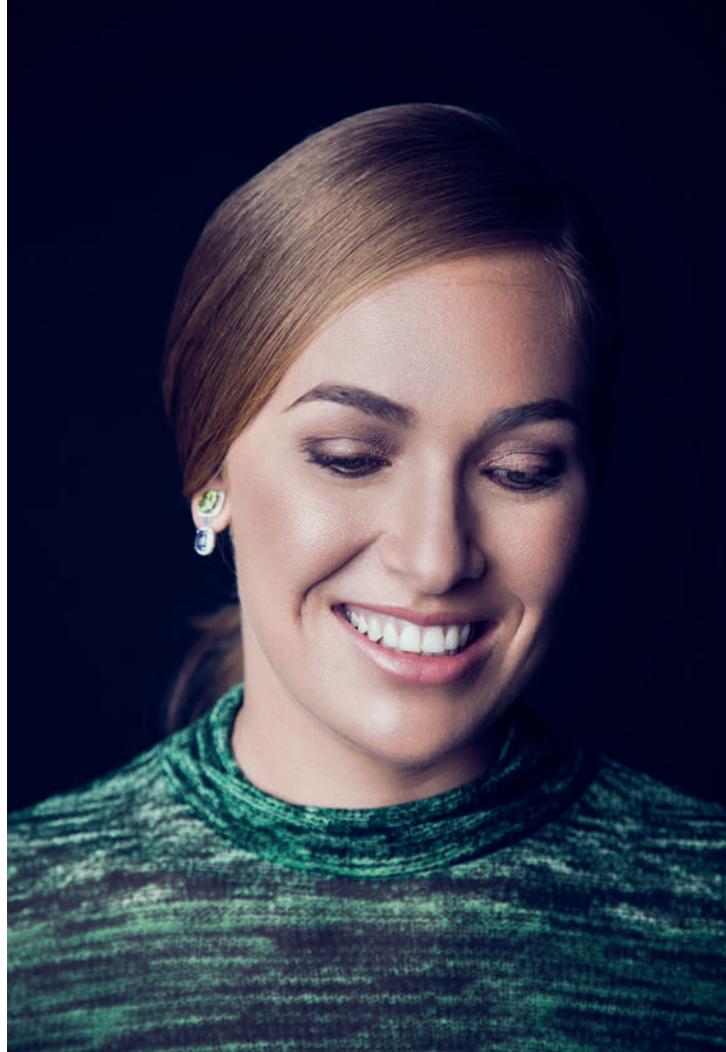
admiRED

FIELD PRACTICE

Paola Zobel fleshes out the meaning of beauty

WORDS ROMEO MORAN PHOTOGRAPHY JOHANN BONA OF AT EAST JED ROOT





There is nothing quite as beautiful to behold as the movement of a horse. Imagine nature's finest machine trotting, galloping in the grass under the blazing sun, lifting its hooves that strike the earth like graceful pistons, propelling itself forward in a motion that appears effortless.

It's fitting, then, that nobody understands this idea of beauty better than Paola Zobel. "Just tell me what to do," offers Zobel minutes before the shoot. Clad in a Missoni knit, the equestrienne stood obediently in front of the backdrop, unconsciously poised despite the absence of direction. Two layouts down, and perhaps a couple of modeling instructions later, the photographer exclaims, "We found your angle!" which a surprised Zobel receives with such endearing confusion.

Zobel has lived pretty much her entire life on a horse—not, as commonly mistaken, in front of a camera: first as a show jumper, then as a polo player. "I think polo is a beautiful sport," she muses. The Zobel scion had quit show jumping—a sport that took her around the world in active competition—only a few years back, and at the time, she had nothing to ride but her father Iñigo's polo ponies. She'd liked it enough to take up the sport of kings as her new love. "I believe that polo is beautiful because of the horses—horses are my true passion!"

It's no surprise, then, that she could easily move on from one equestrian sport to another. With all the projects under her belt, from working in the



family business to running her own restaurant (in Spain, no less—if you ever find yourself in the polo gardens of San Enrique de Guadiaro, head on over to Restaurante Asador Cancha II and you just might find the Duchess of York or Glenn Hoddle mid-course) to helping her father breed the finest stallions and mares in Argentina, Zobel is proof there will always be time to be found for one's passions.

As for beauty tricks, she swears by three simple things only: drinking water, sleeping at least eight hours a night, and keeping her skin moisturized. That, and sun block while she's out

in the sun, which she later admits is pretty much all the time. "Beauty for me is within," explains Zobel, "It's when someone has wisdom and finds the right balance in life. Ultimately, you have to be true to yourself and be who you really are." With that, we dare asked what it is that constitutes realness. "I would say Paola Zobel is a very independent, responsible person who has a good head on her shoulders—no bullshit," shares the restaurateur.

An admission of truth that is easily validated given Zobel's air, or perhaps the apparent lack thereof. Beyond the talk of stallions, polo, Spain, and Argentina, the lady neither mentions prestigious brand names nor endorses any exotic methods only those with cash to burn would seek out.

If you're wondering if that's really all there is to Paola Zobel—yes, certain facets of hers have been a little downplayed, but only those that need downplaying—start believing, because she's for real. "With polo, it's not

just about you," Zobel says emphatically of the things she's learned about life from the game. "I think that responsibility and dedication are what people end up learning. You go far and beyond to get things right, and it all comes with dedication, determination, and being extremely responsible. You need to be humble and have wisdom; without these, you'll inevitably get nowhere." •

BARE NECESSITY

While the no-makeup look isn't anything groundbreaking, models on and off the runways have been sporting the #nofilter and #nomakeup look too often for it not to land the season's trending topic. "The key to this look is to choose one feature to highlight. It varies per person and requires religious skincare," cautions makeup artist Angie Saul.

Makeup Angie Saul of Estée Lauder

This page: Top, **Giambattista Valli**, Univers, One Rockwell, Makati City
Opposite page: Print trousers, **Jaspal**, Adora, Greenbelt 5; brogue heels, **Paul Smith**, Greenbelt 5





attireD

THAT '70s SHOW

Woodstock never looked this current

PHOTOGRAPHY KENJIO OF AT EAST JED ROOT

WORDS AND STYLING MEG MANZANO





SUEDE DISPOSITION

Channel the runways of Chloé, Derek Lam, and Chanel and opt for suede to finish off busy patterns. Dare to travel to the '60s while you're at it and add falsies on the bottom lash line for a rather dolled up look.

Makeup Al Deleon of **MAC Cosmetics**

Long-sleeved polo, **Paul Smith**, Greenbelt 5; print trousers, **Joseph**, SM Aura; suede jacket, **Massimo Dutti**, Greenbelt 5; necklaces, **Louis Vuitton**, Greenbelt 4; carpet used as backdrop, **AC+632**, Greenbelt 5



ELECTRIC EYES

Lilac lids reigned at Mathew Williamson and Vera Wang as makeup artists generously dusted arresting shades of purple to achieve that '70s glamor.

Makeup Cats Del Rosario of **Shu Uemura**

Checked dress, **Marc by Marc Jacobs**, Greenbelt 5; leather jacket, **Massimo Dutti**, Greenbelt 5



Checked dress and denim skirt, **Marc by Marc Jacobs**, Greenbelt 5; leather jacket, **Massimo Dutti**, Greenbelt 5; charm bracelet, **Paul Smith**, Greenbelt 5; embellished sandals, **Louis Vuitton**, Greenbelt 4



Market St

COUNTRY ROAD

LOWES

exploRED

LIGHT AFFAIR

A street photographer travels in search of shadows

WORDS MEG MANZANO PHOTOGRAPHY TAKESHI SHINOHARA

CAPTURING THE interplay of shadows has always been a necessity for photographers.

In a city so governed by a tyranny of towers, light—whether it is of the golden hour or even just traces of harsh sunlight—invades the pavements, crevices, and unknowing columns to cast a deliberate focus on pedestrians, all seemingly in favor of a lensman and his camera.

“We always look for the golden hour,” starts photographer Takeshi Shinohara. “That time of day when lighting is perfect, usually just before the sun sets. But in Sydney, the golden hour lasts for four long hours.” Resigned to his gear, Shinohara, camera in hand, is eager to capture these sacred scenes. “You’ll see it: how the light passes, how it stays for so long, and how it hits the old buildings,” says the photographer, referring to his strolls in Sydney’s central business district.

Sydney’s charm was borne out of many affairs with architecture, ultimately serving as artful testament to the city’s history. From the Gothic revival, spanning a block or two to the Romanesque, authoritatively designed and renovated to house a modern market, the city enjoys no one look or aesthetic. “It’s a space where old and new architecture sits beside each

other,” says Shinohara, intimating the possibility that the city’s varied designs may only achieve a sense of uniformity by being cloaked in similar shadows.

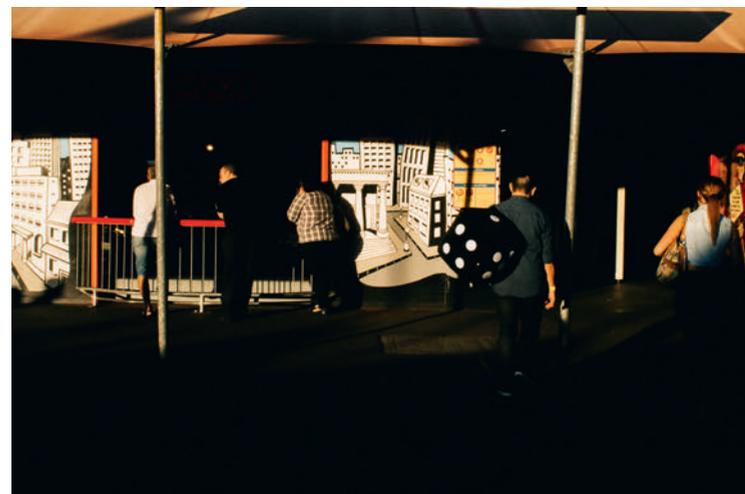
Apart from the residence of light and its neighboring darkness, the lensman tells of another spectacle to behold: rush hour. While the rehearsal of the daily commute may be nothing incredibly photogenic, it is the way the light illuminates only certain people on the other side of a street that has Shinohara positively trigger-happy. “It’s also a question of angle,” he explains of the light that never fails to create these strong lines that let one

appreciate a city, ironically in a different light.

Reveling in Sydney’s architecture and how it was further sculpted with shadows, Shinohara shares, “I had been to Australia before, to Cairns, this province that was like a tropical destination but something drew me to visit Sydney and see the urban setting.” Whether it was an unconscious notion that Sydney would serve as a visual playground or perhaps just a typical case of wanderlust and the need to visit a particular state’s capital, the decision to go exacted from Shinohara an intoxication with light and its profound lack.



Above: Shadow play and color blocking; *Left:* “I remember seeing the girl dressed interestingly and fumbling for my camera to take a shot with the angled shadows.” *Below:* “They have this amusement park called Luna Park with vintage-looking rides.”





empoweRED

VANITY'S FARE

Dr. Z Teo faces the facts on today's landscape of cosmetic surgery

WORDS MEG MANZANO PHOTOGRAPHY PATRICK SEGOVIA

THERE'S ALWAYS AN AIR of hesitation that accompanies talking to a cosmetic surgeon. For one, there's this ridiculous fear and assumption that as you engage in conversation, your wrinkles, sunspots, down to your (admittedly oversized) pores are mentally being dissected and taken note of by your partner in

discourse. Dr. Z Teo shows no signs of examining mid-conversation. In fact, the surgeon remains entirely focused on one thing: telling his story. One of the brilliant minds that lead the field of cosmetic surgery in Singapore and Manila, Teo remains a person to look up to and look for, ironically, when it comes to one's looks.

What drove you to choose cosmetic surgery?

After doing my basic medical degree, I flew back to Singapore and practiced internal medicine there for two years. I found out that it wasn't my cup of tea. Growing up, I was always inclined towards the arts but Singapore was very academics-based.

Right:
 Molton Brown
 Re-charge Black
 Pepper Anti-
 Perspirant Stick;
 Hermès
 Concentrée
 d'Orange Verte
 Below:
 Dr. Teo's
 workspace scents
 and sensibilities



Timepiece of choice: Franck Muller leather watch

“There’s only so much you can do on the outside, which is why I believe in a holistic approach.”

Academics-based?

It’s all about studies and grades so you don’t really have the opportunity to explore. It was only when I practiced internal medicine that I realized seeing patients every day, prescribing medication day in day out, didn’t really fulfill me as a doctor. But I think everyone is wired differently. That’s when I met Aivee; she was a dermatologist and we went to a conference in Hong Kong on dermatology and cosmetic surgery. I sat there so fascinated by how arts can be combined with science. It’s really about how you contour a face, how you create something different, and that’s when I decided I wanted to sub-specialize in cosmetic surgery.

You also studied in Glasgow.

I spent seven years in university in Glasgow. The thing [about Glasgow] is, it has a very interesting medical program. This one centers on problems so you don’t attend that many lectures. They have acting classes with real actors from Glasgow’s drama academy, all pretending to be patients.

What was that like?

Well, they sit there in front of you, you’re the doctor, and everything you are doing is shown on CCTV to the next classroom where all your classmates are watching. The actors are crazy talented, they cry, they get angry, and say “Why do you give this to me, doctor?” You’re there and suddenly you’re put in a position where you have to try and talk to them. That’s where and how you learn.

Is this where you learned practice is incredibly personal?

Yes, it’s a lot of communication. Medicine is a very personal field; it’s not something that’s just you and a textbook. It’s really a lot about you and how you talk to the patient. You really get to empathize with the patient and feel what they’re feeling.

We remember reading that you advocate minimally invasive surgeries. Can you tell us more about that and your current practice now?

Cosmetic surgery has gone a long way. We used to do a lot of cutting and a lot more incisions. The

past 10 years, technology has grown so fast that people don’t need to go through so much downtime anymore. They’re busy; they don’t want to stay home for two weeks recuperating. We do work like liquid facelifts, which are simple, small fillers around the face, placed in different points for a nice lift.

What is it in today’s landscape of cosmetic surgery that excites you the most?

Stem cells. It’s pretty big. We found that when we took stem cells from a body and put it into the face, it makes the patient look younger. It’s fascinating for me because it’s no longer just superficial treatments. Because stem cells can cross into so many fields, it has allowed us to go from purely dermatological to orthopedics, to even pediatrics. Now it’s more about your health, your wellness. You will find that people who look good are those who are very healthy inside. There’s only so much you can do on the outside, which is why I believe in a holistic approach—tackle the person as a whole, you’ll look younger and you can get well while you’re at it.

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