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**Foster + Partners**  
Battersea Roof Gardens



# WE DON'T DO ORDINARY





Reichstag, Berlin 1999

# Through the lens of the new

by **Peter Murray**  
Chairman of New London Architecture

## Great cities are identified by buildings and London is no exception.

The dome of St Paul's Cathedral, by Sir Christopher Wren, reflects the capital's past and the towering chimneys of Battersea Power Station, by Sir Giles Gilbert Scott, its industrial heritage. London's present is recognised by the elegant form of Foster + Partners' 30 St Mary Axe, better known by its nickname, 'The Gherkin', a building that symbolises the change that has taken place in the perception of London, from a city of heritage and history, to a city of the 21st century. It is a building that helped Londoners learn to love tall buildings and was the key image in the promotion of London in the lead up to the 2012 Olympics.

This ability to create identity and a sense of a place is key to the Foster + Partners' approach, whether they are working on a museum, an art gallery, a parliament building or an apartment block. It is an identity that is delivered through rational analysis of the building's use and context. The architecture of Foster + Partners is one which reflects its own time and creates a contrast to its historic surroundings. According to Norman Foster, "The layers of history can often be appreciated more clearly when seen through the lens of the new."

As a practice, Foster + Partners are continually pushing the boundaries of architecture both in terms of its form and its technology. At the Willis Faber Dumas building in Ipswich, designed in the 1970s, the sheer glass walls provided an elegant foil to the town's historic environment and took glass technology to new levels of sophistication. The Hongkong and Shanghai Bank building reinvented the office skyscraper and brought new thinking both in the interior and the way the building worked at ground level, allowing pedestrians to walk beneath the public space at its base. Foster + Partners' designs for the Reichstag building in Berlin restored the historic fabric and inserted a new transparent space reflecting the openness of the democratic processes that take place in the building. The mammoth airport buildings at Chek Lap Kok, Hong Kong and Beijing, not only create great spaces that enhance the travellers' experience, but the clarity of the layout and planning delivers great efficiency to the movement of large numbers of people.

While the work carried out by the practice over the years reflects a diversity of form, of materials and character, all Foster + Partners' buildings have key elements in common – an almost obsessive attention to detail, the quality of construction, the cleanness of joints and the finish of materials; the quality of natural light and clarity of planning.

The title of the recent film about Norman Foster's work and life – 'How much does your building weigh Mr Foster?' – is taken from a quotation by the great engineer and visionary Buckminster Fuller. It is a reference that highlights the practice's interest in the technology of building as well as the relationship of technology to building. The elegance of 30 St Mary Axe is partly generated by the intuitive eye of the designer, but it is also a result of the application of the science of aerodynamics, to ascertain the most efficient shape to deal with the movement of wind around the building and at ground level.



01

Foster + Partners' buildings aim for efficiency and eschew waste, an approach which is reflected in the firm's interest in sustainability as one of the key drivers of their designs.

As an international practice with an enviable reputation – Foster + Partners are regularly referenced when architects are asked to name the architects they most admire – the practice carries out a wide range of work, from very large structures, like the 2.5km Millau viaduct in southern France, to the design of furniture, door-handles, domestic fittings and residential design. The practice's work at Battersea Power Station brings together ideas of the context and relationship with The Power Station, the surrounding environment and the use of light and space in a striking curvilinear design that acts as a powerful counterpoint to the architecture of Gehry Partners opposite.

**“As an architect you design for the present, with an awareness of the past, for a future that is essentially unknown.”**

**NORMAN FOSTER**

01 Hong Kong and Shanghai Bank Headquarters, Hong Kong 1986  
02 Millau Viaduct, Millau 2004



02



01

Foster + Partners



02

01 30 St Mary Axe, London 2003  
02 Chek Lap Kok Airport, Hong Kong 1998

Battersea Roof Gardens

- 01 Great Court at the British Museum, London 2000
- 02 Spaceport America, New Mexico 2011
- 03 Millennium Bridge, London 2000



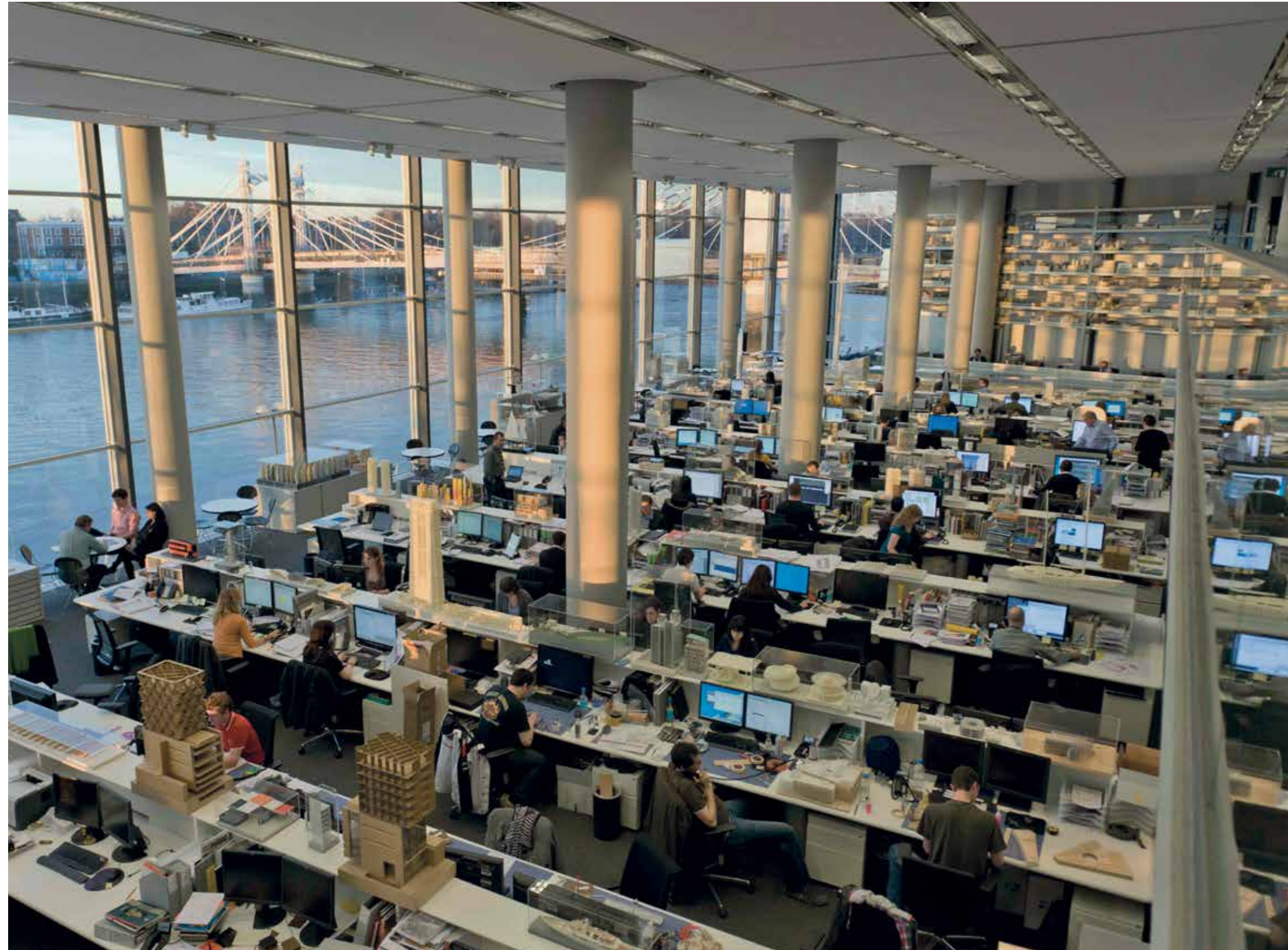
01



02



03



Foster + Partners' Battersea studio

# Team

## Could you introduce yourselves and explain your roles on the project?

**Grant Brooker (GB)**  
I've been at Foster + Partners for 27 years. I'm a Senior Executive Partner on the board and the Design Director for Studio One. I run the team and take responsibility for the design direction.

**Andy Bow (AB)**  
I am the architectural Senior Partner of our team. I have worked on the design every day for the last 18 months, from the early competition presentation in Kuala Lumpur in 2013 to the most recent presentations to the public and local authorities in London.

**Lee Hallman (LH)**  
I started at Foster + Partners 21 years ago and I am a Senior Partner and Head of Interiors. We are designing the interiors of our project as well as the exteriors, so that means designing all of the apartments, the entrance lobbies, the amenity spaces, the gym and lounges.

**Jurgen Kupperts (JK)**  
I am a Partner and the Partner in charge of the Battersea Power Station Project, leading the team on a day to day basis and delivering the architectural design.

**Sarah Lister (SL)**  
I am an Associate Partner and I run the interiors team for our building at Battersea Power Station, designing the layouts and the look and feel of the apartments.

**Can you explain how you got involved and what working on Battersea Power Station means to you and to Foster + Partners?**

This was a competition, there were four architects and the client phoned up and said, "Good news, we want to work with you," and we said, "Terrific". Then they said, "The other thing is, we want to work with somebody else as well – would you be interested in working with Gehry Partners?" Of course we said yes, because we are all friends. We worked together in Milan, I teach at Yale, Frank teaches at Yale – so we know each other well. It was a very welcome opportunity to collaborate again. **AB**

I think it's a fantastic opportunity. It's a beautiful, iconic building and as a local resident I appreciate how important the redevelopment is for Battersea, as well as London. **SL**

For me, it's a slightly different resonance. I grew up in the South of England and The Power Station and the chimneys were always the symbol of arriving in London. So it's been important from my childhood and our office has been in Battersea for over 25 years. It's such an important symbol of London and we are obviously overjoyed to be involved – it's fantastic. **GB**



01



02

- 01 Original dial
- 02 Control Room A
- 03 Battersea Power Station chimneys

**"It's been one of the best years of my career – I've been an architect for 36 years and I can't remember enjoying a project as much as this."**

**GRANT BROOKER**



03



We would have done anything to be part of this project, it really is one of the defining industrial buildings. **GB**

It's true. I think the whole thing is almost dream-like. You want to be part of that experience, part of the historical richness, but there's also the very physical element that people like living in and alongside a place that has history. **SL**

Battersea Power Station is a very special project for Foster + Partners, because we are Battersea Power Station's neighbour. In fact, I used to live about 400 metres from Battersea Power Station when I first started working at Foster + Partners. **LH**



CGI of an aerial view looking east over London

**“Frankly, we would have done anything to be part of this project.”**

**GRANT BROOKER**

# Process

## Can you tell us about your design process?

Our design process is basically analytical. We don't have a pre-conceived idea of what we want to do; we just develop the idea and the massing through thorough team-based analysis. **JK**

The ethos in our studio is completely team based and we see design as a team game. It spreads far wider than us as the architects and designers; we have interior designers, urban designers, industrial designers and of course our engineers – structural, mechanical, electrical. A huge number of people that come together and we see our role as a key catalyst in all of these parts. **GB**



Early Foster + Partners model examining the massing of the building and the split level High Street

**“It’s been an amazing experience to be part of the team because the client’s aspirations for this site are just mind blowing.”**

**JURGEN KUPPERS**

We take into account environmental aspects, like wind, noise and of course sunlight, daylight and views. In this particular instance, of course, the views to The Power Station are very important. We had to make sure that we offer a design which maximises those views. **JK**

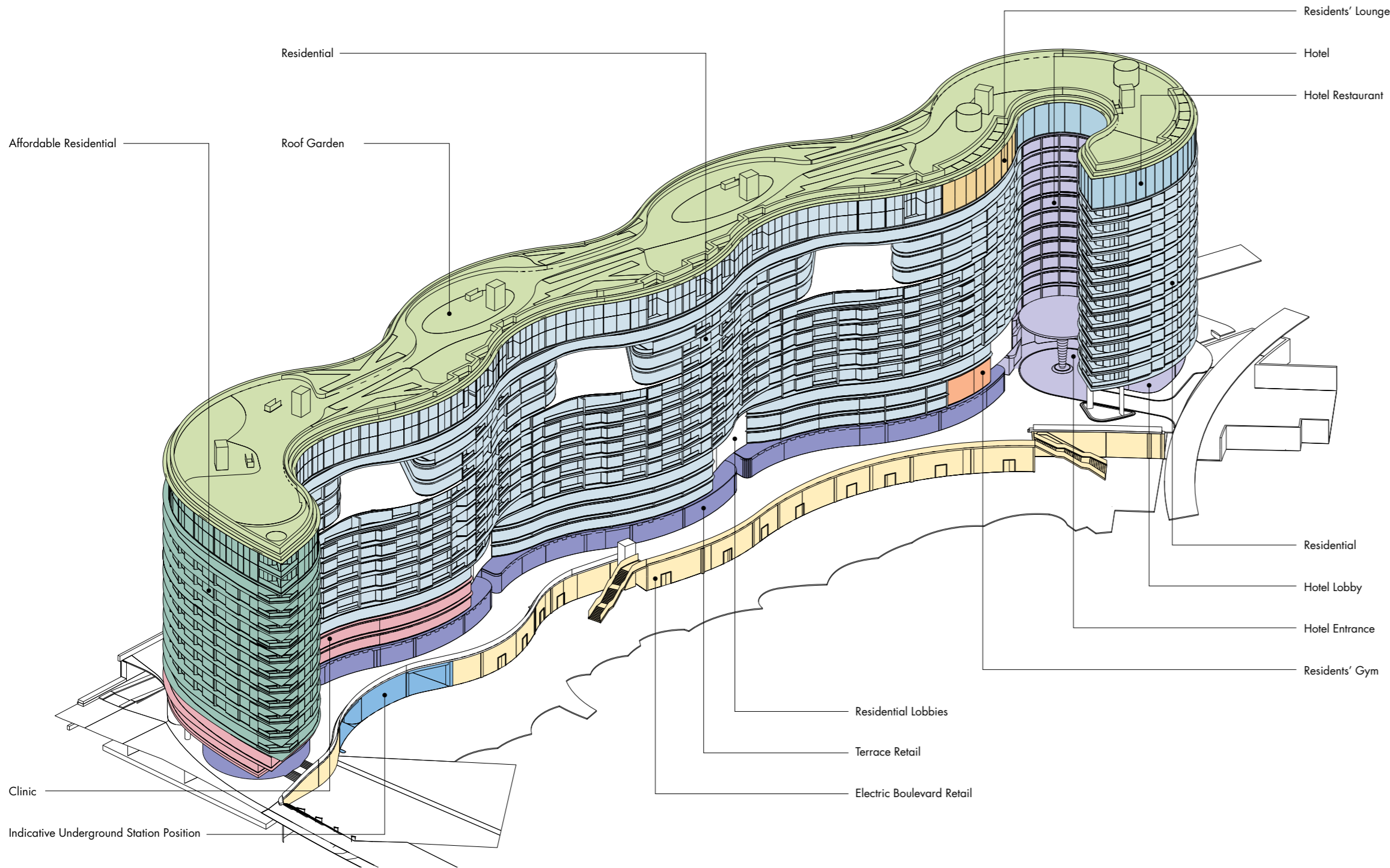
Then we have to give form to those ideas, we have to edit and refine them. **GB**

Again, it’s all about the teamwork. Not only within our office, but working with everybody at Battersea Power Station and with Gehry Partners. **AB**

The process of design that we adopt is one of continual investigation and analysis and it’s part of our reputation. We are also constantly driving, challenging, keeping some things we like, throwing other things away. Allowing ourselves to be moved by different people, directions and inputs.



The whole Foster + Partners team, photographed on the riverside in Battersea



Battersea Roof Gardens in detail

## How did you go about creating the designs for your building?

Right from the outset, we had team members looking at what we could do to maximise the amount of views of The Power Station. We had other people looking at the movement of sun around our building, working with our interiors team, engineers, as well as our research and development people.

But I think the first thing we do is to try and establish the overall massing of the building by understanding how many studios, how many one beds, two beds and three beds we need. **AB**

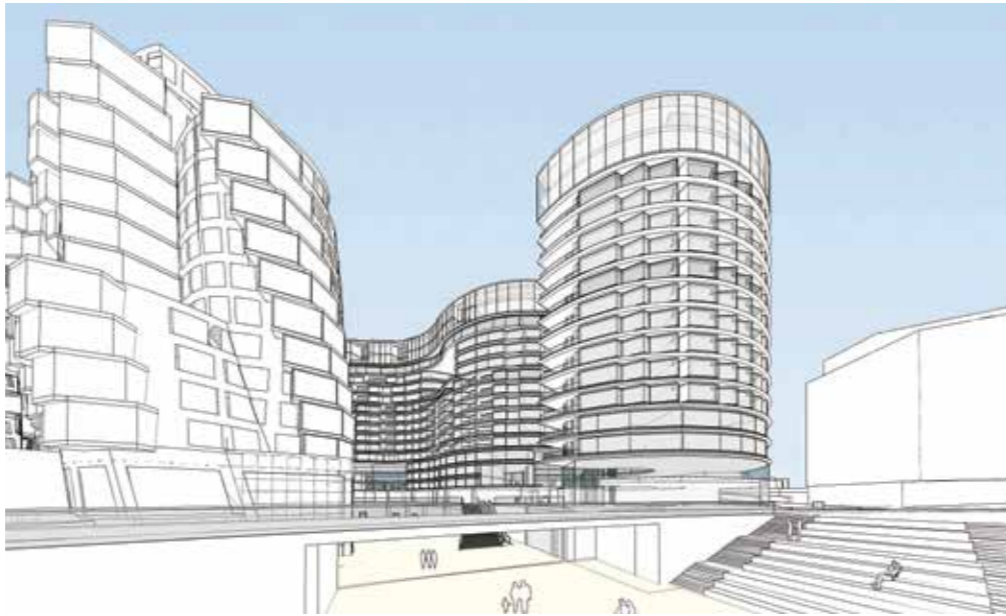
We spend a lot of time on the massing of the building itself. You look at the depth of the apartments, which then in turn dictates how wide the building is. Our in-house engineers do all the light studies – looking at how light falls on the facade at different times of the year, different times of the day – to see what areas might need fine tuning and opening up. Each apartment is analysed to see just how much light they get. That informs the shape of the building. We started to create these curves on a big scale within the building itself, then on the smaller scale each apartment is studied individually and we facet each pane of glass within the front of the individual apartments to maximise the daylight within. **SL**

Residential design is really a very iterative process; getting the apartment exactly right, getting the bedroom right relative to the living room, the kitchen. You can really only do that by drawing it, meeting with the client, the services engineers and thinking about the light and how the materials affect that. You just have to slowly evolve the design, working alongside all the different consultants. **LH**

When we were working out the right depth for a residential building and the kind of massing that the client was looking for, we started to think about something a little bit like a skipping rope that we could weave all the way along, which has created a very dramatic new building form. **AB**

During the competition period, Gehry Partners came up with the idea to place one of their buildings, The Flower, at the heart of The Electric Boulevard. For us, that was a really important moment, because it is going to create a real dynamism in the middle of the street. As the design for our building emerged, we knew that we wanted to not only respond to that, but also to create two fantastic ends to the whole scheme.

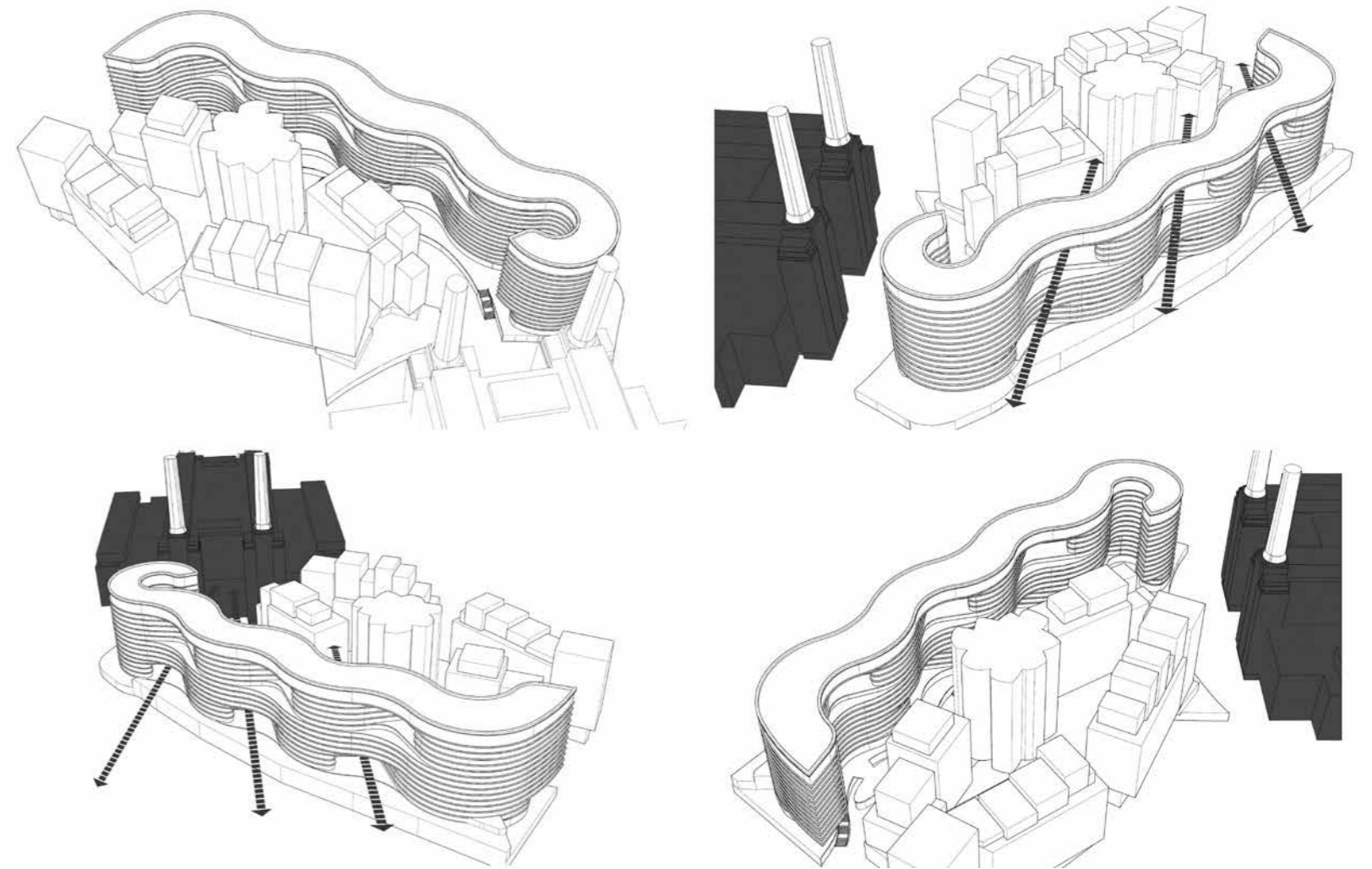
Once we'd established that idea, we used a whole load of analytical tools within the office. We started to look at which apartments could enjoy a view of one or two of the chimneys, then the facades would respond accordingly, so we could make sure that as many apartments as possible could see them. **AB**



Early drawing of the northern end of Battersea Roof Gardens, showing the hotel entrance



Early drawing and model view showing the southern end adjacent to Battersea Park Road



Upper voids add interest to the building form and create private external areas for the apartments, lower voids allow views through to The Power Station from the residential lobbies

As the sun comes round, the whole interior of the space is transformed. We've carefully designed those particular apartments that benefit from that full swing of the sun and worked out where the key spaces are, the secondary bedrooms, the primary bedrooms and the living rooms, to maximise the exposure to daylight.

Another thing that has become very apparent, is that the views looking out of the apartments onto the Gehry Partners' buildings will create a fourth elevation to those rooms. We've started to think about how the materiality of those buildings might be referenced or reflected in some way. There will be some fantastic plays of light when the light flickers off the metal of The Flower at certain times of the day, into some of the spaces of our building. **LH**

# Inspiration

## Can you describe the external appearance of the building?

We've used a very strongly banded, horizontal form. We ripple the building; it rolls, almost in a series of waves. You don't see the whole building, you see it always looking in the north south direction and you can't see the whole facade. You see a number of facades. **GB**

Gehry Partners' have created a cluster, or kind of neighbourhood, of five different buildings. The Flower in the centre is the most different of all of the five and we thought that we needed to respond by breaking down the linear shape of our building. For example, where The Flower is wider, our building steps back slightly and creates space around it. **JK**

At one end of The Electric Boulevard we have the Northern Line Underground station, at the other end we have the entrance to The Power Station and our building weaves its way along. It creates an entrance space, it embraces The Flower in the centre and then as it comes round, it celebrates the entrance to The Power Station itself. **AB**

We have both chosen more organic and softer forms and I think that's a direct response to the character of The Power Station. It is so solid and heavy and I think that's pushed both of us towards lighter, more articulated, more organic and more naturalistic forms. That's how the composition works, there are three of us in the marriage and I think it's quite nice to see all three of them talking with one another. **GB**



CGI showing western elevation to Battersea Roof Gardens

**How do you deal with designing a landmark building, that sits next to an icon?**

Battersea Power Station is the centre piece of the masterplan and we were conscious of creating buildings which complement but don't compete with it.

The Power Station is the largest brick building in Europe and the material really dominates. It's amazing that somebody had the idea to create such an industrial palace. Our first thought was not to use brick, or anything that related in material terms to The Power Station, but to use different materials with a different expression, that leaves The Power Station standing on its own as an icon. **JK**

We've designed a very light building – white concrete, with beautifully coloured metals and lots of glass – it's very crisp. It's a modern building, in contrast to The Power Station itself, but still a very powerful composition.

In addition to that we wanted to create views through the building to The Power Station itself. **AB**

On the lower levels, we cut voids through, so that they pick up southerly light. At the upper level, we cut them through so they are facing to the west to give a different type of light. **GB**

They also form some really interesting spaces – three storey-high gardens on the upper floors, which look both to the west and to the east – and spaces that the duplex town house apartments can open up onto. **LH**



The Power Station in its current form



Aerial model view of Battersea Roof Gardens and Prospect Place in relation to The Power Station



Indicative CGI showing winter gardens



CGI of the facade of Battersea Roof Gardens

### Can you talk a bit about the winter gardens?

Based on the idea of the bay window in English domestic architecture, we have a series of windows that move around our whole project. The idea is to create a lovely glass enclosure, from which you can look at The Power Station, or the views to south west London or across to Battersea Park. **AB**

# Designing a Community

## What is unique about your building? What really makes it special?

Personally, I think it is because it's really a mixed-use building. All under one roof you will have over 600 apartments including affordable homes, a doctor's clinic, a residents' gym, a residents' lounge, there's a hotel and restaurant right beside The Power Station itself and we have a myriad of shops, cafés and restaurants at street level. Within the building itself we have the Northern Line Underground station, accessed from The Electric Boulevard. It's unbelievable, everything all under one roof. **AB**

I think that the really unique element is the sense of the community. We will have this extremely long garden on the roof and we have a series of different social spaces throughout the building itself.

The entrance lobbies are very generous; the concept being that it is not a typical entrance process as such, it's going to become more of a hub. It's part of trying to bring about the sense of community. Gehry Partners have a similar approach, it's about the people who live there being able to experience different social spaces as well and go from one building to the next. **SL**

For me, it's like a 21st century mansion block. If you think about the history of modern architecture, we are almost creating a new 'unité d'habitation' – and of course we've got this wonderful roof garden! **JK**

We've developed gardens and terraces on projects all over the world. But wherever we have worked, we have never had an opportunity of this scale before. To evolve a roof garden like this in our home city, for something that's so near something we all love so much, it has a special resonance for us. **GB**



CGI showing the Battersea Roof Gardens Residents' Lounge





Aerial CGI of the northern end of Battersea Roof Gardens



CGIs of the roof garden

**Could you tell us more about the roof garden?**

This beautiful garden, one of the largest roof gardens in London, will be wonderfully illuminated at night and will change over the seasons.

There are little pockets of space where you can go quietly and read a book. There's a lawn, the place to lay out a blanket and relax in the sun. At the northern end it's more public, with access from the hotel below.

Our idea is to give the residents and the hotel guests the opportunity to come along and enjoy not only this skyline of London, but the skyline and profile of The Power Station itself. **AB**

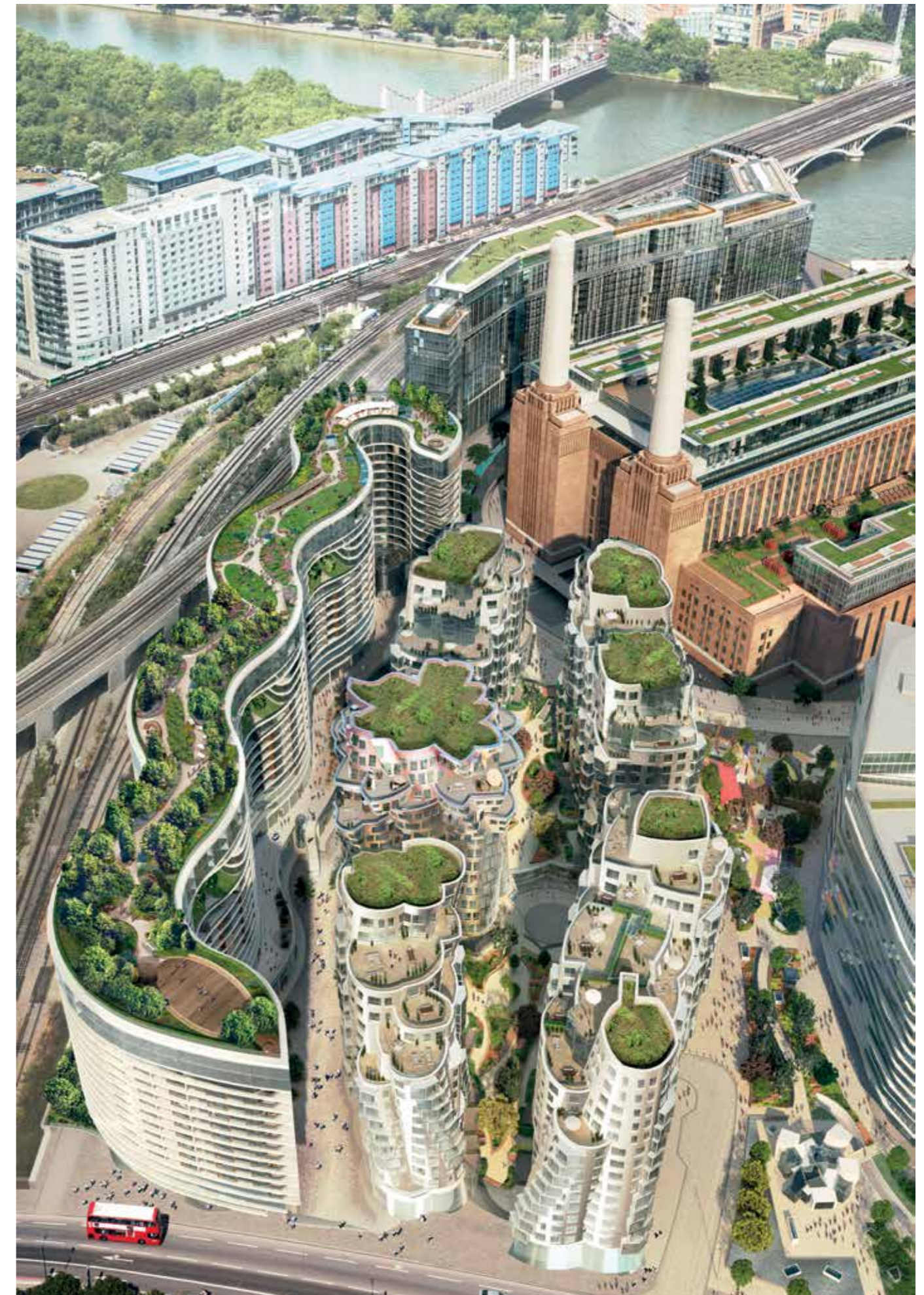
**"If I lived there, I'd want to be on that roof garden and in that winter garden. That's what is really extraordinary."**

GRANT BROOKER

We are working with James Corner Field Operations, the designers that worked on the High Line in New York. **GB**

We were definitely inspired by working with the people who'd worked on the High Line, because it's such a success in New York. But they are doing a very different scheme here. The High Line is a public thoroughfare on an existing railway line and this is much more like a very grand scale city garden, so it has more intimacy and moments where you can sit quietly and places that you would like to go to if there was snow on the roof. **AB**

There is no roof garden like this that is part of a private development anywhere in the world and to have it in this city so close to the river, overlooking Battersea Park, with such amazing views east and west is fantastic. **GB**



CGI of Battersea Roof Gardens, Prospect Place and Prospect Park

## Can you describe the apartments themselves?

The general idea of the project is that everybody gets a fantastic view from either side. **AB**

I think people will be torn whether they want to be on the south or north of the building. **GB**

When we first started the interior concept, we felt that it was important to keep them as flexible as possible. **SL**

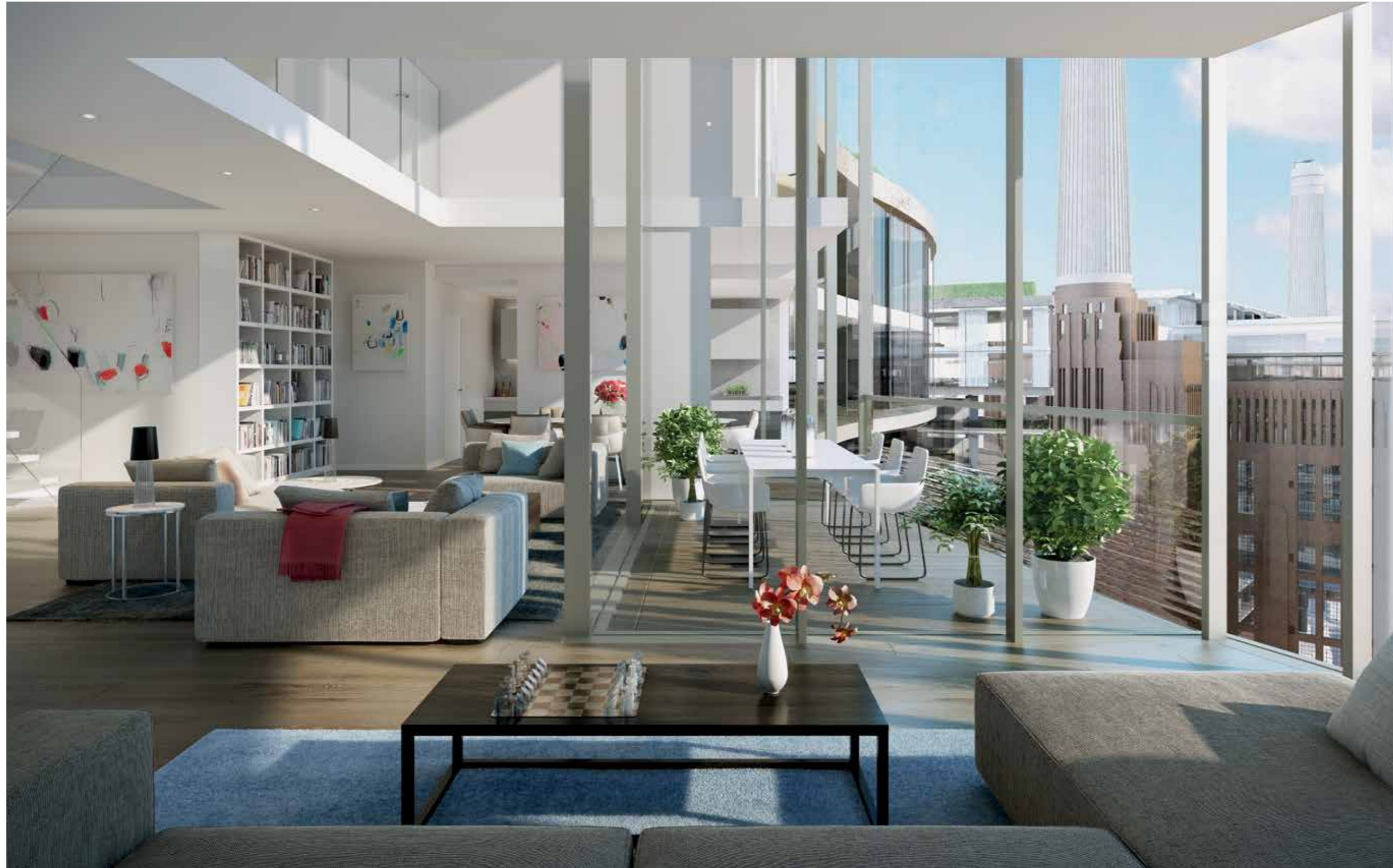
The key thing with the actual apartments themselves is to try and integrate the circulation space, the kitchen, the dining and the living room all into one area, so that we can maximise the amount of space that is available.

I think that the underlying design inspiration for the interior spaces has been to reference aspects of The Power Station. It's got a huge cache around the world, so it's important that when a resident sits in their living room, they feel like there are aspects that connect the interior design of their home to The Power Station.

Stylistically, we are picking up on the 1930's language that is in The Power Station, but in a very subtle way. Our building is a much more contemporary building, but it has some of the 1930's proportions, framing and colours. **LH**



CGI showing an apartment interior and view from the terrace



CGI showing an apartment interior with stunning views over The Power Station

## What about those references to The Power Station?

When we started the project, it was really valuable to go inside The Power Station – we went into the control room and the turbine halls. There are some key materials and ideas that had been used in each of the phases of the design that we were able to draw upon and they influenced the colour palettes and even some of the details of the interior design scheme.

There's a horizontal tiling design that was used in the Turbine Hall A, which we've used as inspiration for one of our interior design palettes.

The other palette draws on the colour tones inside Control Room A. It's a very famous room within The Power Station, with lots of warmer gold tones and there's a framing detail to the control panels that we've taken and made slightly more contemporary.

Those two areas really were the main influences. Finally, a bespoke door handle has been designed which has the sort of subtle fluting seen on The Power Station chimneys. **LH**

One of the other elements we've developed is a metal band that runs round the entire bathroom and contains all the various tapware, switches and so on in one place, rather than spreading everything around the bathroom. It's about innovation and the integration of functions. **SL**



CGI showing the north end of The Electric Boulevard

# A Living City

## What is it going to be like living at Battersea Roof Gardens?

When people arrive, when they walk through this front door, they will know they are somewhere different.

The moment you arrive in the building and you meet the concierge you are part of Battersea Roof Gardens, you are part of the Battersea Power Station experience – the buzz will start.

It's important to remember that one of the key parts of this project is the idea of the high street, known as The Electric Boulevard, which is going to be unbelievably dynamic. At over 800 ft (250 m) in length, it's the same length as the crescent in Regent Street, arguably the finest street in London.

This is a pedestrianised new street and it's on a split level, so the upper level is a little bit like Covent Garden market, where people sit and look down at the piazza and love to see everything that's going on. Or in Grand Central Station in New York, where you have everybody at these cafés and restaurants on the upper levels, looking down. The idea is that these would spill out, sitting out underneath the trees – a great place to watch the whole world go by.

The beauty of our high street is it works just like the movement through an Italian city. Your view is constantly changing as you get reflections in the glass of our building, you know The Power Station is coming, but you don't see it in its entirety and you move around and then gradually there it is. It's a reveal, it's a sequence of spaces, it's very dramatic and that's what I think will be exciting. It's much more interesting than just having a long straight space with an important building at the end. Gradually your anticipation rises and then The Power Station is there. **AB**

I think people will be drawn to The Power Station, they will be drawn to the excitement, drawn through to get to the river, the retail, the shops, cafés, everything that is going to be there. The buildings will be something that enhance that experience.

When people come to this new district for the first time, we want them to feel that it's the best of London. We want them to feel that it is extraordinary and uplifting. **GB**



CGI showing Battersea Roof Gardens' undulating facade and The Electric Boulevard



CGI showing the relation between Battersea Roof Gardens, Prospect Place and The Power Station

# Collaboration

## What has it been like working with the Gehry Partners team?

Working with Frank and his team has been fantastic. It's always great looking at other designers and seeing how they work, seeing how they achieve incredible things. **GB**

I think everybody thinks that we work in different ways; the reality is we begin our projects in exactly the same way. Frank, of course, is an incredible sculptor, but he actually begins every project just as we do, in a very pragmatic way. He builds models of the volumes he is trying to create with the apartments at the right scale and he sets about it in exactly the same way that we do. Then as the project moves on, he brings his own particular style and I believe we do too. **AB**

The fantastic thing about Phase 3 is that there are two opportunities. There is the opportunity to buy in a Gehry Partners' building and there's an opportunity to buy in a Foster + Partners' building. If you choose to be in a Gehry Partners' building, you get the benefit of looking at a Foster + Partners' building and if you choose to be in a Foster + Partners' building, you get the benefit of looking at a Gehry Partners' building! **LH**

# Amenities

Whether you choose to live in the Foster + Partners designed Battersea Roof Gardens or the Gehry Partners designed Prospect Place, residents will be able to enjoy the extensive amenities within both.



CGI of the Residents' Lounge within The Flower at Prospect Place

## Residents' Lounge and Roof Garden Battersea Roof Gardens

Situated within the top two levels of Battersea Roof Gardens will be a 7,500 sq ft (700 sq m) residents' lounge, in a prime position overlooking The Power Station. The lower level will include a feature bar with a large lounge and table seating, enjoying far reaching views across London to the north and south.

The upper level will include a quieter seating area and hot-desking space, with a balcony overlooking the double height void space below and The Power Station. Private rooms will be available to hire; including a screening room and private dining rooms. A proposed sunken courtyard staircase will link the lounge to the James Corner Field Operations designed roof garden above, which will include BBQ and picnic areas, gardens and seating, a sun lawn and multi-purpose deck.

## Residents' Gym Battersea Roof Gardens

Overlooking The Power Station and thriving Electric Boulevard below will be a circa 5,400 sq ft (500 sq m) gym, situated within Battersea Roof Gardens. The gym will include double height space with cardio machines, weights areas and studio space.

## Residents' Lounge The Flower at Prospect Place

Residents will be able to enjoy 7,000 sq ft (650 sq m) of facilities within the Gehry Partners' Flower building, at the centre of Prospect Place. Proposed amenities will include extensive social, lounge, library and work spaces, spilling out onto the residents' gardens and overlooking The Electric Boulevard below. Private rooms will be available to hire; including a large chef's table dining room, screening room and meeting rooms. There will also be a holistic yoga studio and treatment rooms, as well as a couple of hotel rooms available for residents to hire for their guests to stay.



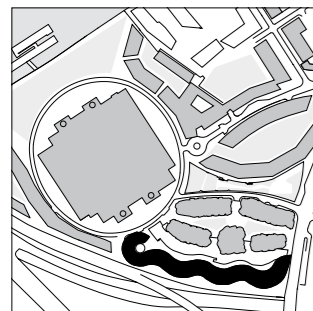
CGI showing the Battersea Roof Gardens Residents' Lounge



# Amenities

## Roof Garden Battersea Roof Gardens

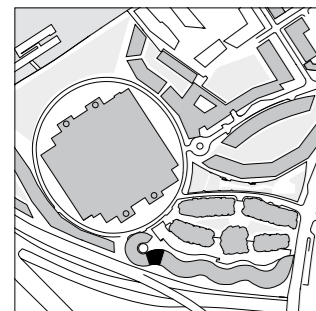
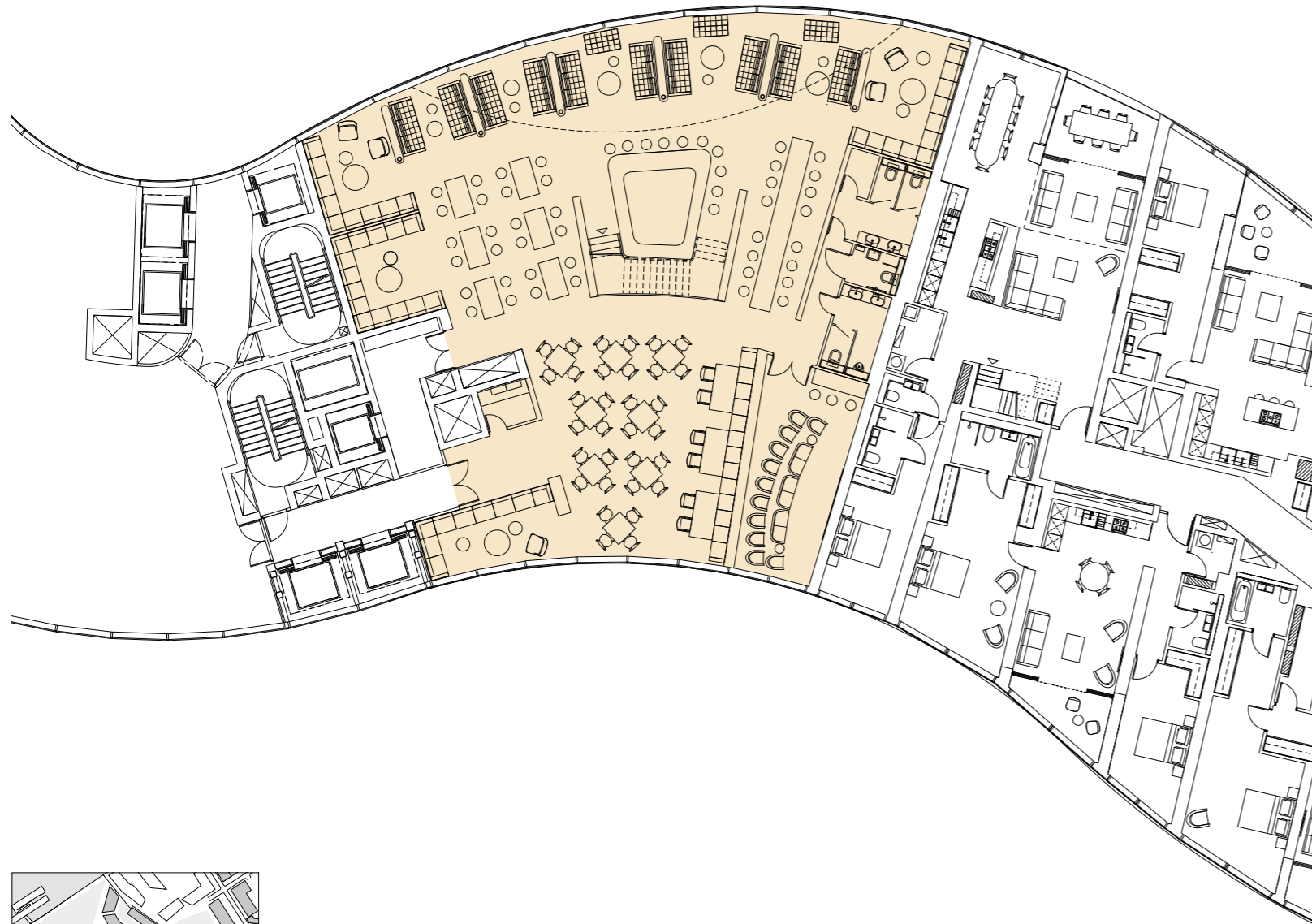
Level 16



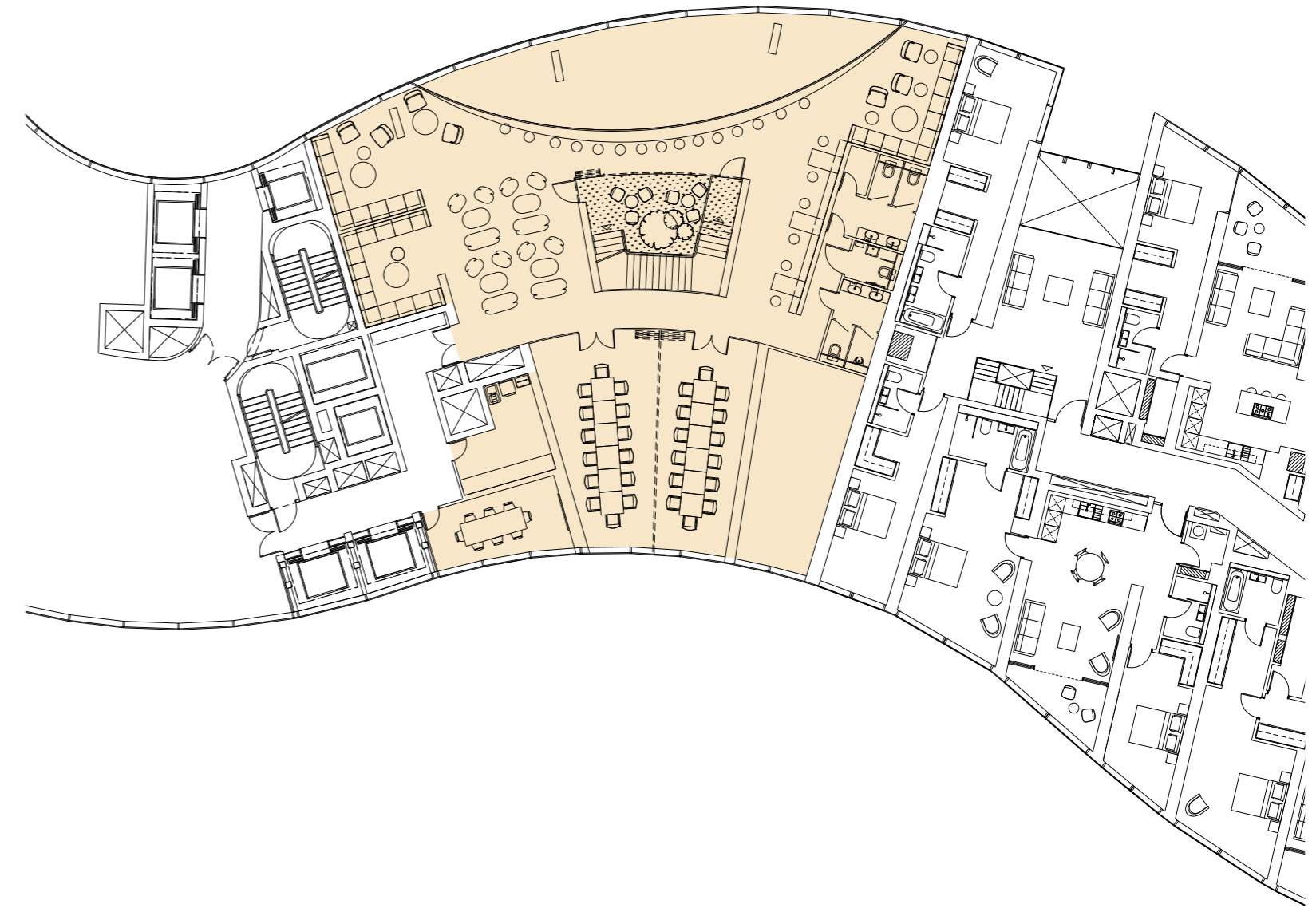
# Amenities

## Residents' Lounge Battersea Roof Gardens

Level 14



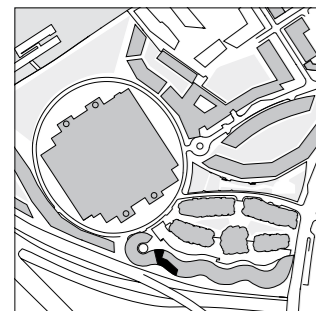
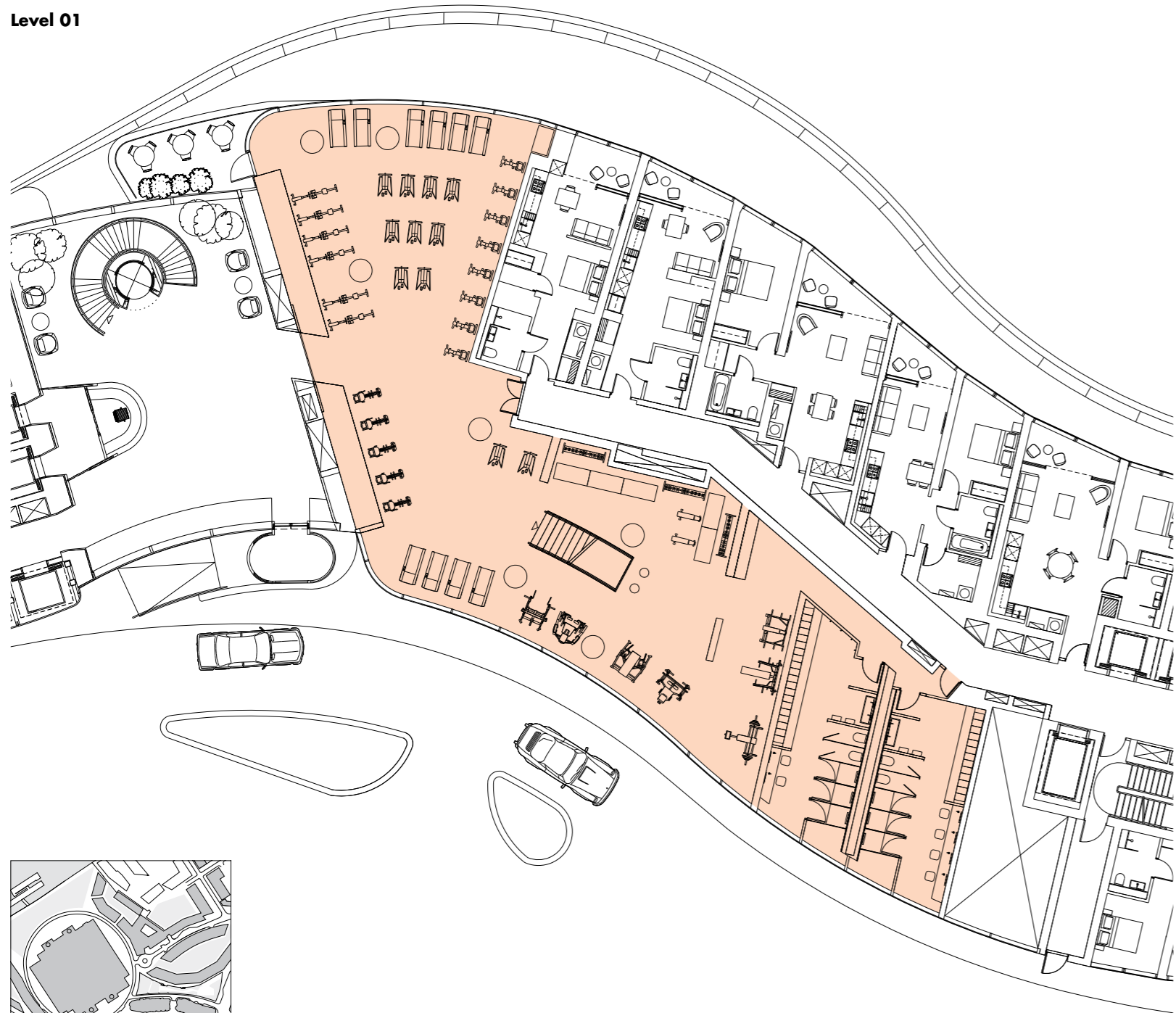
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# Amenities

## Residents' Gym Battersea Roof Gardens

Level 01



Level 02

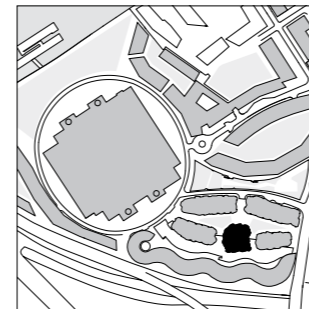
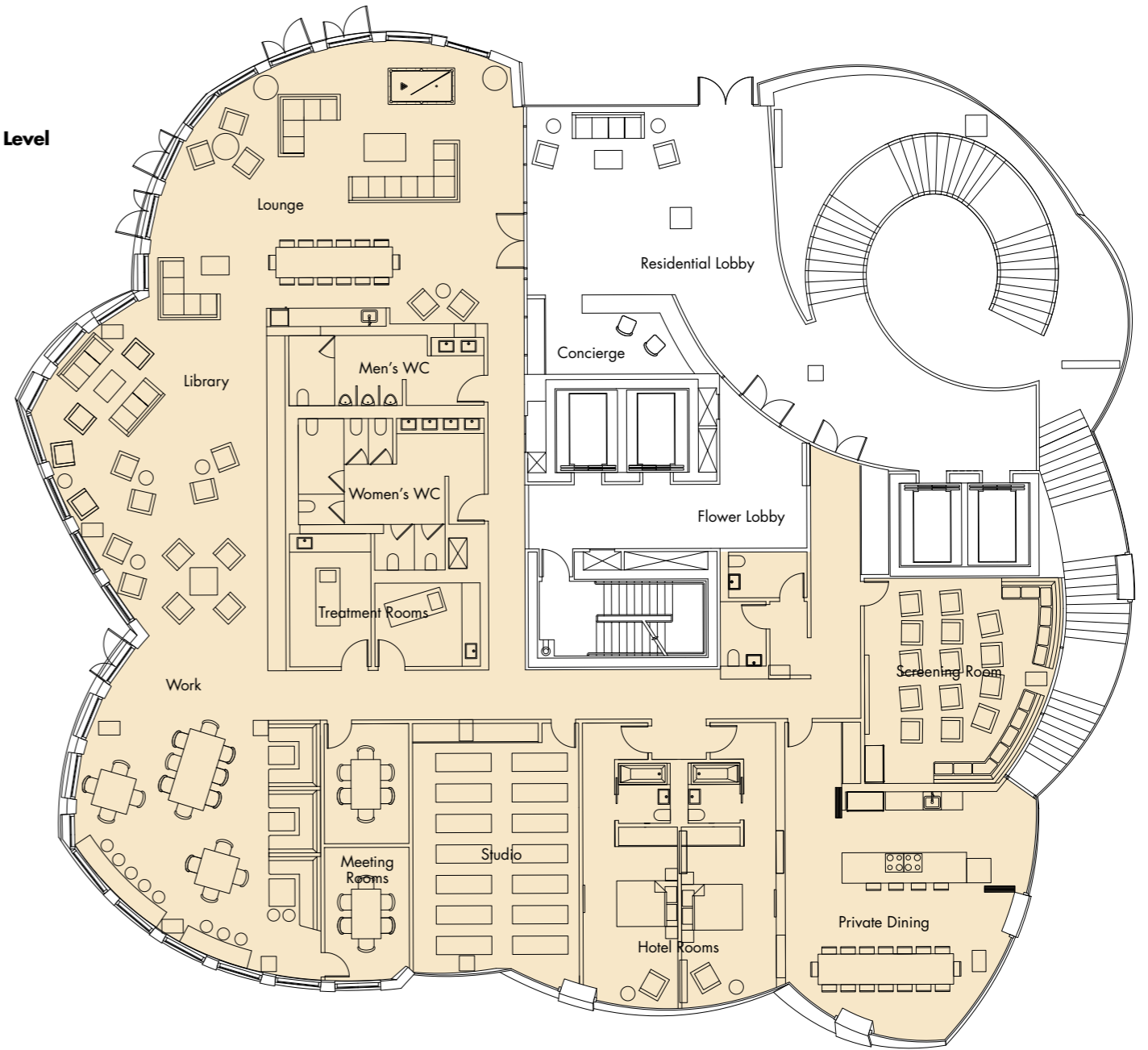


# Amenities

## Residents' Lounge

The Flower at Prospect Place

Ground Level



# The Placemakers

**Battersea Power Station is being redeveloped by an international consortium with a proven track record. The project is driven by backing from Malaysia's most well respected and successful property development and investment businesses, S P Setia Berhad, Sime Darby Property and the Employees Provident Fund.**

## Development Manager

The development will be managed by Battersea Power Station Development Company (BPSDC).

The team of leading professionals at BPSDC bring a huge amount of knowledge to the scheme, together with experience of delivering large-scale developments both in London and around the world.

The creation of a multi-functional, mixed use place that will become an exemplar project in London is the key objective.

This unique UK/Malaysian partnership brings with it the financial strength, expertise and commitment necessary to deliver what is one of London's most important and iconic development projects that will set new standards for development in the capital.

With the backing of Central Government, the Mayor of London, the London Borough of Wandsworth, English Heritage and the Design Council CABE, prospects for the redevelopment of Battersea Power Station have never looked better.



## S P Setia Berhad

Since its incorporation in 1974, S P Setia has been a household name in Malaysia's property development industry. The group is recognised as Malaysia's leading listed real estate company with a portfolio that encompasses new towns, eco sanctuaries, luxury enclaves, high-rise residences as well as integrated commercial and retail developments.

In 2013, S P Setia was ranked No.1 in The Edge Malaysia Top Property Developers Awards for the 8th time, the only developer to have achieved this feat since the inception of the awards. S P Setia is also the only Malaysian developer to be recognised five times by the International Real Estate Federation (FIABCI) for three Best Master Plan Developments, one Best Residential (Low-Rise) Development and a Best Purpose-Built/Specialised Project award.

The Group's strength lies in its prowess in creating meaningful environments based on its development philosophy of Live Learn Work Play. Having built a solid base in Malaysia, S P Setia began spreading its wings overseas in the last six years and is now in Vietnam, Australia, Singapore, China and the United Kingdom.



## Sime Darby Property

Sime Darby is a Malaysia-based diversified multinational involved in key growth sectors, namely, plantation, industrial equipment, motors, property and energy & utilities. Founded in 1910, its business divisions seek to create positive benefits in the economy, environment and society where it has a presence. Supported by a workforce of over 100,000 employees in over 20 countries, Sime Darby is committed to building a sustainable future for all its stakeholders.

Sime Darby Property, the property arm of Sime Darby, is an established integrated property group, focused on becoming the leading developer of sustainable communities, in line with Sime Darby's brand positioning of developing sustainable futures. The core businesses of the division are property development and property investment. Apart from Malaysia, it has a global reach that encompasses assets and operations in Australia, Singapore, United Kingdom and Vietnam.



## The Employees Provident Fund

Established in 1951, the Employees Provident Fund (EPF) is Malaysia's premier retirement savings fund serving more than 13 million members and is ranked among the largest sovereign pension funds in the world. The EPF provides retirement benefits for members through management of their savings in an efficient and reliable manner.

Members' contributions are invested in a number of approved financial instruments to generate income. They include Malaysian Government Securities, Money Market Instruments, Loans & Bonds, Equities, and Real Estate & Infrastructure. The EPF is also directly involved in financing national infrastructure projects to provide facilities and amenities to the public such as highways and airports.



# The Placemakers



Tan Sri Liew Kee Sin, Chairman of BPHCL

Tan Sri Liew Kee Sin was instrumental in bringing together the combined talents of the two globally acclaimed architectural practices of Gehry Partners and Foster + Partners to jointly deliver incredible value to this exciting phase of the development and bringing the best talents to the Battersea Power Station project.



Dato' Teow Leong Seng and members of the Senior Management team

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