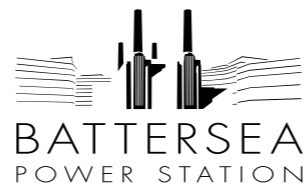




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Gehry Partners
Prospect Place



WE DON'T DO ORDINARY





Frank Gehry

Inspired by Art

by Peter Murray

Chairman of New London Architecture

They say that architecture is ‘the mother of all the arts’; and for centuries buildings incorporated art with carvings, sculpture and decoration, forming an integral part of the architecture.

Modern architects in the early part of the 20th century declared that decoration was a sin and buildings became minimal, with plain materials and orthogonal shapes.

That was until Frank Gehry came along. He didn’t add pieces of art to his buildings, he created whole buildings that were sculptures in themselves.

He first hit the headlines in the early 70s making the ‘Easy Edges’ range of cardboard furniture, cut from blocks of laminated corrugated sheets into sinuous forms that give a hint of the plastic architecture that was to come. Then in 1978, Gehry wrapped his rather ordinary suburban house in Santa Monica with an aggressive mix of metal sheets, plywood and chain link fencing. The neighbours didn’t like it, but it drew Frank to the attention of the world. In spite of its punk exterior, the house retained a fairly conventional geometry; but that was about to change.

Frank had long been fascinated by fish and designed a series of lamps using shattered pieces of formica to create the scales; then he realised that their fluid forms could be adopted for building. "My colleagues were starting to replay Greek temples," he said with reference to the trend towards Post Modernism. "Why are you stopping at the Greeks? If you wanna go back, dammit, go back three hundred million years. So I started drawing fish in my sketchbook and then I started to realise that there was something in it." In 1986 he built a giant fish from copper mesh, using conventional construction methods, for the Fishdance Restaurant in Kobe, Japan. It was more a billboard than a building, but it was a beginning.

Double curves are very difficult and expensive to design and build; so in 1992, Gehry's office developed the use of computer-aided design and manufacturing for a fish building for the Barcelona Olympics. The sculptural form was modelled by the computer in three dimensions and delivered directly to the fabricators

as a file. This radical use of new technology gave Gehry the power to create complex three dimensional forms economically and without the delays and cost that usually accompany such unorthodox architecture. These modelling tools were key to the construction of Guggenheim Bilbao, which became an overnight sensation when it opened in 1997, not just for its radical architecture but for the economic and regenerative impact it had on the city. The architect Philip Johnson described the Guggenheim as "the greatest building of our time." The Walt Disney Concert Hall, Los Angeles, completed six years later, cemented Gehry's role as one of the great architects of his time.

His designs for 8 Spruce Street, a 76-storey luxury residential tower in Lower Manhattan, have been universally praised by critics and the public alike. The sculpted facade sparkles in the sunlight, with billowing folds based on the sculptures of Bernini, constructed from 10,300 stainless-steel panels, weighing half

a tonne each and each one different. Without Gehry's 3D technology it would have been impossible to build. New Yorker magazine called it "The first big New York apartment house that is worth talking about in more than a generation" and praised the interior layout, "You can live in rooms that are neither dull boxes nor weird shapes that leave no place for your furniture." In 2010 Vanity Fair declared Frank Gehry "The most important architect of our age."

More recently, Gehry Partners has been working on buildings for the Foundation Louis Vuitton and the Guggenheim Abu Dhabi. His new campus for Facebook at Menlo Park, which includes a building with a single room to hold 3,000 people, the largest single office space in the world, is due to open in 2015.

Coincidentally, in Silicon Valley too, Gehry will be facing up to Foster + Partners, who are designing 1 Infinite Loop, the world headquarters of Apple, just down the road.



01

"Even though I often put as much detail work into what I do as anyone, it always appears casual. That's the edge I'm after. For people to see what I want them to see, but for them not be quite sure if it was designed or if it just happened."

FRANK GEHRY



02

- 01 Frank Gehry jumping on a desk from his 'Easy Edges' series of cardboard furniture
- 02 Frank Gehry working in his office in Los Angeles



01

01 Walt Disney Concert Hall, Los Angeles 2003
02 8 Spruce Street, New York 2011



02

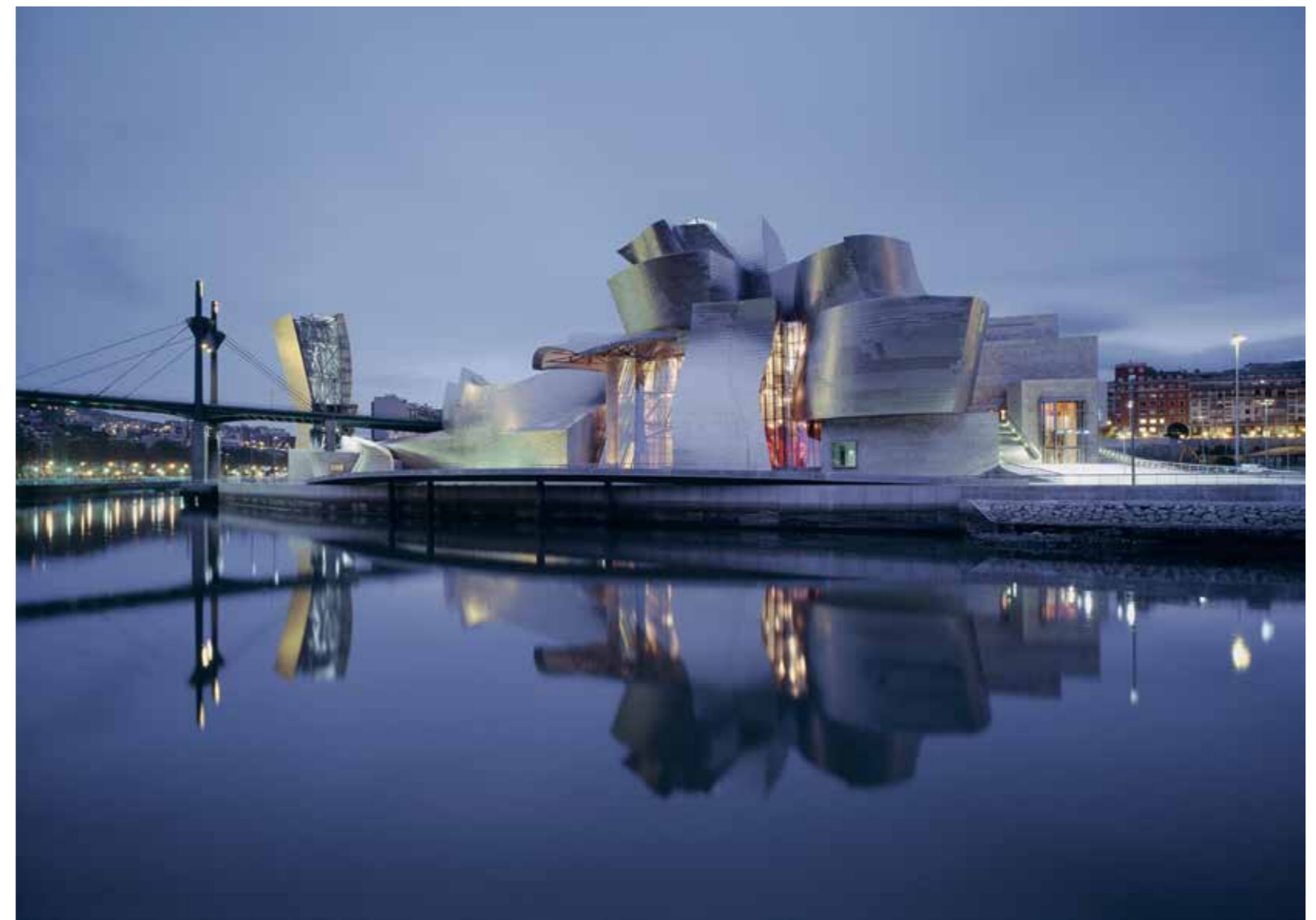


01



02

- 01 Hotel Marques De Riscal, Elciego 2006
- 02 DZ Bank Building, Berlin 2001
- 03 Guggenheim Museum, Bilbao 1997



03

Team

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

Craig Webb (CW)
 I'm a Design Partner with Gehry Partners and I have worked with Frank for 25 years. I mainly do design work, but then design work covers a lot of ground here, so it also covers a lot of the functionality of buildings and it involves knowing about what buildings cost and how buildings get built. Currently there are 18 people working on the project and the team has different expertise, so we all work together to make the building what it is.

Gesa Buettner (GB)
 I have worked with Frank for nine years in different positions and I am currently the Project Architect on the Battersea Power Station project, leading the team developing the facade and the interiors.

Tae Park (TP)
 I am a Project Designer working on the Battersea Power Station project. I've been involved with the project since the competition phase. I've worked with Frank for almost 10 years. The experience has been an interesting journey. I started off just like any other entry architect, working in the model shop. I made hundreds and hundreds of different massing models and sketches and slowly I started working on the more technical side of the facades.



The Gehry Partners' office in Los Angeles

What's it like working for Frank Gehry?

Over the 25 years that I've worked with Frank, we've built many, many buildings – at least 25. We've designed furniture; we've even done two opera sets and are in the process of doing a third. We love music and we love to do buildings about music. I'd been an architect for 13 years before I started working for him, so I had a lot of commercial experience.

Working with Frank and understanding how he thinks is not something that can be explained; it's not something you can be taught. He's a tough critic and he's the toughest on himself first and then everybody around him.

The learning process has been tough, but I've learned a huge amount. It's been exciting and we've done some great buildings. It's been a wild ride! **CW**

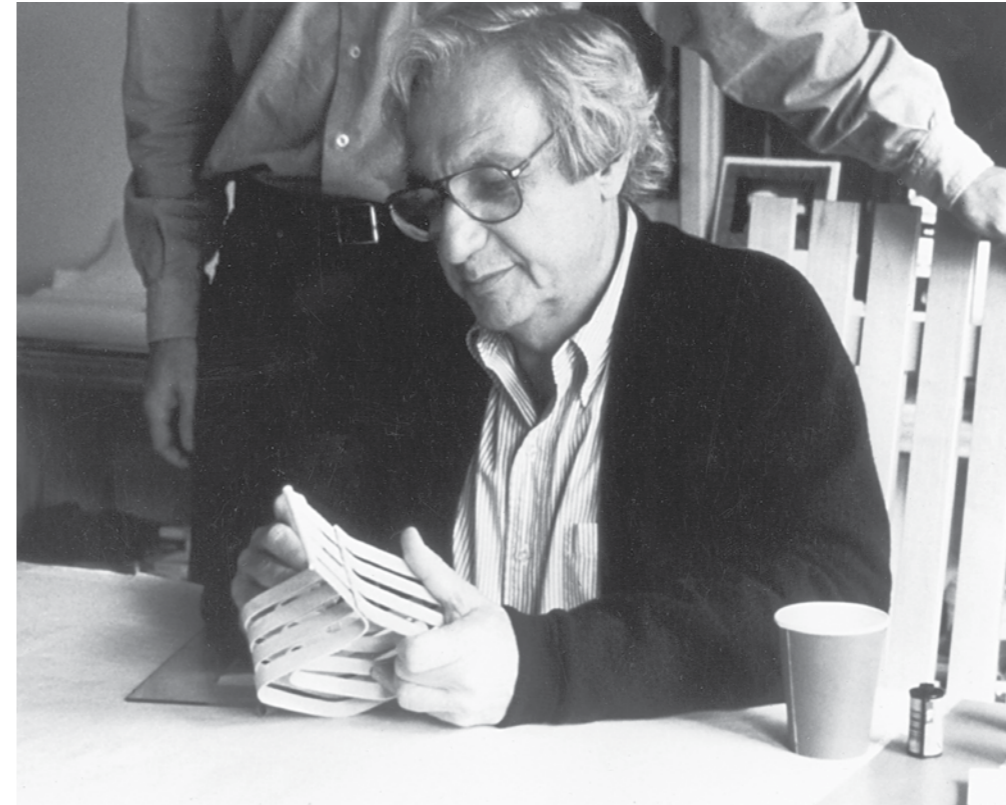


01



02

01 The Gehry Suite at Hotel Marques de Riscal in Spain
02 Knoll Cross Check™ Chair 1990
03 Frank Gehry designing his furniture range for Knoll



03



CGI of an aerial view looking east over London

Why did you enter the Phase 3 competition at Battersea Power Station?

I think the most interesting part of this project for us was that we had never done a building in London before. We had looked at projects in London quite a bit, but have never been able to hook up in the right way. This seemed like the right opportunity to enter the competition to design Phase 3. We really like to do residential buildings because it's about a relationship – it's about creating a situation in which people live. That is interesting to us. **CW**

I agree, it's been a big deal to do the project in London. We've been waiting for that, so it's fantastic to be part of it, also because London is a very, very interesting city. It has a certain edginess that we also have in LA, although people often compare LA with Berlin and New York with London, but I think there are a lot of things that you find between LA and London that you can learn from. **GB**

One of the most exciting things for me on the first trip to London was to actually visit The Power Station and get the chance to go up the chimneys and see the control room. **GB**

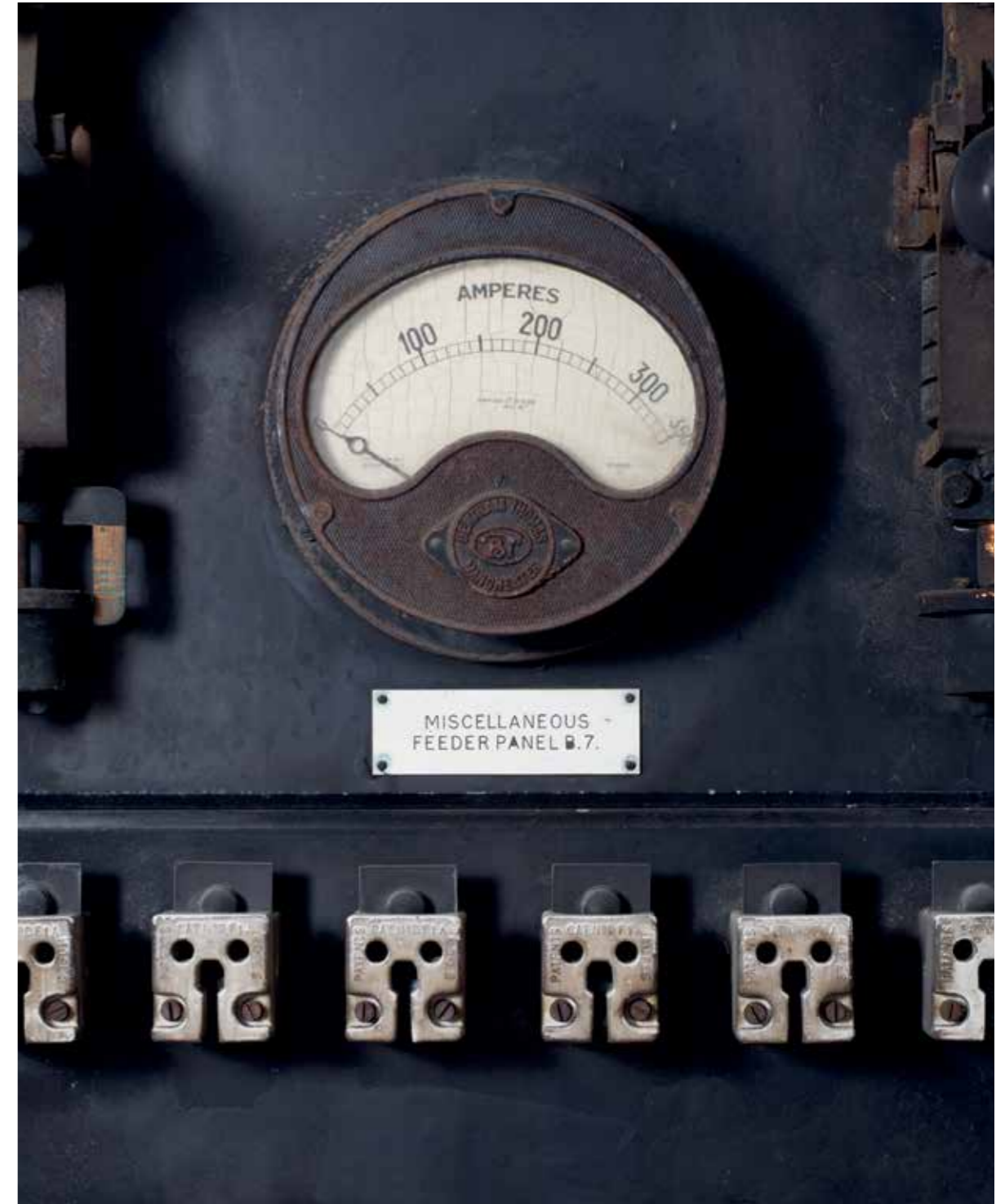


01

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



02



03

“Our goal from the start has been to create a neighbourhood that connects into the historic fabric of the city of London, but one that has its own identity and integrity.”

FRANK GEHRY

Design & Process

Can you explain your design process?

We start with the fundamentals. We start with the individual apartments, which in this case are essentially linear apartment blocks, so there is a certain width to the block that gives you the proper depth of the apartments and the proper access for sunlight. **CW**

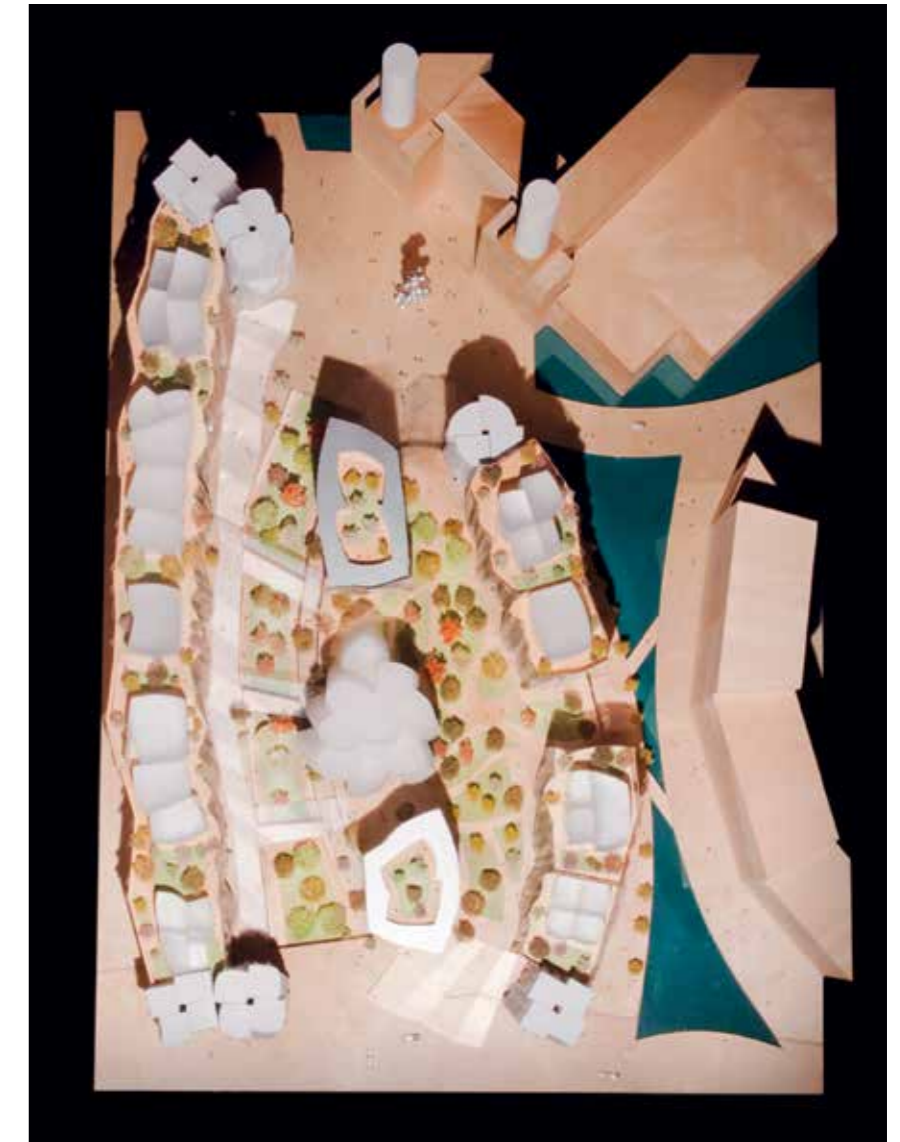
We definitely design from the inside to the outside, starting with the basic layout of an apartment at a very small scale. **TP**

For example, we know that a two bedroom apartment has a living room and two bedrooms and each of those rooms need frontage to daylight and windows. That then establishes the width of the apartment. Two bedrooms are X square metres to Y square metres, so you divide the frontage by the area and that gives you the depth.

Then when we have 'the mix', that is the relationship of apartment sizes, there is a process of trying to figure out where those different apartment typologies sit in the building. **CW**



The Flower by Frank Gehry



Plan view of Gehry Partners' competition scheme



Aerial image of Gehry Partners' competition scheme view from Battersea Park Road



Early model views of Prospect Place

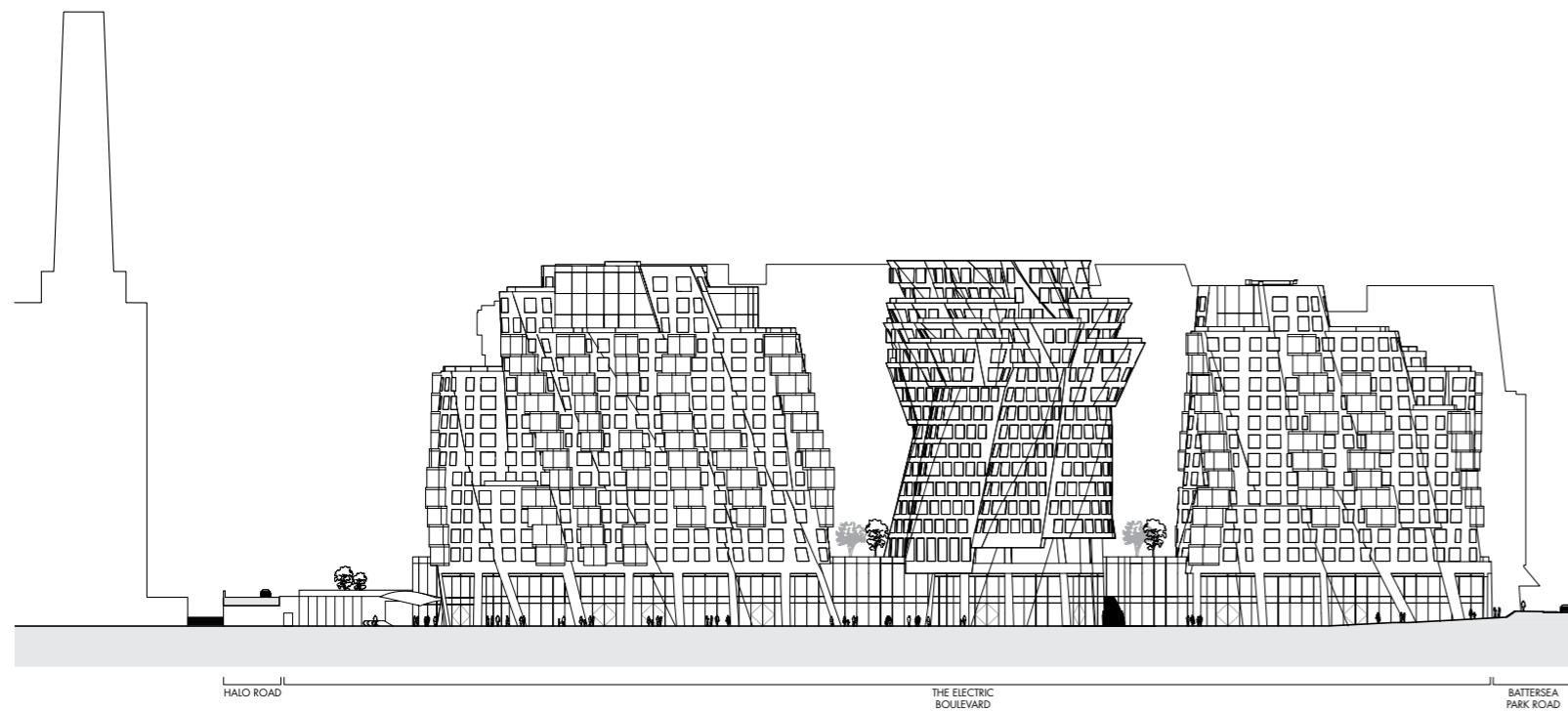
Generally, the bigger apartments, which need more frontage, end up being on the ends of the building, so that the towers you see on the ends of the buildings are the bigger three and four bedroomed apartments. Then it's a matter of creating floor plans that actually put the apartments in the right places – making sure they get proper daylight and access and so on.

Then we build a functional diagram, basically a block model where everything is working together properly, and we don't take another step until we've got that functionality resolved.

Once we have the correct width of the blocks, we start cutting them into pieces and then you know how to break the scale down. Once we started that process of cutting, then it became an issue of where do the openings between the buildings want to be and how are the views framed.

By poking around, trying this, trying that, we learn things about what is appropriate and what feels right, what fits with the particular building typology, the city that we are in and the specifics of the site. We gradually start to get a hold of what we think is working and then every building has a moment of truth where we go, OK that's working, that's fitting, that's doing all those different things; making a great place for people to be in and making something that's special. **CW**

We always start on the inside, understanding the window placement – we also want to create a certain movement on the facade and then see what that does to the apartments, again and again. Then we re-investigate how the winter gardens need to relate to the living rooms or the bedrooms. **GB**



Elevation drawings of Prospect Place

How do you create such a distinctive shape?

As we start to shape the building, the apartment depth starts to vary and the building tucks into some of these folds. It may start to push into some of the apartments in not such a good way, or it might create a really special room as it bows outwards. We are always going back and forth between the physical model, the shaping of the facade and the functionality of the apartment and making sure the apartments are working really well. **CW**

I think the trick for us is to understand the possibilities for the facade and the shaping of the facade. A lot is informed by several elements; one really important one is the interior and how that shape will relate to the size of the rooms. **GB**

We then put the building into the computer and it kind of breathes the wall in and out to make sure the apartments are working – so that the bedrooms have enough space, so that furniture fits.

The shaping of the rooms and the response to the facade creates really amazing apartments on the interior – which is exactly what we are after – so it's a lot of work to push and pull and shape the building, both from the inside and the outside. But that payback is going to be some really great apartments, that's what we are after. **CW**



Model view of Prospect Place facade



01

01 Park Crescent London, designed by John Nash
 02 View of Albert Bridge

Inspiration

Can you tell us about the origin of your designs for Prospect Place?

London is one of the greatest cities in the world – especially in terms of what the residential neighbourhood fabric is like – so we spent a lot of time looking at the buildings, looking at the terraced housing that Nash did and trying to pick up the clues that would then tell us how to make really great residential buildings.

In all of our buildings, daylight is a key element of design. In this case, these buildings are quite tall and near The Power Station, so we looked at strategies of how to push sunlight into the apartments. The idea of the white facade is that sun is actually going to bounce off the buildings, down into the public spaces and become a very warm, beautiful coloured light.

The light in London is completely different than the light in LA, so the white architecture is really a response to that. I think we're trying to bring a little of the LA light to London!

We experienced some of the London streets where there's white architecture on both sides, so that's the kind of thing that we are after. Figure out London and then figure out what the buildings should be like.

All of our buildings really respond to natural daylight, because people respond to daylight. People are often happier in the summer time, so I definitely believe that there is a change in people's wellbeing and their attitude if they get more light. **CW**



02

Walt Disney Concert Hall, for example, is a performance space and normally concert halls are completely closed up boxes, because it is the easiest way to get acoustic isolation. But the great 19th century concert halls all had big windows and that makes a huge difference in the life of a performer who's in that space rehearsing all day, so at Walt Disney Concert Hall we created big skylights and a big window that brings daylight into the space. **CW**

01 Interior of Walt Disney Concert Hall, Los Angeles
 02 Atrium of the Guggenheim Museum, Bilbao
 03 IAC Building, New York 2007



01



02



03

So, light is a critical factor?

It's funny, but I think it's something very precious to me, this idea of having a lot of light inside apartments. When we worked on the fenestration there was a lot of debate on how much we should have, because the windows do create a lot of vertical surfaces, so it actually reduces a lot of the shape. It was a question of finding the right balance between the two. **GB**

Is that why you introduced the winter gardens?

The winter gardens, which are these enclosed balconies that push out of the facade, actually put you out into the daylight, so in those winter garden spaces you will be able step out and be surrounded by glass and really connect with the daylight in that way. **CW**

Winter gardens are located in all the residential units, except for those with their own terraces. **TP**

As we see it, the challenge of this site, being next to The Power Station, which is a very big building, is to try and figure out how to make a neighbourhood and it's always been our quest to deliver that. **CW**



Model view of winter gardens



Many of Gehry Partners' buildings have boat or sail references

Is there ever a theme to your work?

A lot of our buildings have boat or sail references. The white facades of Prospect Place definitely have that kind of feeling to them.

Like Walt Disney Concert Hall, it's like a big sailing ship. These buildings have that kind of reference, but without meaning that reference has the potential to become just a one liner, so you start with an idea and you've got to take it somewhere and make something out of it.

Sail, flower, tower; you know the pieces that kind of go together gradually start to become something different. I think one of the fundamentals of our process is that we really try to never make the same building twice, so we're always trying to invent something different. If Frank has seen it before he throws it away, so it is a great part of the process, but it makes it more challenging. **CW**



Model view of emerging designs for the facade of Prospect Place

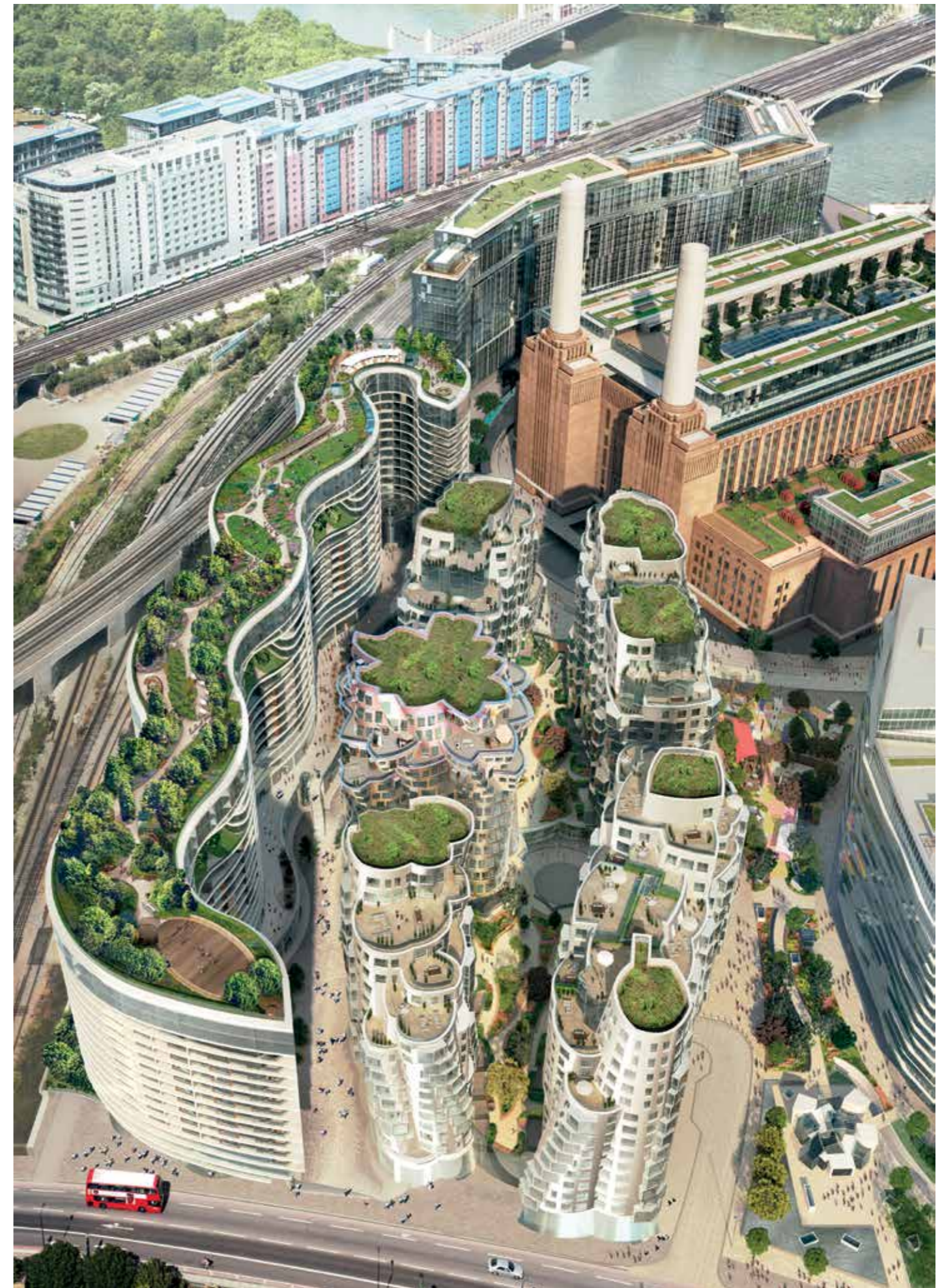
Living

What's it going to be like living at Prospect Place?

I think that living here is going to be very vibrant, because all the new retail at ground level creates this sense of a quartered city. I can imagine people will go down there at night, meet their neighbours, walk their kids around the roof gardens of the Foster + Partners' building, come home at night, have dinner and look out toward the river from their winter garden and see how the sun hits the surface of The Flower, see how it glows, lighting The Electric Boulevard. It's a very interesting place and it's going to be completely unique. **TP**

The genius of the Foster + Partners' design was the introduction of two storeys of restaurants, bars and cafés on the west side of The Electric Boulevard. They've created an upper level walkway and a lower level walkway and on the east side, in our buildings, there is a single, double height layer of retail.

These will be larger scale shops that will have two storeys or mezzanine levels. The intent was to really make this feel like a street and not like a shopping mall. We've been looking at New Bond Street, which we think is a really vital retail street, and we want that kind of liveliness, with lots of big facades and very animated shop fronts. **CW**



CGI of Battersea Roof Gardens, Prospect Place and Prospect Park



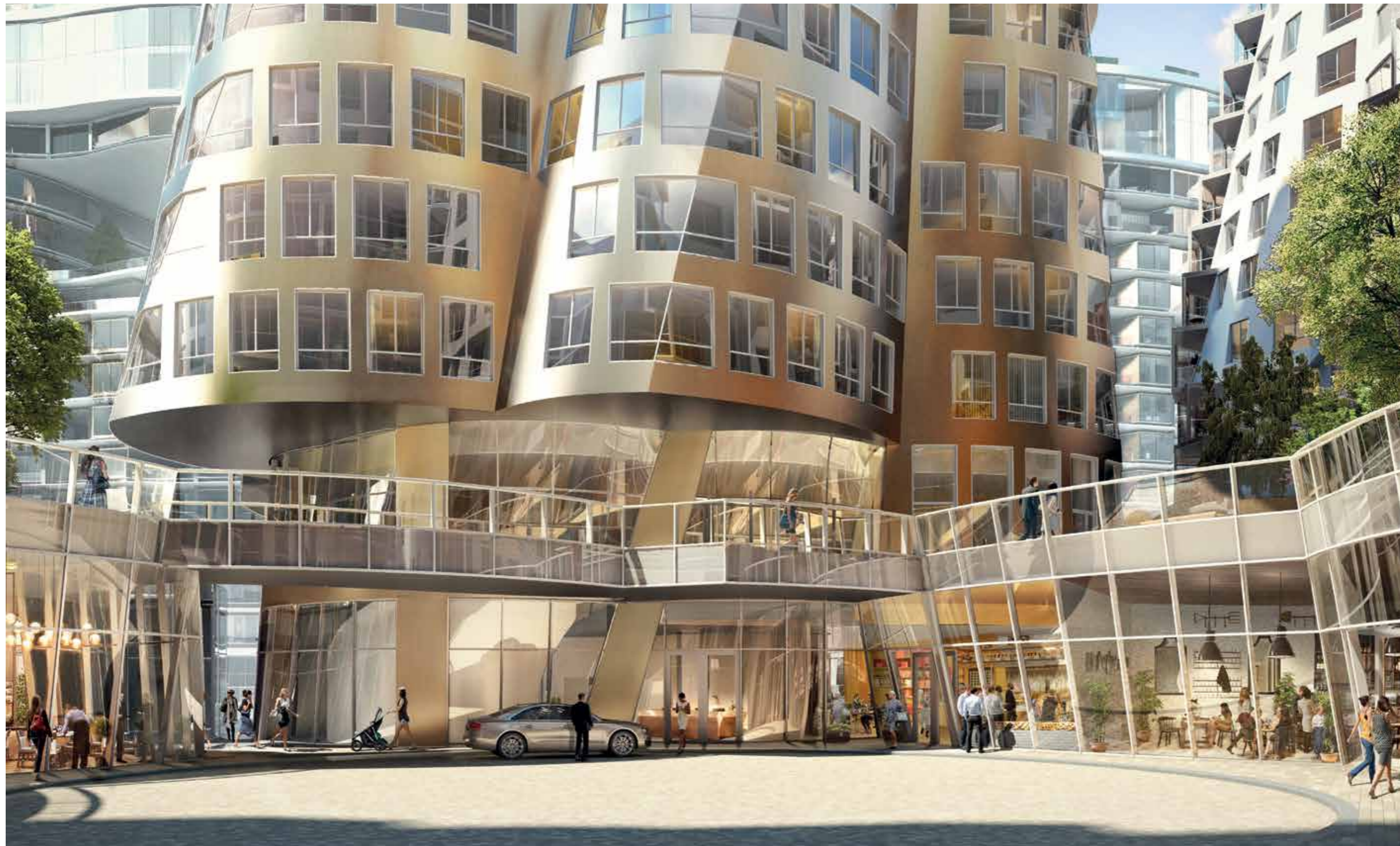
CGI showing the north end of The Electric Boulevard

A Neighbourhood

So is this about the buildings, or the neighbourhood?

I think the architecture of the neighbourhood will contribute to the living experience, but most of all I think this site is just incredible. The proximity to the river, the proximity to The Power Station, being in the centre of London. There are already a lot of good things happening and then it's really a play between your apartment and the architecture on the outside – a reflection between the inside and the outside. **GB**

Which for us means making places where people want to live, so it's about where their front doors are going to be, the way they get home, how you recognise where your home is. We have tried to scale the buildings down so they have more of that sense of neighbourhood. **CW**



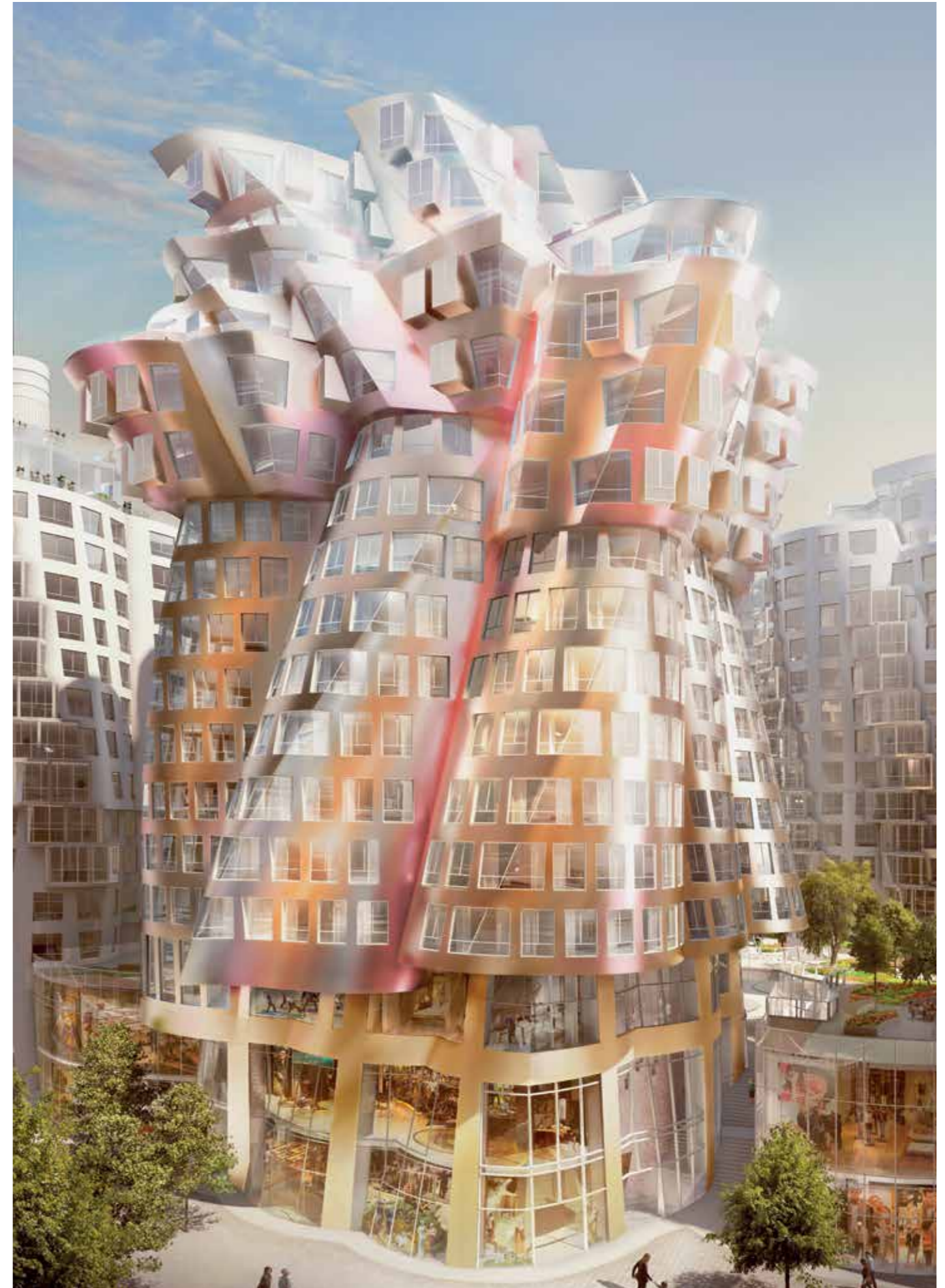
CGI showing the drop off entrance to Prospect Place

Can you tell us more about the layout of Prospect Place and The Flower?

We broke the project down into five separate buildings, making the buildings smaller in scale. Each building has its own personality, its own quirkiness.

The Flower, which sits at the centre on The Electric Boulevard, is really special. Frank wanted to create a focal point between the other buildings, a building that everyone in London is going to have to come and look at. He made a sketch and the whole body language of the building took shape – how it pushes upward and has this bustle on the top – it’s something we’ve never done before. The apartments at the top are going to have a lot of architectural expression, reflecting the exterior facade – they are going to be amazing. **CW**

[Apartments within The Flower go on sale in 2016]



CGI of The Flower



CGI of Prospect Place Residents' Garden

Can you tell us about the gardens in Prospect Place?

Between the five buildings there is a private residents' garden creating a traditional London park space.

We are working with LDA Design (the landscape designers of the London Olympic Park) to really make a beautiful English country garden out of this space, so I think the garden is one of the biggest attractions.

Each of these buildings has a front door on the high street that is fully in the public realm, so when a friend comes to visit, you have your front door, just like you are on any other street in London. They also have another front door into this communal garden and they will be able to come down out of their building into the shared park space and meet their neighbours, share the sunlight and the activities.

We give all the residents of these five buildings a way to come up and enter the garden, both from the north opposite The Power Station and via The Flower. So if you have your friends coming over, you drive up, go into the lobby of The Flower, which is going to be a beautiful multi-storey space, and then bring them out into the garden. **CW**

And a little about the Amenities?

In Prospect Place we have one level within The Flower where we have a lounge space, library area, meeting rooms, a private dining area and screening room. **GB**

On that same level, we will have a club space, a yoga studio and treatment rooms. It's trying to get the balance of a shared business environment and a shared entertainment environment. **CW**

Another exciting amenity will be the roof garden on top of the Foster + Partners' building. **GB**

There's also the hotel on the north end of the The Electric Boulevard in the Foster + Partners' building, which will have a restaurant, bars and much more. **CW**



CGI of The Flower Residents' Lounge

What is going to be the best bit about living at Prospect Place?

I think the best part of this project is going to be the apartments themselves, because no two apartments in these buildings are the same. Every apartment responds to the facade, so the residents are really going to have a sense of their apartment being special, being unique.

The apartments on the top floors are two-storey duplexes with vertical, open spaces between them. We have designed some really great staircases that go between them. There are also two-storey townhouse apartments at garden level which have double height spaces and I think those are going to be really, really special spaces to live in. **CW**

Within the end portions there are the corner apartments and those – when you see the views and how the shape of the building comes together with the winter gardens – will be just spectacular. **GB**

In Prospect Place, I think the winter gardens will be a unique experience for the residents, I cannot think of any other examples that even come close to it. Winter gardens give you that special quality; when you walk into one, you are surrounded by glass and it gives you a sense of openness and freedom that you cannot get in a typical apartment building. **TP**

“Every apartment responds to the facade, so the residents are really going to have a sense of their apartment being special, being unique.”

CRAIG WEBB



CGI of a penthouse within Prospect Place



CGI of an apartment interior

A Garden, a Park and a Community

What is the connection to the park next door?

We've also designed Prospect Park, which sits to the east of our building.

Prospect Park will create a natural connection from Vauxhall and the eastern side of the project, as there's also a linear park leading from Battersea Power Station up towards the US Embassy and beyond.

Currently we have a children's play area up in the north side of Prospect Park and a communal hub in the southern portion. The communal hub will be the type of space where we hope to have lectures, performances and other community events.

We want to make Prospect Park a very open environment where we can convert different types of uses throughout the day. We tried different concepts with the children's playground in the past, but now we are thinking it could be a little cityscape that could be used by kids and adults – we want to create this park to be almost like a fantasy-land, like a fantasy city for both kids and adults. **TP**



CGI showing Prospect Park

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 in Battersea Roof Gardens

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.

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

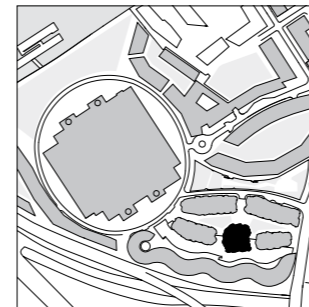
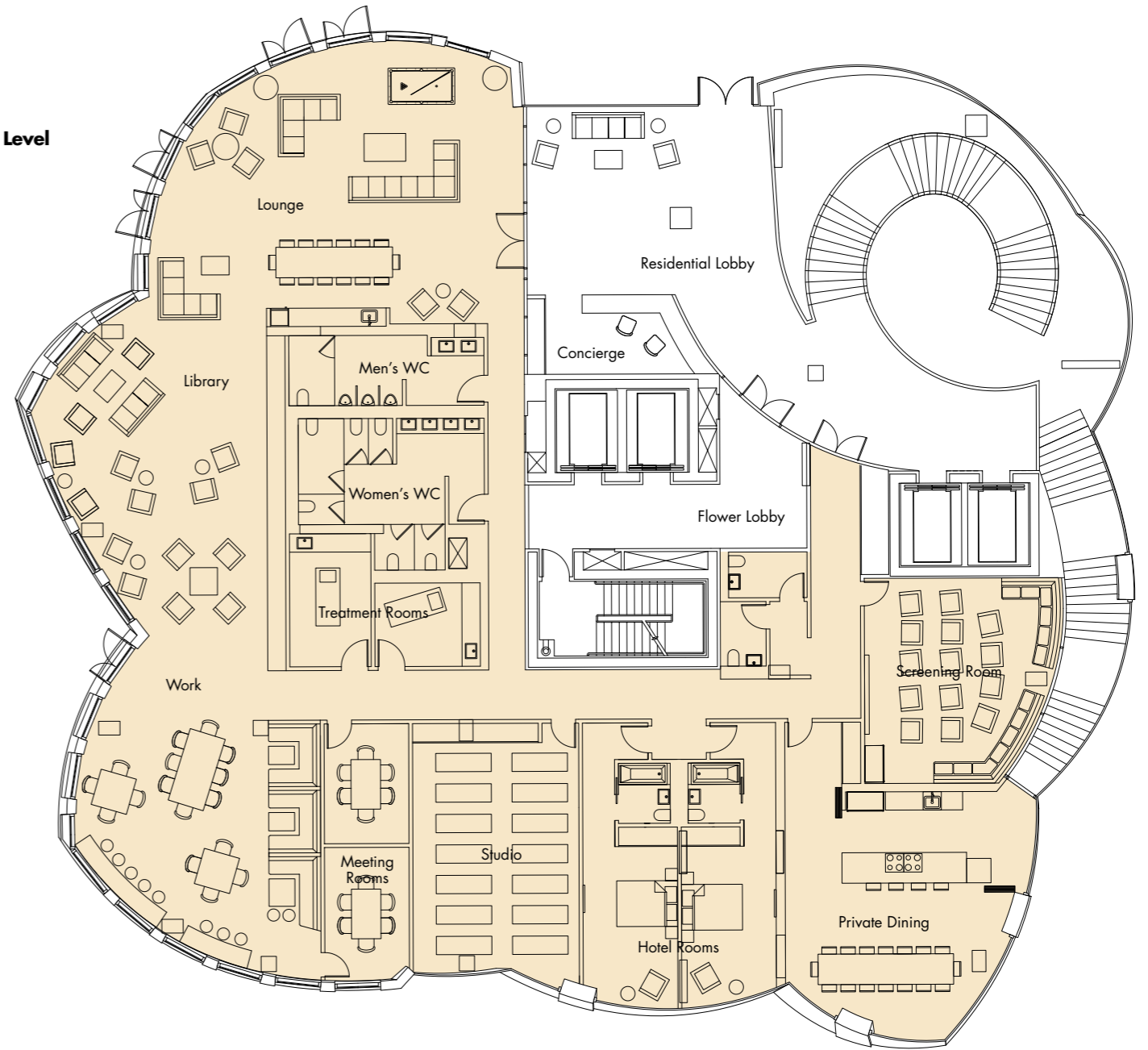
Overlooking The Power Station and thriving Electric Boulevard below will be a circa 5,400 sq ft (500 sq m) gym, situated within Battersea Roof Gardens. The gym will include double height space with cardio machines, weights areas and studio space.

Amenities

Residents' Lounge

The Flower at Prospect Place

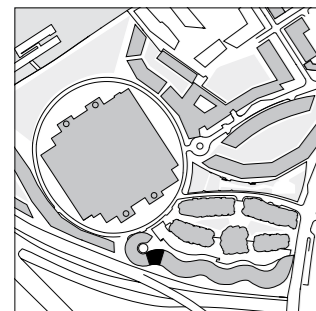
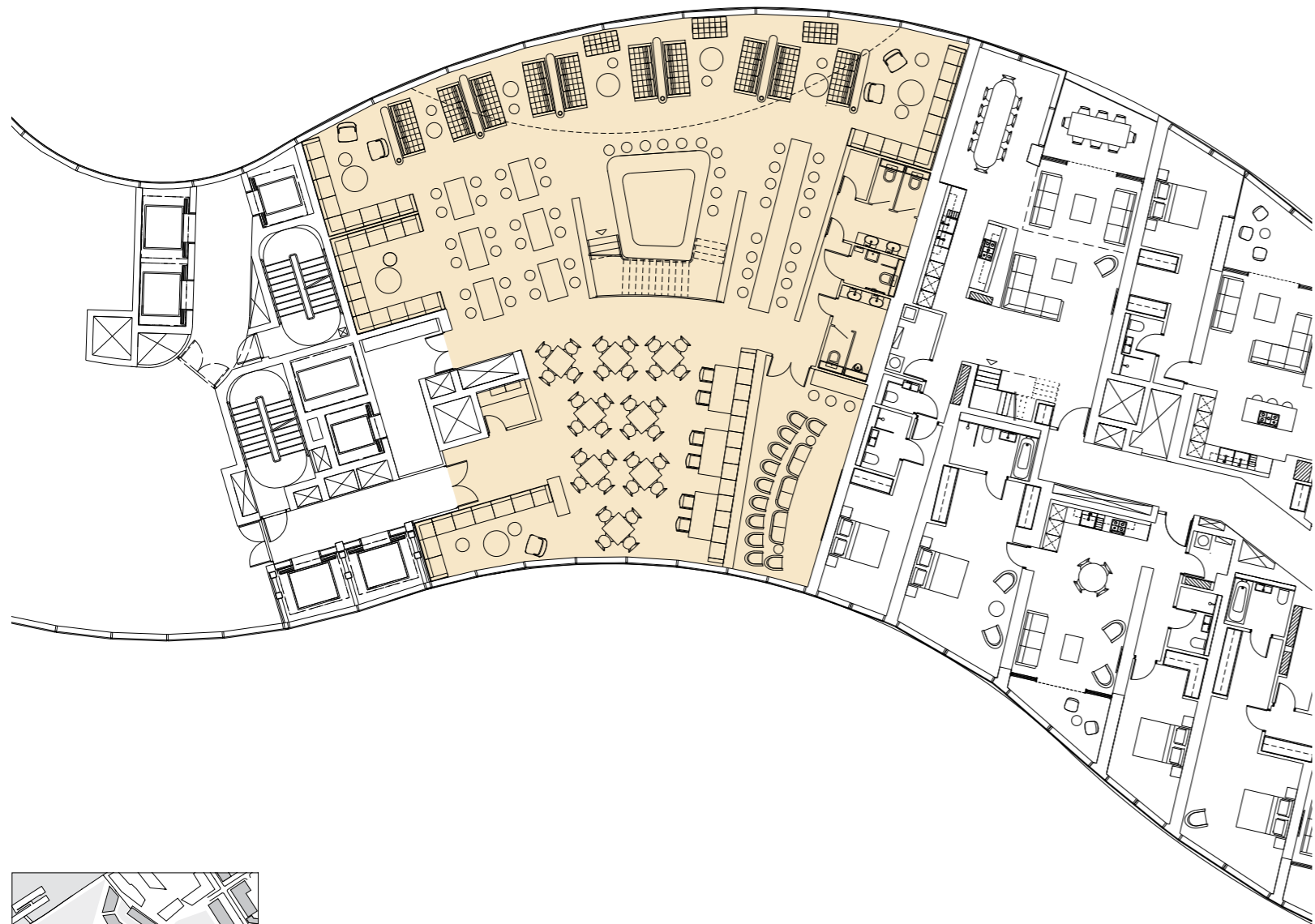
Ground Level



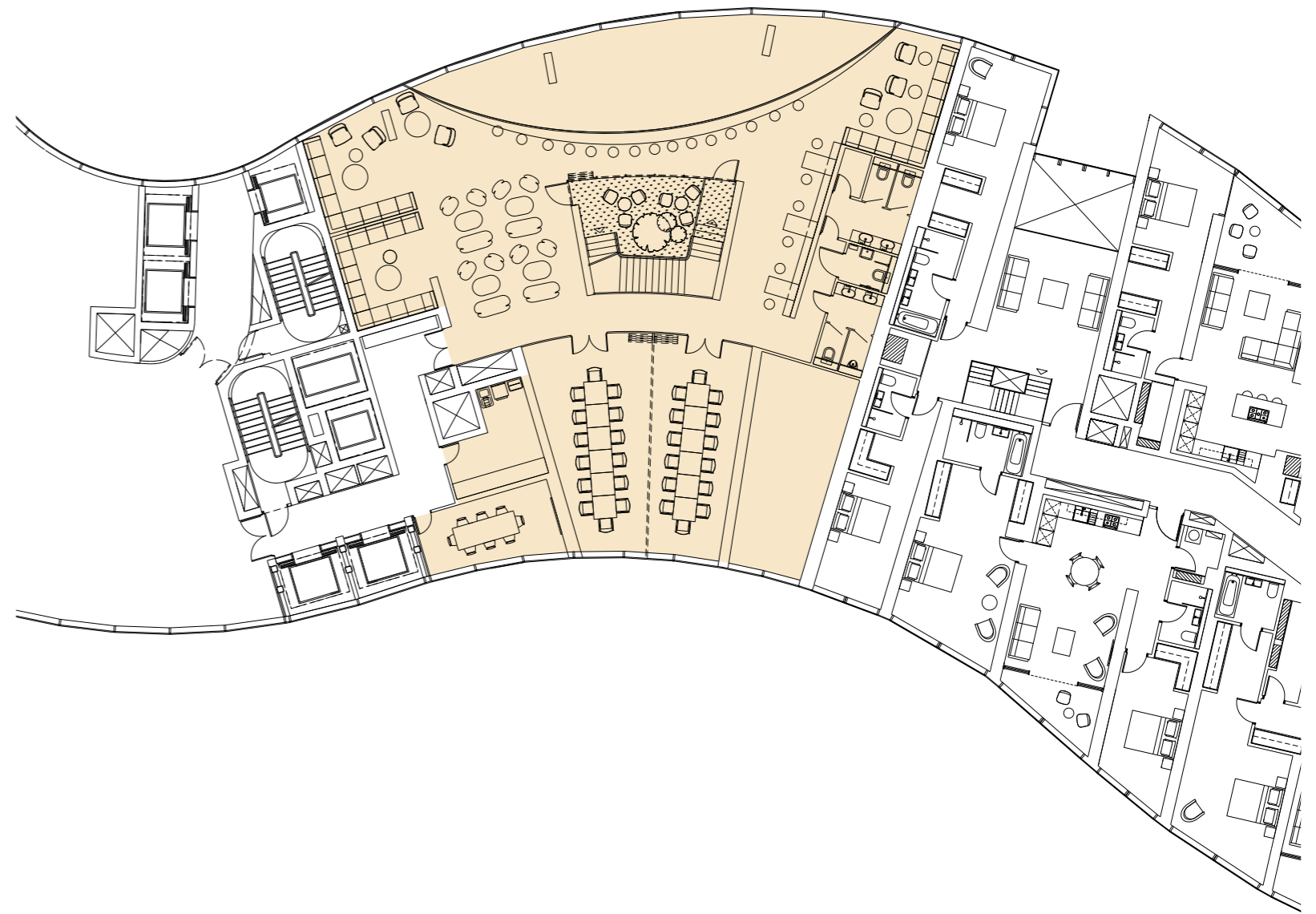
Amenities

Residents' Lounge Battersea Roof Gardens

Level 14



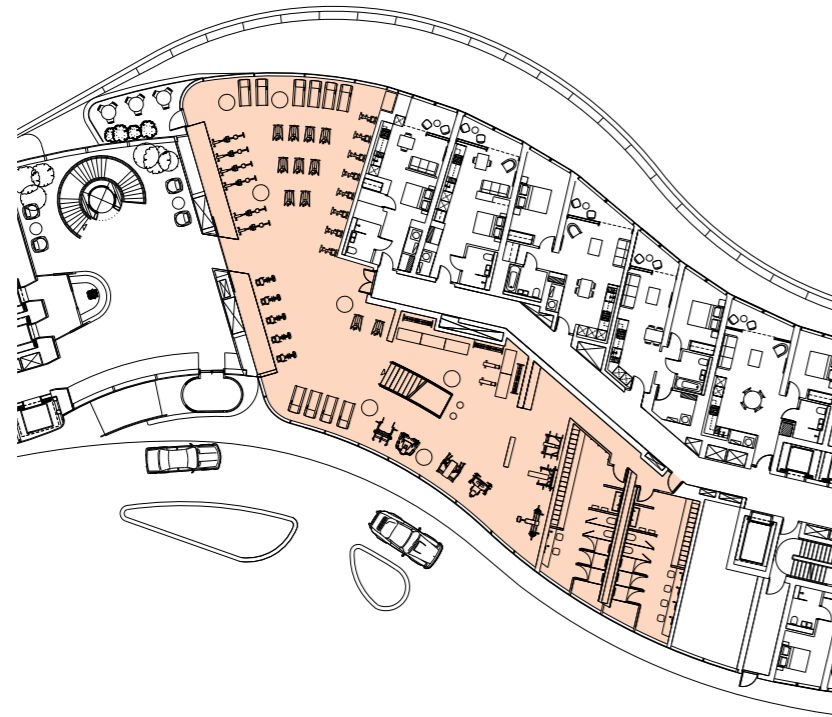
Level 15



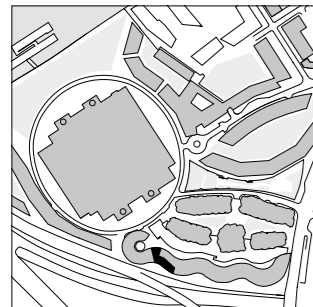
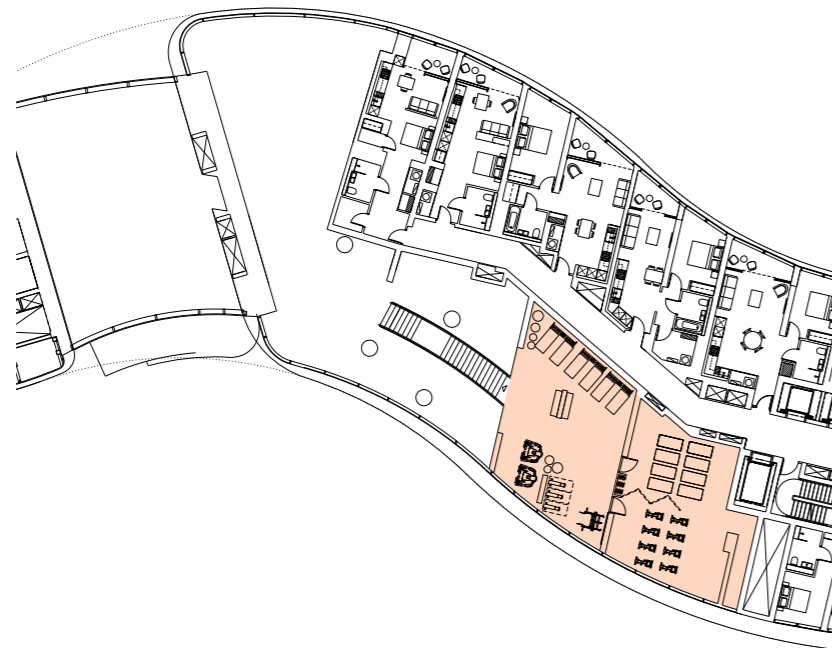
Amenities

Residents' Gym Battersea Roof Gardens

Level 01

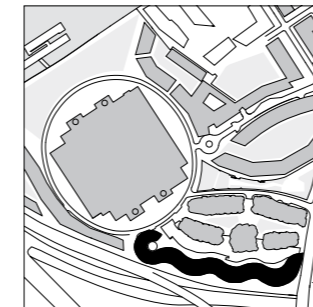


Level 02



Roof Garden Battersea Roof Gardens

Level 16



CGI of the roof garden

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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