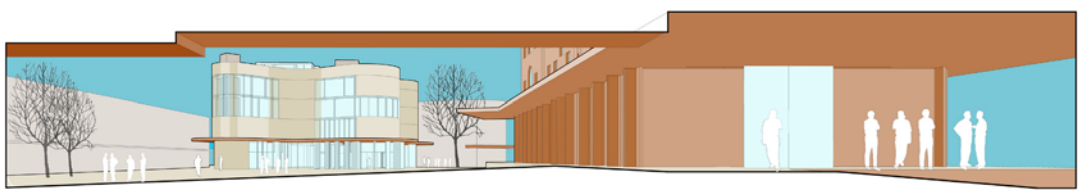


BUILT PEDAGOGY how a building transcends its use

“Training is directed towards practical ends, while education seeks to develop a sense of quality. (...) In order for the teaching of architecture to make sense, it ought to evolve gradually from the realm of practical requirements to the realm of artistic creation.”
Mies van der Rohe



Our design for Letchworth town hall sought to be a symbol for a dehomogenised government and instrument of an accessible democratic process, engaging the citizen and uniting the community.
work we ask how logic and ethics, configuration and construction inform the creation of enduring usefulness, in which significance - the meaning



The halls at St.Benedict's are planned like Russian dolls one inside the other. Together they invoke a cloister at the heart of the school which reflects the culture of the Benedictine institution. This space is used for assemblies, exams, exhibitions, plays, concerts, lectures & receptions.

It is difficult to know what a school of architecture - the building that is - should teach. From our experience, students are generally educated despite the building.

Of course a good building can literally teach construction and aspects of environmental design; and some would simply satisfy themselves with this. But, architectural ideas come from many sources- history and theory,

sociology, psychology, typology, philosophy, politics, science and technology, sustainability, aesthetics, aspects of urban design, the arts and craft. This list makes clear the Faculty must function in a profound



St Johns Therapy Centre has become synonymous with the neighbourhood in London with which it shares its name.

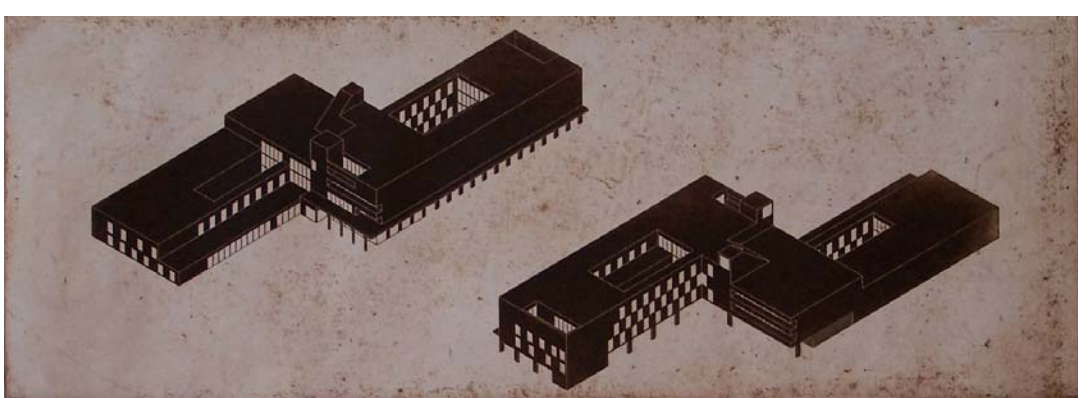
manner, and realise the capacity to engender congregation, discussion and collective thought. It must sustain an ongoing critique from students and staff. It will constitute a vision of society, and indicate how buildings directly inform the way we live and act - alone and in a collective. In our

society ascribes to a building - becomes of vital importance and it is then preserved? Finally, the Faculty can not afford to be fashionable, and so must seek to achieve a balance of the advances in science with a historic perspective.

Architecture provides a context-in time, history, culture, for a society, in body and in mind. A building creates the opportunity for an intimate encounter between the human body (the corporeal) and inanimate fabric (matter). It is important to investigate how one might be moved by the atmosphere, by the fabric, space and light - and how this might generate further thought.



The handmade would remind students of the radical impact that industrialisation and modernisation have had on building technologies since the early 20th Century.



Isometric studies of the Waldron enabled us to distil a highly complex brief comprising hundreds of spaces into a coherent sculptural form which defines clearly the public realm.

THE ACADEMIC ENVIRONMENT usefulness

"We shape our buildings...thereafter they shape us"

Winston Churchill



The Faculty will be part office, school and research establishment- new ways of working will play a key role

A good architect is a polymath. The Growing Esteem strategy which aims to make 'distinctive contributions to society in research and research training', and the Melbourne Model, create an unusual mandate for the Faculty. It should reflect architects' varied interests and convene interdepartmental discussion and lead on knowledge transfer. In this way it has the potential to become a public forum in the University, bringing together those interested in science and the humanities, being both a focus for the BEnv programme and an attraction for those in the other five

undergraduate programmes looking to broaden their education. Inside, the café, exhibition space and lecture theatres will play a vital role in fostering debate. Outside it should invite and extend its influence into Union Lawn and the surrounding roads. Crucially, it will be important to devise a way of translating the Melbourne Model into a physical model. This we would do in conjunction with staff and students using analogy to create a shared image or idea.

A recurring question for architects is, "Is design research?" The brief describes 1,000m2 of design studios and 2,500m2 of research space. The question is how might your architect help staff and students to recognise that design is a branch of research and therefore the studies that support design are not seen as an adjunct but integral to the design process, and those engaged in full time research also relate their activities back to design. There is no excuse for the divide between avant-garde architecture and technically grounded work. The best combines the two. Architecture cannot afford to provoke and yet be unthinking.

The Faculty must have a Social Logic. Research into the design of laboratories in the 1990s proved that the success of an establishment correlates with the level of interaction that researchers are afforded by the morphology of the building- in effect the common parts and by

the labs themselves, here the research space and design studios. These both define the anatomy of the building and provide the blueprint for communication, interaction and usefulness. We will focus on how people enter the building, get to their space (be it a studio or an office) and how they move around inside from one facility



Roehampton University masterplan- a successful academic environment harnesses chance encounters to forge friendships, build trust and to accelerate idea generation



Caldicott School's Performing Arts Centre reconnects the life of the school with its landscape setting creating a backdrop for day-to-day activities and special events

to the next. This principle underpins our work again and again in the workplace and education buildings.

Today students find it very difficult to disassociate themselves from the continuum of life outside. They are distracted by employment and consumerism. The Faculty must create a culture of distance (time and space) away from the everyday. It must reveal to a student and their peers their processes, methods and work. It must engender close working relationships, co-learning, cooperation and teamwork. The building must create a culture of learning that invigorates the experience and does not leave peer learning to chance.



Talkback's multistorey garden quadrangle refers directly to the Oxbridge research model that defines the culture of the UK's most prolific comedy TV Production Company

The building is an instrument of the Faculty. Most schools of architecture, building and planning arrange accommodation in a rational manner. Sadly that rationality appears to dissipate the energy. The good ones all have character, but the greats that we have visited are all remarkable for the sheer intensity of activity they engender- Ahmedabad (Doshi), Crown Hall, IIT (Mies van der Rohe), Yale (Rudolph) and Glasgow School of Art (Mackintosh). The Faculty at Melbourne should be concentric- it should provide a social focus for an architectural society in microcosm, an architectural utopia.

THE DESIGN STUDIO

the faculty in microcosm
 'intuitive leaps happen, in the reflections people make on the actions of their hands or in the use of tools'

Richard Sennett, *The Craftsman*, 2008

The Design Studio is the faculty in microcosm, the place for individual productivity and collective debate. It is the place where private reflection and open dialogue coexist. No aspect of architectural education should be excluded from the Design Studio – a model may be constructed, a plan drawn, an essay finished, a book read, a building studied or an idea discussed.

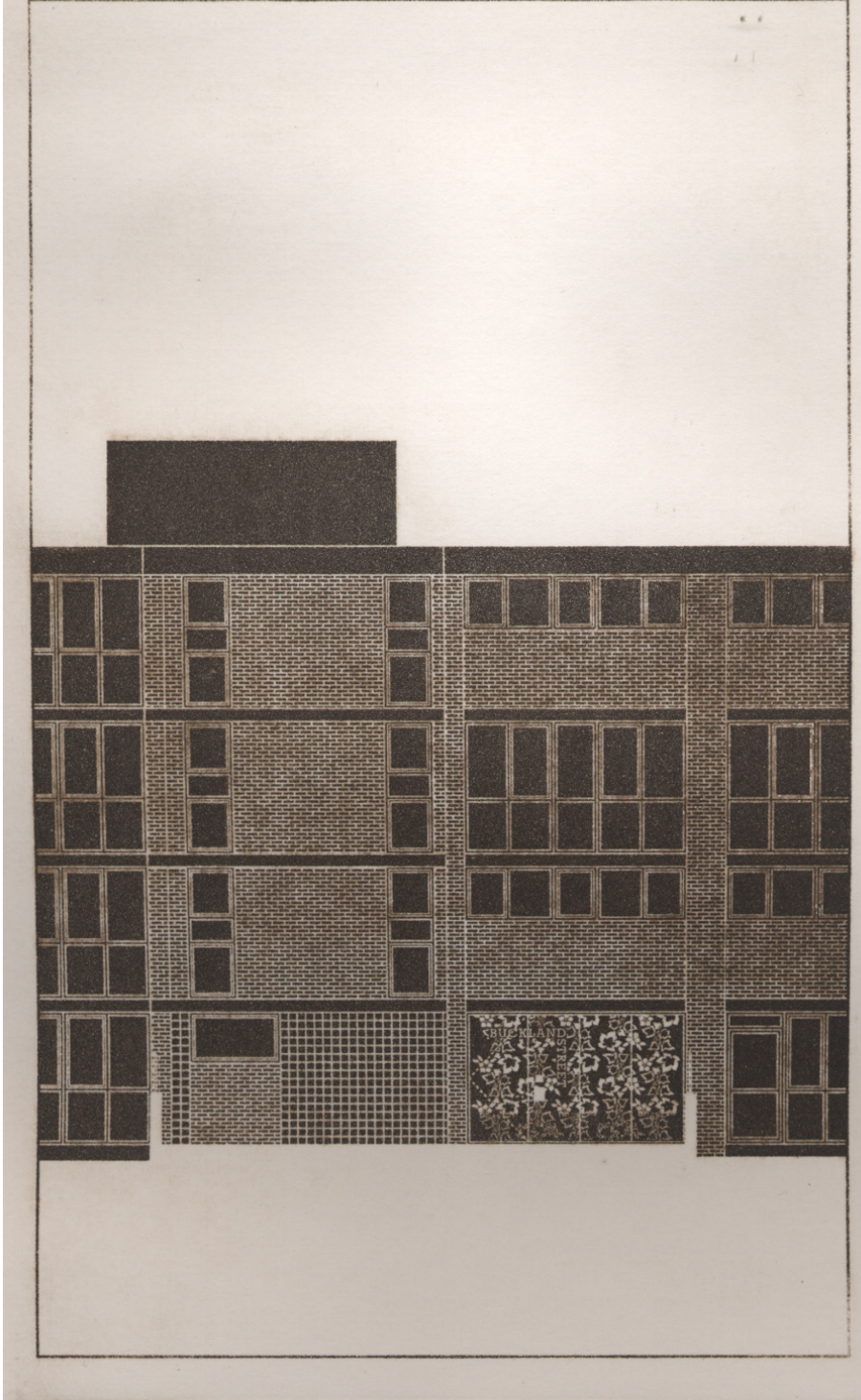
The Studios should speak of experimentation and inquisitiveness, of the creative process and of making, technique and expression. Making stimulates eye and hand to discover the nature of construction, technique provides students with an understanding of practicality and proficiency and expression enables them to discover emotion and investigate how meaning may be translated into the architectural language of proportion and form. Together they are the substance of architectural education.

The design studio is a place for research, and whilst it might provide a quiet harbour for thought, the studios should come together as a



A mathematical formula and social and anthropological theory underpin our 21st Century Model Prison research conducted for the UK Government Home Office

great concentric space. The spaces should be provisional, incomplete, they should be robust, and should invite inhabitation and change. If pedagogic in detail this will be rewarded by the close encounter of students and staff. Studios should respond well environmentally to enduring use, day and night, through different seasons, in particular in their quality of light. Architecture is a work of definition – both intellectual and material. And, definition is the exercising of clarity – both ideological and technological – to make a plausible reality, both philosophical and constructed. As a part of a building, as a work of construction, the design studio should in this sense represent the



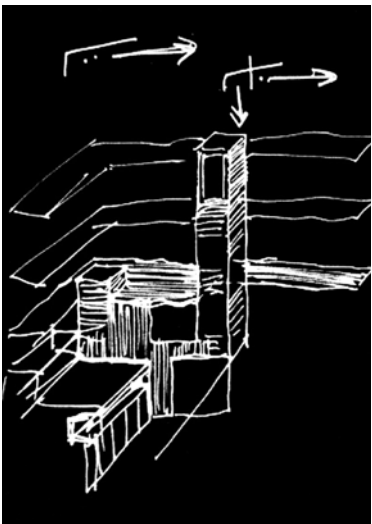
We use the etching to distill a project to its essential form. Here entrance gates evoke William Morris's interest in the bucolic- an idea that is still relevant in the inner city today

company we become astute and social folk. A great space whilst makes us uniquely aware of ourself, our physical and emotional self, also acts as a permanent representation of the cosmos we are part of.

The experience of architectural teaching has given us an insight into the design studio as a space. Generally they are unsuccessful because they either dissipate the creative energy or cause extreme disruption and conflict. We aim to embrace their complexity to create a space of dynamic cohesiveness.

essence of architectural education, through clarity in its conceptual and physical definition.

If we employ the analogy of assembly space, be it religious or secular, a generous volume/ height invites comparison between the individual and collective represented in that high space, where the individual recognises themselves as part of the whole society, the high space. The sheer drama and beauty of



Concepts to create spatial networks throughout the faculty.

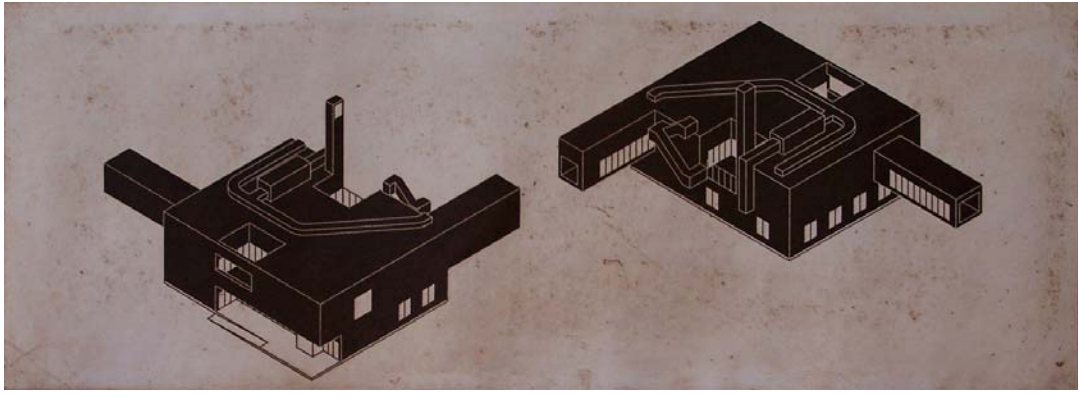
top lit high space tends to charge it with meaning, to promote individual reflection, contemplation and thinking, in other words intimate experience juxtaposed with discussion, cooperation and exchange, these being the actions of the collective. We experience dimension, scale, illumination, smell, the acoustic and the material innocently, but with



This crystalline glass and stainless steel pavilion (restaurant, exhibition & meeting space) will be the centrepiece of the 30,000m2 regeneration of a former light bulb factory in Moscow

Unilever's Evaluation Centre unites laboratories and group testing facilities for research and development in a unique public building on the Port Sunlight campus

Unilever's Evaluation Centre unites laboratories and group testing facilities for research and development in a unique public building on the Port Sunlight campus



Unilever's Evaluation Centre unites laboratories and group testing facilities for research and development in a unique public building on the Port Sunlight campus

THE LIVING BUILDING tangible sustainability

We are interested in what might be described as a palpably sustainable approach, one that has a human, ethical and cultural dimension.

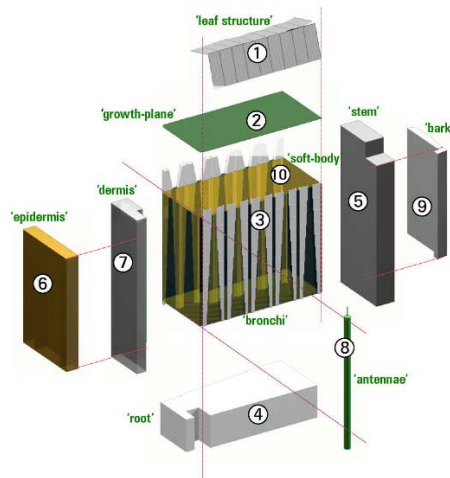


Landscapes plays a vital role in our work determining the character of the interiors. Here a small courtyard becomes the focus in the adaptive reuse of a Victorian school by E.W.Pugin.

Inhabiting a piece of architecture is like standing next to a great oak tree. One becomes acutely aware of one's own mortality. It is humbling, and a remarkable insight into a form of environmentalism that we should all be engaged in. We believe therefore that we have a responsibility either to reuse existing structures or to conceive of ones that will last for a century or more. They should sustain continued use for generations, where regular maintenance and

renewal is accepted as it is with Mackintosh's Glasgow School of Art. Building components and products with a limited design life, which rely on newness value, are to be avoided.

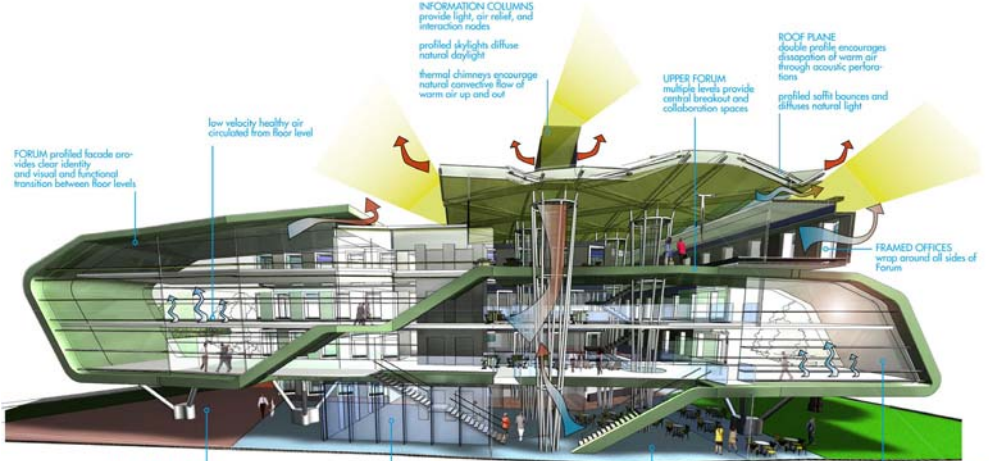
We relish the opportunity to produce a heavy building, one which is grounded in environmental design but that evokes a timeless and robust iconography—a building tradition that is not glibly contemporary but part of a continuum of thought and praxis for more than a millennium.



The emergent design concept of CH2 was easily understood by using natural analogy.

The Living Building is not designed complete but as vessel for materials, bodies and bric-a-brac accumulated in the everyday; it is a convenor of people, and in that sense a backdrop. It should be adaptable and flexible, taking on board lessons learnt, responding to changes in use, technology, fashion and social norms. We regularly consider alternative uses for buildings or parts of buildings during their design evolution so adaptation is to an extent pre-emptive rather than reactionary. The process of construction and environmental management should continue throughout the life of the Faculty/ building.

Our regenerative approach to the design of the Faculty will embrace: CULTURE- time is both momentary and infinite. Buildings forge connections, here within the University campus, with our individual and shared histories through our experience of place and activity. Cultural



In this University a central forum where environmental strategies are displayed within linked spaces integrates research and undergraduate groups.



The adaptive reuse of the 10,000m2 Shepherdess Walk warehouse with new roof top structures conjures up a garden suburb in the heart of the city (London).

regeneration is facilitated in spaces where people gather; through the exhibition of creative work; and from our experience of architecture and the city as a cultural artefact.

PHYSIOLOGY- a timeframe set by technology. Resource sharing between functional groups mimics biodiversity and beneficial dependence in an ecosystem. Regeneration occurs where resources such as air, light and water produced in one space are redistributed to others in a self-supporting cycle.

ECOLOGY & LIFE SUPPORT- a seasonal time frame. The Faculty could be an extension of the rural and urban landscape ecosystem supporting flora and fauna which we in turn depend on for a stable planet. Regenerative opportunities include living roof (gardens) and "oxygen positive" landscapes.

STRUCTURE- lasts for the life of the campus. A permanent frame which provides the basis for all regenerative elements to plug into. The primary structures/ superstructures facilitate regeneration with highly-flexible design and highly-resilient substance allowing the widest range of possible future uses.

At the edges of a resilient frame, people and nature coexist in adaptable ever-changing spaces. Regenerative opportunities arise in the facades and the building fabric between habitable space.



CH2 demonstrates regenerative principles where "shower towers" cool for free.

CAPABILITY & PROCESS the design team



DESIGN PROCESS	Phase 1 Analysis & Feasibility	Phase 2 Design Frameworks Concept Formulation	Phase 3 Building Design & Construction
Environmental Design Strategies	<ul style="list-style-type: none"> A regenerative fundamental approach Consider conserving existing building stock Improve building overall efficiency Consider flexible solutions that respond to multiple demands Consider layered approach integrating existing & new building fabric on site Natural Analogies to 'seed' the idea Building fabric v engineering systems 	<ul style="list-style-type: none"> Passive design Restorative design Retrofitting façade, air conditioning system, daylight Atria and collaborative space Thermal chimney Displacement ventilation Second envelope as environmental buffer Energy and water and CO2 reduction 	<ul style="list-style-type: none"> Passive ventilation chilled ceilings Night sky radiation cooling Phase change storage Black water/sewer mining/recycling Natural ventilation Rock/ thermal stores Chilled water thermal storage Geothermal heat pumps Onsite renewable energy
Education Work Place & Health Strategies	<ul style="list-style-type: none"> Learning environment concepts Design from inside out - flexible behaviour Occupant productivity, health and wellbeing Nature inspired internal environment Consider biophilic concepts Consider the relationship between public health and the built environment - public health, physical activity, respiratory health, mental health Educational opportunities of the built environment 	<ul style="list-style-type: none"> Daylight and view Thermal comfort 100% fresh air displacement Low velocity air delivery Access to landscape Universal mobility design Interior landscape Design for longevity Visible circulation and communication Shared perimeter work zones 	<ul style="list-style-type: none"> Immersive systems on display Raised access floors Displacement ventilation strategies Low VOC materials Individual air flow adjustment Quality and durability of materials Design for ergonomic comfort Minimal embodied energy
Adaptive Re-Use & Innovation Strategies	<ul style="list-style-type: none"> Integrated design concepts Maintain core while re-configuring services Green roofs, vertical landscape Consider existing spatial opportunities - voids etc Urban integration and campus links Educational opportunities of the integrated systems 	<ul style="list-style-type: none"> Materials philosophy guiding choice Second envelope creating buffer environment Biowalls air purification Biomass co-generation Sewer mining and recycling Prefabrication of elements 	<ul style="list-style-type: none"> Consider single elements with multiple uses Innovative use of existing structure and ceiling volumes Integrated design with user input Adaptable elements for user control Monitoring opportunities built in Space change flexibility
Savings & Ratings	<ul style="list-style-type: none"> Positive long term advantages for building owner + occupants Improved education experience Building fabric as extensions of natural world 	<ul style="list-style-type: none"> Reduced energy costs Reduced impact of future emissions trading Reduced building obsolescence Provision of prudent risk management Competitive faculty - attraction appeal 	<ul style="list-style-type: none"> Deep CO2 emissions cuts Six star Green Star USGBC LEED for neighbourhoods - campus wide Ongoing building tuning



Our team has the experience of project type and scale in Melbourne and the UK. Our integrated design process and collaboration techniques are developed and are described in detail : refer AIA, BDP, Environment Design Guide: The Integrated Design Process of CH2 , 2005

Bio21 encourages academics and research students to interact with each other as they travel through the building

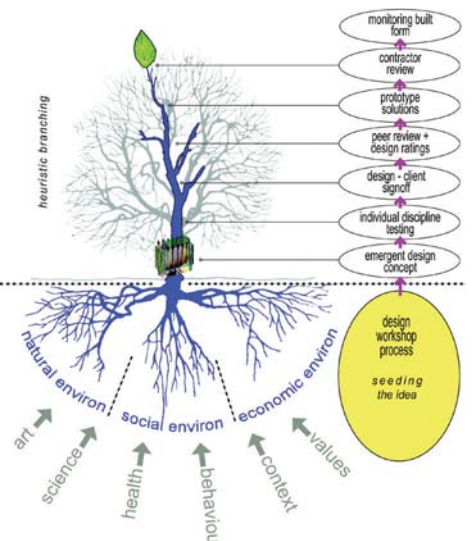
Our association provides a holistic approach to educational design and learning delivery combined with environmental project realisation. The collaborative approach required to deliver a 6 star greenstar building should not be underestimated.

An opportunity exists to develop a new 'living architecture' that expresses culture and climate and creates an environment that integrates people and the building with the natural world.

We have identified an integrated design team with local service and international outreach. The design team from CH2 has reformed to provide tested strategic thinking AEC/Lincolne Scott: Services, Bonacci: Structure and Davis Langdon: Quantity Surveying. Secondary consultants have been considered to provide specific project excellence: Rubida: Educational Innovation, Vast, Robyn Pollock: Urban Design, and Outlines: Landscape Design.

The Buschow Henley (London, UK) / DesignInc (Melbourne, Australia) design team: Gavin Hale-Brown (Principal), Simon Henley (Principal) & Bruno Silvestre; Stephen Webb (Director), Mick Pearce, John Macdonald (Director) & Christon Batey-Smith (Director).

We are members of AIA, Green Building Council of Australia, ARB, RIBA and British Council of School Environments. Simon Henley is a member of CABE's Education Design Review Panel.



Key individuals will form our design team with education and integrated design excellence to engage with all stakeholders based on collaborative approach.

Referees
 Professor Rob Adams, City of Melbourne Director, City Design
 robert.adams@melbourne.vic.gov.au. ph: +61 3 9658-9660
 Dr Ghazwa Alwani-Starr - Director of Property and Facilities Management, Roehampton University, London
 G.Alwani-Starr@roehampton.ac.uk +44 208 392 3099

Our team has the experience of project type and scale in Melbourne and the UK. Our integrated design process and collaboration techniques are developed and are described in detail : refer AIA, BDP, Environment Design Guide: The Integrated Design Process of CH2 , 2005

Together with Rubida we offer a holistic approach that views the entire learning community, the campus and its surrounds as having potential to improve learning opportunities and outcomes. This requires a comprehensive process that explores the interconnectivity, affinities and adjacencies of all campus components, its facilities, its people and all overarching strategies that the institution might have.

CH2 design ideas were framed around a biological design process, inspired by nature and exploring the concept of biophilia.

For further information on Buschow Henley follow link to www.buschowhenley.co.uk and for DesignInc www.designinc.com.au

At each stage we will jointly hold multi day workshops in Melbourne with all members of the design team. An inclusive philosophy of user engagement is essential.

MERIT

Awards

2009
RIBA Award, Shortlist, St. Benedict's School, Ealing
BCSE Award, Best Remodel of a School, Shortlist, St. Benedict's School, Ealing
RIBA Award, Shortlist, Grover close, Hemel Hempstead
LIFT Awards, Design Runner-up, The Waldron Health Centre, Lewisham
2008
Building Better Healthcare Awards, Best Primary Care Design, The Waldron Health Centre, Lewisham
Architect of the Year Award, Healthcare
MIPIM Future Project Awards, Offices Category, Commended, Looch, Moscow
Civic Trust Award, St. John's Therapy Centre, Wandsworth
RIBA Award Shortlist, St. John's Therapy Centre, Wandsworth
Sir Robert McAlpine International Book Award, The Architecture of Parking by Simon Henley
2007
The Brick Awards, Sustainability Award, Two Houses, Hackney
AIA/UK Excellence in Design Award Commendation, St. John's Therapy Centre, Wandsworth
2006
Hackney Design Awards, Two Houses, Hackney
2005
RIBA Urban Space By Design 3rd Place Winner, 'Furthest Highest Fastest', Olympics, Stratford
40Under40 UK Architects, Gavin Hale-Brown & Simon Henley
2004
"Best In Europe – Office" (5 best office buildings in Europe), TalkBack Productions, London
2003
Housing Design Awards, York Place, Leeds
2002
RIBA Award, Talkback Productions, London
Simon Henley
Corus 'Young Architect of the Year', Shortlist
2001
RIBA Award, Shortlist, Phelan Barker House, Essex
2000
RIBA Award, Shepherdess Walk, London
RIBA Award for Conservation, Shortlist, Shepherdess Walk, London
Blueprint Architecture Awards, Best Residential, Commendation, Shepherdess Walk, London
Building of the Year, Refurbishment, Shepherdess Walk, London
Guardian National Homebuilder Design, Shortlist, Shepherdess Walk, London
British Archaeological Awards AIA Ironbridge Award, Shorlist, Shepherdess Walk, London
Hot Dip Galvanizing Awards, Shortlist, Shepherdess Walk, London
Design Week 'Workplace Environments' Award, Publicis offices, London
RIBA Award, Shortlist, Michaelides Apartment

Awards

2009
Asia Pacific Property Awards, Architecture (multiple – over 5 residences), K2 Apartments
2008
AIA National Commendation for Sustainable Architecture (National), K2 Apartments
Australian Property Institute Excellence in Property Awards (Victoria), Environmental Development Award - K2 Apartments
AIA Award for Sustainable Architecture (Victoria) - K2 Apartments
AIA Joseph Reed Award for Urban Design (Victoria) - K2 Apartments
Finalist - Premier's Sustainability Awards - K2 Apartments.
2007
RAIA Award for Sustainable Architecture (National) - CH2 Melbourne City Council House
Australian Property Institute Excellence in Property Awards (Victoria) President's Award - CH2 Melbourne City Council House
RAIA Award for Sustainable Architecture (Victoria) - CH2 Melbourne City Council House
Australian Institute of Building Awards (Victoria), Professional Excellence Award in the Residential Construction \$10m to \$50m category - K2 Apartments
City of Port Phillip Design Development Awards, Best Contribution to Sustainable Design, Large Scale - K2 Apartments
City of Port Phillip Design Development Awards, Mayor's Award - K2 Apartments
Interior Design Awards, Environmentally Sustainable Design Category - CH2 Melbourne City Council House
2006
Property Council of Australia (Victoria) Overall Award - David Penington Bio21 Institute
Property Council of Australia (Victoria) Public Building Award - David Penington Bio21 Institute
2005

Building 'Young Practice of the Year', Shortlist
1999
National Housing Design Awards, Runner-up, Shepherdess Walk, London
1998
Design Week 'Workplace Environments' Award, Prospect Pictures, TV Production Company
1997
D+AD Silver Award Most outstanding Design for the Workplace, Prospect Pictures
Design Council Award, Prospect Pictures
1996
RAC Motoring Services
SD+AD Silver Award, Shortlist

Exhibitions

2008
Buschow Henley, "World in one school - Liverpool School of Architecture Alumni Exhibition", RENEW Rooms, Liverpool
2006
Park & Jog, "The Good Life - New Public Spaces for Recreation", The Van Alen Institute, New York
Waldron Health Centre, "Summer Exhibition", Royal Academy, London
New Cross Gate NDC, "Sustainable Living by Design", RIBA, Touring Exhibition
Simon Henley & Gavin Hale-Brown, AJ Corus 40 Under 40, V&A, London
2005
St. Monica's, Hoxton & Caldicott Performing Arts Building, "Architecture, Landscape Architecture, Interior Design", Bienal Miami & Beach, Florida USA
Waldron Health Centre, "Summer Exhibition", Royal Academy, London
"Furthest, Highest, Fastest", Urban Space by Design, RIBA, London
2003
Trinity Buoy Wharf & St. Monica's, Hoxton, "Recreation by Design", RIBA, London
Letchworth Town Hall, "Designs on Democracy", RIBA, London
Cornloft Saldova, Gallery Jaroslava, Prague
2002
St. Mary's Island, "Coming Homes: Housing Futures", RIBA, London
Michaelides Apartment, "Hardcore (Concrete Construction)", RIBA, London
2001
St. Mary's Island Competition, National Film Theatre, London
2000
M8-City Divided, "Working City", The Lighthouse, Glasgow
1999
Salford Competition, Cube Gallery, Manchester
Shepherdess Walk, "Inner City Regeneration", RIBA, London

RAIA Marion Mahony Interior Architecture Award (Victoria) - David Penington Bio21 Institute
Science Industry of Australia, Lab of the Year Award - David Penington Bio21 Institute
World Environment Day Award, joint winner of National Best Green Building Award - CH2 Melbourne City Council House
Perth Housing Scheme Competition, Winning Entry, run by the Department of Housing and Works, WA
Year of the Built Environment, Imagining the Future Award - CH2 Melbourne City Council House
2004
Australian Property Institute Excellence in Property Awards (Victoria), Environmental Development Award - Deakin University Building T
2003
Property Council of Australia (Victoria) Ecologically Sustainable Development Commendation - Deakin University Building T
2002
RAIA Sir Zelman Cowen Award for a Public Building (National) - RMIT Biomedical & Health Science Building [DesignInc in collaboration with John Wardle Architects]
RAIA Award for New Institutions (Victoria) - RMIT Biomedical & Health Science Building [DesignInc in collaboration with John Wardle Architects]
RAIA Public/Institutional Architecture Commendation (Western Australia) - CSIRO Australian Resources Research Centre (ARRC)
RAIA Interior Architecture Commendation (Western Australia) - CSIRO Australian Resources Research Centre (ARRC)
2001
Green Building Awards, Bronze Medal - Geoscience Australia (AGSO)
Media
CH2 Melbourne City Council House
Architecture Australia, Jan/Feb 2007
Artichoke, March 2005

1998
RAC, "Architects and Exhibition Design 1900-1998", RIBA Heniz Gallery, London
1997
"Aperture: A Camera Obscura", RIBA, London

Competitions

2008
Lambeth ACCORD, London UK, 1st Place
2007
Bagby Airfield, North Yorkshire UK, 1st Place
2006
New Cross Gate NDC, London UK, Shortlisted 5
2004
Atlantic College Competition, Wales, Shortlisted 6
2003
Greengate House, London UK, GLA/ LDA/ London & Quadrant, Shortlisted 6
2002
Letchworth Town Hall, Hertfordshire UK, Designs on Democracy, 2nd Place
Swaythling Housing Association, Hampshire UK, Shortlisted 6
Cornloft, Karlin, Prague, Czech Republic, invited 10
2001
St. Mary's Island, Chatham UK, Dockyards regeneration & Housing masterplan (400+homes), 1st Place
Performing Arts Centre, Caldicott Schoo, Berkshire UK, 1st Place
2000
Architecture Foundation "Schoolworks", Secondary Schools Design Initiative, London, 2nd Place
1999
Salford University Campus, Salford UK, Highly Commended

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Simon Henley, The Architecture of Parking, Thames & Hudson, 2007
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Zoe Ryan, The Good Life – New Public Spaces for Recreation, Van Alan Institute, New York, 2006, p 91
Simon Henley, 'A Model Prison' in Building Material Issue 12 Morality and Architecture, Architectural Association of Ireland, Autumn 2004, pp 32-35
Kenneth Powell, 'Phelan Barker House, Tollesbury, Essex', New Architecture in Britain, Merrell, 2003, pp 178-179
Simon Henley, Learning Works: The 21st Century Prison, The Do Tank, 2002
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Environ Magazine, Winter 2004
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Sanctuary, December 2007
Steel Profile, November 2007
Architectural Review Australia, Residential 02, 2002
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Property Council Magazine, August 2001
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The Age - Domain, May 2001
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InDesign, February 2006
Architectural Review Australia, 096
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The Age, July 2001
RMIT University Bundoora Campus (in association with Wardle Architects)
Domus, October 2003
Architectural Product News, December 2002 / January 2003
RAIA Annual Report, 2002
Architecture Australia (awards) November-December 2002
RAIA Memo, November 2002
Financial Review Magazine - The Design Issue, November 2002

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182-83, 220-21
Kenneth Powell, 'Talkback Headquarters Newman Street, W1', New London Architecture, Conran Octopus, 2001, pp 220-21
"From Table to Basin: St Mary's Island", arq, 2001, pp 229-247
Jeremy Myerson & Philip Ross, 'Prospect Pictures Buschow Henley', The Creative Office, Laurence King, 1999, pp 20-23
The Architecture Foundation, New Architects A Guide to Britain's Best Young Architectural Practices, Wordsearch, 1998, pp 36-37

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Stephen Bayley, 'Go straight to the top of the class, Mr Henley', The Observer, 15.02.09, p16
Ellis Woodman, 'Concrete Knowledge', Building Design, 16.01.09, pp8-11
Patrick Lynch, 'School', Architecture Today, January 09, pp32-39
Architecture Technology & Design, China, November 2008, pp56-61
Ellis Woodman, 'Review of the Year', The Daily Telegraph, 15.12.07, p23
JG Ballard 'Christmas books past, present and future', The Guardian 24.11.07, p4
Ellis Woodman, 'Body Building', Building Design, 18.02.2007, pp 13-17
Pierre D'Avoine, 'Mixed Doubles - Two Houses by Buschow Henley', Architecture Today, AT170, July 2006, pp 30-37
Rosamund Diamond, 'Hidden Treasure: Buschow Henley in Hoxton', Architecture Today, February 2005, pp 20-27
Jay Merrick, 'Too Cool for School', The Independent, 27 October 2004, pp 12-13
Catherine Slessor, 'Penal Progress', The Architectural Review, October 2003, pp 78-81
'Urban Cloister', The Architectural Review, April 2002, pp 44-47
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