

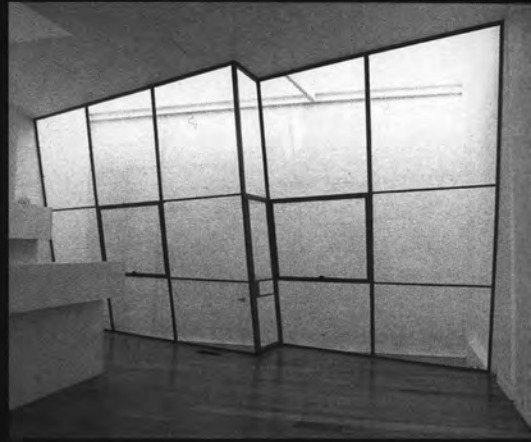
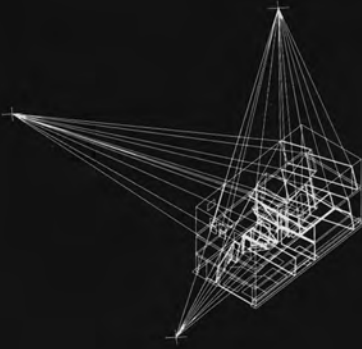
A dark, grainy landscape photograph. The top half is dominated by a bright, horizontal light source, possibly the sun or moon, creating a strong glow and lens flare. The lower half shows a dark, silhouetted landscape with some trees on the right side. The overall mood is somber and atmospheric.

**Pa
use**

James Brearley Born 1963 Education BArch (RMIT) MPD (Urban Design) (Melb) **Luke Middleton** Born 1967 Education BSci (Hons Proj Man) (London University) (joined James Brearley in 1996)
Selected Projects Mallee Eco Resort, Hopetoun, 14 buildings, stage one completed 1995; Urban Design Strategies for City of Port Phillip, City of Glen Eira and Surf Coast Shire 1998-9; Mary Mount Horse Stud, Kyneton 1999; Eco resort for 600 persons, Marysville, stage one complete 1995. *Selected publications, exhibitions, awards* Winner Xiamen Urban Design competition 1999; RAIA Commendation Award for Residential Alterations and Extensions Kelleher Residence 1998; Wools of New Zealand Commercial Interior Design Award for Penny Lane Warehouse with artist Stephen Bram 1998; RAIA Interior Architecture Commendation Award for Formway Furniture Showroom 1997; '40 UP' Exhibition, *Architectural Review* 1999; profiles in *Monument* Nos 9, 24, 28.

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brearley middleton

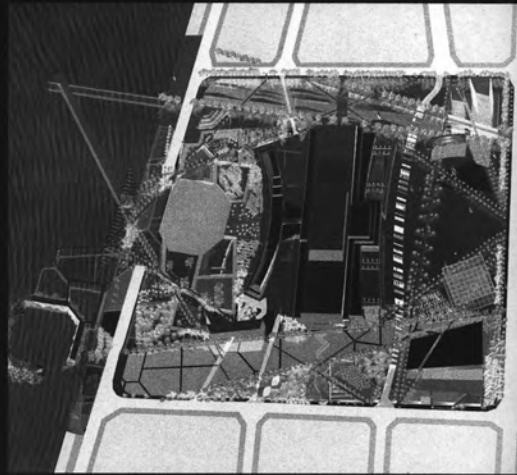


Penny Lane Warehouse Conversion 1998 James Brearley with artist Stephen Bram With the exception of the stairs, the sawtooth roof and the existing orthogonal architecture, three arbitrarily chosen points external to the building determine the configuration of all its internal surfaces. When these surfaces intersect this intersection is expressed as an edge which is oriented towards one of these three points. Those elements still existing which confirm to the orthogonal grid of the existing architecture; the external walls, the floors, the door jambs, most of the ceilings and the windows on the north wall, function as framing elements in regard to the introduced elements which conform to the geometry described above. This geometry is expressed wherever possible in the building as containing space rather than as an object or objects within a containing space. That is, it is expressed in the volumes contained within the rooms and in the configuration of their bounding surfaces. The building itself is an expression of the system not a container for objects which express it. It was possible to incorporate any architectural decisions into the work as long as they could be achieved without compromising the integrity of the introduced geometry or its relationship with the existing orthogonal architecture. Implicit in these working parameters are certain other design restrictions: curved surfaces and arbitrary angles are absent from the project.

For the Xiamen International Congress and Exhibition Centre serendipity has produced a team consisting of 22 people of 8 nationalities, and a variety of cultures, ages, and levels of experience. The largest group is the Chinese | English language interpreters, but no matter what the area of expertise: urban design, planning, architecture, landscape, engineering, or language, all are in fact economic, political or cultural interpreters. These interpreters have identified a multiplicity of strata: an Eastern mysticism of extended metaphors becoming science, and rational Western scientific thought becoming an extended metaphor.

The site has been divided into two large interlocking areas pivoting around the existing exhibition building. One area contains a multiplicity of soft landscape spaces, the Yin, and the other area is to be the hard urban landscape, the Yang. Shadows of the I Ching hexagrams will stretch across the surface of the square, recording the passage of the sun. Connectivity in all directions at all times smoothing the highly striated existing siting strategies. Bodies of nothingness and forced perspective bring the South China Sea perceptually closer to the urban square. This artificial terrain, a waterscape eighteen months ago, explores an undulating and dynamic contour; but only in the Yin area to contrast with the Yang. In pursuit of a traditional complex and variable landscape, tiles of space were given to many landscape architects together with a copy of the competition proposals and a conceptual matrix of binary couplets for each tile (for example Iconographic-Politics). The landscape architects could ignore or include any or all of this data; the only thing they could not ignore was the tiles' shape, size, orientation and location. The landscape tiles and the superimposition of other strata containing building programs ensure an emerging order of objects and spaces which again respect the tradition of a dis-ordered and variable architecture in the landscape.

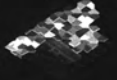
The final Stone Boat concept is not a boat at all, but a magnificent Klein Bottle that contains a beach, a cafe, and a restaurant, all accessible by pedestrians and the boat going public. The concept of the not-walled garden (a wall that had been pushed over) emerged, providing the desired edge condition and a powerful metaphor for the rights of the people to access public space at all times, without charge. All new buildings, whether they be high-rise office towers, low rise perimeter blocks, or isolated sculptural objects, have been informed by the Chinese tradition of a large buildings as complexes of smaller buildings.



Form Follows Space, emphasis is on the smooth space of potential and connectivity, not the striated space of axis and termination. Buildings situated after spaces and connectivity achieved. Design Machine - program distributed upon the fields of chance.



Non-hierarchical structures - Garden: an organic landscape of difference



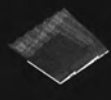
Landscapes of emptiness - water bodies, false perspective used to manipulate the perception of the distance to the sea



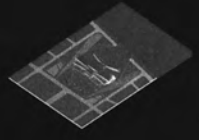
Paths of Potential - emphasis on the smooth space of potential and connectivity



Yin Yang, undulating soft landscape as solid waterscape, continuous pedestrian ground plane by folding site of roads



Existing conditions



Art is used in 3 ways within the project: freestanding public art in public space, well-considered and composed architecture that aspires to be art; and ordinary architecture with art as decoration attached. Without skillful articulation, the compression of these many experiences, perceptions and concepts would be lost in miscommunication. It is not surprising therefore, to find the projects well articulated at all scales with considerable effort expended to successfully compose the complex synthesis of practicalities, images and ideas.

Each of their projects is a one-off solution formally, spatially, orderly and aesthetically, demonstrating a freedom from value judgements and clichés. This pluralist work is not the result of a young practice that knows a lot about architecture but does not yet know what it likes. It is indicative of a mental attitude that is truly free of the need to make pre-judgements based on money, politics or taste. There exists an attitude of equity and inclusion that values the dreams, aspirations and tastes of others. It would appear that the clients of BM are given much support during a marvellous journey of discovery and invention and professionalism. Steve Whitford, April 2000.

Exhibition Centre Precinct, Xiamen, China Project City Square, parklands and infrastructure supporting a new Exhibition Centre designed by B&H Architects Location Xiamen, China Main urban elements Hard landscape: Soft landscape: Built form: 85m high catenary, observation tower and restaurant, 3000sqm projection screen, 10 000sqm amphitheatre, 6 400sqm shade structure; Urban design of built form: 300 bed hotel, conference building seven storeys 55,000sqm, office building 25 storeys 55 000sqm; Pedestrian network.: square for gatherings of 50 000 people, commercial and leisure jetties; Lake and canal network; Vehicular network: service/delivery, bus interchange, taxi rank.