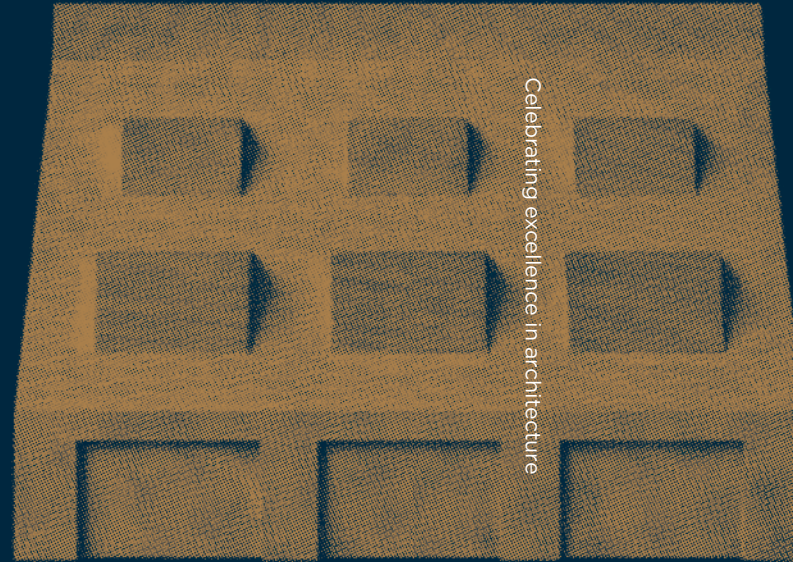
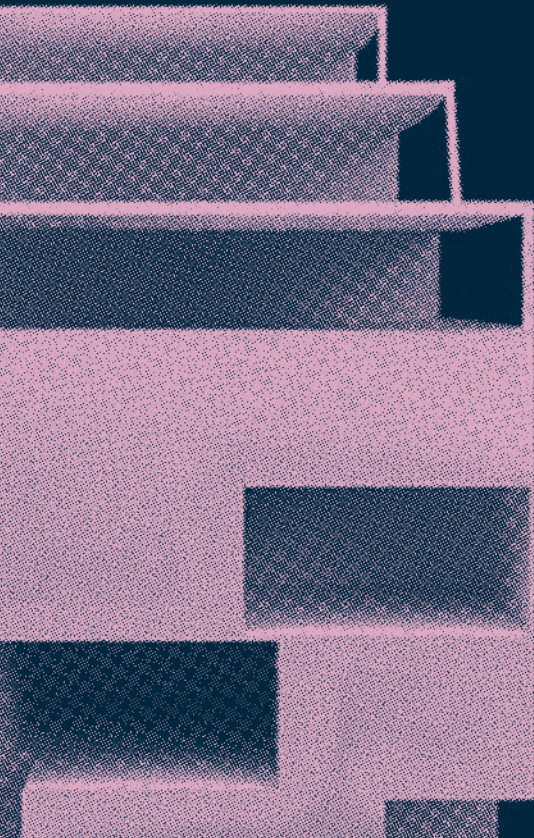
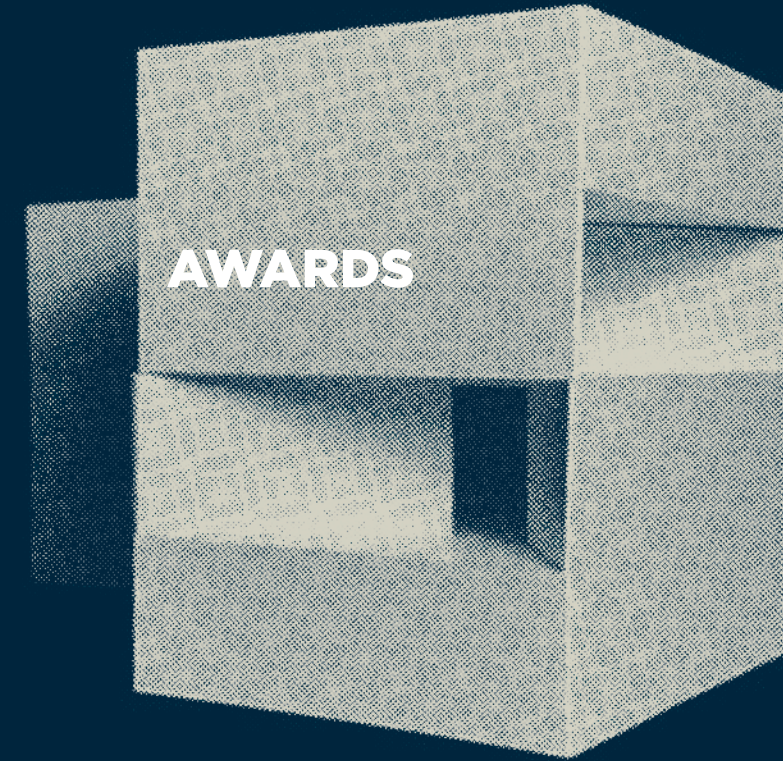


ARCHITEAM

AWARDS



Celebrating excellence in architecture



ARCHITTEAM

AWARDS

18

ARCHITEAM

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2018

ARCHITEAM

ARCHITEAM MEMBERS BENEFITS

ArchiTeam Cooperative has been supporting architects in small, medium and emerging practices for over 26 years. Since our founding ArchiTeam has evolved to provide members with a wide range of professional development, support, networking and marketing opportunities, together with competitive insurance premiums.

With a growing national membership, the ArchiTeam community nurtures small, medium and emerging studios, as well as collaborative work practices and skill sharing. We provide our members with essential member support services.

Join Australia's voice of small, medium and emerging architecture practices.

Members of ArchiTeam enjoy benefits including:

- **Professional insurance** | Protect your business with affordable PI and PL insurance. Fast obligation free quotes
- **Continuing Professional Development (CPD)** | Earn points and keep up with the latest innovations, techniques and business practices at discounted member rates
- **ArchiTeam Awards** | Showcase your work in the Awards. Free first entry and invite to the Awards exhibition
- **Business Support Documents** | Client Architect Agreements, Employment Contracts and our OH&S Starter Kit - tailored to the needs of small and medium sized practices
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- **Support** | Be part of our members only online members discussion forum, with support from 650 + members who understand what you're going through
- **News** | Receive our monthly e-newsletter, DATUM delivered straight to your inbox
- **Be heard** | Get involved with the co-op and make the voice of small practitioners heard

Membership to ArchiTeam is open to architects and people working in related fields within Australia.

If you are interested in joining ArchiTeam or would like further information please visit www.architeam.net.au or call **+61 3 9329 0033**.

2018

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JUDGING PANEL



Steffen grew up in former East Germany where he studied architecture at Bauhaus University, the birthplace of one of the most influential art and architecture movements of the 20th century. (Several of the buildings where Steffen studied have been listed as UNESCO World Heritage sites.)

Steffen set up Steffen Welsch Architects in 2003, after arriving in Australia ten years earlier and working at Australian firms, Williams Boag Architects and Denton Corker Marshall.

Steffen is actively involved in the architecture and sustainable design communities. He is a member of the Sustainability Committee of the Urban Development Institute of Australia, talks at industry events, and advocates for sustainable residential and multi-residential architecture to the broader community. He was one of the founders of the Deutsche Schule Melbourne (German International School), is a soccer goalie, and listens to Gustav Mahler, Led Zeppelin, and Public Enemy at full blast.



Miriam Green is project architect for TRIBE Studio's overseas work, and some of the Australian projects. A First Class Honours graduate, Miriam has led project teams from design through construction, on builds of up to \$50 million. As an MCA Young Ambassador, Miriam's ambition is to design a major cultural institution.



Marika Neustupny is a founding Director of NMBW. She has taught in design and urban research at RMIT University since 1995 and currently sits on the Course Advisory Panel for the RMIT Architecture Program.

Marika has a Masters of Architecture from Tokyo Institute of Technology (Japan) and is a PhD candidate at the University of Queensland. She has authored Curtain Call: Melbourne's Mid-century Curtain Walls and co-authored By-Product-Tokyo with Nigel Bertram and Shane Murray.

Through her projects and research, Marika has developed a strong understanding of the social and cultural rituals of urban life. Marika has also worked and studied extensively in Tokyo



Chris Major is a founding principal of the award-winning practice Welsh + Major. Welsh + Major's portfolio includes public spaces and private homes, restaurants and bars, galleries and shops, workplaces, and the reinvention of historic buildings. Their work seeks an artistic resolution of programme and detail with a focus on context and landscape, memory and material.

Welsh + Major's work focuses on the way people live and how our cities and homes respond to the challenges of now and the future. Concerns about the social and environmental repercussions of architecture drive their work. The practice looks for clarity in the making of buildings and spaces and responds, rather than reacts, to the programme and context. They seek to explore the ideas that drive our cities, the models of housing and city making, to challenge the prevailing paradigm to make things differently.

Chris is actively involved in the support and promotion of architects in the realm of the built environment. She has chaired the AIA NSW residential awards jury, is Co-Chair of the AIA NSW Medium Practice Forum, a member of the AIA National Committee for Gender Equity, and regularly delivers lectures as part of conferences, talk series and CPD programs. Chris has taught at both the University of Newcastle and UTS and continues to support architectural education through regular lectures at Sydney University and participation in design panels and juries.

JUDGING PANEL



Justine Clark is an architectural editor, writer, researcher and critic. She is a co-founder of Parlour: women, equity, architecture and established the Parlour website, which she continues to edit. A former editor of Architecture Australia, the journal of the Australian Institute of Architects, Justine now consults to built environment organisations and practices on a wide range of publication, strategy and communication matters.

Justine is active in public discussions of architecture and has also convened many events, curated exhibitions and sat on national and international juries. Her work has won awards for architecture in the media and her broader contribution to the profession was recognised in 2015 with the Marion Mahony Prize. Her writing appears in both the scholarly and professional press. Justine is an honorary senior research fellow at the University of Melbourne, Australia



Mark Austin is also a staunchly proud Tasmanian. He joined Andrew Maynard Architects in 2007 and became a director of the practice in 2009. In 2016 the name was changed to Austin Maynard Architects to officially recognise his contribution.

Mark has enjoyed a diverse career since graduating from the University of Tasmania in 1993 and Melbourne University in 1996. He spent six years working in London, as Production Designer for the English National Opera and for a number of commercial firms specialising in a variety of building types and project scales (from urban redevelopment in the West End to coordinating the redesign of a large Park Lane hotel).

Throughout his career Mark continues to show an incredible balance between design talent and rigorous, pragmatic, technical and organisation skills. Mark has a fine-eye for detail and is respected by clients, consultants and builders for his management and his diplomacy skills.



Delia founded Delia Teschendorff Architecture in 2009. A registered architect in Victoria, she received her architecture degree from RMIT University. Her architecture studies included 12 months in the Masters Program at Sci-Arc, the Southern California Institute of Architecture in Los Angeles, USA.

An award-winning architect with a diverse career spanning over 20 years, she has worked in Los Angeles for Narduli Grinstein Architects, in Berlin for renowned architect, Daniel Libeskind and for Edmond and Corrigan in Melbourne.

Delia is actively involved with the profession, both teaching and with professional appointments. She has taught design and construction studios at Swinburne University, RMIT University and the MSD (Melbourne School of Design) at Melbourne University. A PhD Candidate, she is currently undertaking a PhD Research Scholarship at MADA, Monash University. Delia was an Australian Institute of Architects (AIA), Victorian Chapter Councilor for two years from 2009 and was involved in the launch of the Reconciliation Action Plan for the AIA while on council. She has also been a juror for the Victorian AIA awards program and continues to be a mentor since 2012, as a part of the AIA Constructive Mentoring Program for Women in Architecture. Delia was the recipient of the ARBV (Architects Registration Board of Victoria) Architectural Services Award for 2016.

WINNERS

TYPE STREET APARTMENT

TSAI DESIGN

JUDGES COMMENTS - SMALL PROJECT MEDAL

This is the epitome of small project architecture. The renovation of existing small 70s apartment on a tight budget is a model of how thoughtful detailing and attention can bring surprising life back to neglected housing stock. The project works inventively within the constraints of the existing layout of services and structure, and shows great discipline in terms of materiality and joinery. The careful insertions and clever design have created a small yet flexible apartment with many possible spatial arrangements, all carefully tailored to the specific home and office needs of the architect occupier.



SMALL
PROJECT
MEDAL
WINNER



ARCHITEAM
MEDAL
WINNER



RESIDENTIAL
ALTERATIONS
& ADDITIONS
WINNER

JUDGES COMMENTS - ARCHITEAM MEDAL

Type Street epitomizes many of the aims and ambitions of the ArchiTeam Awards. This delightful and surprising project packs a surprising amount of detail and architectural thought into a small space, and it does so on a tight budget. It shows how design excellence can re-invent existing constrained spaces, and reminds us that outstanding design is not dependent on big budgets or inspiring sites and contexts. Rather, it can be achieved through simple thoughtful and inventive manipulation of spaces and materials.

This small project addresses a big issue, and the result is full of joy. In the context of challenges of housing affordability, Type Street provides an exciting and affordable prototype for mixed use apartment living. By reinvigorating a poorly planned existing apartment in an ordinary, aging building, it helps to extend and re-define the value of this building type and demonstrates that architecture can help provide solutions to some of the housing issues facing our cities.





OUR CITY OUR SQUARE CAMPAIGN CITIZENS FOR MELBOURNE INC

JUDGES COMMENTS

This public campaign presents a sustainable approach to public space, broadly conceived across environment, social and economic spheres. At its core, the project aims for a more sustainable environment by mobilising our community to save a recent building that fundamentally works and provides a significant public asset. Quite simply, retaining a building eliminates the need to expend resources on a replacement, thus conserving the embodied energy, social capital, cultural value, creative investment and financial investment in Federation Square, completed only 16 years ago.

This campaign asks architects to act as citizens as well as consultants. It reminds us that sustainability goes beyond design, changes to lifestyle and technological advances. In fighting for a long-term perspective on the city it acknowledges the social value of our built environment and considers sustainability on the level of the city.



RESIDENTIAL NEW

WINNER BLINCO STREET HOUSE

DESIGN INTENT

Our client was a single FIFO worker at the start of the project, who wanted a laid-back and robust sanctuary back home. He would arrive by car from the airport after a month off-shore, and wanted the house to be instrumental in readjusting his mindset back into an on-shore, city-based existence for the ensuing month. The home needed to allow a gradual adjustment. Nothing too abrupt. Connection with Fremantle, but also plenty of privacy and dimly lit space to enjoy solitude. A place that was gentle on the senses, yet also engaging.

Together with the client we devised an entrance sequence to perform the initial reset. From the garage entry is via a back gate, which provides access to a protected porch with lush potted vegetation. From here a solid front door with a high light window. Pass through this into a narrow space with brick floor and walls, dark stained plywood cabinetry and a pond visible through a frameless glass door. A compressive and contemplative space. A right turn leads into a circular space with a low ceiling: the library, which doubles as circulation nexus. From here go straight ahead into the living room; turn right for the spiral stairwell; left for the kitchen; or hook right for the toilet. A place to re-orientate and also to remember. The final stop before passing through deep thresholds to parts of the house where local living can begin.

The kitchen, still dimly lit and cross-ventilated through louvres from the pond, is a galley and becomes a built-in dining booth at the northern end. The dining room shares a single storey volume with the kitchen, which gives way to a double height volume passing East towards the living room. The living room is where the solitude of the ground floor encounters the cheer of a brighter and more outward looking first floor, via a double height volume. This transition is less gradual in the spiral staircase, where black-stained treads switch to lime-washed ones just below the first floor landing. Lime-washed timbers and white walls predominate on the first floor, which is brightened by many windows and a double-glazed skylight over the corridor. Doors are frameless and skirting boards integrated. The focus is downwards and outwards. To the North, a full-width operable lattice screen provides sun protection and privacy for both levels of the house. The screen is made of Hardie Lattice, an economical off-the-shelf product appropriated to painted Duragal frames on simple pin hinges and rod stays. They, along with abundant quantities of face brick, painted concrete floors, integrated glazed brick splashbacks and plywood lend the home a rudimentary and relaxed feel. The client wanted to kick off his shoes, walk in off the beach, have his friends over without worrying too much. The surfaces have been designed with this in mind, as robust and hardy finishes.

PHILIP STEJSKAL ARCHITECTURE

JUDGES COMMENTS

The Blinco Street House is a simple and unpretentious house, which rewards close consideration. The project thoughtfully explores the opportunities afforded by the particular domestic circumstances of the client who was a fly-in fly-out worker at the start of the project. The emphasis on re-adjustment has informed the design in intriguing ways, with the house providing privacy and solitude along with the chance to connect. The gradual transition between the distinct worlds of work and home is supported through considered planning and spatial configurations and the careful use of light, material choices and detailing. Entry is away from the street, and across a pond, which also assists with natural ventilation and passive cooling. The small kitchen/ dining space provides intimacy and encourages interaction with the more 'public' double height lounge. The circular library offers respite, while the adjacent circular stair thematises transition. Overlooking the lounge, the upstairs walkway is private yet connected. The layered relationship to the street is also carefully developed to provide both privacy and the opportunity to engage. Overall, this project has achieved a comforting, relaxed environment that provides a richness of experiences often not found in domestic spaces.



COMMENDATION
COOGEE HOUSE II

MADELEINE BLANCHFIELD
ARCHITECTS



COMMENDATION
TRIANGLE HOUSE

MOLECULE STUDIO



**2 HALVES MAKE
A HOME**
URBAN CREATIVE

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Photo: Jessie May

Photo: Bo Wong



WINNER
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Photo: Nikole Ramsay



FINALIST
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INTERIOR DESIGN

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Photo: Tatjana Plitt

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Photo: Ben Hosking



BULLEEN HOUSE
MODO ARCHITECTURE

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Photo: Tatjana Plitt

BULLEEN RESIDENCE
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Photo: Shannon McGrath

**CONCRETECONCEAL
HOUSE**
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ARCHITECTURE AND
INTERIOR DESIGN

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Photo: Robert Walsh



COMMENDATION
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Photo: Peter Clarke

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Photo: Peter Bennetts

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FLINDERS PAVILION HOUSE
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Photo: Tatjana Plitt



Photo: Anna Fairbank

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Photo: Tatjana Plitt

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Photo: Emily Bartlett



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IRON MAIDEN HOUSE
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ARCHITECTURAL
WORKSHOP

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Photo: Michael Lassman

NORTHCOTE HOUSE 02
STAR ARCHITECTURE

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Photo: Peter Bennetts

**MAN CAVE
POOL HOUSE**
MICHELLE GREY

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Photo: Jeff Bird

**MIDDLE BURKE
APARTMENTS,
CAMBERWELL**
C&K ARCHITECTURE

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Photo: Forscene Studios



Photo: Jack Lovel

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Photo: Michael Gazzola



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ROSIE'S HOUSE
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Photo: Tatjana Plitt

Photo: Rachael Dere



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Photo: Derek Swalwell

THE GENERAL
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Photo: Peter Clarke



Photo: Derek Swalwell



COMMENDATION
TRIANGLE HOUSE
MOLECULE STUDIO

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THE SHARD
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ARCHITECTURE

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Photo: Dan Healy



Photo: Tom Blachford

TWO ANGLE HOUSE
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TREE TOP HOUSE
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Photo: Jack Lovel



Photo: Olivier Marill

YALLINGUP ECO HOUSE
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ARCHITECTURE

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RESIDENTIAL ALTERATIONS & ADDITIONS

WINNER TYPE STREET APARTMENT

DESIGN INTENT

Type street apartment is an exploration into the modernist ethos "less is more"; simple, uncomplicated forms and no superfluous decoration. Today, it also aptly describes the move towards living well in smaller dwellings and the desire to live without excess.

Existing site is a conventional suburban 70s apartment unit, characterised by a low 2.4m ceiling, awkward layout, with bathroom taking up the best north facing corner of the unit, a complete lack of outdoor space, all condensed into a tight 35m² floor area.

Responding to the site constraints: tight floor area - The design creates an ever-changing apartment that transforms according to the needs of the occupants, with spaces and functions temporarily appearing then disappearing again through discreetly hidden panels that fold in, slides out and flips out from the walls. Awkward layout - The existing wall between the kitchen and bathroom is demolished and replaced with a full height switch glass window, letting northern sunlight into the kitchen space, whilst retaining privacy with the press of a button. Lack of outdoor space - a surprising landscape wall in the bathroom is revealed beyond the internal window from the kitchen, natural daylight floods the space as it spills onto the timber pattern floor tiles in the bathroom, creating an illusion of an outdoor space beyond the glass. This becomes the feature view from the kitchen.

The project and its flexible design were created to satisfy the inhabitants' need for a functioning home office. It serves both as an organised office space that allows the inhabitants to greet clients and have meetings during the day, and a private home for the occupants to retreat and relax at night.



TSAI DESIGN



JUDGES COMMENTS

This delightful project engages inventively with the constraints and limitations of a small and very ordinary 1970s apartment. The project sought to 'fit a big house into a small apartment' and to accommodate living and home office within the same space. The result is an exemplary alteration that prioritises function and comfort, and demonstrates how architectural care and consideration can improve day-to-day living. Clever design strategies provide spatial and functional flexibility. Bespoke moving elements and fully integrated storage accommodate both domestic and work life. Borrowed light and reflective surfaces help create a sense of spaciousness, while material variations in the kitchen and bathroom extend the variety of spatial experience without separating the spaces. The small green wall in the bathroom is inspired in an apartment with no outdoor space.

Beautifully crafted, the project shows how imaginative thought and rigorous detailing can create a small and playful residential environment that is full of delight. The entry was also carefully presented through drawings, photographs and video, which together capture the spirit and intent of the project.



WINNER
**GREEN SHUTTER
 HOUSE**
 OOF! ARCHITECTURE

DESIGN INTENT

Green Shutter House is a little project to convert a four old post office into a beach house. Double-blinded, high silled windows and boxy rooms made the original house frustratingly closed to the great outdoors. A few simple changes have relaxed the house into the more laid-back pace of life at the beach.

It now catches the holiday vibes and opens itself to beautiful views over serene native wetlands as you listen to the muted roar of wild surf beaches from the dune behind. We like to think that it's finally found it's mojo as a sunny summer beach house.

JUDGES COMMENTS

This economic and playful project is an excellent example of how the considered and deliberate use of budget can open a building up, bringing in light, wit and joy. Modest interventions are used to great effect. With a few simple moves a dreary former post office has been transformed into a relaxed and lively beach house.

The strip of windows was enlarged and screened with bright green shutters. Amenity is provided through improved access to natural light and extended views, while the colour and sculptural form of the shutters brings a vibrant playfulness. They create a zone that decorates, filters and screens - opening views from within the house while creating privacy when viewed from the street.

Green Shutter House demonstrates the civic potential of small project residential. The previously closed door facade has become activated for the benefit of all. Connected to the street it provides social engagement beyond the title boundary.



COMMENDATION
ART HOUSE

WINWOOD MCKENZIE
ARCHITECTURE



COMMENDATION
MANLY HOUSE I

EM ARCHITECTS



COMMENDATION
TUDOR REVIVAL

WARC STUDIO



studio worldwide

A HOUSE FOR CHARLIE
TOM ROBERTSON ARCHITECTS

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Photo: Jack Lovel



Photo: Tess Kelly

APARTMENT 105
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FINALIST
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Photo: Garth Oriander



Photo: Tess Kelly

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Photo: Eve Wilson



Photo: Sean Fennessy



COMMENDATION
ART HOUSE
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Photo: Dan Fuge

**ASCOT VALE
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Photo: Brett Boardman

**BINARY HOUSE
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Photo: Greg Elms

**BRIGHTON HOUSE
JOST ARCHITECTS**

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Photo: Tom Blachford

**BRUNSWICK WEST
HOUSE
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Photo: Tatjana Plitt

**CAPERTEE VALLEY
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FINALIST
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Photo: Derek Swalwell



Photo: Prue Ruscoe

**CENTENNIAL PARK
HOUSE**
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Photo: Peter Clarke

CERES GABLE HOUSE
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Photo: aidan halloran

CLIFTON HILL HOUSE 2
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Photo: Tom Ross

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**FINALIST
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Photo: Tatjana Plitt



Photo: Ben Hosking

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**ELWOOD HOUSE
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Photo: Peter Bennetts



Photo: Tatjana Plitt

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Photo: Aspect 11

GLASSFORD RESIDENCE
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Photo: Alex Reinders



Photo: Derek Swalwell

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GRAND PAVILION
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Photo: Tatjana Plitt



Photo: Willem-Dirk du Toit

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WINNER
GREEN SHUTTER HOUSE
OOF! ARCHITECTURE

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Photo: Tatjana Plitt



Photo: Matthew Forbes

HOME WITH HEART
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IVANHOE HOUSE
ROSS TANG
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Photo: Tatjana Plitt



Photo: Tatjana Plitt

LET THE LIGHT IN,
NORTH FITZROY
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Photo: Peter Clarke



Photo: Tatjana Plitt

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Photo: Simon Whitbread



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Photo: Tatjana Plitt

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**MERRICKS
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Photo: Tom Blachford

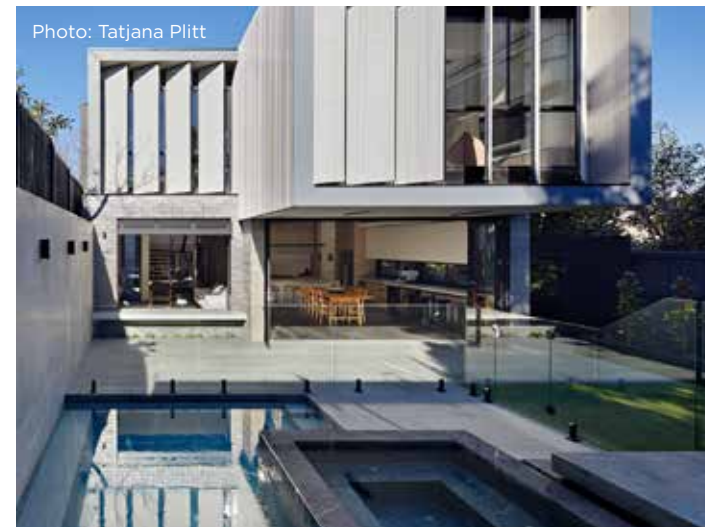


Photo: Tatjana Plitt

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Photo: Emma Mitchell



Photo: Willem-Dirk du Toit

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Photo: Earl Carter

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Photo: Christine Francis

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Photo: Willem Dirk

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Photo: Kit Haselden



Photo: Prue McMillan

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Photo: Jonathon Griggs

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Photo: Greta Costello

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Photo: Gary Ko

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Photo: Jess Kelly

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Photo: Peter Mack



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Photo: Dan Farrar

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Photo: Aaron Pocock

Photo: Nick Granleese



URBAN BARNYARD HOUSE INBETWEEN ARCHITECTURE

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ARCHTEAM & SMALL PROJECT MEDAL WINNER

RESIDENTIAL ALTERATIONS & ADDITIONS WINNER

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Photo: Tess Kelly



Photo: Tatjana Plitt

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Photo: Tom Ross



Photo: Tatjana Plitt

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COMMERCIAL

WINNER CAROMA ON COLLINS

DESIGN INTENT

Project Overview
What is the point of a physical showroom in the age of internet shopping?

What is the value of an "Australian brand" when we live in a global society with global supply chains?

How as consumers, do we choose wisely when there are so many products on offer?

These are some of the questions we attempted to answer through our investigation of the showroom experience in Caroma on Collins. The project embodies a familiar Australian brand and seeks to communicate its values through volume, symbol, and material. The project uses physical space to provide what the internet cannot; a customer experience that is unique in both emotion and pace, and that communicates as much to the body as it does to the intellect. Instead of pushing products onto customers in a traditional showroom manner, Caroma on Collins offers a space in which to breathe, sit, slow down, explore and experience.

Project Brief

The brief was simple, make physical the values and history of Caroma. Contained within that simple brief was a much deeper conversation around Australian culture, innovation, and sustainability. All too often brands wish to turn away from their past and become "aspirational", although this is not Caroma. Caroma is the plastic taps at your Nana's house that are still kind of hip, the cistern that is still working after 30 years, and the bath you sit in with your first child. This type of history deserves an honest narrative that is rich with texture and symbolism.

Project Innovation/Need

We wished to communicate Caroma's values through symbol and material rather than a superficial marketing strategy. For instance, the galvanised water tanks are a nod to the Australian pioneer, the recluse farmer who valued water above all else and who had to innovate and adapt to survive. Then there is the lemon tree that sits in the bathroom, speaking of a time when one was conveniently planted near the back door acting as a make-shift second bathroom.

Material selection was also important, with the use of mild steel and spotted gum, materials which age gracefully, developing character over time.

ARCHIER

Lastly, it was important that the space felt open and welcoming without feeling vacuous or intimidating. We were conscious of the "paradox of choice" where too many options create choice anxiety, so products are clearly displayed in limited numbers. A child water play area by the Agency of Sculpture and level access to all areas and displays ensures equal access and activity for all users. The outcome is a new community space located in the heart of Sydney's showroom district.

Design Challenge

The first major design challenge was to create a space that reflected on Caroma's past while invigorating the present and setting a firm direction for the future; while the second major design challenge lay in finding the best approach for articulating this narrative into a spatial experience that the body would instinctively recognise. Our intuition told us that the space required a slow, casual and approachable pace where experience and exploration trumped the sale, turning the typical showroom experience into a stroll through the bush.

Sustainability

Caroma's focus as a company on making it intuitive for customers to use less water was embodied in the design's reference to natural hydrological cycles. The project includes 40,000 litres of rainwater storage, collected in tanks and reused for irrigation. The design of the interior landscape supports a number of sustainable aspects. The evapotranspiration of the plants provides natural cooling, filters pollutants from the air and creates a connection to nature that supports the well-being of both staff and visitors. This landscape was specified through detailed daylight and temperature analysis. The need for active heating and cooling is minimised through the creation of an 'indoor/outdoor' atmosphere for most spaces. Supported by the landscape, the majority of areas act as semiconditioned spaces, maintaining the comfort of occupants within a broader thermal comfort band. This allowed a highly efficient indirect evaporative cooling system to be specified, dramatically reducing operational energy use. Smaller, fully conditioned spaces are contained within the office and conference room, offering a higher level of thermal control if required.

JUDGES COMMENTS

Caroma on Collins successfully reinforces and extends the brand identity of this established Australian company. The clearly contemporary design seeks to invoke Caroma's historic and cultural context, while simultaneously showcasing the company's products in a contemporary setting. The design language, materials and approach to resource consumption position Caroma as solid and reliable, yet current and stylish. The emphasis is on experience rather than 'endless' choice. The design strategy combines elements from different environments - warehouse, café, rural - to achieve an aesthetic quality that has the potential to provide a new image for a familiar brand.



COMMENDATION
POLYGLOT

MCPMAHON AND NERLICH



COMMENDATION
SURRY HILLS SURRY HILLS
(LITTLE ALBION GUEST HOUSE)

TERENCE YONG
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SHED (ARCHITECTURE)
WITH ARCHEMY,
SPACE CONTROL
(INTERIOR DESIGN)



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Photo: Armelle Habib



Photo: Katherine Lu



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Photo: Aidan Halloran

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Photo: Lillie Thompson



Photo: Tatjana Plitt

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Photo: James Taylor



Photo: Tessa Ross-Phelan

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Photo: Tatjana Plitt



Photo: Tatanja Ross

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Photo: Patrick Rodriguez



Photo: Peter Lambropoulos

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Photo: Peter Bennetts

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Photo: Brett Boardman

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Photo: Dan Hocking



Photo: Tatjana Plitt

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Photo: Shannon McGrath



Photo: Sharyn Cairns

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Photo: Cathy Schusler

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Photo: Terence Yong



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Photo: Irvan Shayne Ward

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COMMUNITY

WINNER
**LES WILSON
 BARRAMUNDI
 DISCOVERY CENTRE**

DESIGN INTENT

The Les Wilson Barramundi Discovery Centre (LWBDC), for the Carpentaria Shire Council, is located in Karumba, population 600, on the edge of the Gulf of Carpentaria in Far North Queensland. Completed in December, 2017, the Government funded building is primarily used to tell the story of the southern gulf barramundi, and is linked to an existing nearby hatchery. However, other functions are also planned. The project provided the challenge of designing to regional and remote conditions, calling for an appropriate architectural response, building composition and construction methodology.

Conceptually, the design evolved from consideration of local conditions, the idea of a building embracing a pond, and simple plan and structure.

Location was a key issue for the design and construction process. Karumba is remote, 800 kilometres from Cairns on the state's east coast; has six month periods of high temperatures and humidity with high summer rainfall; is part of the low lying, broad Savannah landscape; is adjacent to the Norman River; and comprises a limited built context, mostly single storey residential scale. The building site is on the edge of the township, and therefore visibility of the building from a distance was important. Key decisions about orientation and position on site also determined approach and entry to the building, provision of shade, and linear circulation throughout.

**BUD BRANNIGAN
 ARCHITECTS**

The building's embrace of a new adjacent 2500 square metre pond, filled with barramundi, generated a link between the plan forms of the two. The 130 metre long, 1500 square metre, single level building, suspended 1 metre above both ground and flood level, is a linear arc, subdivided into evenly spaced grids, long axis oriented north - south. At each grid line, the building's height increases by incremental steps from the southern to northern end, where a large, 14 metre high lantern tower covers an external arrival and gathering space. On the pond side of the building, this area connects to a continuous covered verandah varying in width, shaded also by a large perforated metal screen, providing external circulation, as well as access to internal spaces and to outdoor pathways.

From the arrival verandah, the reception area connects directly to an interpretive space, while beyond these, access to amenities, café, exhibition space, and meeting and small conference area, is external. All internal spaces are linked visually to the pond.

Karumba lies in a marine environment, and often subject to extreme weather events, requiring a robust materials and assembly strategy for the building. The structure comprises a series of prefabricated skeletal steel portals, set out on a regular radial grid, connected on site, onto which standard framing and metal external cladding is applied, simplifying construction. Each portal varies in width and height to achieve the stepped roof form, with eastern side columns set at varying angles to achieve the changing verandah width along the building's length.

JUDGES COMMENTS

This understated yet striking building is derived from a single strong design idea - to arrange the building around the adjacent Barramundi pond. Plan, form and expression all flow from this decision. The simple and logical plan consistently relates to this core formal idea, reinforcing the purpose of the building and the visitor experience. This is a very local building - the shed and verandah forms and use of galvanised steel are both familiar and suitable to the environment. The design has been developed to carefully respond to the presence of the adjacent township and to address the logistical constraints inherent in the remote location on the edge of the Gulf of Carpentaria. The robust building is designed to survive in this intense environment, which includes high temperatures, humidity and rainfall, and frequent extreme weather events.



COMMENDATION
NORTHSIDE BOULDERS

GREEN SHEEP COLLECTIVE



COMMENDATION
FREE TO FEED

CIRCLE STUDIO ARCHITECTS



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Photo: Chris Matterson

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WINNER
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Photo: Cathy Schusler,

**THE SPRINGFIELD
ANGLICAN
COLLEGE - YEAR 1
CLASSROOMS**
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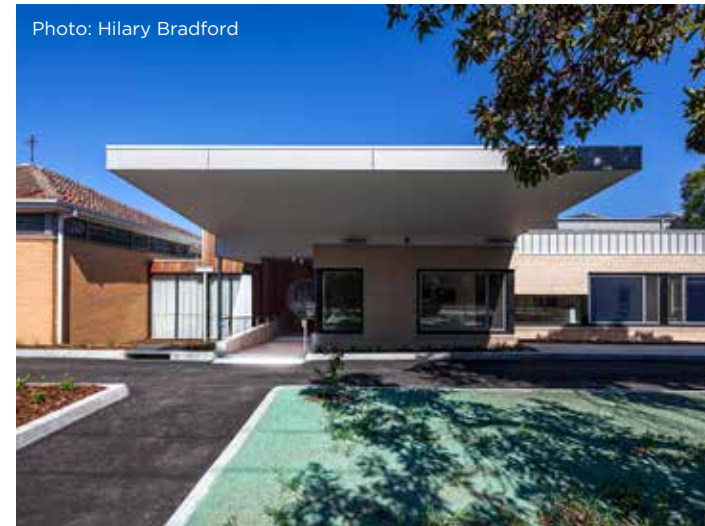
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Photo: Chris Matterson

Photo: Hilary Bradford



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Photo: Dan Fuge



Photo: Chris Matterson

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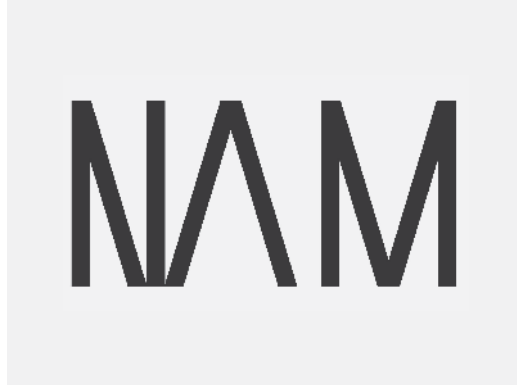
WINNER
**ACCESSIBILITY IN THE
BUILT ENVIRONMENT**
VISIONARY DESIGN
DEVELOPMENT



Visionary Design Development (VDD) advocates for accessibility in the built environment in three core areas – developing and piloting the Universal Mobility Index, advocacy through a broad range of committees and networks at local, regional and international scales, and mentoring through transdisciplinary research undertaken through the VDD Studio. This admirable and essential work expands our understanding of architecture and the roles that architects might play in advocating for others. It draws attention to aspects of the built environment that many architects often look past and encourages the built environment professions and the community to improve accessibility for all. Beyond this, VDD is developing tools and processes to assist others to take action.

VDD's advocacy extends well beyond the role of the disability consultant within a design team. VDD is creating their own mandate – to provide better community outcomes and accessibility for all.

WINNER
**NEW ARCHITECTS
MELBOURNE**



NAM is a grass root, volunteer organisation that assists young architects to make a place for themselves within Melbourne architecture. The dedicated work of a small group has fostered a collegiate, supportive environment for emerging and small practices. In addition to the camaraderie, the sustained program of NAM events provides an important venue in which young architects can share ideas and hone their skills as speakers, presenters and facilitators. This contribution to the culture of architecture is extending with the development of a program of podcasts, sessions within other event series, and collaborations with many other groups and organisations.

WINNER
**OUR CITY
OUR SQUARE
CAMPAIGN**
CITIZENS FOR
MELBOURNE INC



Our City Our Square is an extraordinary project that draws on the expertise of architects, heritage experts and other built environment professionals to advocate for quality public space – on the streets and in the media, in the spaces of government and of popular culture. Formed in opposition to the proposed Apple store in Federation Square, Our City Our Square asks the public to consider what is important to civic life and the city, and pushes these considerations to the forefront of debate. It draws attention to the murky processes through which fundamental decisions about Melbourne's pre-eminent civic and urban space are being made. The vehicles for this advocacy and activism are diverse – protests, banners, t-shirt and posters are complemented with extensive media commentary and political lobbying. The speed with which this group of people with different focuses and expertise mobilised is impressive, as is their tenacity and ability to articulate the issues in clear and accessible ways to a broad constituency.

WINNER
**SYDNEY
ARCHITECTURE WALKS**



Sydney Architecture Walks return architecture and urban design to the pedestrian and the street. These walking and cycle tours engage and educate the interested public about architecture and the civic realm, encouraging debate, connection and engagement. They provide an essential interface between a small group of enthusiastic and knowledgeable architects, attendees and Sydney itself. They bring the stories of architecture and the city alive for many, and reveal aspects and qualities that are often seen yet rarely noticed. These walks and tours draw the wider population into an experienced discourse, and provide people with new insights and new ways of looking at both every day and special urban environments. The result is an increasingly knowledgeable and engaged public.

CHAHID KAIROUZ



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REBECCA NAUGHTIN



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WILL THE CHINA FTA OPEN DOORS FOR AUSTRALIAN ARCHITECTS?



250 words Et eatin re quiate qui dis quatur andis ati ut libus cus, ero occum rem volorro eum et quaerovit re verum rescit peris doluptat poriae derum fugit aut ad quodion recus ipis dus amus, offic to mod qui ipis int quaecusam, sin corem rero occum repelenihil elit iunt, ommo corecto tatquam quis as ex errum quam, siti-aerum volore volo vollorem quam que verum quas pre verumeniet aut ut optatemo enda cus et optam aliqui ius auditia ssimil intiis eum lignam rem hiligendi omnihic toribearum dolore vendis quataectur, volum volesti cone porem. Evelignima asiniat mostiam, omnihil icidis eat aliqui int ped ut ulparum imus, simaionem. Ut quas vel ipit esequiberum sam aliqui aut velese sincidebis audae perspicate ne nus. Tem quaest voluptae reper-ferora pre possinv elestionsed mo volo optae simus asi con peliature adit aut ad que estio. Netur? Unt moluptia voluptas sam apiciis consequ assit, excea sitium vendis et officil ipid ea verum si aut et aut dios pere sunt esed molorum aligentione do

UNBUILT

COMMENDATION
**WARNE STREET
RESIDENCES**

SONELO DESIGN STUDIO



Richmond Lighting

www.richmondlighting.com.au

The advertisement for Richmond Lighting features three distinct lighting fixtures. On the left, a wooden pendant lamp with a simple, rounded design hangs above a wooden table and chair. In the center, a black circular pendant lamp with two overlapping circles and two exposed bulbs hangs against a dark background. On the right, a wooden square wall lamp is mounted on a white wall above a round table with a small black bowl on it.

Improve your practice and its potential.

Verity — *Campbell*

@veritycampbellcomms
veritycampbell.com.au

The advertisement for Verity — Campbell features a bold, black sans-serif font for the main text. The background is split into a white left half and a bright yellow right half. The company name 'Verity — Campbell' is written in a mix of bold sans-serif and italicized serif fonts. Below the name, the social media handle and website are listed.

FINALIST
**AMBER ROAD
TREKKING CABINS**
KUZMAN
ARCHITECTURE

0420 569 761
studio@kuzman.com
kuzman.com



**CAMPBELL
RESIDENCE**
SARAH KAHN
ARCHITECT

0429 053 286
sarahkahn.architect@gmail.com



**GASWORKS ART PARK -
COURTYARD REFRESH**
WOOLLAN HAMLETT
ARCHITECTS

0414 838 317
redmond@woollanhamlett.com.au
woollanhamlett.com.au



Image: Sophanara Sok



Image: Matthew Fonda

LIU ELAND HOUSE
CHRISTOPHER POLLY
ARCHITECT

02 9516 5994
mail@christopherpolly.com
christopherpolly.com



Image: Sam Perversi-Brooks & LipHyeon Cheong

NGV PAVILLION 2018
PERVERSI-BROOKS
ARCHITECTS

0421 850 818
perversibrooks@gmail.com
perversi-brooks.com

**OLEA RESIDENCE,
CAULFIELD NORTH**
C&K ARCHITECTURE

03 9889 0722
greer@ckarchitecture.com.au
ckarchitecture.com.au



Image: Stab

**RIBBON OF
REFLECTION**
MICHAEL MCKEON
ARCHITECTURE

0434 950 750
studio@michaelmckeon.com.au
michaelmckeon.com.au



Image: Sam Perversi-Brooks & LipHyeon Cheong

**ST KILDA
TRIANGLE SITE**
PERVERSI-BROOKS
ARCHITECTS

0421 850 818
perversibrooks@gmail.com
perversi-brooks.com



STAGE LEFT
ARCHITECTURE
ARCHITECTURE

03 9417 0995
xn@archarch.com.au
architecturearchitecture.com.au



**THE PILGRIMAGE,
SPRING TERRACE**
CATHI COLLA
ARCHITECTS

03 9349 1454
architecture@cathicolla.com
cathicollaarchitects.com



THE UNFINISHED
JEAN-PAUL ROLLO
ARCHITECTS

0412 966 763
jeanpaul@jprollo.com.au
jprollo.com.au



TWO SHEDS
DREAMER

0439 039 055
admin@dreamerlab.com.au
dreamerlab.com.au

Image: Ben Shields



**WARNE STREET
RESIDENCES**
SONELO DESIGN
STUDIO

0422 783 716
wilsontang@sonelo.com.au
sonelo.com.au



Image: Kaleido

YUSTA HOUSE
BLAIR SMITH
ARCHITECTURE

0449 566 740
hello@blairsmith.com.au
blairsmith.com.au

THANK YOU

The ArchiTeam Board would like to thank all members who have contributed entries to the ArchiTeam Awards 2018.

ArchiTeam would like to extend its gratitude to this year's judges - Justine Clark, Miriam Green, Marika Neustupny, Steffen Welsch, Chris Major, Mark Austin and Delia Teschendorff for their generosity in judging this year's awards program. Additionally, ArchiTeam would like to acknowledge the support of this year's sponsors as well as the invaluable creative talents of Thijs van Beijsterveldt, Studio Worldwide for the Awards graphics.

ArchiTeam is proudly a cooperative and thanks all members for their ongoing contribution in ensuring the community and spirit of the organisation.

Further information on ArchiTeam or to view our members profiles please visit www.architeam.net.au

Bambra
Be
Bold.

ARCHITEAM.net.au

SEE YOU NEXT YEAR