BATESSMART™

Journal

Selected Projects 2010–2025

Acknowledgement of Country

Bates Smart acknowledges the Traditional Custodians of the land on which we live, work and gather.

We pay respect to Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples.

Introduction

Bates Smart has led the transformation of Australian cities for more than 170 years through continuous practice in architecture, interior and urban design. Since launching *Journal* in 2010, the publication has documented not only our projects but also the evolution of ideas that inspire and excite us.

Over this period, our profession has adapted to new challenges and opportunities: the urgency of climate change, a greater focus on social impact, and the ongoing pursuit of equity and inclusion. Bates Smart has embraced these imperatives, continually shaping our ethos and practice while maintaining our core ambition — to create cities that uplift humanity.

This special edition of *Journal* brings together a selection of projects from the past fifteen years, offering insight into our journey through this transformative era. The projects span a diverse portfolio of sectors, brought to life through rigorous, creative collaboration with our clients.

While we consciously work across typologies, this publication organises projects by sector for clarity and structure. The projects reflect our commitment to enduring design — a pursuit more important than ever in shaping sustainable, vibrant and liveable places now and for generations to come.

We hope you enjoy this significant collection of work, crafted in partnership with our valued clients.

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Civic responsibility: the value of good design

by Katelin Butler

Katelin Butler is the editorial director at Architecture Media, where her role includes the custodianship of the centenarian magazine *Architecture Australia* and curation of the Design Speaks event series. She has been a peer juror, exhibition curator, guest university critic and speaker at various industry events and conferences. Katelin holds a Bachelor of Environmental Design from the University of Tasmania and a Master of Architecture from the University of Melbourne.

As one of the longest-standing architectural firms in Australia, Bates Smart is in the privileged position of having a reputable history to build upon. This wealth of experience has led to some of the largest commissions in Australia and the opportunity to genuinely have real influence in the evolution of our cities. An immense responsibility comes with working on numerous and expansive architectural developments such as those designed by Bates Smart — and this is a civic responsibility that extends well beyond the commercial client. How a building contributes to the public domain is foundational to the success and longevity of a development and enduring architecture is necessary to lower the impact on our increasingly fragile world.

Over the last fifteen years much has happened to impact the way we practise architecture, including significant technological advancement, the COVID-19 pandemic and declaration of a climate and biodiversity emergency. Although Bates Smart has responded to the changing contemporary conditions, it has remained steadfast in upholding its long-held values of holistic and timeless design. There has been a concerted effort by the practice to clarify its intent to "transform our cities" and this is demonstrated in the swathe of selected projects for this book — from city precincts and complex public buildings to elegant residential towers and innovative workplace interiors — all completed since 2010.

Practising collaboratively

As comprehensively outlined by Philip Goad in *Bates Smart: 150 Years of Australian Architecture*, the studio has been led by an evolving group of Directors over the last 170 years. In its current formation, there are 11 directors and over 300 team members across 3 studios in Melbourne, Sydney and more recently, Brisbane. Succession strategies are a priority, and upcoming directors are identified and mentored into their leadership positions. Along with a strong collaborative approach within the practice, Bates Smart regularly joins forces with other firms to add diversity on large-scale commissions. Architectural competitions often require that participants comprise a team and many private clients recognise the benefit of bringing together the complementary skills of different practices. Often as larger practice within a partnership, the team at Bates Smart is careful to ensure that each design voice is heard. The interrogation of different perspectives most often leads to better design outcomes and allows for a rich layering of urban fabric.

Design legacy

Collectively, the current group of directors are acutely aware of the firm's history and legacy and appropriately see themselves as custodians of the practice. With the history physically seen in the cities that Bates Smart teams live and work, there is a constant reminder of the value of enduring design. In turn, this tempers the architectural approach of Bates Smart to be less trend driven and more about longevity. The human experience of the spaces in and around the buildings are prioritised, and this is what makes the architecture memorable — as opposed to a distinctive or loud appearance. Often the aesthetic of the buildings, although elegantly proportioned and detailed, complements the city and provides a quiet backdrop for daily activities to unfold.

The modernist roots of the practice are clearly also influential on the design methodology, with building expression informed by place and context. Goad described the work of the early 2000s as what he calls "a new century Modernism … an architecture that is technologically progressive, programmatically responsible, and has recovered interest in the responsible use of glass and timber as necessary to issues of sustainability."[1] Managing Director Philip Vivian refers to their current ethos as being "humanist modernism," where the human experience is the design priority. In the projects where the user is not present in the design process, generous time is spent on considering what the human experience of the place could and should be.

Hilton Melbourne Little Queen Street
pp 204–209

Quantium
pp 196–197

The Club Stand
pp 236–241

Bendigo Hospital
pp 80–85

Holistic approach

With a focus on elevating everyday experiences, Bates Smart designs buildings from the inside out. As a core discipline within the practice since the early 1990s, interior design is considered from the outset of a project to anticipate the detailed resolution of specific spaces. Like the exterior treatment of buildings, interiors are elegant. This approach is especially appropriate for working with heritage buildings — as evidenced in the Hilton Melbourne Little Queen Street hotel that is located within the 1931 Equity Chambers building. Working with heritage architects Lovell Chen, the new addition is aptly considered as a respectful contribution to the existing character of the site. In Sydney, the design of the Quantium workplace celebrates the original 19th-century former locomotive workshop. Restrained steel-framed pavilions have been inserted into the generously proportioned space and allows the existing roof structure to illuminate a central void. In each heritage response by the practice, there is a clear delineation between old and new.

New Bates Smart buildings are designed to last, with the vision of achieving heritage significance in the future. To ensure that buildings withstand inevitable alterations over time, design guidelines are set up at the initiation of the project. The Club Stand, Flemington Racecourse, for example, has been designed with the assumption that the thirteen hospitality venues contained within the building will shift and change over time. Therefore, emphasis is on key design strategies to adhere to for the lifespan of the building, such as protecting the access to the view of the racecourse and focusing the application of high-quality materiality on structural elements.

Civic responsibility

With 70 percent of its work made up of repeat clients, Bates Smart has strong relational foundations to allow the pushing of boundaries. Designing a highly efficient building in terms of the metrics is important, but the team at Bates Smart is always looking for the opportunity to contribute to the public domain. In turn, this approach strengthens the success of the project because the building becomes more attractive to potential tenants — whether they be residential or commercial. The recently completed Munro Development, designed in collaboration with Six Degrees Architects, is a genuinely mixed-use precinct opposite the Queen Victoria Market in Melbourne's CBD. Once the masterplan was determined, the site was divided into two, with the Bates Smart component including the LIV Munro Build-to-Rent (BTR) residential tower sitting above a podium that incorporates a hotel and retail tenancies. The most interesting part to this project is what happens at the ground plane, with laneways punctuating the two podiums and stitching back to adjacent sites. The Therry Street precinct marks a hard edge to the market, but simultaneously stitches it back into the city.

Bendigo Hospital, in collaboration with Studio STH is another clever urban response to the historic fabric of a place. The large scale of the building in its mostly low-rise residential setting has been carefully managed and an internal "street" forms the main foyer to the hospital as a welcoming space for anyone to use, not just the unwell. This idea of the "street" was also used at The Royal Children's Hospital in Melbourne, completed with Billard Leece Partnership in 2012. In both these significant projects, the internal thoroughfares are considered as approachable and public spaces.

1 Philip Goad, *Bates Smart: 150 Years of Australian Architecture* (Melbourne: Thames and Hudson, 2004), 278.

LIV Munro
pp 108–111

Iglu Summer Hill
pp 140–143

35 Spring St
pp 88–91

One30 Hyde Park
pp 104–107

> This wealth of experience has led to some of the largest commissions in Australia and the opportunity to genuinely have real influence in the evolution of our cities.

Housing futures

Manipulating the traditional typological response to a project is also evident in the multi-residential projects by Bates Smart, and more specifically in the Iglu student housing projects. Resources are focused on developing exceptional communal amenity, fostering a sense of collegiality for those that live there. At Iglu Summer Hill, a large, planted courtyard is the focus of the scheme — forming a vibrant social hub and a landscaped view for most of the living quarters. At Iglu Melbourne Central, each residential floor has a dedicated communal area to promote social connection. In some ways, these communities are treated as mini suburbs or ecosystems — and lessons learnt from larger civic projects are carried through into these projects. The rigour and repetition of the Bates Smart design approach is well suited to student housing that requires great efficiency in planning and detailing.

The influx of the BTR model of housing has been welcomed as a potential remedy to the housing supply issues that Australia faces today. This type of project demands more long-term thinking by the developer, particularly relating to the ongoing maintenance costs. A modular design and construction strategy by Bates Smart allows for apartment efficiency and a democratic approach to shared space allocation elevates the resident experience. Sydney's first purpose-built BTR tower has recently been completed by Bates Smart and is located above the new Sydney Metro Gadigal Station and LIV Munro is a Melbourne-based BTR offering that builds on the vitality of the adjacent Queen Victoria Market. Increasing density in areas with such infrastructure and amenity is embraced by the practice as a responsible solution to housing demand. Good design shouldn't be restricted by budget constraints and the enduring nature of the work of Bates Smart is well suited to the need for low maintenance and hardwearing residential buildings that stand the test of time. The practice has proven that the learnings of big budget architecture, such as high-end apartment towers, can be translated to suit lower budget projects, such as student housing — and hopefully social and affordable housing is next.

City shaping

The practice designs many towers, at scale, and these have a sizeable impact on the evolution of the city skyline. 35 Spring Street in Melbourne is a forty-four-storey residential tower that defines an urban edge to the CBD and is highly visible from the adjacent Treasury Gardens. This building is clearly understood as being residential in type, with the façade pattern defining individual apartments. In Sydney, One30 Hyde Park uses a similar architectural language to the Spring Street tower, but in this case the tower is broken down into a series of four and six-storey stacked volumes. Between the volumes, a clearly defined recess gives the impression that they are "floating." Using visual cues to hint at the building's use is a subtle way of giving identity to the places where people live — and could be seen as a step away from the treatment of apartment as commodity, and instead, as someone's home — while responding to the scale of context and skyline.

Constitution Place
pp 18–23

Workshop
pp 46–49

171 Collins Street
pp 30–33

25 King
pp 34–39

Designing elegant towers is one thing, but good buildings should activate the areas around them — both to provide amenity for the residents or office workers, and to encourage others into the area. Podium design is of upmost importance in any city's evolution, and often this is the area of most interest to the practice. At 420 George Street in Sydney, a clean and largely unadorned tower defers to the strength of the podium on which it sits. Designed to complement the adjacent heritage façades, the podium features sandstone "blades" that define the main formal components including an arcade, retail frontage and office foyer. In particular, the retail ground plane cleverly reads as a central void to the Pitt Street frontage, seamlessly connecting to the public mall.

Workplace innovation

Predominantly working on commercially driven projects, the team at Bates Smart is well versed in traditional developer requirements. This is paired with a deep understanding of the associated building typologies, allowing innovation and creativity in the interpretation of the brief. Of note, Bates Smart is always proudly at the forefront of continually shifting working patterns and preferences. Responding to the expansion of the knowledge economy and information technology in the late 20th century, there was a move away from the general core office typology to a distributed core approach. The "liberated" floorplates allow for open planning, connected vertical circulation and a complex geometry that reinforces the provision of public space and frames interior voids, as seen in projects such as Canberra's Constitution Place and Brindabella.

The pandemic challenged the necessity of conventional office spaces altogether — and accelerated a shift toward priorities of health, well-being and lifestyle. Collaboration zones, third spaces for flexible working, outdoor terraces and a connection to nature are all required to coax people back into the office from the comfort of home. Located in Sydney's Pyrmont, Workshop is an example of a Bates Smart response to the new generation workplace brief. Designed around a central atrium and open staircase, the building is all about social connectivity and collaboration. Bates Smart is also adept at updating existing workplace settings to suit contemporary needs, making sure to celebrate the client's values and legacy in the outcome.

Towards sustainable cities

A culture of innovation and the ambition for all projects to contribute to the broader urban condition is importantly about supporting a sustainable future. Considering the environmental impact has been of upmost importance to Bates Smart since the late 1990s. For example, 171 Collins Street comprises over 30,000sqm of premium office space, high-end retail space and a business centre — and was Victoria's first PCA Premium Grade building awarded a 6 Star Green Star Office Design (v2) rating from the Green Building Council of Australia. Thorough interrogation of all sustainability initiatives is carried out internally, at each phase of a project, with an aim to challenge the status quo of large-scale projects. With the global challenges we face, it is imperative that the practice continues to embrace advancing design technology and to strive for better environmental outcomes with each project. The current focus is on reducing embodied carbon via material selection and the need for onsite energy production. At the time it was built, for example, 25 King Street in Brisbane was "the tallest timber commercial building with the largest floorplate in the world"[2] and it demonstrated a viable alternative to steel and concrete construction in mid-scale office buildings. Furthermore, its modular construction significantly reduces construction waste.

2 Bates Smart, "25 King," *Bates Smart*, https://www.batessmart.com/projects/25-king

Rethinking Melbourne's Carparks

Vision for Circular Quay

> To ensure currency, thought leadership is integral to the continual evolution of an established practice — and allows impact at a large scale.

Thought leadership

Architects are in a unique position of having the creative thinking to come up with solutions to real world problems and then also the practical skills to make it happen. Big-picture thinking about the future of our cities is embedded in the culture of Bates Smart. Over the last decade the team has invested time in thought leadership exercises, including responding to clientless provocations of alternative futures for Australian cities — predominantly focusing on Melbourne and Sydney. Winner of the AA Prize for Unbuilt Work in 2021, one of these provocations is a concept that incentivises Melbourne developers to buy and adapt multi-level carparks into meaningful public spaces in an urban context. Another provocation involves the removal of the Cahill Expressway at Sydney's Circular Quay and shifting the train loop underground to make way for a grand "urban room." Along with two other urban propositions, this latter project has led Bates Smart to a role in the updated City of Sydney's 2050 vision, now known as *Sustainable Sydney 2030–2050 Continuing the Vision*.

In most cases, this political design thinking by Bates Smart is about unlocking the possibilities of a potential future that prioritises people and public space rather than cars. To ensure currency, thought leadership is integral to the continual evolution of an established practice — and allows impact at a large scale. Continuing to stay at the forefront of rapidly developing technology, such as artificial intelligence, and evolving our architectural response to the climate crisis will also allow the practice to remain successful.

—

In the context of Australian architecture, Bates Smart is a steady and reliable force within the industry that consistently designs city buildings that have entrenched quality and maturity. This is clearly influenced by the age of the practice, but its mannered approach to exuberance ensures buildings feel considered and resolved rather than an expression of a moment in time. Significantly, the practice ensures that its projects not only serve the client and the prospective tenants but also offer something to the broader neighbourhood, city and public domain — particularly at the ground plane and at the human scale. By doing this, the practice takes the opportunity to incrementally improve the experience of the city — reminding us of the value of good design.

Civic

1

Washington D.C. | Anacostans Country

Embassy of Australia, Washington D.C.

Essence of Australian landscape and identity

The Embassy of Australia in Washington D.C. is inspired by Australia's iconic landscape and embodies the essence of our vast, ancient continent. Designed for the Department of Foreign Affairs and Trade, it honours the legacy of its predecessor, the chancery designed by Bates Smart & McCutcheon and built on the same site in the 1960's.

The new Embassy upholds the character of Washington D.C., completing Scott Circle and addressing the street axes to 16th Street and Embassy Row.

Materiality and light play key roles in expressing the Embassy's architecture. On the façade, folded copper and glass combine in varying degrees of openness. This dynamic interplay responds to the site's transition from residential in the north to commercial in the south. Large shadow line joints define the façade as a series of aggregated forms, resulting in a striking tectonic quality.

A celebrated gateway entry and visually open ground plane invite public engagement. Inside, the building is organised around a large central atrium connecting the ground plane to the sky. The atrium gives rise to a sequence of gallery spaces and function areas, while private access leads to the consular department and government workspace.

The interior's expansive atmosphere and compelling materiality speak to the vastness of the Australian landscape. Australian timber is expressed in textured horizontal bands that transition from rough to smooth. They mirror the eucalypt forest's cycle of growth, burn and regrowth. Intricate metallic filigree screens mediate the interplay of light and shadow in social and office spaces.

Australian artworks, sculptures, rugs and furniture feature throughout the Embassy. They showcase to the world our home-grown artistic excellence, rich Indigenous heritage and vibrant diaspora communities.

“The progression from the 1967 International Style building to the architecture of the new Embassy aligns with the emergence of Australia’s art and culture and the celebration of what is uniquely Australian.”

Simon Swaney, Project Director, Bates Smart

Pictured
North east façade
Gateway entry

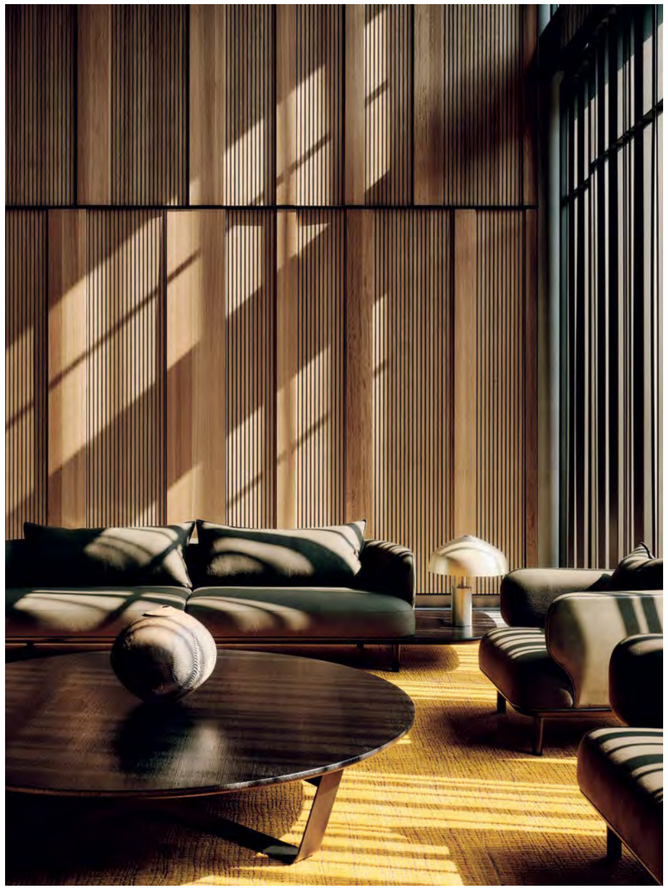
Opposite:
South entry from
Massachusetts Avenue

Pictured
Breakout
Atrium

Opposite:
Atrium seating

“The interior expresses the unique qualities of the Australian natural environment, the bold textures of our bushland and the soft filtered light which falls upon it.”

Mark Healey, Director, Bates Smart

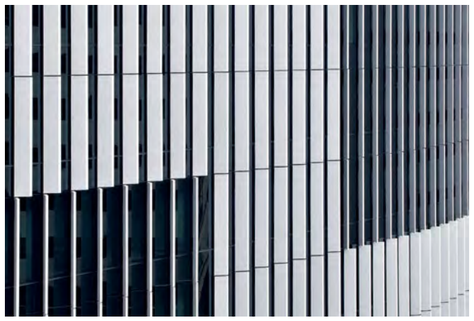


Constitution Place

"Our interest was not to create monumental buildings, but to contribute to the public life of Canberra. The resulting forms are sculpted to frame a network of fine grain public spaces at different scales."

Philip Vivian, Managing Director, Bates Smart

Thoughtful urban compositions continue a civic legacy



Constitution Place is a city transformation project inspired by the Griffins' 'City Beautiful' vision for Canberra. It consists of a pair of buildings in dialogue: the ACT Government headquarters and a mixed-use office and hotel building.

The ACT Government building references the civic buildings of the Parliamentary Triangle, with its off-white precast façade. Its design ensures the heart of municipal government claims a presence on Constitution Avenue.

The floorplates are expressed as three volumes, each with different façade strategies that respond to their context and solar orientation. A services core in each corner helps to maximise wellbeing and sustainability for the workplace.

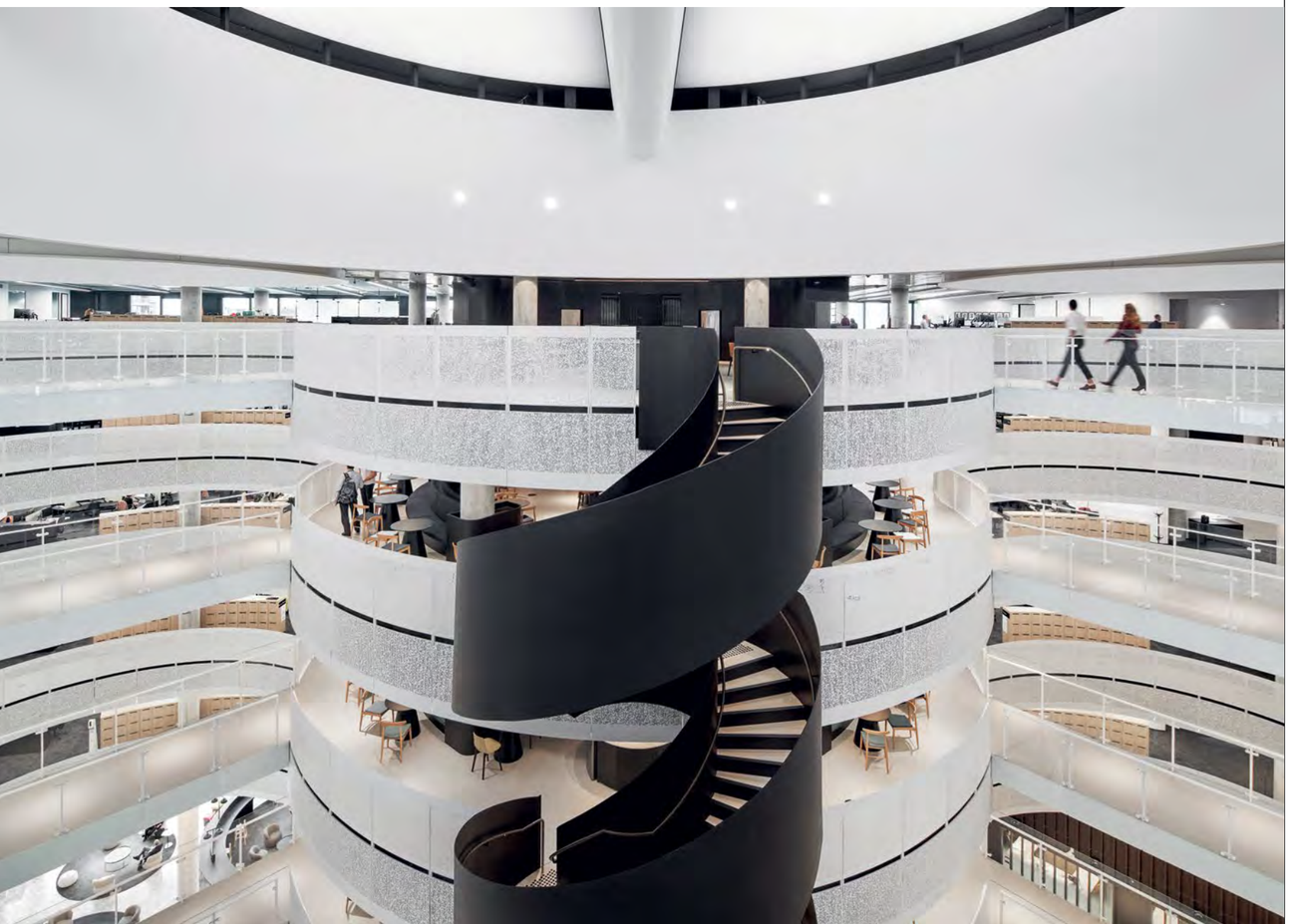
The workspaces are arranged around a central atrium. The atrium is a curvaceous void — composed of three circles linked by arcs — which connects the workspaces to a central social heart. The ground floor is publicly accessible, promoting the transparency and openness of government.

The mixed-use building has a gridded façade of black steel fins, to contrast the ACT Government building. Inside, the A by Adina Hotel offers guests spacious apartment living with personalised services and facilities. The triangular floorplate maximises daylight and outlook for guests. Materiality is raw and honest, with tonal elements of eucalyptus green referenced throughout.

The circular and triangular geometries of Constitution Place inscribe urban spaces and built forms unique to Canberra. Designed for Capital Property Group, the project creates a lasting legacy in the heart of Civic.

Pictured
Façade detail
Plaza + colonnade

Opposite:
Laneway
View from Constitution Avenue

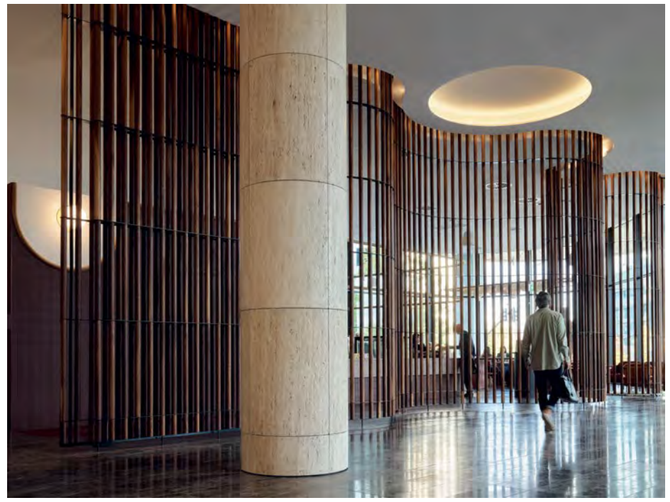


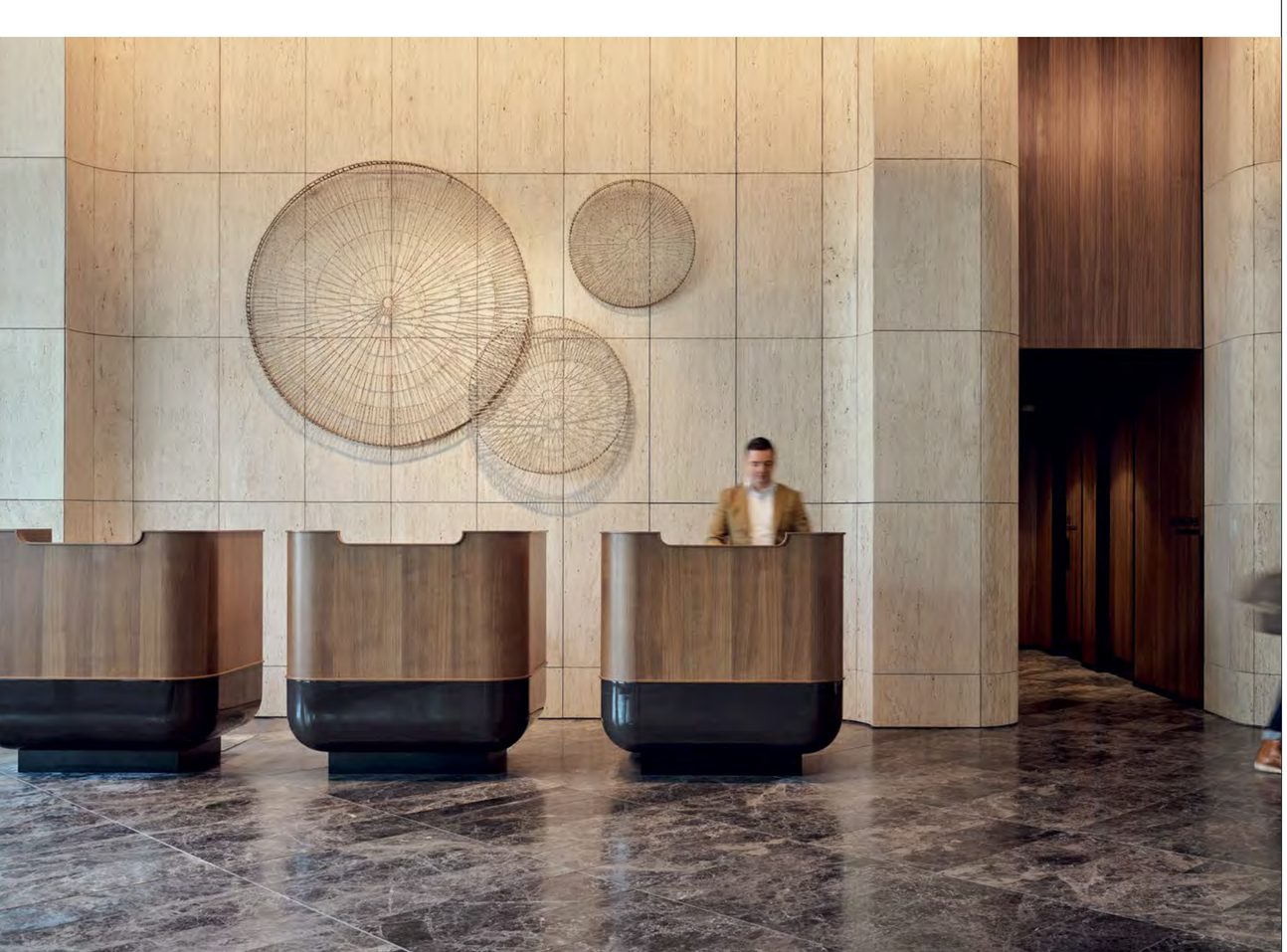
Pictured
Government building stair
Government building lobby

Opposite:
Government building atrium

“To establish a sense of place for the hotel, we identified what’s unique to Canberra. We replicated the natural rawness of nearby highlands by exposing the structure of the building in the guest room design, weaving in the subtle tones of the landscape through layered materiality.”

Amelia Donald, Associate Director, Bates Smart





Pictured
Hotel lobby
Hotel guest room

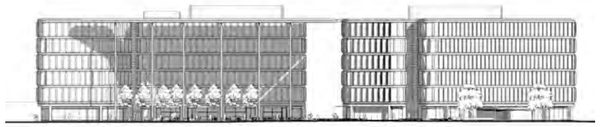
Opposite:
Commercial lobby
Hotel reception

Commercial

2

Brindabella

An archetype for humanising the business park



Brindabella consists of two standalone buildings set within bucolic landscaped grounds, as is typical with suburban business parks. To create a more humane work environment, a central gathering space is designed as a social heart for people.

The site was previously an at-grade carpark adjoining Canberra Airport. It sits opposite a large playing field, between the business park's perimeter loop road and pedestrian spine. A new laneway, aligned with the park's main entry, bisects the site and links the loop road to the pedestrian spine.

A triangular plaza frames the playing field. The plaza takes the form of a civic-scaled verandah with a six-storey floating canopy. Retail tenancies activate the plaza, while trees and seating create an open and welcoming place.

Warm, natural materials and fine-grain details humanise this suburban office building. Sunshades provide solar protection, and triangular atriums are lined with timber and animated by glass lifts.

Designed for Capital Property Group, the project incorporates natural ventilation, passive solar shading, and a 99kWh photovoltaic array on the roof, making it net zero carbon in operation. Achieved ratings include Gold WELL, 5 Star NABERS and 5 Star Green Star certifications.

Pictured
North façade
Façade detail

Opposite:
West elevation
Building forms with floating canopy

“The design rigour demonstrated in managing the various scales from the urban context through the finite detail is clearly evident in execution. Brindabella is a finely crafted, incredibly elegant pair of commercial buildings that demonstrates extreme beauty in complex simplicity.”

Jury Citation, AIA Architecture Awards (ACT)

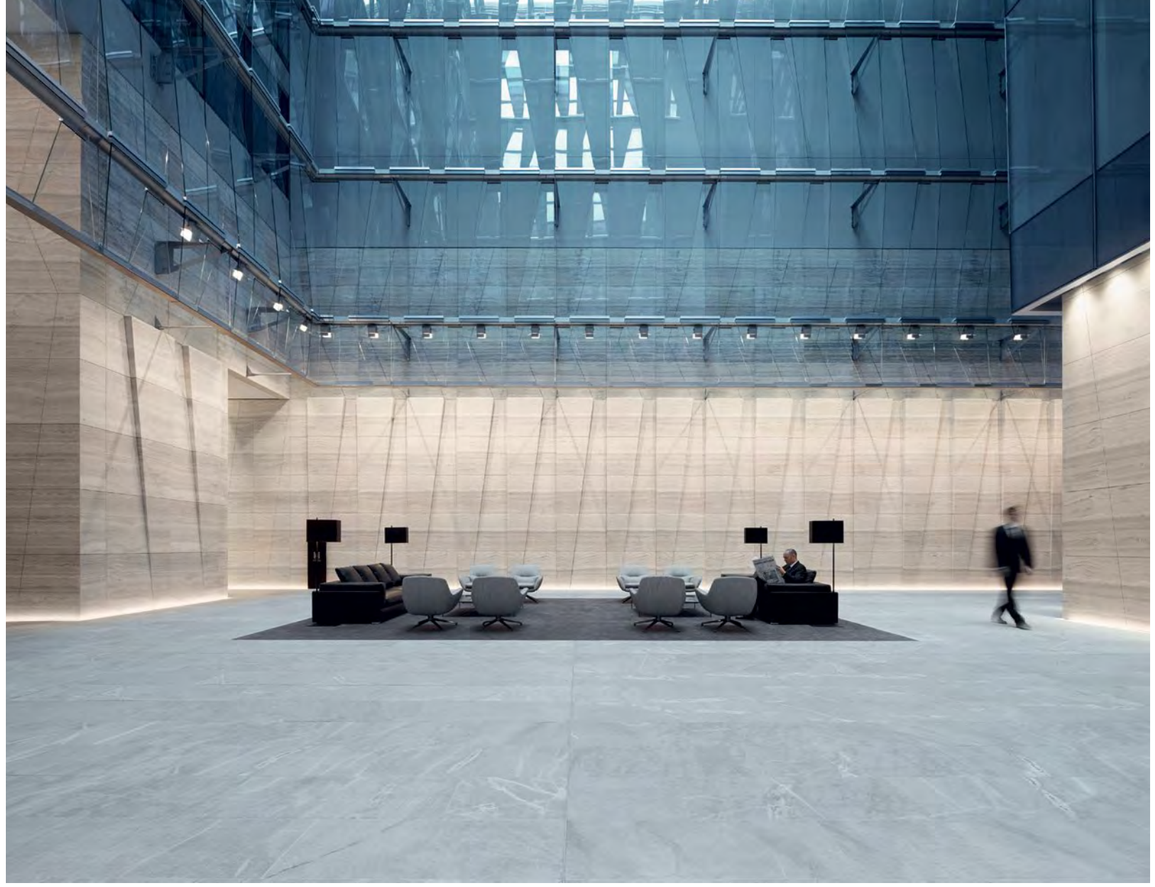
Pictured
Atrium

Opposite:
Central plaza

Melbourne | Wurundjeri Country

171 Collins Street

Where heritage meets precision



"171 Collins Street is a world leader in sustainable design; a building that is superior in both architecture and environmental credentials."

Adrian Taylor, CEO, Charter Hall

171 Collins Street links the luxury and sophistication of Collins Street with the intimacy and vibrancy of Flinders Lane.

The development comprises 29,800sqm of premium office space over 17 large campus-style floorplates. It also integrates 1,700sqm of boutique office space within the heritage Mayfair Building on Collins Street. The lower levels house 1,500sqm of high-end retail space.

The atrium defines the gap between the restored Mayfair Building and the new tower. Soaring nine storeys above the lobby, the atrium is elegantly wrapped in travertine and glass.

The façade strategy addresses the spires of St Pauls Cathedral, which sits directly in front of the building when viewed from Southbank. Previously, the spires were visually lost amongst a mixed assembly of taller structures. Now, the white glass curtain façade of 171 Collins Street provides a consistent backdrop for the Cathedral's architecture to be clearly discerned.

A recent upgrade of the end-of-trip facilities has transformed the commuter arrival experience into a functional wellness zone. Designed with the same refined palette and detailing developed for the base building, the facilities cater to active visitors and cyclists with a dedicated entry ramp.

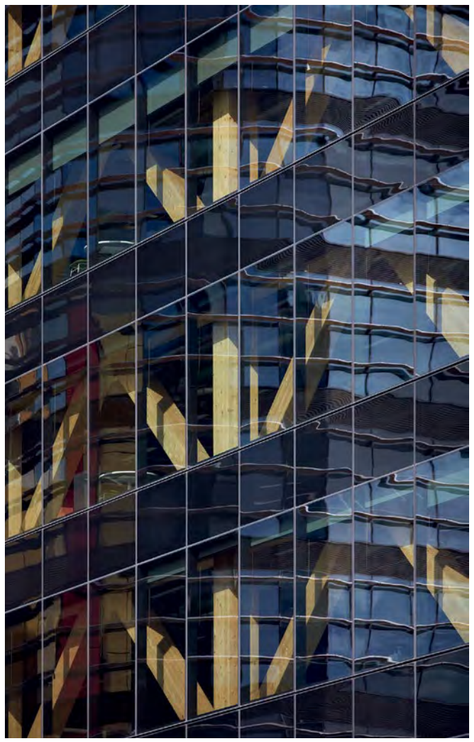
Designed for Charter Hall and Cbus Property, 171 Collins Street incorporates key environmental features. It was the first premium building in Victoria to achieve a 6 Star Green Star As Built Office (v2) rating and a 5 Star NABERS Energy rating.

Pictured
Atrium

Opposite:
Lobby detail
Melbourne city skyline

25 King

Tall timber: thinking beyond concrete and steel



25 King is designed to showcase leading timber construction, an honest expression of materials and sustainable ideologies that differentiate it from typical office developments.

Architecturally, the building is a rectilinear volume that expresses its floorplate. A timber side core enables an open and unencumbered floorplate for workplace flexibility. Solar shades on the west façade reduce solar heat gain, which is essential in Brisbane's climate.

A glazed verandah volume addresses the primary street frontage. The verandah is raised on structural timber 'V' columns to create a generous pedestrian and retail colonnade. The entry lobby comprises timber, off-form concrete and a folded, chevron green wall, with plants angled toward natural light.

From Level 1 upward, the entire building is constructed of timber in a 6m×8m grid. Columns and beams use Glulam timber, while floor planks and core walls are made from cross laminated timber (CLT).

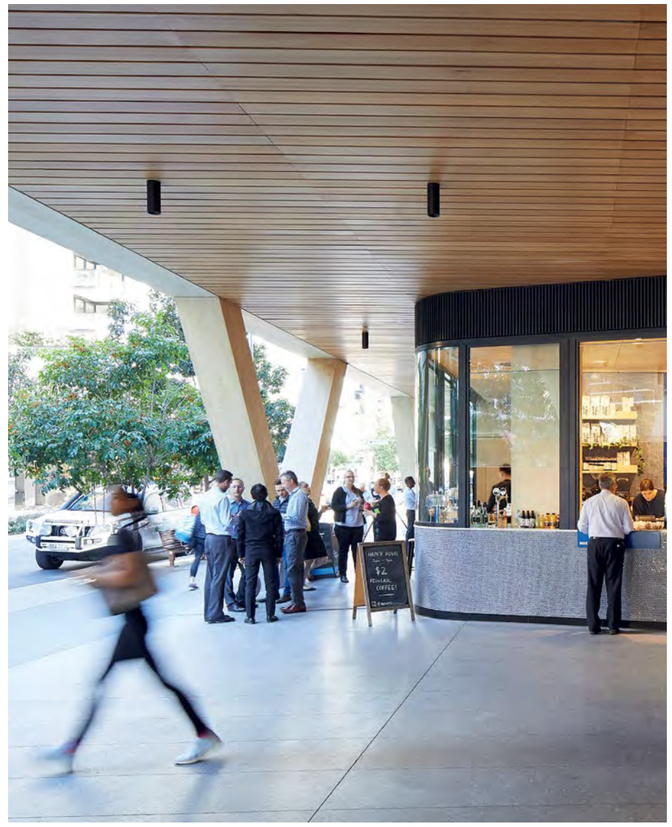
Throughout 25 King, the interior office environment glows with the warmth of timber. The use of natural materials — as opposed to concrete, steel and plasterboard — fosters a happier and healthier workplace for occupants.

Designed for Lendlease and Impact Investment Group, 25 King sets a global precedent for sustainable building. When compared to traditional construction methods, the project achieves a 74% reduction in embodied carbon. Its structural, construction and sustainable efficiencies demonstrate that timber is a viable alternative to steel and concrete in mid-scale commercial office buildings.

Pictured
Façade detail
Opposite:
View from King Street

“We know people want to connect to nature and using timber in buildings helps complete the connection, making people feel more at ease within the built environment.”

Philip Vivian, Managing Director, Bates Smart

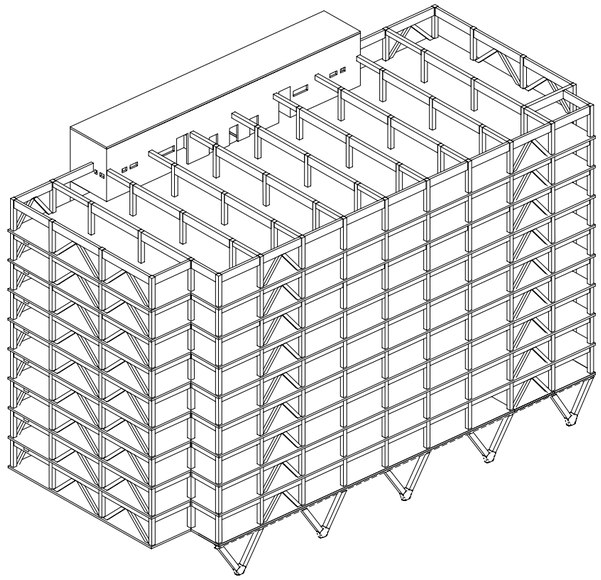


Pictured
Lift lobby with green wall
Retail colonnade

Opposite:
Timber ‘V’ column

“25 King demonstrates the use of timber construction as a commercially viable option and shows real progress in the built environment toward a more sustainable future.”

Tania Gordon, Associate Director, Bates Smart



Pictured
Timber structure drawing
Floorplate

Opposite:
Workplace

1 Denison

A new urban precinct for work and play

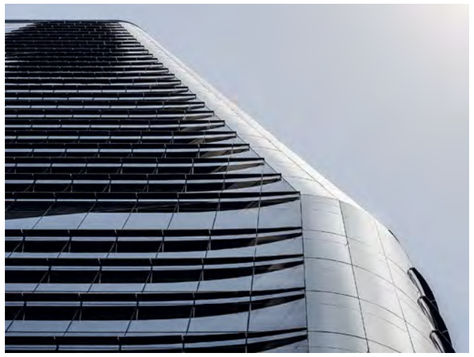
1 Denison marks a turning point for North Sydney. Designed for Winten Property Group as the area's first premium grade commercial tower, it paves the way for the transformation of North Sydney into a vibrant CBD.

On the skyline the tower is a rounded glass form that tapers as it rises. The taper is achieved through complex structural and glazing solutions. Its design creates a unique identity that contrasts North Sydney's rectilinear towers. The tower form and geometry are not only distinct, but also minimise impact on neighbouring amenity.

At ground, the public domain delivers an active and permeable laneway lined with cafés and restaurants. A pedestrianised through-site link aligns with the connection to Victoria Cross Metro and is crucial in dispersing the high-volume foot traffic from the station. The link is activated from above by a public artwork "Chroma Haze" by Nike Savvas.

A linear lobby connects entries at both ends of the tower. Curved stone and detailing reference the building's form. An elegant lobby café and outdoor terrace engages the southern entry.

Social and environmental sustainability is demonstrated through premium end of trip facilities and design initiatives such as passive shading tuned to orientation and fritted glazing for glare control. The tower achieves a 5 Star Green Star rating, a 6 Star NABERS Energy rating and WELL (v2) Platinum certification.



Pictured
North Sydney skyline
Façade detail
Tapered form

Opposite:
View from Brett Whiteley Place

“1 Denison adds significant value by triggering a revitalisation of the North Sydney commercial core. At the ground plane, the project introduces a new network of pedestrian laneways and vibrant public spaces.”

Mathieu le Sueur, Director, Bates Smart

Pictured
Reception + lobby
Lobby café

Opposite:
Denison Street entry

420 George Street

A contemporary tower insertion with a public heart

420 George Street successfully inserts a large-scale, mixed-use building into downtown Sydney's retail heart. Designed for Fortius Funds Management, Lendlease and APPF, the project stacks a 36-storey office tower atop five levels of retail podium, whilst respecting its historic neighbours. The planning carves out a mid-block link between George and Pitt Streets, activating the site with a retail, dining and commercial tenant mix.

The tower is expressed as two contrasting forms. A solid granite volume houses the core while a transparent glazed volume accommodates the workfloors. A 10-storey atrium provides privacy and access to natural light, resulting in campus-style floorplates within low-rise levels.

The retail podium is a modern insertion that references its historic neighbours. Its façade reinterprets the cornices and the vertical masonry proportions of the adjoining heritage buildings. At street level, the podium is programmed as a shopping mall and a public space that draws people through the city block.

The retail entries and office lobby are expressed as urban rooms, defined by sandstone blade walls, which provide a transition to the scale of the city.

Pictured
Lobby
Retail podium
Opposite:
Tower form

Workshop + Publicis Groupe

A new kind of integrated workplace on the city's fringe

Workshop is a contemporary office building that echoes the warehouses of the surrounding Pyrmont neighbourhood. Designed for Milligan Group, it unites large office spaces for global creative companies, small spaces for startups and shopfronts, an indoor/outdoor sunken café, a gym and a childcare centre.

The building's terracotta frame echoes Pyrmont's materiality, while its campus interior supports collaboration, connectivity and wellbeing. The full height atrium is the heart of Workshop: natural light, a suspended landscape and a soundscape of falling water connect the building's eight levels. Large frameless picture windows on the façade let in abundant natural light, enhance outward views, and reveal the activity within the building.

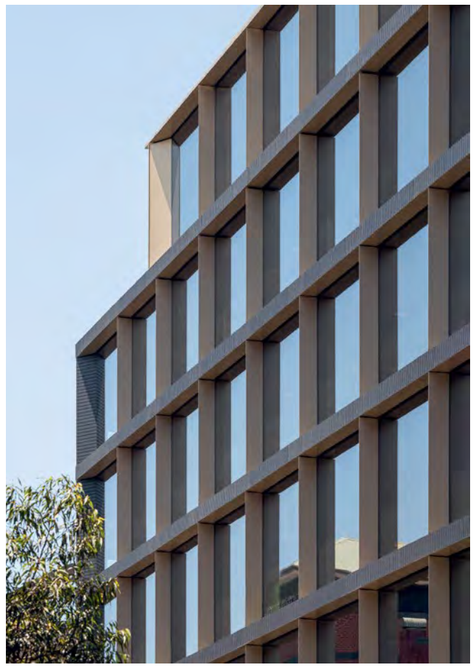
Workshop is the creative headquarters of Publicis Groupe. The group is made up of marketing, communications, and digital transformation agencies, each with its own brand. The integrated fitout design creates unique 'shopfronts' for each agency. These link to the atrium, providing each brand with its own entrance whilst remaining connected as part of a cohesive whole.

At the atrium's northern edge is a mixed mode space with an operable façade that can naturally ventilate breakout spaces. The breakouts encourage the cross-fertilisation of teams from different brands, bringing them together as one strong social community.

A large rooftop terrace takes the design's commitment to wellbeing to the top of the building, giving workers a flexible outdoor space overlooking Pyrmont's parks and water.

"Workshop draws on the historical context of Pyrmont's masonry warehouses and combines this with a contemporary high-quality workplace that looks and feels different to typical office buildings."

Guy Lake, Director, Bates Smart



Pictured
Publicis Groupe lobby
Façade detail

Opposite:
View from Bowman Street

Pictured
Atrium
Publicis Groupe
'shopfront'

Opposite:
Café

Northbourne Avenue

Designing a catalyst for change

The new ACT Government building underpins Dickson's urban regeneration by introducing a 6-level campus-style building into the neighbourhood's developing mixed-use precinct.

Designed for Doma Group, the building form responds to two different urban programs. On Northbourne Avenue, one of Canberra's significant civic streets, the form is ordered and orthogonal. The building is softer and more organic to the east, facing Dickson's human-scaled town centre. Its façade reinforces this formal dichotomy. A staggered grid of concrete fins expresses Northbourne Avenue's civic character, while a finer bronze aluminium grid wraps the plaza façade. An atrium separates the two volumes.

The entry is off the new plaza, through a double-height colonnade and lobby. From the lobby, workers and visitors move through a rich sequence of spaces and into the base of the atrium. The naturally-lit atrium extends the full height of the building. Its triangular volume complements a sweeping spiral staircase that connects all floors. Primary circulation is programmed along the open edge of the atrium. Undulating edges and curved corners reference Canberra's topography and city plan.

The integrated workplace is activity-based and shifts how the Government works. It enables people to easily collaborate, share ideas, focus and socialise. Each workfloor is arranged into six neighbourhoods where a range of settings and rooms empower teams to choose where and how they work. A project space, learning hub and large balcony are on Level 5, with views out to Mount Ainslie.

Northbourne Avenue is the first zero-emissions office building in the ACT, sourcing all its heating, cooling and ventilation from 100% renewable energy.

Pictured
Lobby
South façade

Opposite:
Atrium

Pictured
Atrium
Spiral stair
Opposite:
Atrium

161 Collins Street

Elegance restored for the modern workplace

161 Collins Street involves the extensive refurbishment of the historic T&G Building into an A-grade office environment that meets the demands of a contemporary workplace.

Completed in 1928, the T&G Building is considered one of Melbourne's most beautiful buildings and occupies a significant corner address on Collins Street, Russell Street and Flinders Lane. The upgrades include state-of-the-art tenant facilities, brand new end-of-trip facilities and a club-style concierge service. Campus-style floor plates totalling 4,000sqm are designed around the atrium.

The social heart of the building is the public atrium lobby, which has been transformed into a casual working lounge. A variety of spaces allow people to gather and relax. Daylight, natural materials and greenery create a warm and inviting oasis.

The project also carves a new clarity on the ground plane. The carpark entry has been relocated from Flinders Lane to Russell Street. This allows a new pedestrian entrance via Flinders Lane and the provision of sightlines from Collins Street to Federation Square, thus enhancing the through site link. The main entry has been reconfigured to be less obstructed, and an elegant canopy has been introduced.

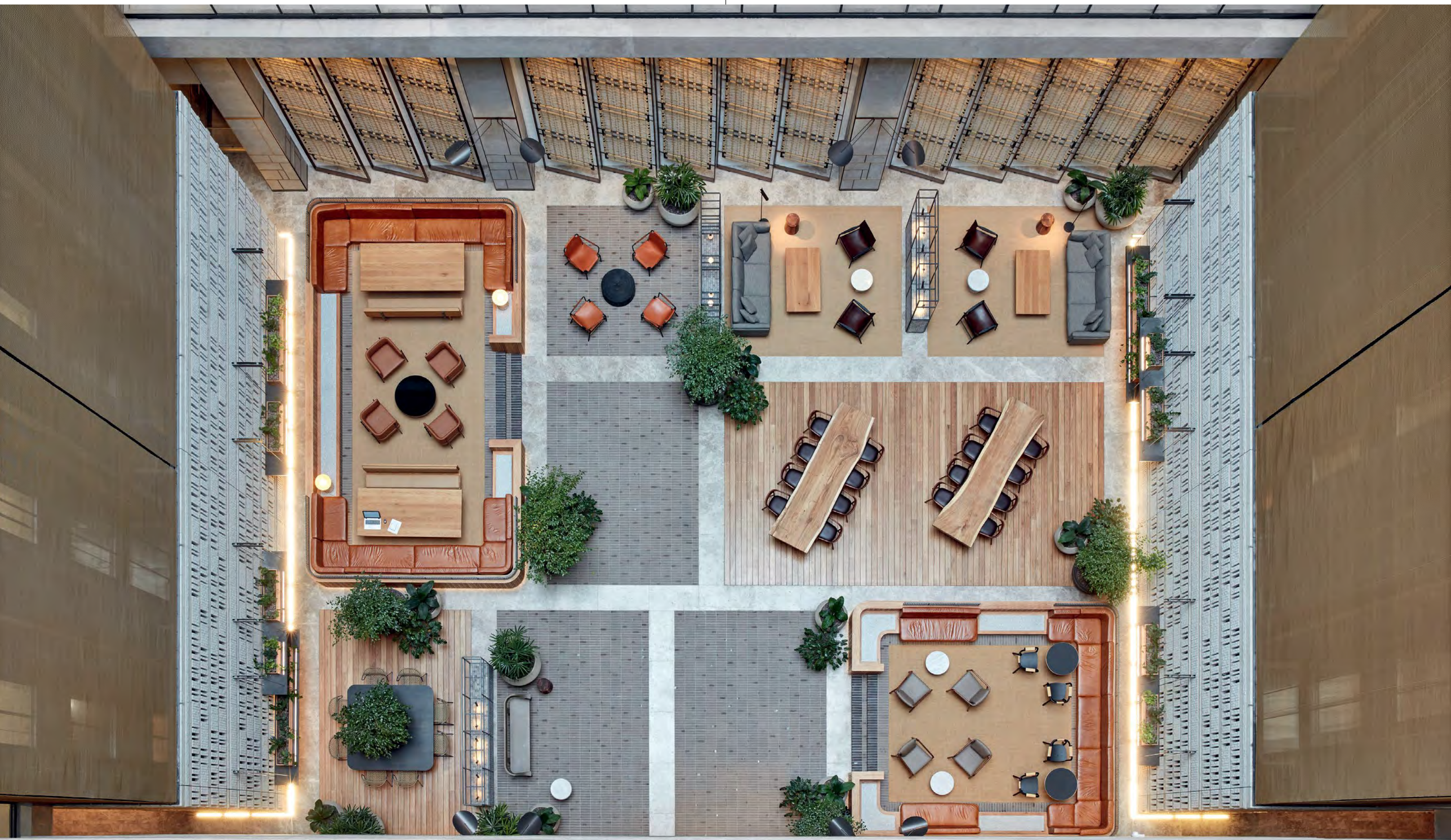
The redevelopment, for Pembroke Real Estate, has generated a world-class, A-grade office environment befitting the prestigious Collins Street address.

Pictured
Collins Street entry
Lobby

Opposite:
T&G Building
Ground floor retail

"The signature space is the central atrium which creates a semi-private oasis; a true destination for people to gather, relax and engage while enjoying an abundance of natural light."

Grant Filipoff, Associate Director, Bates Smart



2 Bligh Street

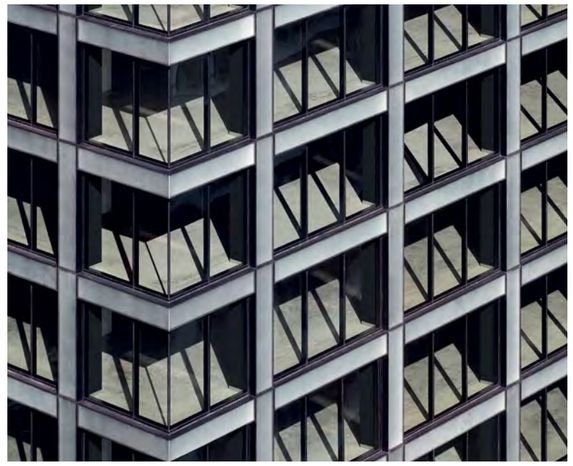
Rediscovering character and elegant simplicity

The renovation of 2 Bligh Street returns the building to its original modernist elegance while exemplifying contemporary sustainability principles. An exercise in reuse, it seeks to complement its modernist neighbours and rediscover the lightness and graceful simplicity of the original Stephenson & Turner building.

The design reinforces the logic, symmetry and character of the original architecture, rather than superimposing a new identity. The building was first stripped back to its structure. Columns are clad in a low iron textured glass that appears to capture and radiate light. This move expresses and dissolves the structural grid: dark reveals on the columns accentuate the lightness of the glass grid while creating depth in the façade.

A street canopy continues the building's parti. It reads as a solid black element, while its underside is lined in translucent textured glass. The textured glass continues into the lobby. Travertine lines the floors, in keeping with the building's early modernist heritage.

2 Bligh Street's refit for City Freeholds establishes its next 50-year lifecycle. This is the most sustainable use of an existing structure by minimising waste and reducing embodied carbon. The façade and services have been completely renewed, updating the building to today's standards and achieving a 5 Star Green Star rating and 5 Star NABERS Energy + Water ratings.



Pictured
View from Bent Street
Façade detail

Opposite:
Corner of Bligh
+ Bent Streets

70 Castlereagh Street

A reimagined façade, driven by innovation and performance

This adaptive reuse project repositions an existing 14-storey commercial building located on a prominent corner in the CBD's retail and legal precinct. By wrapping the building in a new glass skin, the refurbishment improves its environmental performance and identity as a high-profile retail destination for Chanel.

The design and engineering teams worked closely to develop an innovative methodology for cladding over the existing façade, allowing the tenants to remain within the building during construction.

The new glass skin unifies the irregular elements defined on the previous façade. The resulting elevation is dynamic, stepping in and out to accommodate the existing structure. A series of frameless vertical glass fins create depth, shadow and texture across the new façade.

The project reuses structural elements of the old façade system, thus reducing the materials required for construction, and the amount of waste required to be taken off site. The new skin substantially improves thermal performance and reduces the building's energy consumption.

Pictured
Façade detail

Opposite:
View from King Street

180 Thomas Street

A modern workplace embedded in urban infrastructure

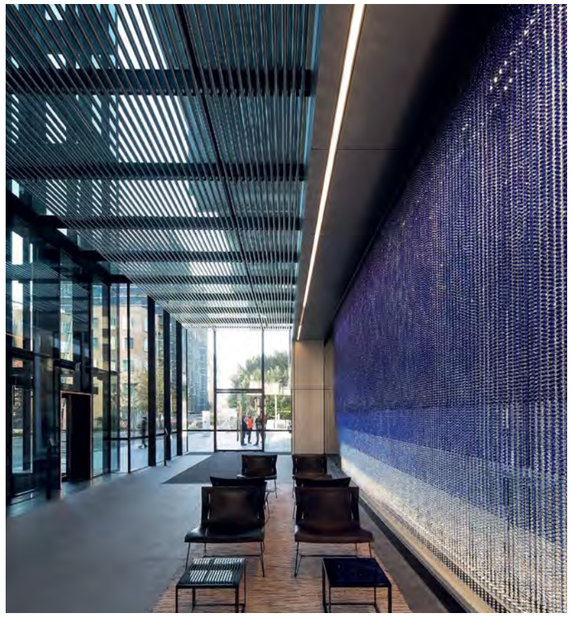
180 Thomas Street adds a dynamic new building on top of an existing one. Located on a brownfield site in the bustling heart of Haymarket, the design enlivens Ultimo's heavy pedestrian traffic by creating a plaza that connects to the Goods Line. This move plugs the building into a comprehensive walking and cycling network that encompasses nearby educational campuses and cultural institutions.

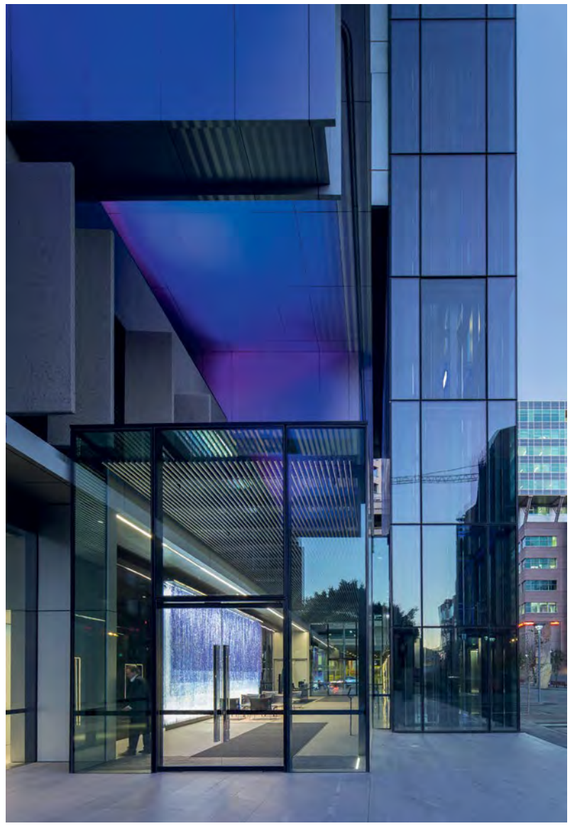
The building's vertical movement is expressed through a series of stacked, horizontal glass volumes of varying heights. These components break down the scale to align with the semi-industrial linear forms of Haymarket. Each horizontal layer is expressed by a different solar shading system.

The core is located along the eastern perimeter, creating a large, open and flexible floorplate that maximises prime views.

Inside, Transgrid occupies three levels within a fitout that prioritises wellbeing, collaboration, equality and transparency. The workfloors are planned by breaking down the space on both vertical and horizontal perspectives. This move allows Transgrid's business units to connect with each other while maintaining their independent spaces.

Informal gathering areas — including a three-storey vertical void — encourage employees to gather, collaborate and socialise. A two-storey wintergarden to the north of the floorplate provides a mixed mode breakout space for Transgrid employees. An automated, operable glass louvre façade provides fresh air to this communal gathering space.





Pictured
Lobby
Entry

Opposite:
View from The Goods Line

Health

Parkville | Wurundjeri Country

The Royal Children's Hospital

Bridging the gap between nature and healing

The Royal Children's Hospital reflects changes in healthcare practices, workplace patterns, user expectations and community aspirations. Designed in collaboration with Billard Leece, the hospital engages patients, staff and visitors in nature-focused architecture and interior design.

Throughout all spaces, the design language speaks directly to the natural textures, layers, forms and colours of the surrounding Royal Park. The resulting material expression demonstrates how built space infused with nature can directly benefit human comfort and restoration.

The Lendlease development combines large volumes of workplace, education, and research spaces, all hardwired and interconnected around a fully functioning paediatric clinical hospital.

At the hospital's heart is the six-storey atrium space called 'Main Street.' This is an open, light-filled internal street that brings all the elements of the hospital together and integrates with the parkland beyond. Here, the energy of the city at one end flows through the building to meet the park at the other end.

Patient rooms include three zones — clinical, patient and family — designed to respond to the emotional needs of children and help enhance recovery rates. With more than 85 percent of rooms designed for single occupancy, children can individualise their bedroom to feel like a safe and personal haven.

Pictured
Main Street atrium
North building façade

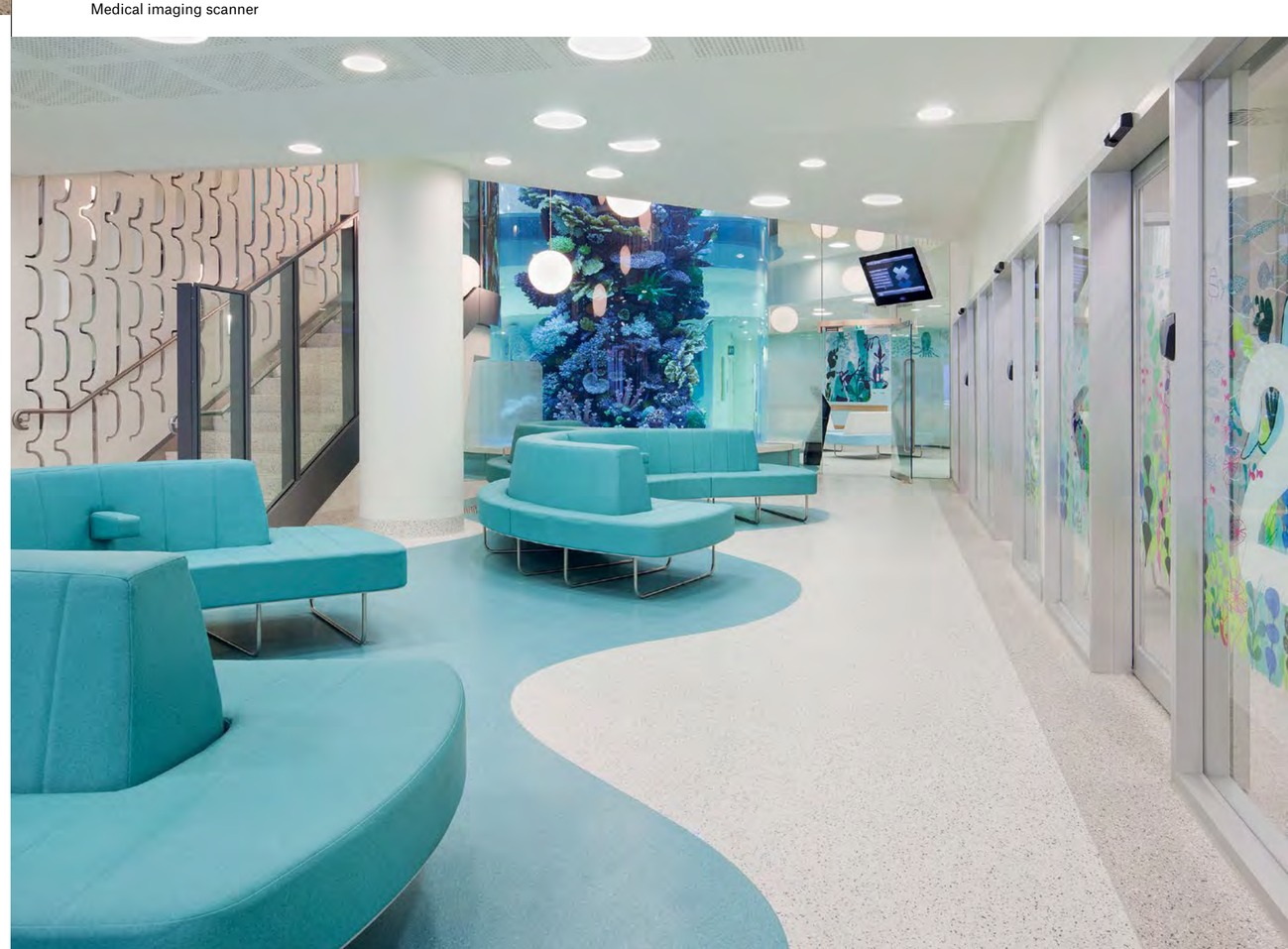
Opposite:
‘Creature’ artwork

“Located on the edge of Royal Park, the building’s design embodies both a physical and spiritual connection to nature.”

Jury Citation, AIA Architecture Awards (VIC)

Pictured
Nurses station
Emergency waiting area

Opposite:
Patient bedroom
Medical imaging scanner



Cabrini Gandel Wing

Transforming the hospital into a human-centric environment

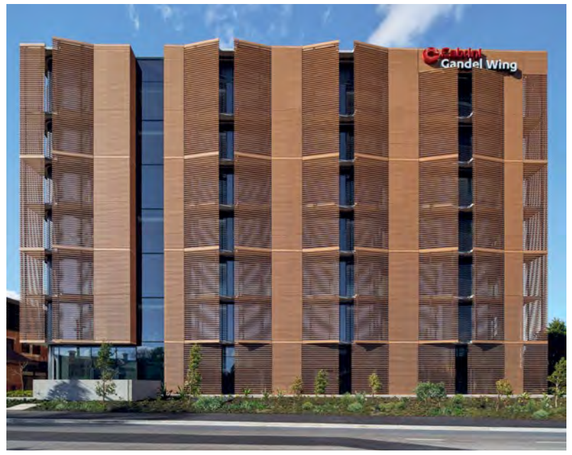
The Gandel Wing is a next generation treatment centre featuring leading-edge technology and modern design to serve patients' needs into the future. The Cabrini Health facility provides care for cancer, cardiac, emergency, infectious diseases and maternity services.

The new seven-storey wing provides an additional 110 beds, on top of three levels of basement carparking and a radiotherapy bunker.

The design uses salutogenic principles to create spaces that promote positive healing and wellness, rather than simply treating disease. Patients are closely connected with nature through full height operable windows and natural light. State-of-the-art technology enhances comfort and control, which relieves patient burdens and increases overall safety.

The façade's slatted terracotta complements the 1960's brickwork of the adjacent original hospital, uniting the site into a harmonious and identifiable health campus. The terracotta screen folds to create a gentle quality of light inside and ensure patients' views from beds are unobstructed.

Inside, bespoke joinery conceals medical services panels and clinical equipment. A natural material palette surrounds patients in a warm and comforting ambience.



Pictured
Façade detail
West façade

Opposite:
View from
Wattletree Road

"The working environment is light and bright, and that in itself has an uplifting impact on staff just as it does for patients."

Dr Michael Walsh, Chief Executive, Cabrini Health

“The rooms have been designed to integrate functional and medical equipment seamlessly, minimising their visual impact so that the patient experience is normalised.”

Mark Healey, Director, Bates Smart

Pictured
Patient room
Patient bathroom
Joinery detail

Opposite:
Treatment bays
Nurses station

Dandenong Mental Health

A modern, purpose-built facility for the community

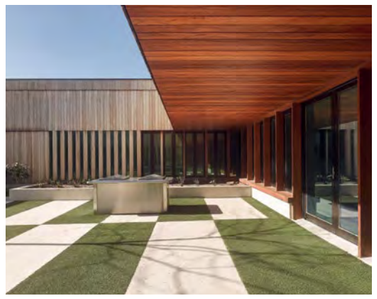
Dandenong Mental Health consolidates residential, research, training and administration activities into one complex located alongside an acute hospital.

Located in a neighbourhood with single-family homes and low-rise schools, the design employs pitched roofs and timber construction to reflect its suburban context. Bedrooms, living, dining, team and support spaces are grouped into 38 pavilions, and organised around 16 landscaped courtyards. The result is a human-scaled architecture that asserts its function as a public health building.

Clad in vertical blackbutt timber slats, the pavilions offer warmth, tactility and a non-institutional feel. The timber is durable, easy to maintain, and ages gracefully. The courtyard layout avoids high security walls and promotes a welcoming environment.

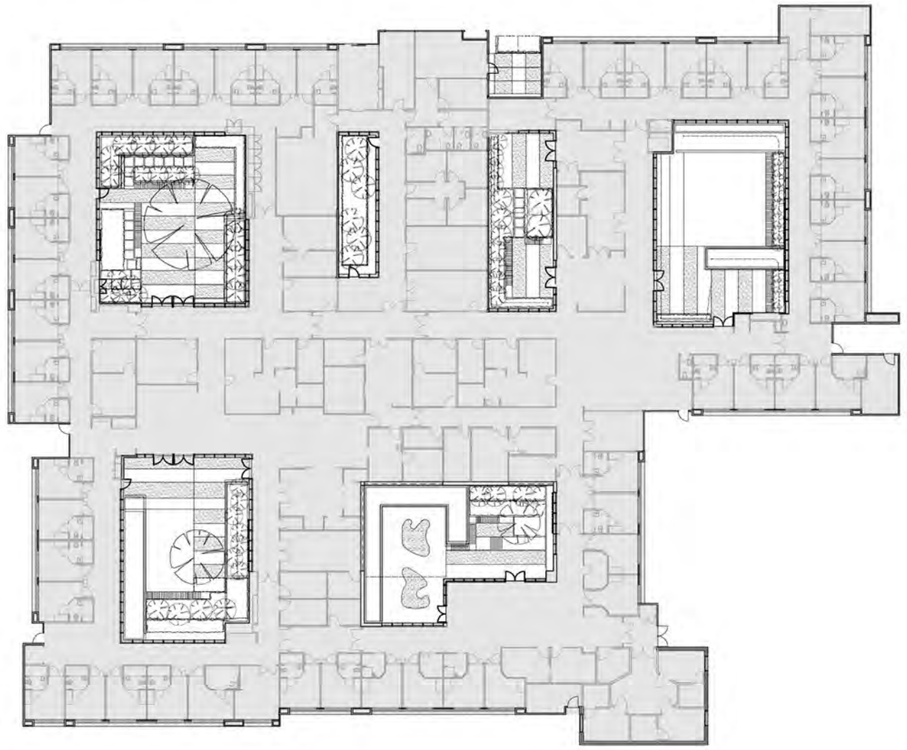
Each courtyard is uniquely designed with furniture, paving and planting. Lounges and dining areas open onto these courtyards, blurring internal and external space. Recycled timber benches are integrated into window frames, enhancing the threshold experience.

All single bedrooms include an ensuite, desk and a large window. Staff stations provide clear sightlines for unobstructed supervision. Throughout the project, conventional ward layouts are challenged to create more human-scaled, nature-connected spaces that offer therapeutic benefits.



Pictured
Courtyard
Suburban streetscape

Opposite:
Courtyard



Pictured
Ground floor plan
Corridor

Opposite:
Integrated seating
Patient bedroom

Bendigo Hospital

Healing in harmony with nature

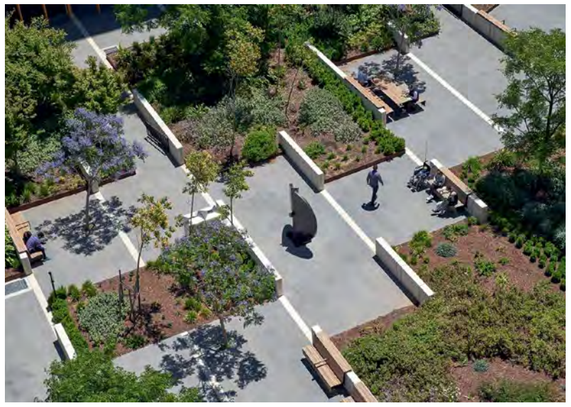
Bendigo Hospital was delivered as the largest regional Victorian healthcare development at the time. It provides cutting edge design and technology solutions within a welcoming and holistic environment that promotes wellbeing.

The hospital offers a tranquil and caring environment for employees, patients and visitors. Designed alongside Studio STH for the Exemplar Health consortium, it integrates evidence-based design with planning, landscape and local artwork.

Inspired by Bendigo's architectural vernacular and natural environment, the design considers the building and landscape as an integrated whole. The built form reaches out into the garden setting, while the landscape is drawn in to create internal sanctuaries. The reflective glass façade works to echo the surrounding natural landscape.

Native trees within the hospital's entrance emphasise the biophilic ethos of the building. The interior experience is defined by a bespoke feature ceiling. Its woven timber pattern filters daylight in an ever-changing dappled light. Both timber and light combine to provide a sense of warmth and wellbeing for those inside.

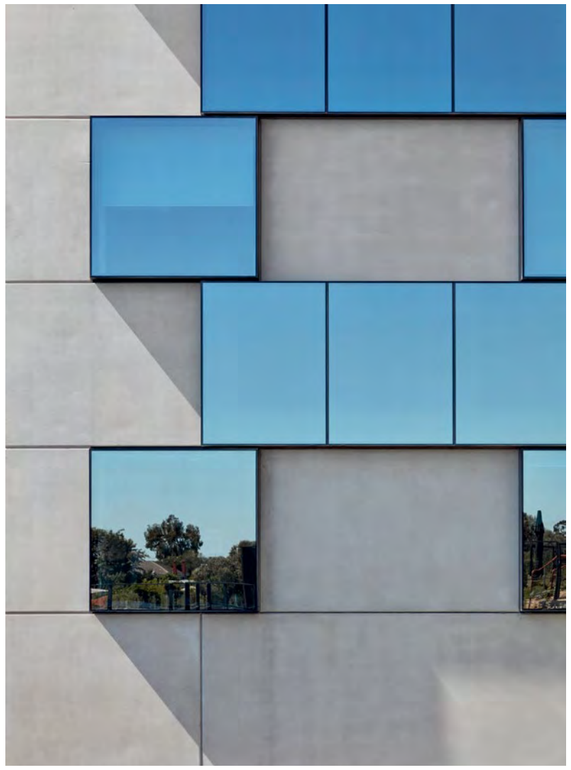
A leading healthcare institution, Bendigo Hospital considers the needs of patients, employees and the community, and will service the region well into the future.



Pictured
Landscaped forecourt
Opposite:
Main entry

"Bendigo Hospital represents a new model that embraces the holistic nature of health and the important role that the environment plays in the wellbeing of a whole community."

Jury Citation, AIA Architecture Awards (National)



Pictured
Green roof
Façade detail

Opposite:
Hospital entry

Pictured
Link bridge
Internal street

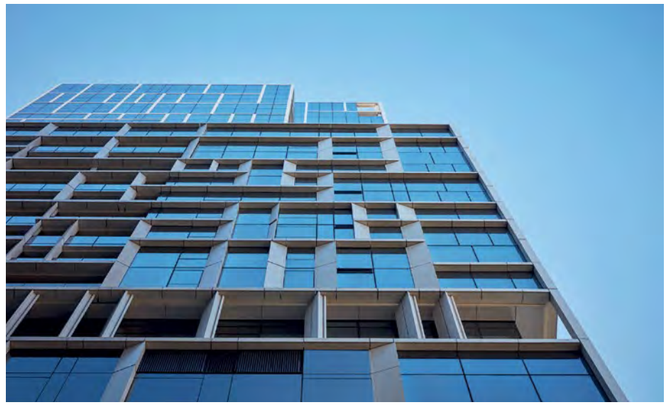
Opposite:
Internal street

"It was important to ground the design in a strong sense of place. We drew heavily on the local landscape for inspiration — the quality of light, colours and character informed the wayfinding and artwork strategy throughout."

Mark Healey, Director, Bates Smart

Residential

35 Spring St



"It is a building designed to be ahead of its time, while remaining classic for decades to come."

Adrian Pozzo, CEO, Cbus Property

A woven landmark defining the urban edge

A unique, patterned façade distinguishes 35 Spring St as a signature landmark on Melbourne's skyline. Developed by Cbus Property and built by Multiplex, the tower incorporates 241 luxury apartments over 44 storeys. Its striking form defines the edge of the city.

The architectural identity is inspired by the history of Melbourne's fashion industry, which originated in nearby Flinders Lane in the 1880's. The tower's façade references the warp, weft and layering of woven fabrics. Its pattern is a unifying veil across the building which provides apartments with defined windows and framed views. Expressed as extruded aluminium box sections, the pattern and scale of the veil create inside-outside environments in the form of protected balconies and terraces.

In the lobby, off-form concrete columns line the perimeter and anchor the space. A variety of seating arrangements create intimate areas for residents to meet and relax. An Inge King sculpture, preserved from the building's previous life, is a heroic centrepiece of the lift lobby.

Apartments are generously proportioned and feature rich and textural finishes. Highly crafted spaces and bespoke detailing provide an urban sanctuary from the busy city below. Amenities include a 25-metre indoor lap pool, gymnasium, private wine cellar, lounge and dining facilities.

Opposite:
Façade detail
View from Spring Street

“The lobby space has a striking fireplace and a variety of seating, akin to any five-star hotel. In this urban sanctuary, residents can relax and meet their neighbours.”

Jury Citation, AIA Architecture Awards (VIC)

Pictured
Lobby

Opposite:
Concierge
Pool

Melbourne | Wurundjeri Country

17 Spring St

Luxury grounded in craft and place

17 Spring St is at the forefront of luxury living in Melbourne. It is a collection of 73 apartments with exceptional amenity, meticulously designed for Cbus Property and constructed by Hacer Group.

The 33-storey residential tower occupies a prime 1,300sqm site at the east end of the CBD. Seamlessly integrated into its surroundings, 17 Spring St is a residential sanctuary and a distinguished landmark on Melbourne's grandest street.

The tower is expressed as two elegant, vertical forms. Masonry panels create a distinct grid appearance that steps back as the building ascends. The masonry façade sits in harmony with the granite-faced treatment of neighbouring 1 Spring Street.

The arrival is enhanced by a porte-cochère experience, unique to the Melbourne city grid. A double-storey lobby features a series of marble-lined portal frames that lead to serene spaces beyond.

Apartments are light-filled with magnificent outlooks to the leafy Treasury and Fitzroy Gardens. Refined detailing includes bespoke tapware, handcrafted door hardware and custom monogrammed signage to complete the tableau.

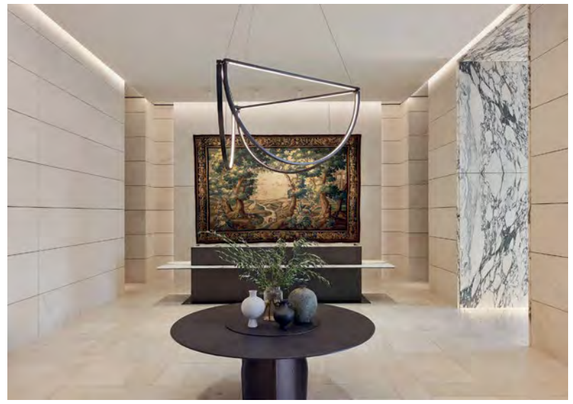
Communal spaces are dotted with sculpture, contemporary chandeliers, antique hanging tapestries and bespoke furniture pieces. Exclusive amenities include a 25-metre lap pool and gymnasium overlooking Spring Street and the gardens.

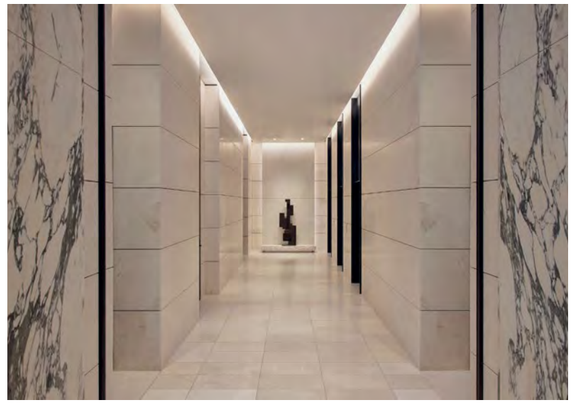
Pictured
Melbourne city skyline
Lobby
Porte cochère

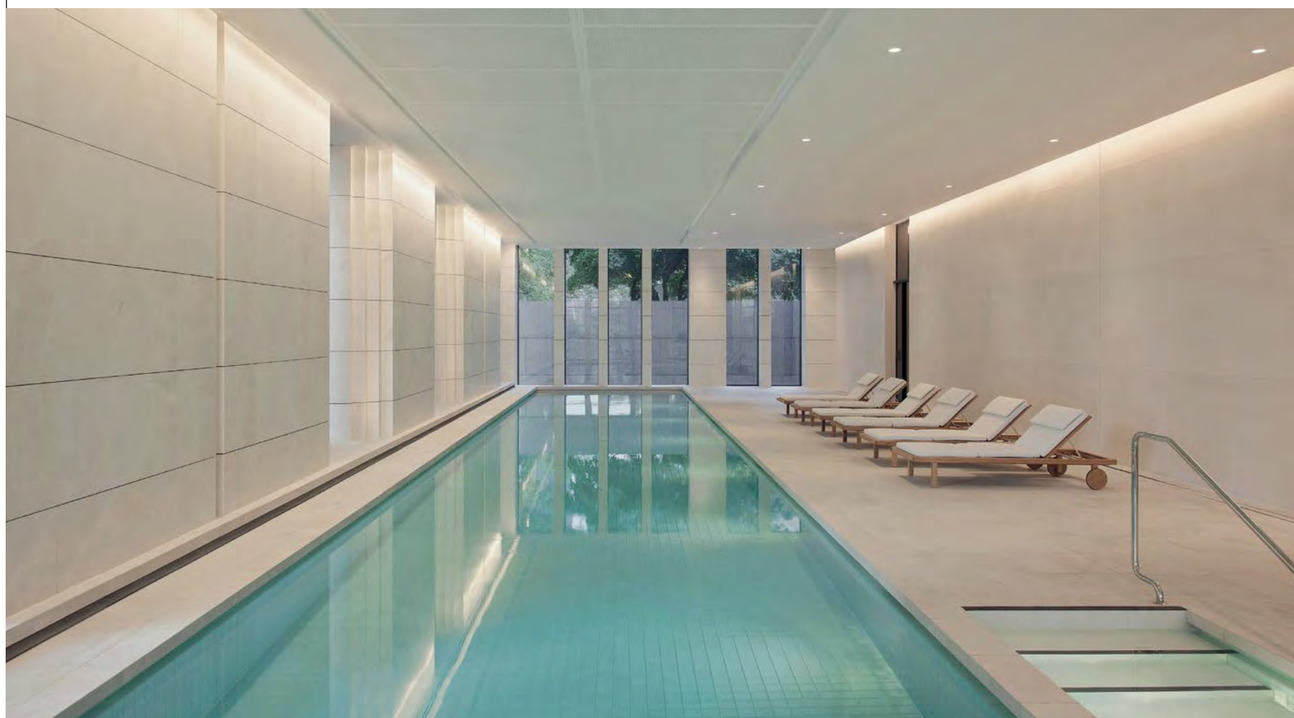
Opposite:
View from Wellington Parade

“The interior and exterior are one fully integrated proposition, adding a timeless building to the grandeur of Spring Street.”

Cian Davis, Director, Bates Smart







Pictured
Lobby lounge

Opposite:
Concierge
Lift lobby
Pool

Pictured
Kitchen
Bench detail

Opposite:
Vanity detail
Bathroom

"The light-filled apartments act as a natural extension, bringing the gardens and treetops into this seamlessly integrated building."

Jeffery Copolov, Director, Bates Smart

Rivière

Residences shaped by climate and context, for community

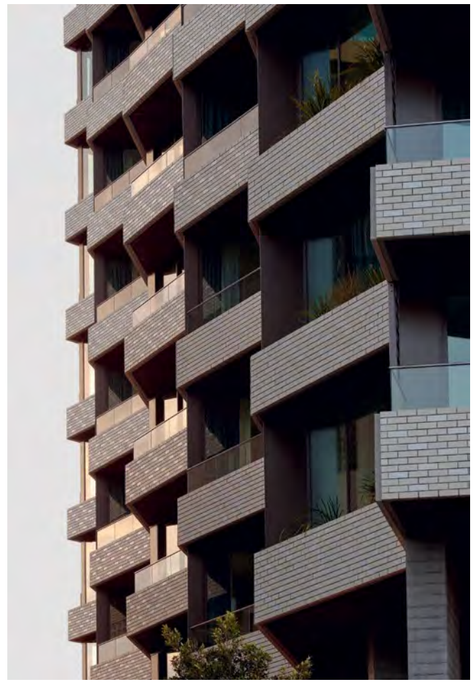
Rivière's distinctive sawtooth form references the striking and angular faceted shapes of Kangaroo Point cliffs. Designed for Aria Property Group, the building opens up views of Brisbane's iconic river, the Botanic Gardens and the city skyline.

The tower features a unique board-marked concrete and glazed brick façade. The architecture scales down to 124 apartments, which are planned to maximise spatial efficiency and views. Each apartment is entered through a perforated metal screen door that encourages residents to leave their front doors open. This promotes community and allows apartments to be cross ventilated through the naturally ventilated corridors.

Cross ventilation is further enhanced by breeze block sunscreens that allow windows to slide open completely. Along with an optimised form and orientation, the design leverages Brisbane's subtropical climate and reduces the building's environmental impact.

Native plants create a distinct landscape palette that stands apart from typical tropical plantings. The landscape works with the interior design to create an urban residential resort.

The interiors balance elegance with warmth across all amenity areas. The result is a series of shared spaces — such as the stunning lobby and rooftop — that look and feel good, helping to build community across the building.



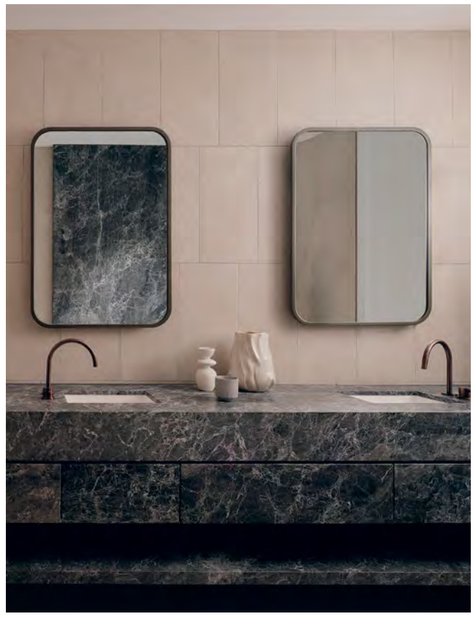
Pictured
Balcony detail
Brisbane city skyline
Opposite:
View from Main Street

“Rivière’s distinct design captures the uniqueness of its clifftop site, harnesses Brisbane’s subtropical climate and maximises views.”

Guy Lake, Director, Bates Smart

Pictured
Residents lounge
Lobby detail

Opposite:
Pool
Communal
dining room

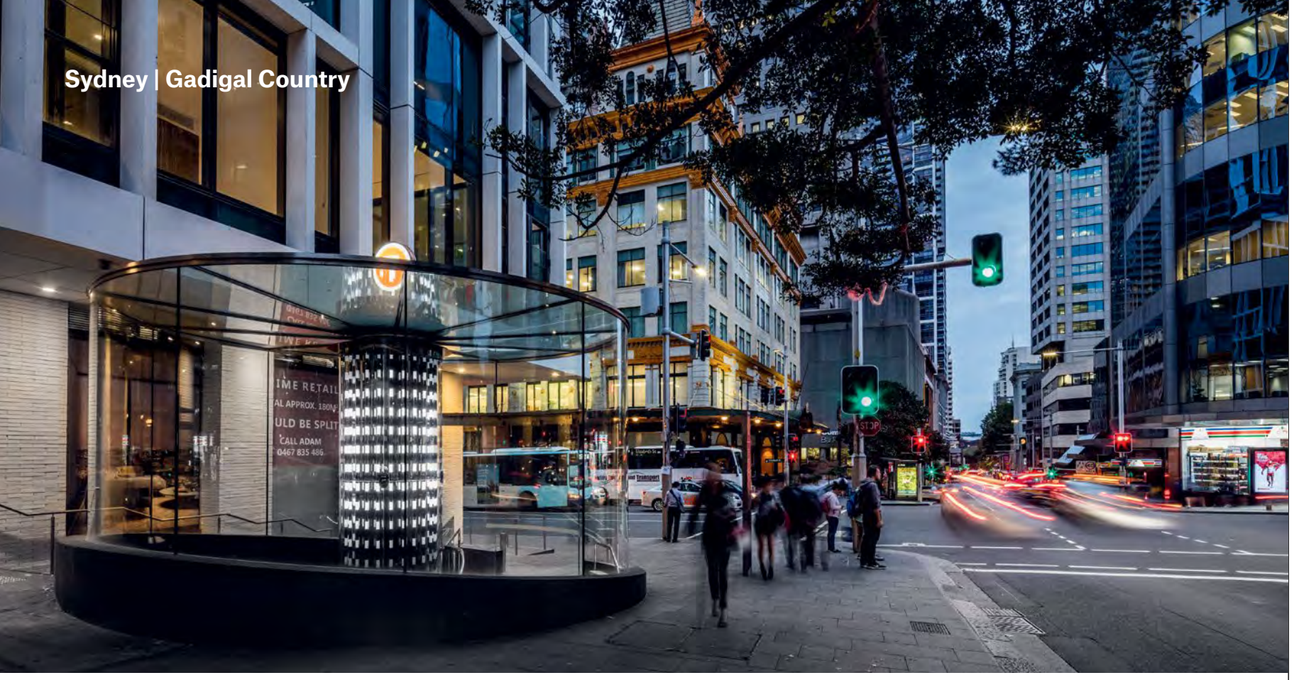


"The interior spaces bring together high-end resort and residential design. Rivière feels like a warm and inviting urban retreat."

Brenton Smith, Director, Bates Smart

Pictured
Apartment bedroom
Penthouse bathroom detail

Opposite:
Penthouse living room
Penthouse kitchen



One30 Hyde Park

A dynamic corner expression

One30 Hyde Park sensitively weaves a 38-storey residential tower into the existing fabric of Sydney's eastern city edge. Designed for Ecove and Aoyuan, the architecture resolves contextual alignments to create a dynamic corner expression.

The tower is articulated as a series of four- and six-storey stacked volumes. The height of each volume references various heights of the surrounding urban context. A recess separates each volume and presents the illusion that the stacked boxes are floating.

The façade is a lively composition of horizontal and vertical fins which provide solar shading to apartments. The podium is wrapped in a precast masonry fret that respects the scale and texture of the neighbouring Mark Foy's building. Wintergardens provide noise and wind control.

Interior detailing echoes the pattern and texture of the exterior fret. Apartments are timeless and elegant, incorporating marble, timber, leather and smoked glass. They amplify the building's location and Sydney's natural and urban beauty. Floorplate planning maximises solar access, natural ventilation and views to the harbour in the north and across the city to the west.

The ground plane is carefully designed to activate the surrounding streetscapes. The Museum Station entry emerges as a circular glass lantern, marking the corner intersection. It is animated by 'Penultimate', a dynamic light installation by Brendan van Hek that pulses in a digital interpretation of the train station's timetable.

Pictured
Museum Station entry
'Penultimate' artwork detail

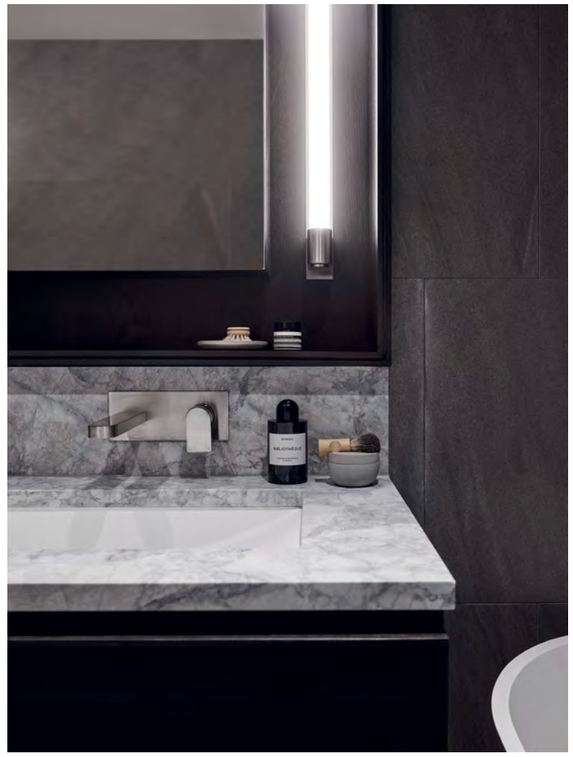
Opposite:
View from Elizabeth Street

“We have created a dynamic contemporary tower that recalls the various scales and alignments of surrounding buildings and contributes to the civic nature of Hyde Park’s urban room.”

Philip Vivian, Managing Director, Bates Smart

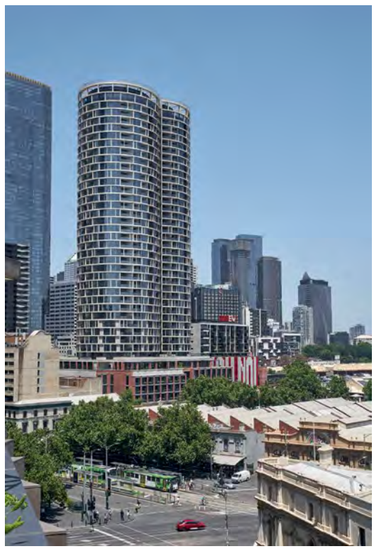
Pictured
Bench detail
Bathroom detail

Opposite:
Kitchen



LIV Munro

Setting a new standard of living for renters



LIV Munro is a landmark build-to-rent development offering residents new ways to live, work and play. The residential tower is one component within the broader Munro precinct, which transforms the area adjacent to Melbourne's Queen Victoria Market.

The building offers residents immediate access to the conveniences of inner-city living. Inside, 490 generous apartments are designed exclusively for renters, and to suit a variety of household configurations.

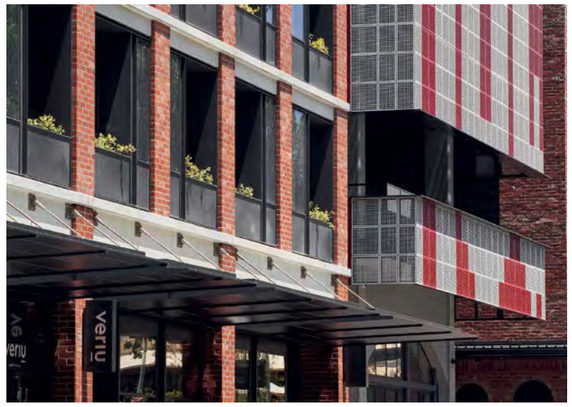
Designed for PDG Corporation, the City of Melbourne and Mirvac, the project connects the city with the market. It draws on the energy and vitality of the area's heritage and fine-grained spaces. The brick and concrete detailing of the podium respects the materiality of the shopfronts. Active frontages along the building's edges interact with public spaces.

The cylindrical towers contrast their rectilinear neighbours. Their curved forms maximise access to daylight and mitigate wind impact. Shared amenity spaces — such as garden and rooftop terraces — foster a strong community sentiment. Connection to nature is further emphasised with landscaping on every level and a green spine which defines the building.

High-performance façades, rooftop solar panels and energy efficient facilities minimise environmental impact, lower energy consumption, and enhance the overall wellbeing of residents, tenants and visitors. The building achieves 8.1 Star NatHERS and 5 Star Green Star Design ratings.

"Juliet balconies, abundant greenery, communal spaces, and Melbourne's largest rooftop offers residents genuine indoor/outdoor living."

Cian Davis, Director, Bates Smart

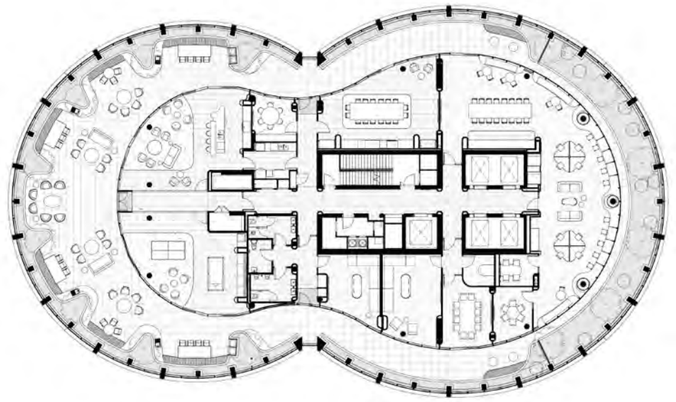


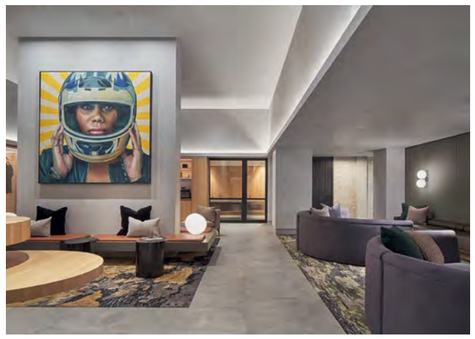
Pictured
Melbourne city skyline
Podium detail

Opposite:
View from Queen Victoria Market

"To be able to provide quality rental accommodation — with security of tenure and well-designed, sustainable spaces with community at their heart — aligns with our purpose to reimagine urban life."

Angela Buckley, Fund Manager – BTR Sector Lead, LIV Mirvac





Pictured
Rooftop floor plan
Lobby
Rooftop terrace

Opposite:
Lobby lounge

Randwick | Bidjigal and Gadigal Country

Newmarket

A community shaped by landscape and legacy

Newmarket is the neighbourhood that transforms the former Inglis stables in Randwick. The precinct stitches together past and present through its masterplan, high quality housing, retail, dining and public space. The eastern precinct is the first completed stage of a larger masterplan for Cbus Property that celebrates the site's landscape and built heritage.

The new Inglis Park adapts the heritage Sales Ring into a unique playground under the shade of the famous Moreton Bay Fig tree. A new street wraps the park and precinct's eastern edge to improve public access. A central pedestrian axis connects the entire site from north to south.

To the north, Newmarket Residences encompasses 128 apartments and ground floor retail in two mid-rise buildings. The façade is composed of precast concrete frames that relate to the civic context of the hospital opposite. Balustrades, window frames, sunshading and privacy screens are accentuated with dark bronze metal framing.

Apartment planning is simple and generous: it prioritises natural cross ventilation, framed picture windows and open corner balconies that overlook the established tree canopy. Interior details hint at the stables' history via timber framed joinery, brushed nickel tapware and leather joinery handles.

At the heart of the project is the vibrant retail and dining precinct directly adjoining the 5,000sqm of public park and playground. It is a destination embedded in Randwick's community, drawing in residents, locals and visitors to a hub that's buzzing with people and activity.

Pictured
Retail + dining precinct

Opposite:
Inglis Park

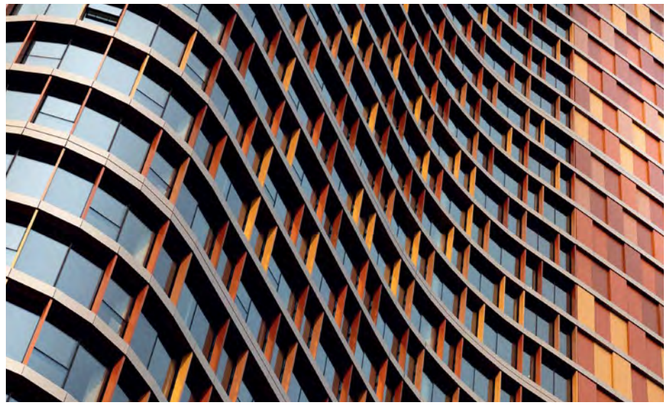
“Newmarket caters to families and people who want a high-quality urban lifestyle within Randwick’s established surroundings.”

Matthew Allen, Director, Bates Smart

Pictured
Retail + dining precinct
Façade detail

Opposite:
Inglis Park

Boomerang Tower



"The tower supports Sydney Olympic Park Authority's vision for a boulevard of widely spaced slender towers above a consistent street wall and activated ground plane."

Matthew Allen, Director, Bates Smart

A benchmark for high-density urban tower design

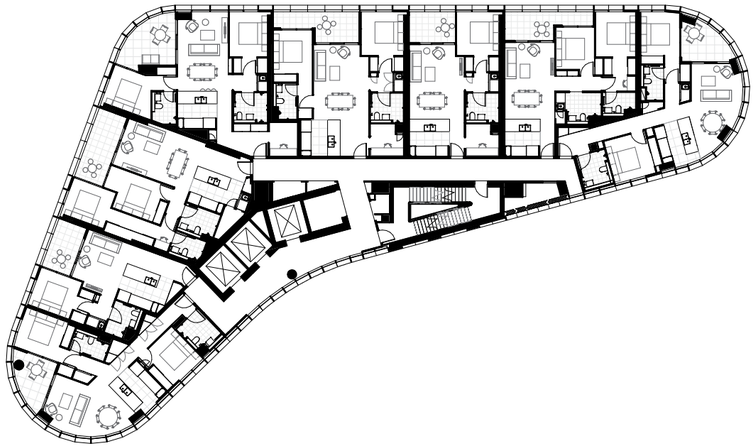
Boomerang Tower combines retail, office space and above-ground parking with a sculptural 32-storey residential tower. The mixed-use project for Ecove contributes to the urbanisation of Sydney Olympic Park. It adds 239 apartments to the precinct's high-quality landscape and public domain.

The design approach splits the podium with a diagonal through-site link aligned to the nearby State Sports Centre forecourt. North of the link, commercial and parking uses are combined into a single form. South of the link, the tower sits above the podium parking and ground floor retail. The alignment of the residential tower provides 100% of apartments with a minimum of two hours solar access in midwinter, plus panoramic views of Bicentennial Parklands, Homebush Bay and the Sydney CBD.

The podium façade alternates panels of terracotta baguettes with aluminium mesh for the carpark and glass for the office. A subtle change in material as the skin wraps the car park provides 100% natural ventilation to all parking areas. Along with expressed precast concrete spandrels, the masonry palette speaks to the site's former history as a brickworks. The tower façade echoes the same elements, with brightly coloured vertical fins providing solar protection to the apartments.

Green spaces are provided on the roof of both podiums. Above the office space, the northern podium provides 2,000sqm of communal open space connected to the tower by a bridge link. The southern podium is planted with low-water, low maintenance species, providing a lush outlook from the residential lift lobbies.

Opposite:
Façade detail
Olympic Boulevard
skyline



Pictured
Sculptural building form

Opposite:
Typical floor plan
Podium rooftop garden

Australia Towers

Geometry shaped by site, light and outlook

Sydney Olympic Park is a place characterised by traditional urban form typologies and monumental sporting structures. The striking elliptical forms of Australia Towers recall the iconic shapes of the nearby stadia, while complementing the nearby orthogonal high-rise buildings.

Designed for Ecove, the project's geometry helps to maximise views and daylight for all apartments. The tower forms are carefully oriented to ensure privacy between apartments, and to minimise overshadowing.

Ellipses are offset to provide natural light and ventilation in common areas. This also increases the number of units with dual orientation, and maximises opportunities for natural cross ventilation.

Two podium structures define the streetscape, comprising commercial office and retail tenancies. An internal street links the two towers and the retail podiums.

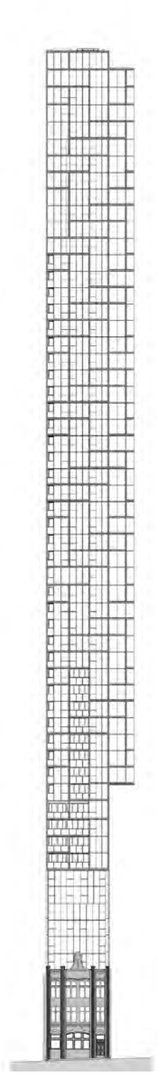
A restrained palette of warm and natural materials — timber and varying tones of bronze anodised aluminium — achieve an inviting residential character. Deep horizontal sun-shading bands circle each tower, varying in depth to provide solar protection relative to orientation.

Pictured
Elliptical tower forms

Opposite:
Lobby
View from Bicentennial Park

Collins House

The flatpack skyscraper pushing global benchmarks



With its 480sqm footprint and heritage street frontage, Collins House is an elegant residential building on a challenging site. The project, for Golden Age Group, demonstrates the potential for super-slim towers to unlock compact plots.

The site's existing development is a three-storey heritage listed Art Nouveau building, constructed in 1908. The tower addition is sensitively setback from the heritage façade, reinstating its decorative grandeur.

The tower design employs a self-supporting 'H-frame' structural wall solution. This relocates the structural core to the perimeter, enabling floorplates to be column free and to maximise the tower's height and slenderness. Air rights purchased from the adjacent property allow the tower to cantilever 4.5-metres and form unobstructed views for residents.

Designed to be read as a sculptural object, a herringbone aluminium façade wraps all sides of the building. Its reflectivity identifies Collins House as a memorable landmark on the city's skyline. Hickory's prefabricated construction system of 472 modules integrates the façade and structural slab.

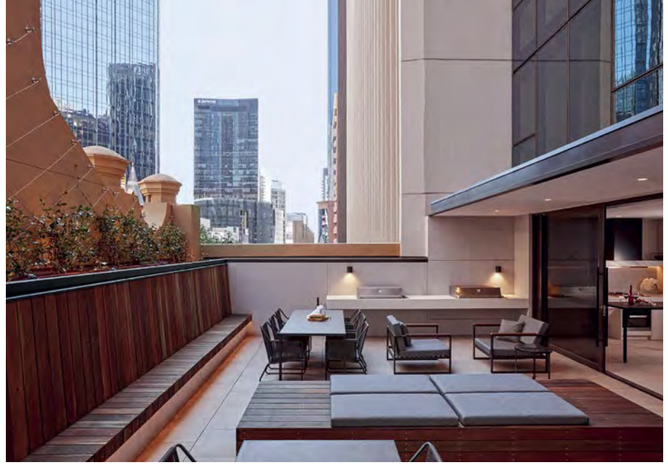
Collins House comprises 259 apartments and generous amenities. Collins Terrace, on Level 3, is a spacious lounge with an outdoor terrace complete with greenery, seating and BBQ area. On Level 27 is the St James Club where residents can book private entertaining spaces.

Pictured
Modular façade
Heritage building + contemporary addition
Heritage entry

Opposite:
South elevation
View from Collins Street

"Collins House is a true architectural icon. It is the result of the brightest minds in the industry coming together to take a leap of faith and push the boundaries of what is perceived as possible."

Jeff Xu, Managing Director, Golden Age Group



Pictured
Collins Terrace
St James Club

Opposite:
Lobby lounge

Southbank | Wurundjeri Country

Home Southbank

Creating connected communities with high-quality housing

Home Southbank is the first build-to-rent project to have launched in Melbourne. The residential community offers laid back living, with the service and amenity of a premium hotel.

The aspiration behind Home Southbank is to foster a positive, community-oriented environment, while affording residents greater security of tenure and more flexibility than a traditional lease.

Designed for GFM Home Trust, Home Southbank comprises 400 one-, two- and three-bedroom apartments in the heart of bustling Southbank. The slender 60-storey tower offers sweeping views of the city and stands out on the Melbourne skyline.

The podium façade celebrates the industrial heritage and character of the precinct. Reclaimed brick, steel and floor-to-ceiling glazing recall the warehouses in the precinct.

There is a consistent palette of contemporary colours, materials and textures across apartments and shared spaces. Australian-made furniture pieces create an atmosphere of relaxed and contemporary sophistication.

Residents have access to over 1,500sqm of communal space and private on-site facilities, as well as a curated events programs. Home Southbank achieves a 5 Star Green Star rating.

"Celebrating quintessential modern Australian design and luxury living, Home has reinvented how people rent in Melbourne."

Julian Anderson, Director, Bates Smart

Pictured
View from Balston Street
Residents lounge
Pool

Opposite:
View from City Road

The Eastbourne

Crafted luxury with garden connections

The Eastbourne delivers a luxurious, inner-city sanctuary address. It comprises 245 apartments, each ranging from one to seven bedrooms, on the site of the former Dallas Brooks Hall.

Designed for Mirvac, the project references the site's history as the headquarters of Freemasons Victoria. Extensive stone detailing provides a sense of craftmanship, quality and refinement. Freemasons Victoria maintains a connection to the development, occupying a purpose-built Masonic facility on the site's corner.

The project capitalises on its adjacency to Fitzroy Gardens. Large terraces provide residents with a visual connection to the parklands. The verticality of the terraces also defines the building's design language as a series of floating horizontal planes.

Inside, exceptional residential amenity is more akin to a hotel. This includes a pool, spa, steam room, gymnasium, yoga room, theatre, private lounges with fireplaces, a wine cellar, and a bookable dining room and kitchen.

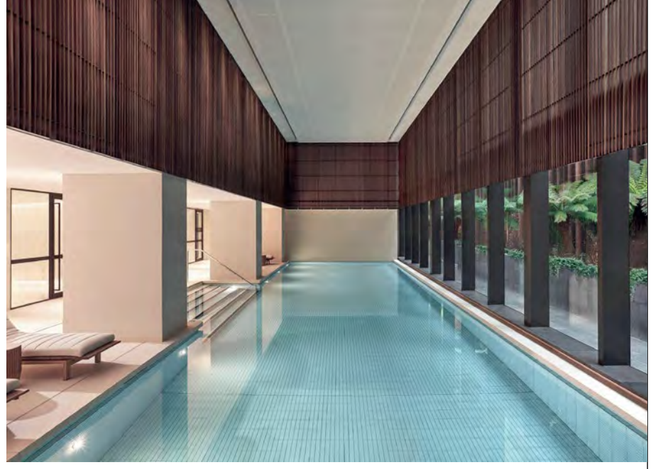
Creating a sustainable environment for residents is key to the design. Consideration is given to everything from materials to lighting efficiency and home automation.

Pictured
Façade detail
Stepped building form

Opposite:
Melbourne city skyline
View from Fitzroy Gardens

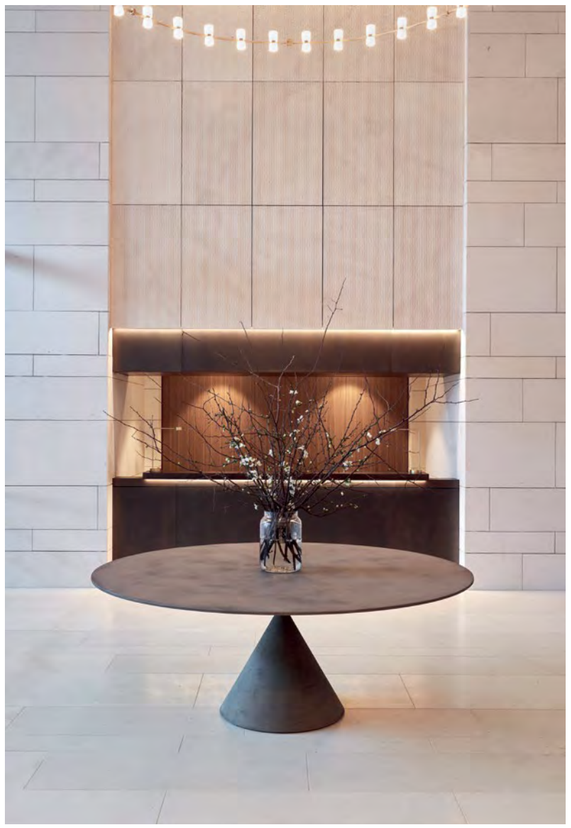
Pictured
Pool
Concierge
Lobby

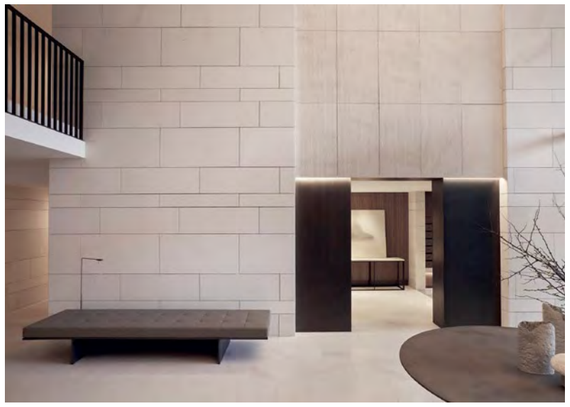
Opposite:
Lobby lounge



"The Eastbourne is a timeless residential icon and significant addition to Melbourne's rich architectural fabric."

Stuart Penklis, Head of Residential, Mirvac





Pictured
Bedroom
Joinery detail
Bedroom detail

Opposite:
Bathroom
Kitchen

Gantry

"With a public laneway, open space, retail and terrace houses, Gantry invites the community in, creating better spaces for everyone."

Guy Lake, Director, Bates Smart

Injecting new life into an inner-city brownfield site

Gantry carefully integrates new residential buildings into existing industrial fabric. The resulting neighbourhood, designed for City Freeholds, accommodates a diverse range of housing types whilst preserving the site's rich history.

Four apartment buildings and 26 terraces are organised around a large, landscaped courtyard. The buildings accommodate 191 dwellings in one- and two-bed apartments, two- and three-bed terrace homes and three-bed penthouses.

Along Australia Street, the industrial warehouse façades of the 1920's Motor Car Works have been retained and restored. A series of terrace houses take form behind the distinctive sawtooth walls. A new public laneway cuts through one of the bays, enriched by heritage steel trusses overhead.

To the north, the gable ends of the historic High Bay Workshop are restored. The roof and party walls have been rebuilt in their original form to accommodate balcony, door and window openings. A new six-storey building fronting Parramatta Road shields the rest of the development. It houses compact one-bed apartments and ground floor retail.

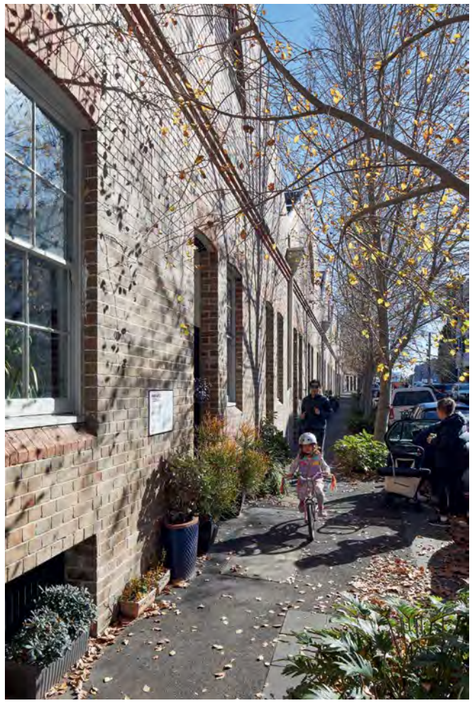
Gantry Lane separates this new building and the High Bay Workshop. The new neighbourhood street provides an activated pedestrian connection.

Along Denison Street, two new five-storey buildings integrate seamlessly into the context. They are articulated to read as smaller volumes, via a single-storey brick base and setback top floor. These multi-core buildings ensure that a high percentage of apartments enjoy cross ventilation and a dual aspect.

Opposite:
Roof detail
Terrace houses

“Gantry is a highly commendable urban renewal project, providing a large variety of apartment types and encouraging a broad community mix within the neighbourhood.”

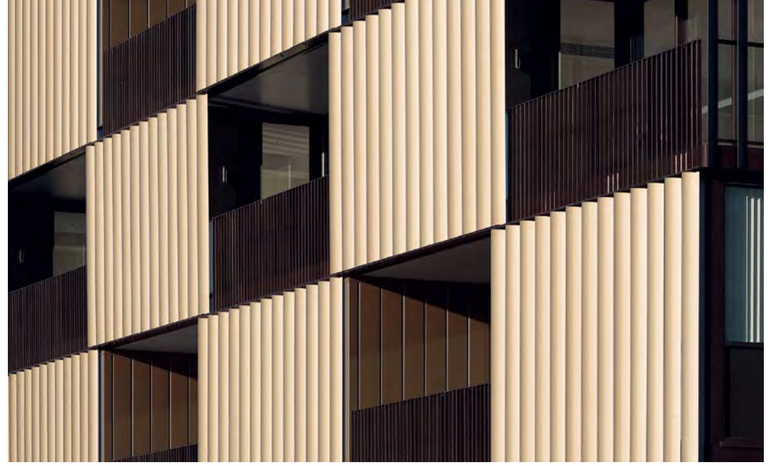
Jury Citation, AIA Architecture Awards (National)



Pictured
View from Australia Street
Public laneway

Opposite:
Public laneway

Atelier



Pictured
Façade detail
View from Kingston
Foreshore

Foreshore living framed by a rhythmic façade

Atelier is a unique residential building located on the eastern peninsula of Kingston Foreshore. Its distinct design optimises water views for residents, whilst reducing the intensity of the western sun when magnified by the surrounding water.

The architecture resolves these elements through a U-shaped courtyard form. Internally, apartments are laid out in two L-shaped wings. Incisions in the plan mark the entries, and also allow for light and ventilation to the communal corridors.

Atelier's material character is robust, combining bronze metal, steel and bagged brickwork. Vertical metallic louvres shade the west façade from afternoon sun and enhance water views across Lake Burley Griffin. A structural steel frame organises the louvres, balustrades and glazing. Bedrooms are expressed as metallic volumes, not unlike stacked shipping containers. These elements alternate to create a chequerboard rhythm that adds visual movement to the façade.

Within the courtyard, internal façades feature bagged brickwork and Juliette balconies for a more intimate residential scale.

Great care is taken to control solar heat gain on the façades, through louvre protection and by balancing solid and transparent elements. Courtyard façades increase solidity and thermal mass to reduce heat loss in winter.

Iglu Summer Hill

"The communal core unwraps into the large central courtyard providing a warm collegiate environment. Strong community and inclusion are the big benefits from the design."

Jonathan Gliksten, Director, Iglu

Student housing in the heart of the community

Iglu Summer Hill is a student living community situated in the heart of Summer Hill Village. It is designed to improve street activation and sit sympathetically within its park, village and heritage settings.

New three- and four-storey buildings adjoin the heritage listed Western Suburbs District Ambulance Station. Their scale, materiality and setbacks are consistent with the heritage building and low-rise context. Together, the development accommodates 184 studios, each with self-contained kitchens and bathrooms.

Façades are defined by vertical brickwork piers and framed picture windows. A large, landscaped courtyard is a central feature, framed by inner façade planting to the north and south. On the outer west and south façades, a generous green edge connects with the park and ensures visual privacy.

Inside, communal spaces include a lounge, kitchen, gym and study rooms organised around a large double-height void and open stair. The void reconciles the level change across the site and provides sunlight to the communal areas at the lower courtyard level.

The majority of studios face the east and west, benefiting from park and courtyard outlooks. Beds are built in against the façade, doubling as sofas and optimising floorspace. They are framed by full-height picture windows with deep reveals, providing light, views and ventilation, but also shading and privacy.

Passive design measures include open naturally ventilated corridors, cross-ventilated studios, sun shading to glazing and extensive landscaped areas. The project accommodates a 100kW PV system with integrated battery storage, which will reduce annual CO_2 greenhouse gas emissions by 138 tonnes.

Opposite:
Courtyard
View from Darrell Jackson Gardens

“Iglu is an elegant new courtyard building that resolves a difficult site in Summer Hill. Each frontage responds well to its immediate context; a landscaped edge on the public reserve, a smart new façade against a drab shopping centre and a spacious accessway that provides light and ventilation along a blank side wall of adjoining building.”

Jury Citation, AIA Architecture Awards (NSW)

Pictured
Lower ground amenities
Communal kitchen

Opposite:
Void + stair

Iglu Melbourne City

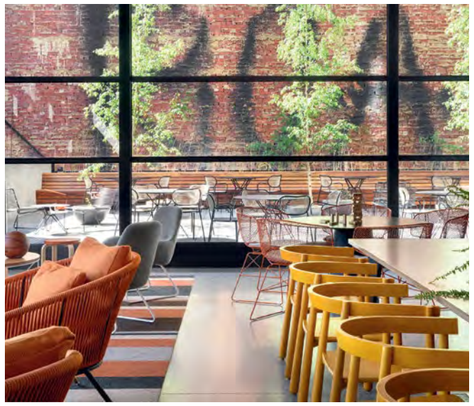
Vibrant student life, grounded in the city

Iglu Melbourne City is a vibrant student community located on a prominent site next to the Queen Victoria Market. The development houses 690 students within 221 studios and 59 five- and six-bed apartments.

Two buildings with varying heights are linked via a nine-storey glazed volume. The lower 10-storey building, which acts as a podium, is similar in height to the existing street wall along Franklin Street. Characterised by a pale, slimline brick façade with recessed windows, it references the area's original brick warehouses. In contrast, the chamfered form of the 25-storey tower responds to the intersection between the market precinct and the city's Hoddle Grid. Identified by an aluminium and glass façade, its height aligns with those of the adjoining towers.

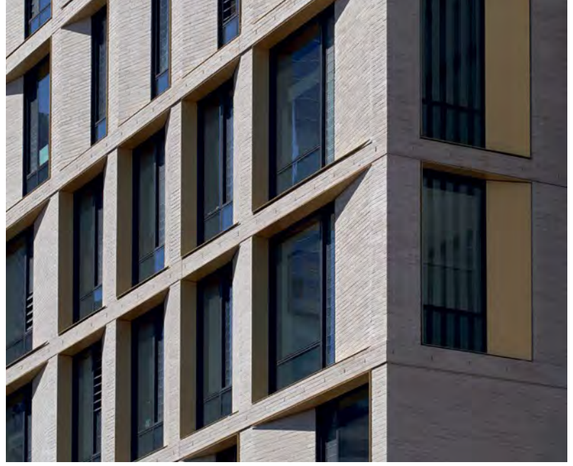
The 'podium' building avoids encroaching on the neighbouring heritage building by setting back on the eastern boundary. This improves the outlook from the tower and creates a sun-filled outdoor courtyard at ground level.

Students enter via Franklin Street into a large, open-plan living room comprising a concierge, communal lounge and workspaces. A communal kitchen is the heart of the space. Here, students are encouraged to entertain external guests and friends in-house. Additional facilities include a gym, media room, games and barbecue areas, laundry and bike storage. The interior palette is intentionally bright and colourful to create a vibrant and upbeat atmosphere.



Pictured
Communal lounge

Opposite:
Façade detail
View from Queen Street



"Iglu Melbourne City sets a new precedent for student accommodation: thoughtful design balances refined architecture, efficient floorplates and top amenities."
Guy Lake, Director, Bates Smart

Chippendale | Gadigal Country

Iglu Central

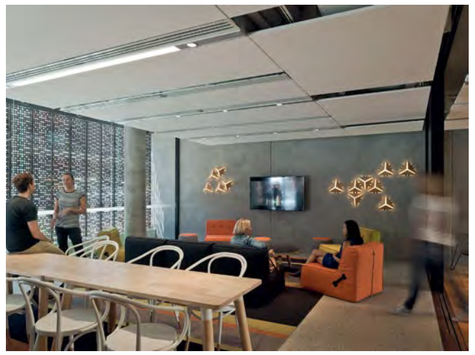
Design that connects to place, time, and community.

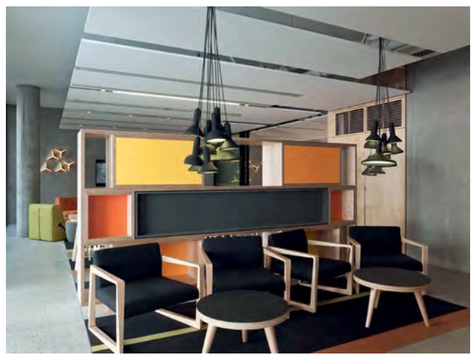
Iglu Central delivers a joyous and delightful living environment that fits seamlessly into the surrounding urban realm. In a harsh and changing street environment, this project draws from the more established built fabric while proposing a contemporary response to urban living.

The warm natural patina of the Corten steel skin reflects the colour of the neighbouring brick buildings and the industrial heritage of the precinct. It gives the building personality and expression whilst allowing it to age and weather, delivering a richer building over time.

The building is both private and reserved whilst offering energy and engagement to the surrounding streets. An internal courtyard on the south side of the building provides a cool and quiet atmosphere while pushing the active communal student spaces to the street edge.

Students are offered engaging spaces to study, sleep and socialise. Iglu Central is a harmonious insertion to a part of the city where street level relationships between buildings from different eras are difficult to achieve.



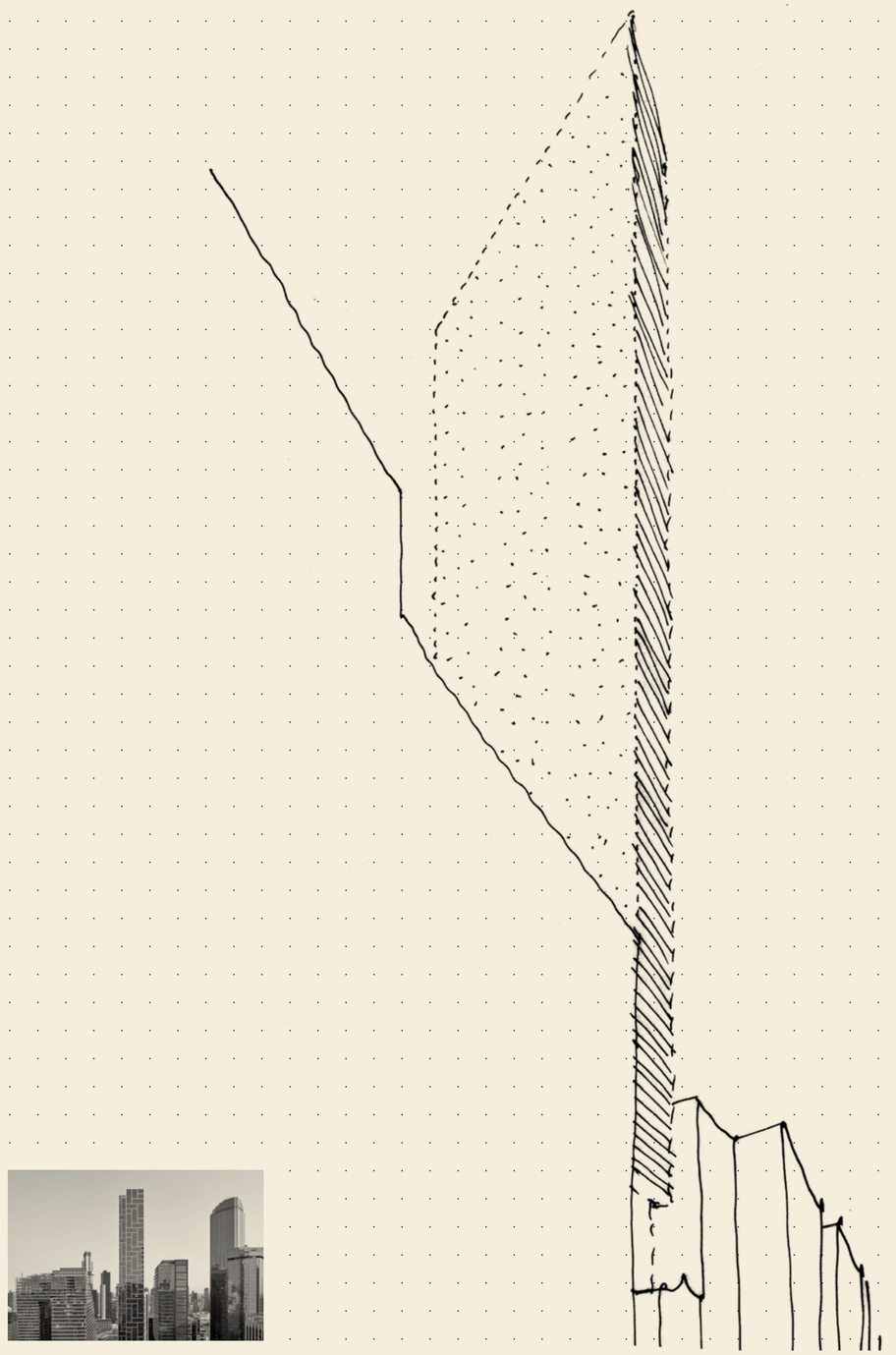


Pictured
Courtyard
Communal lounge
Reception

Opposite:
View from Regent Street

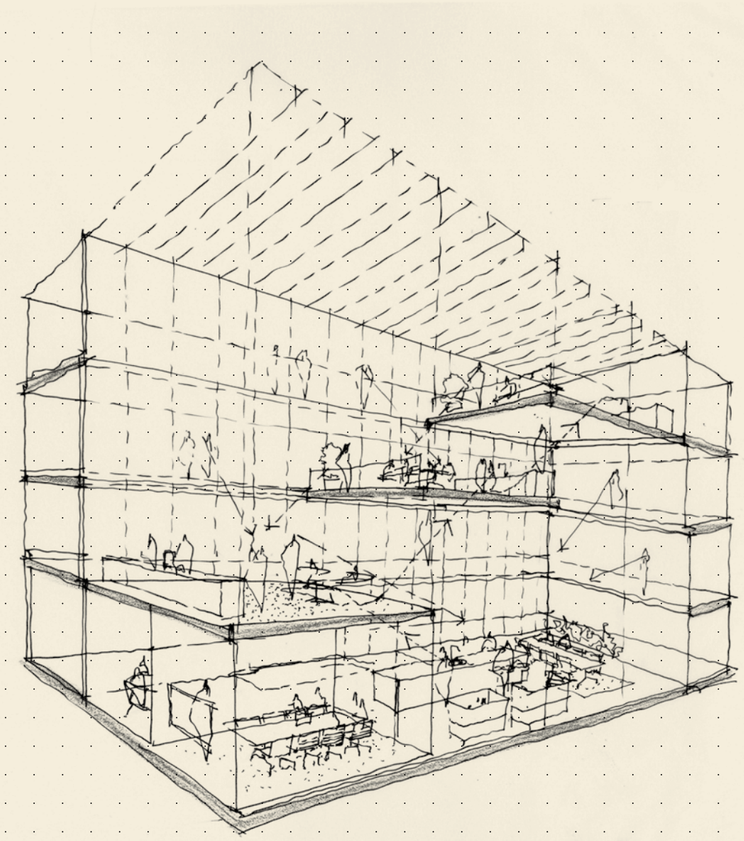
Process

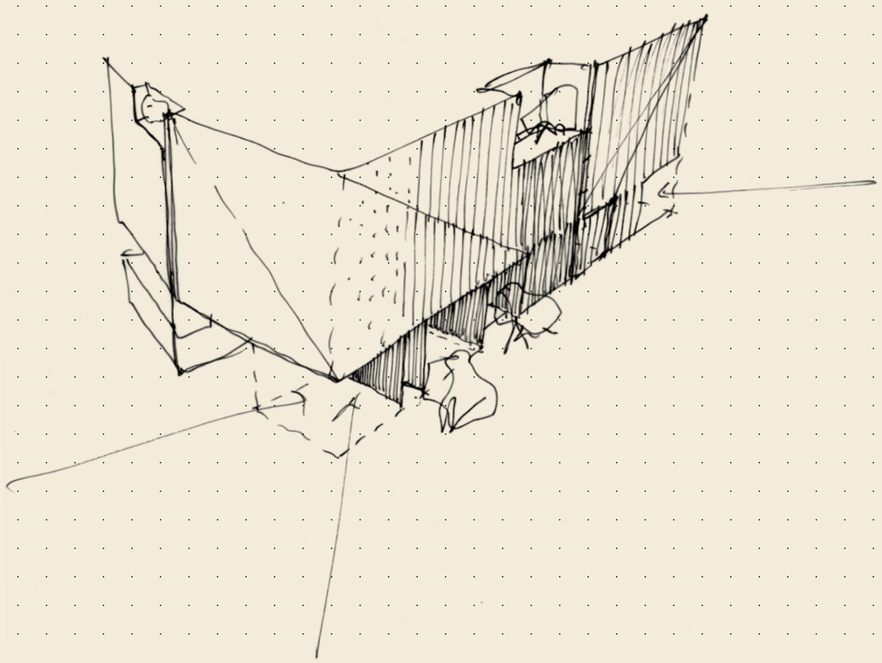
These pages offer a glimpse into our craft, showcasing the evolution of projects and ideas through concept sketches.

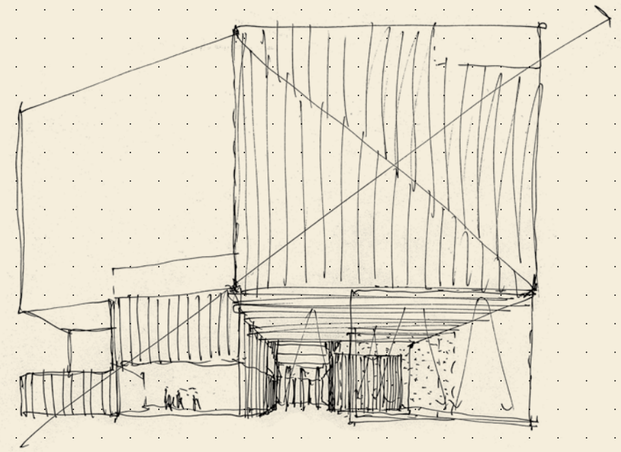


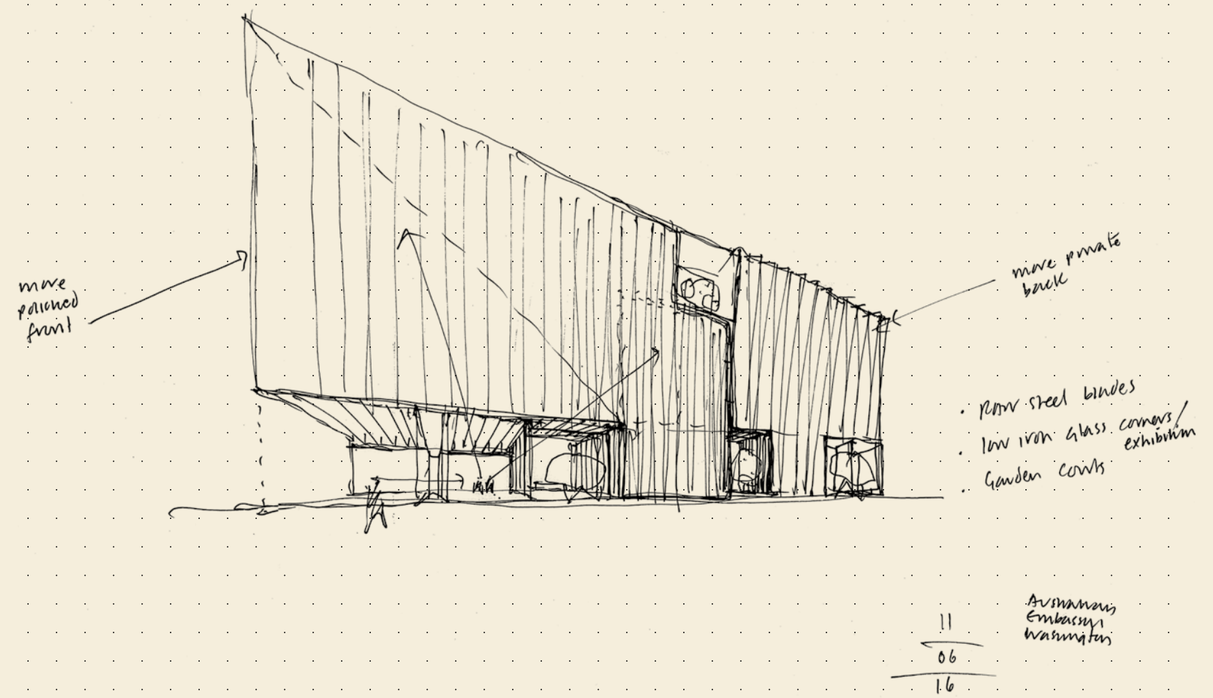
Collins House
pp 122–125

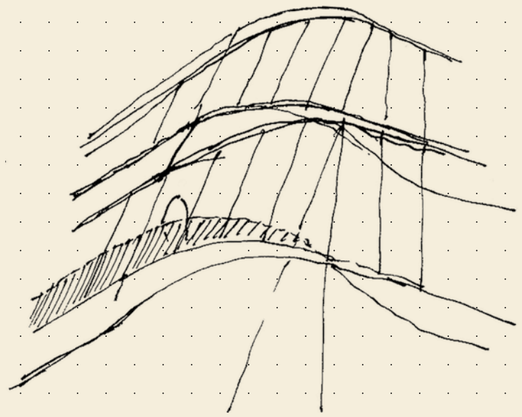
Embassy of Australia, Washington D.C.
pp 12–17

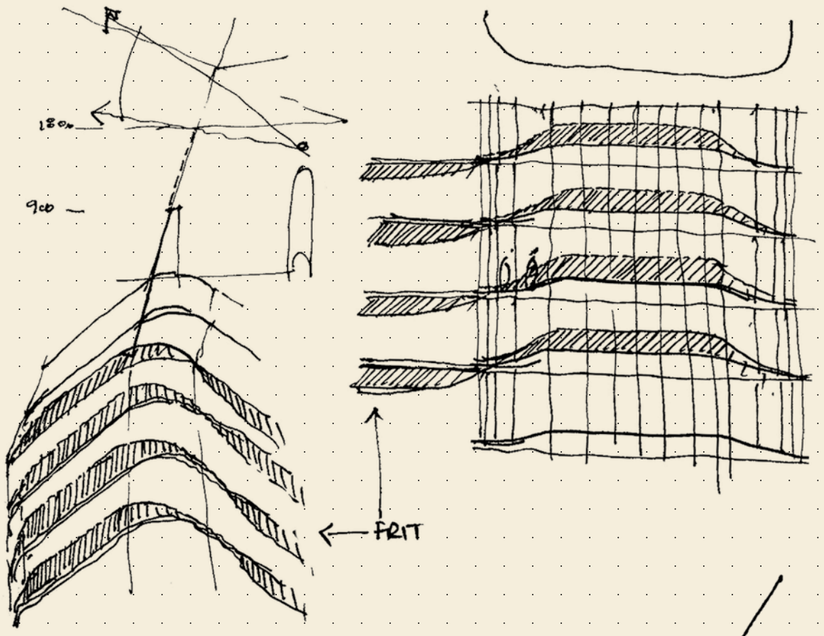


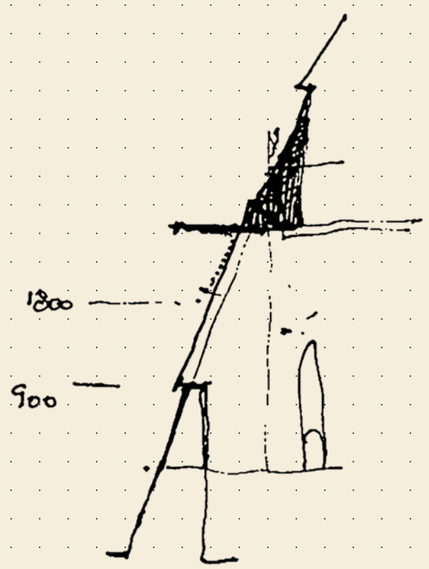




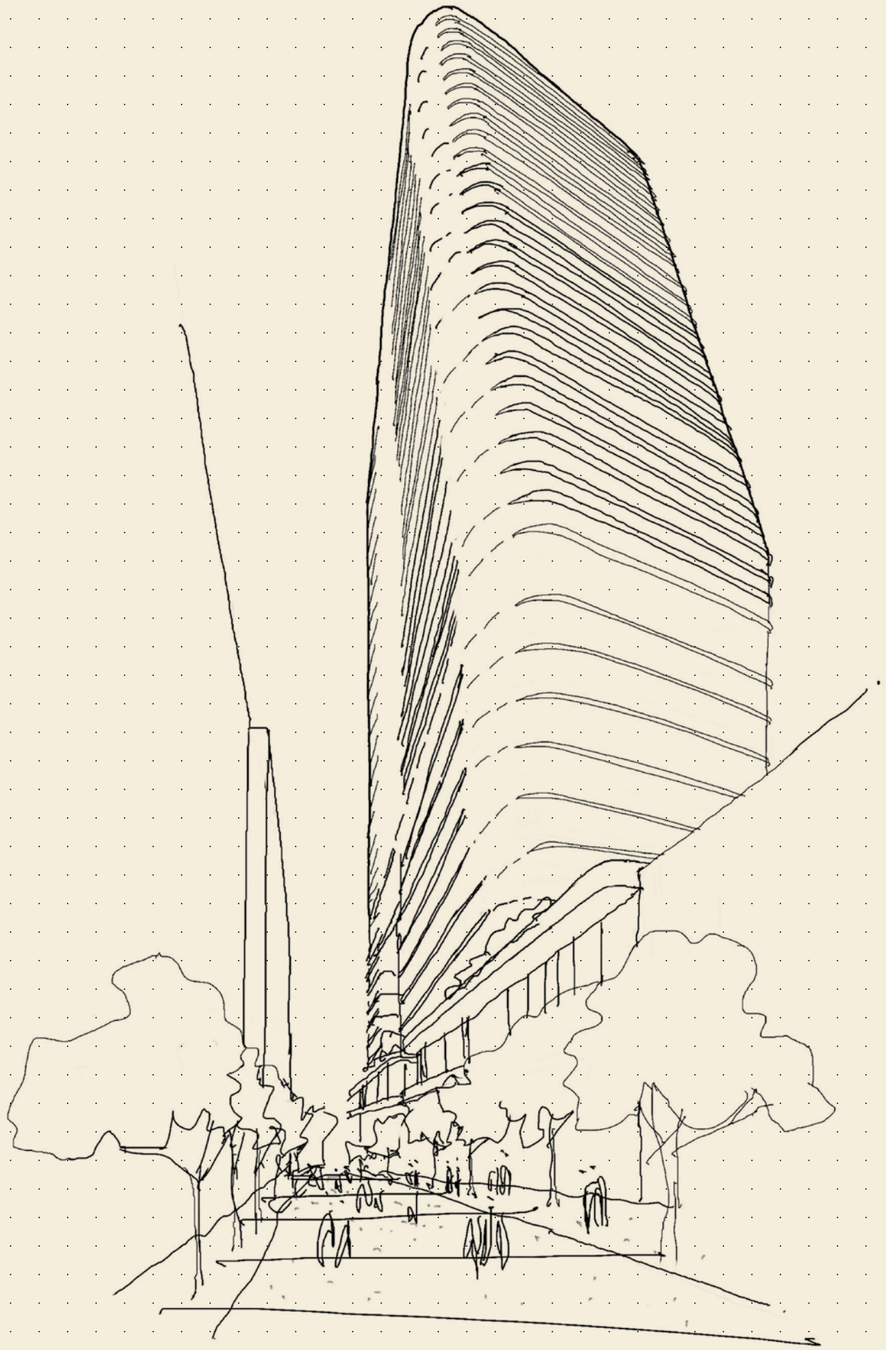


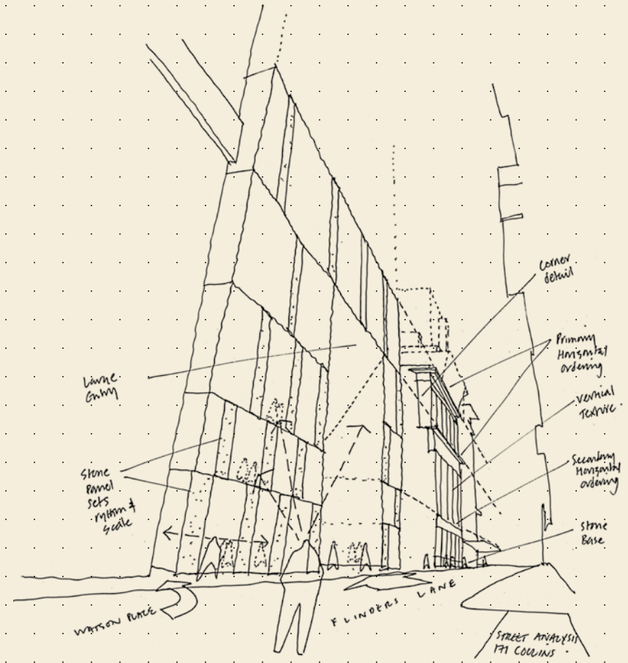


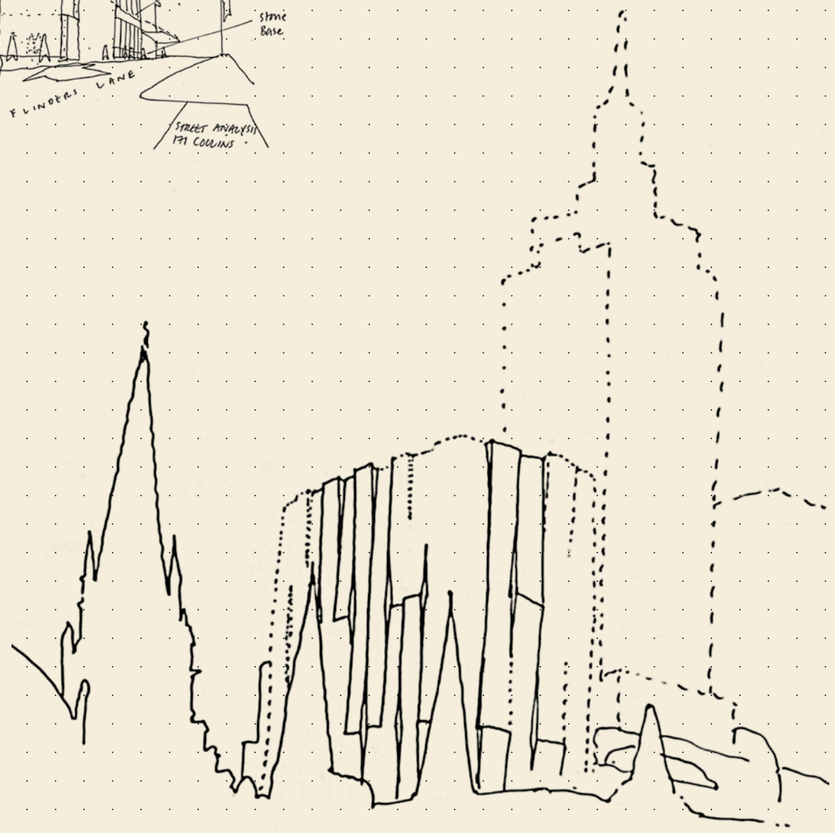




1 Denison
pp 40–43

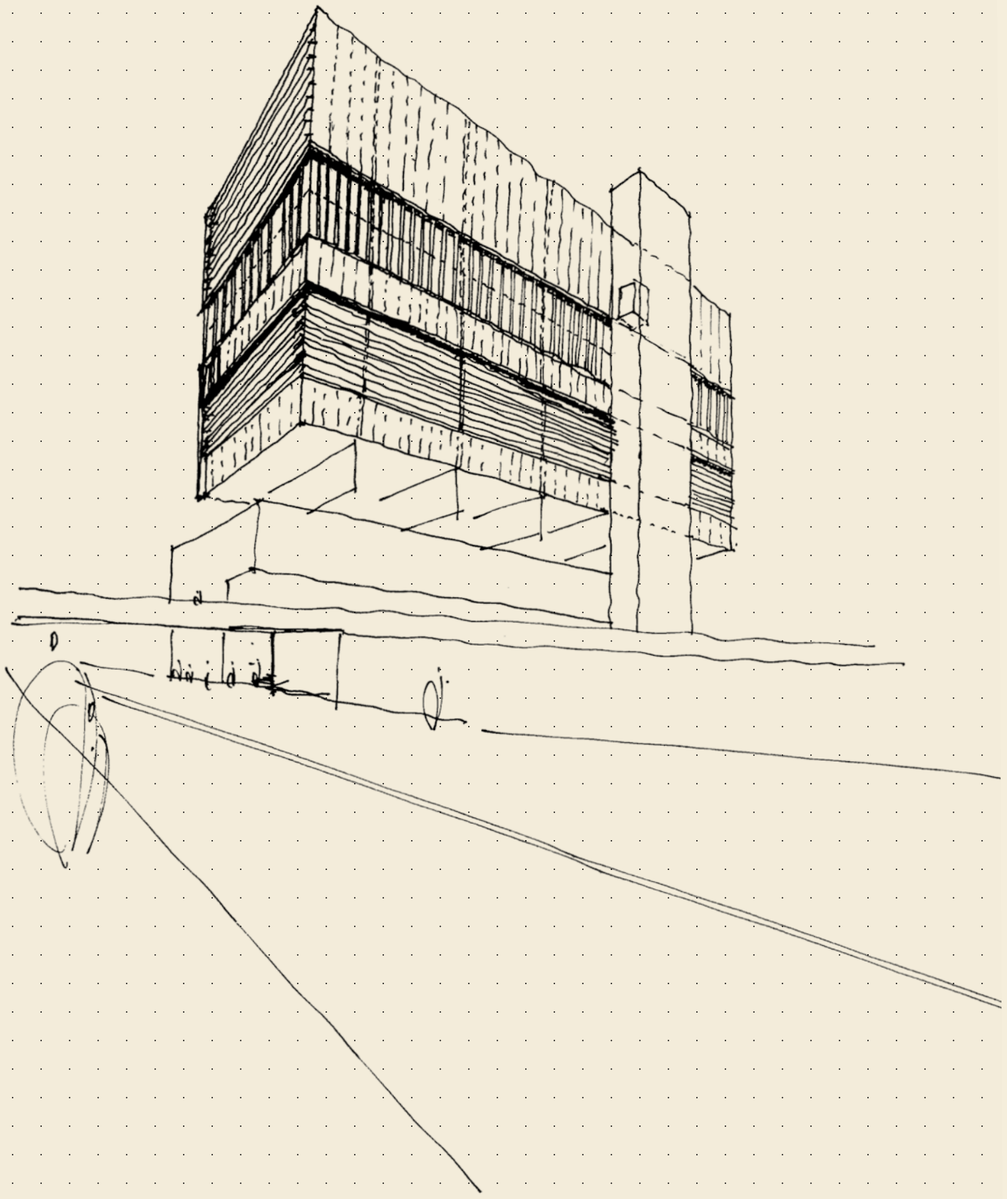




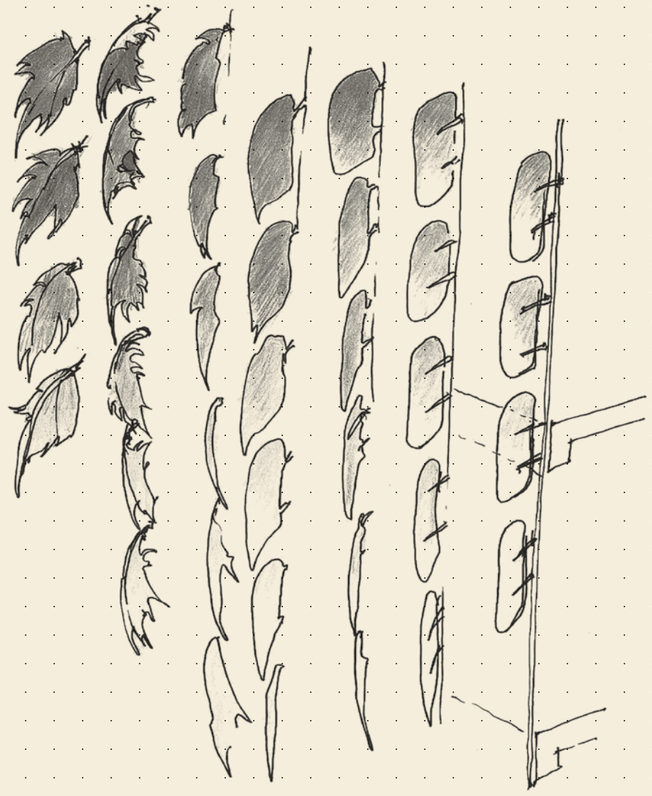


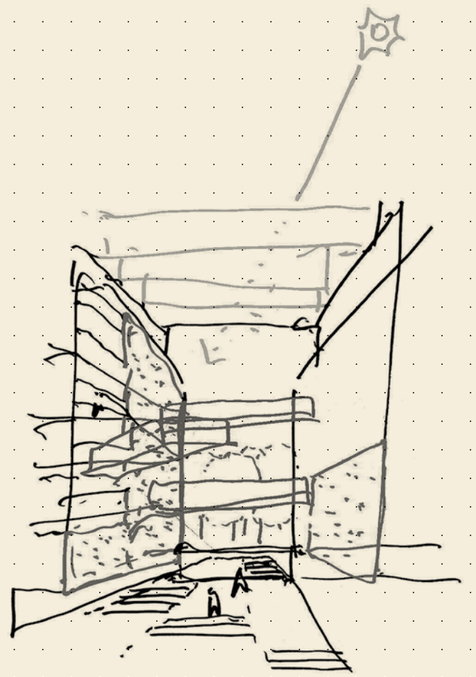
171 Collins Street
pp 30–33

180 Thomas Street
pp 62–63

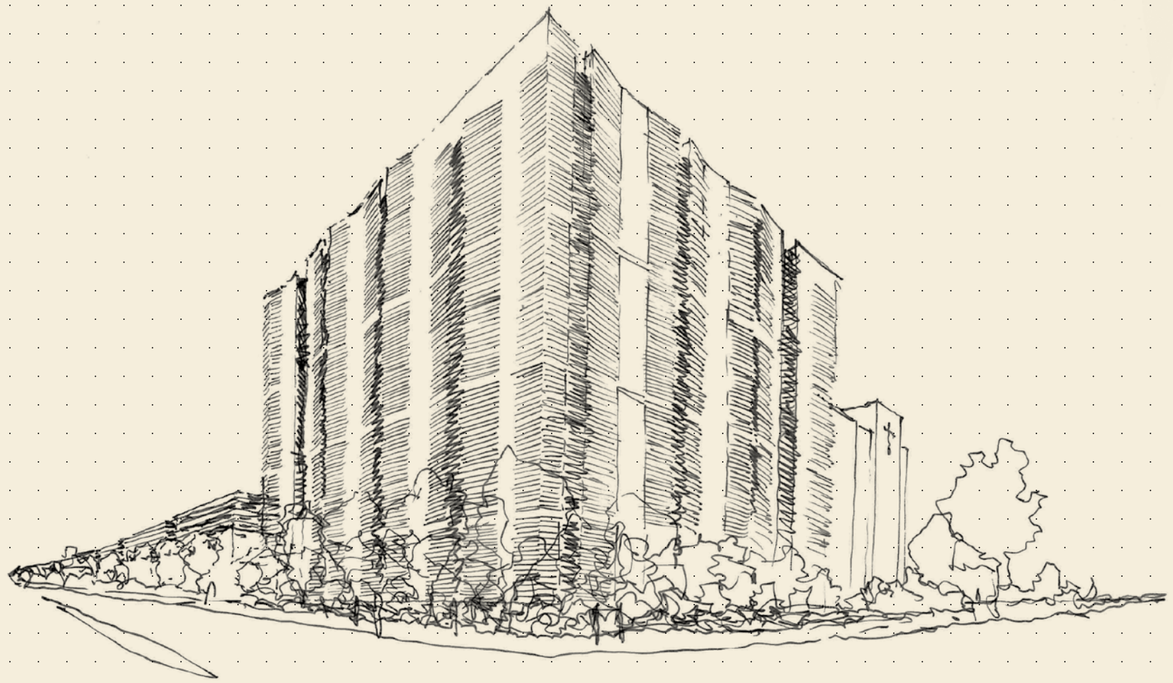


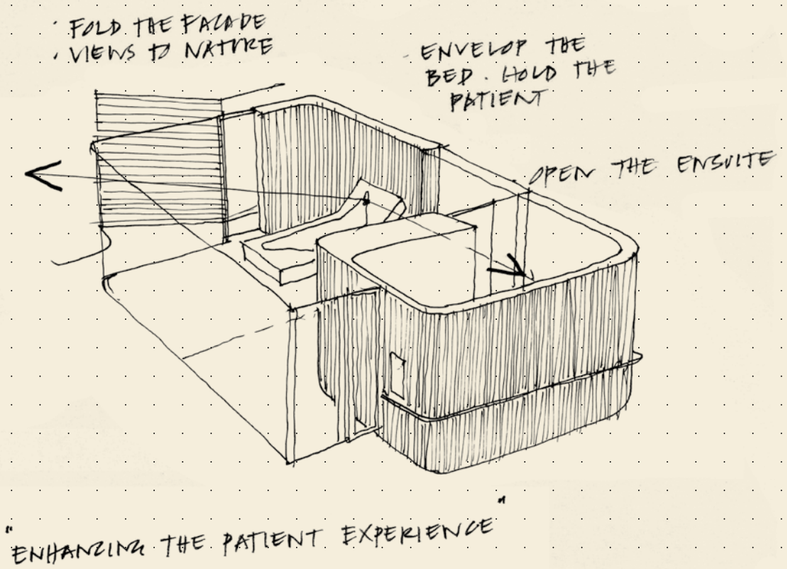
The Royal Children's Hospital
pp 66–71

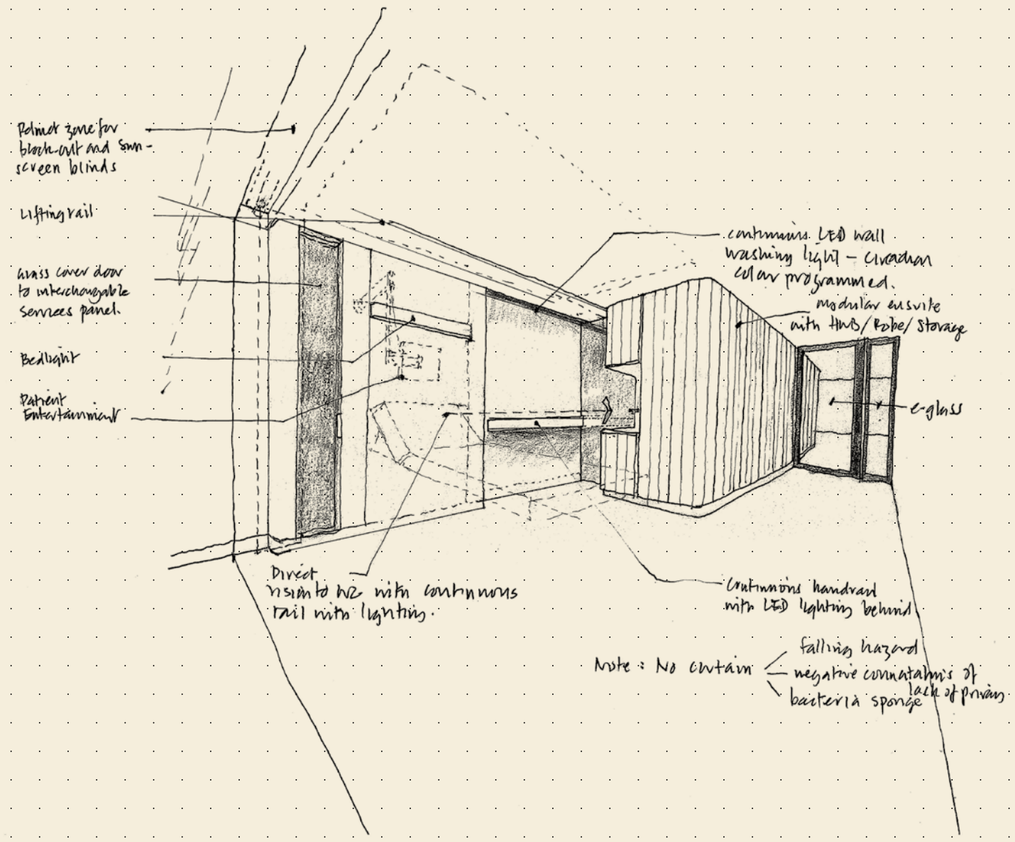


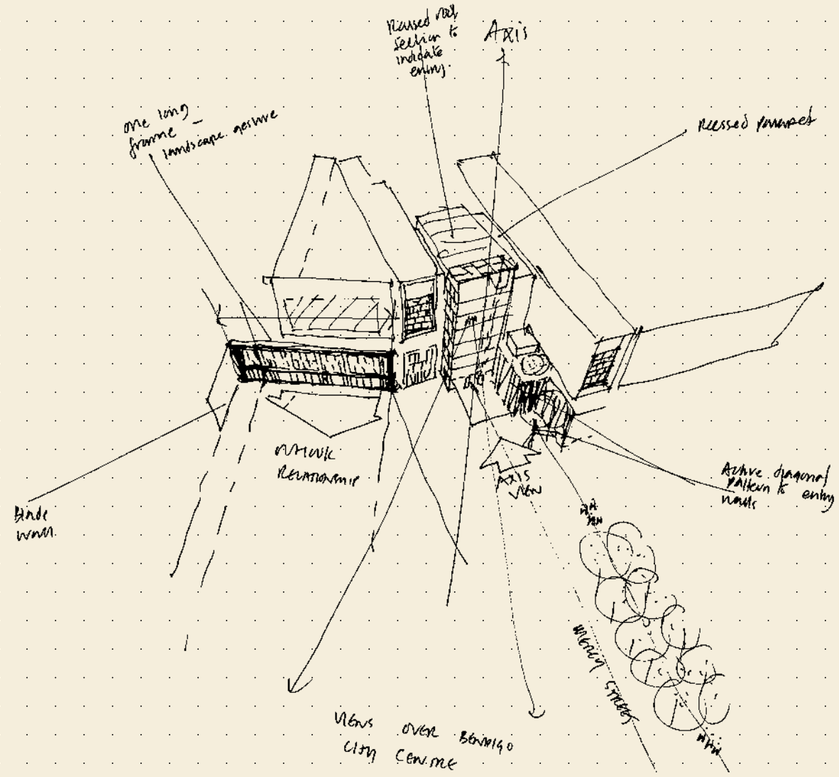


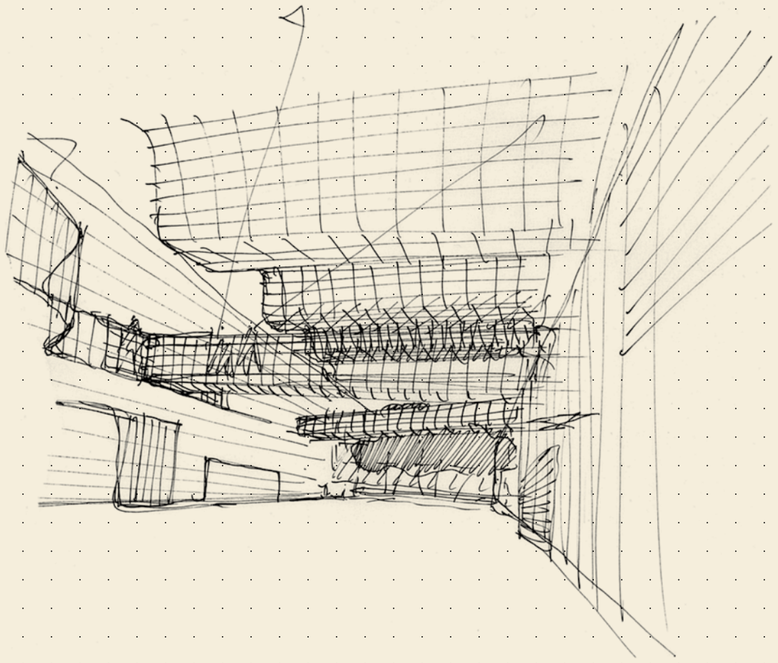
Cabrini Gandel Wing
pp 72–75

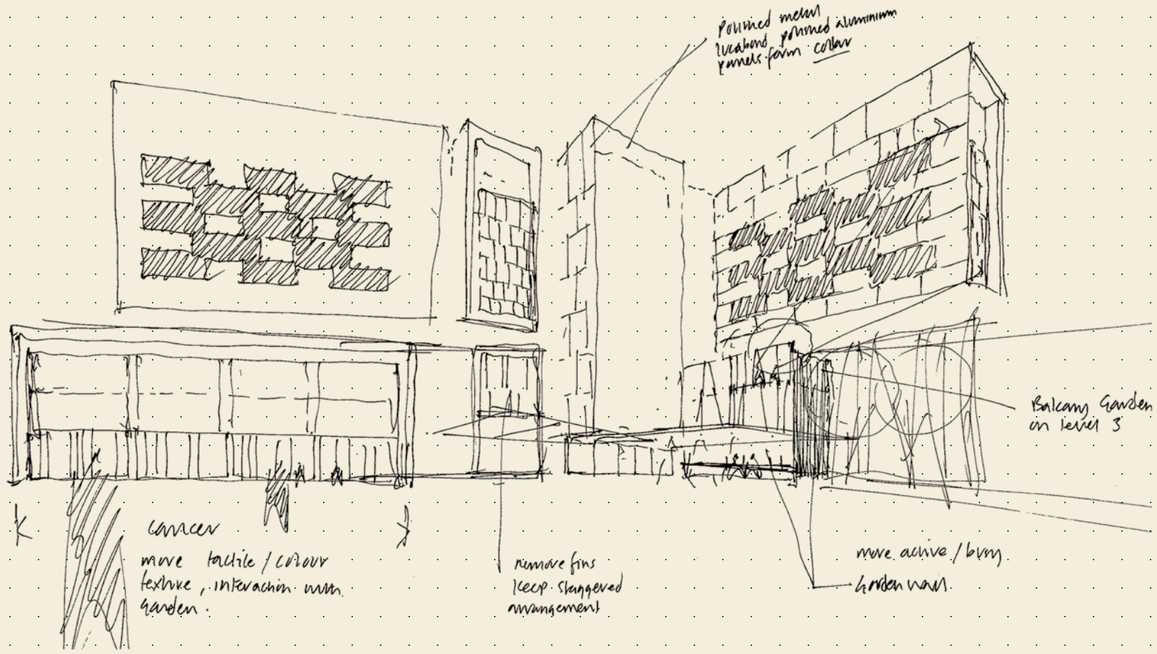




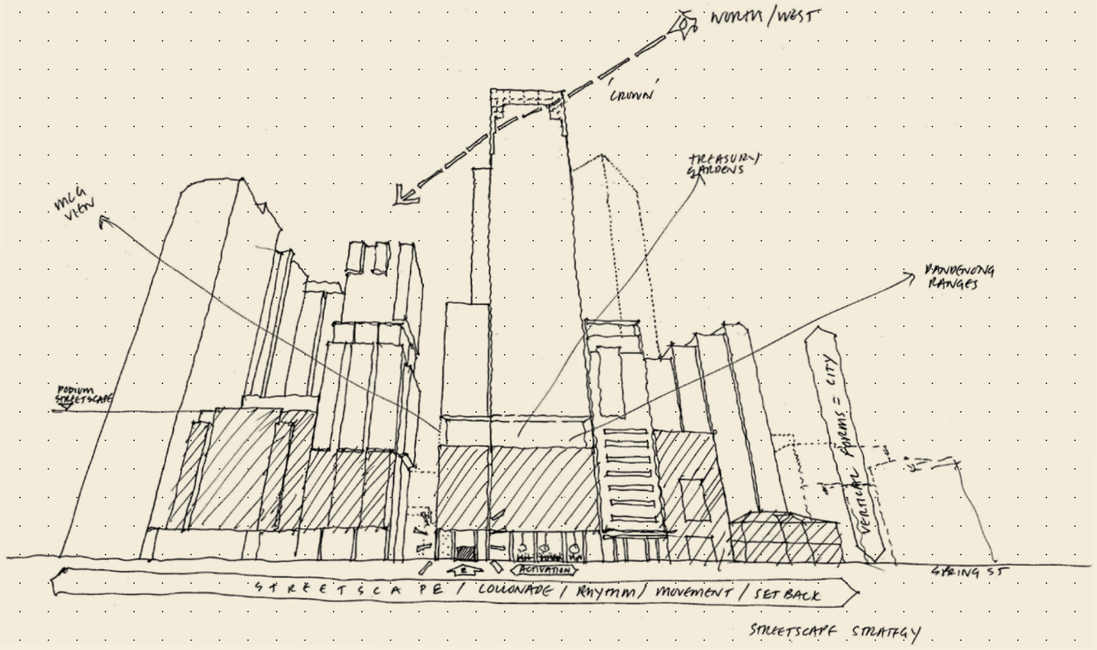




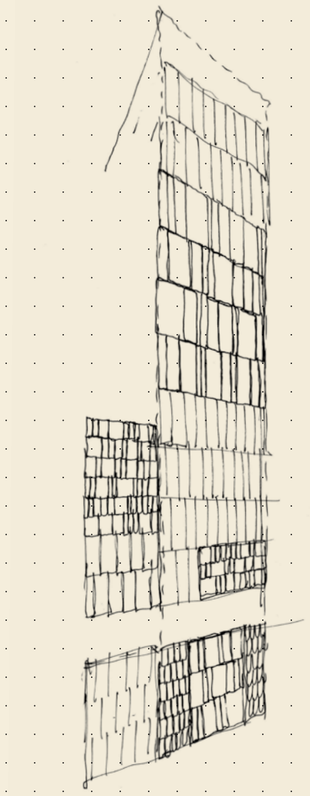




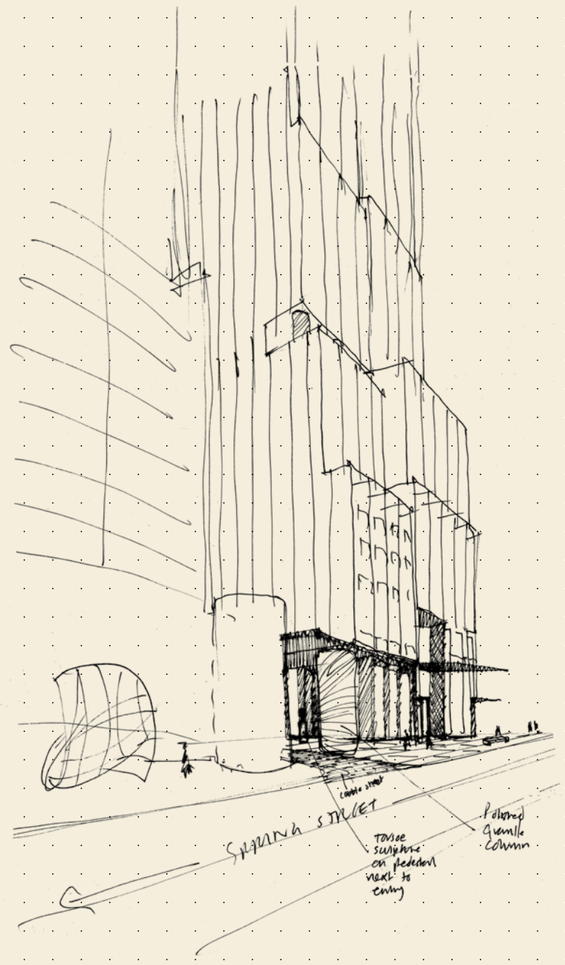
Bendigo Hospital
pp 80–85

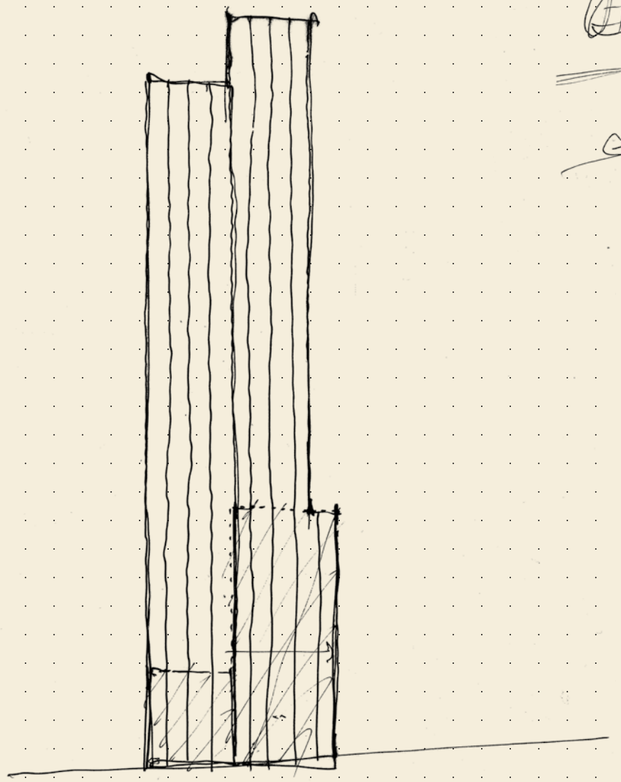


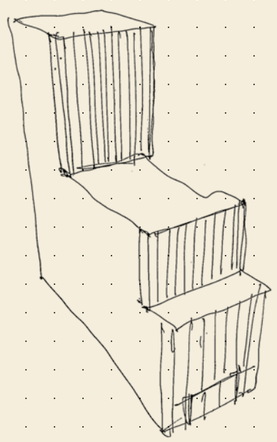
35 Spring St
pp 88–91

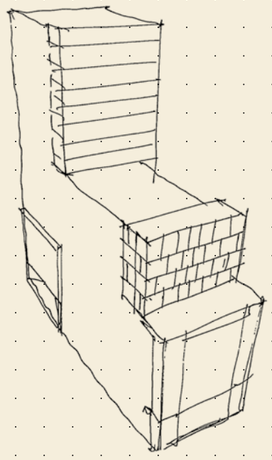


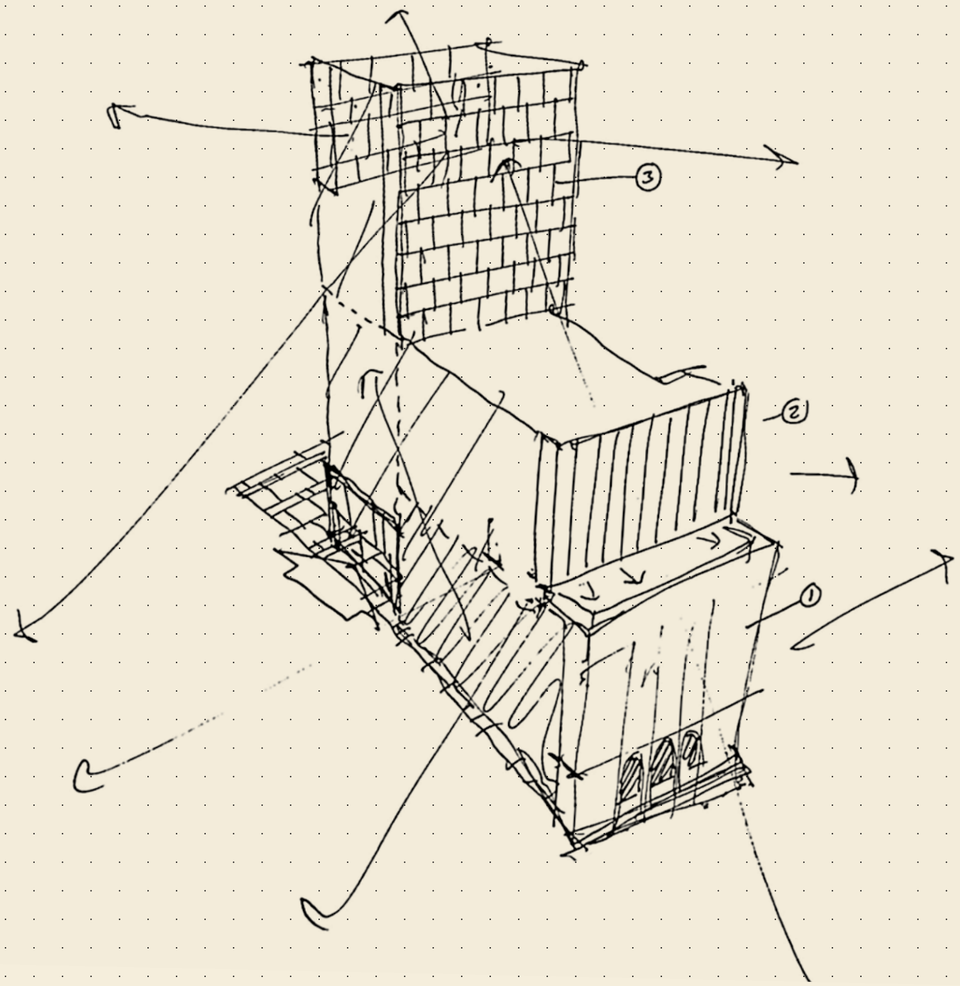
17 Spring St
pp 92–97





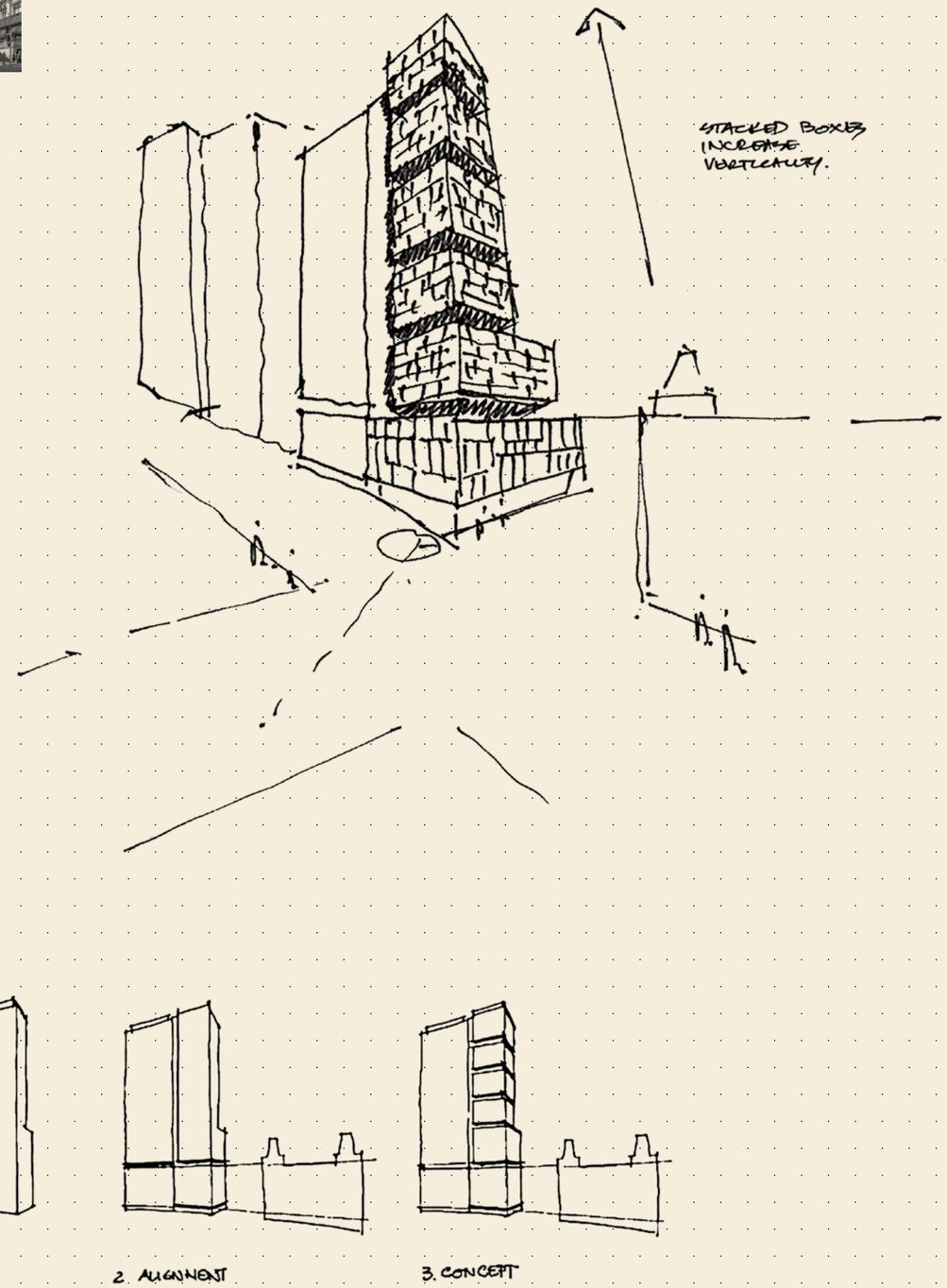




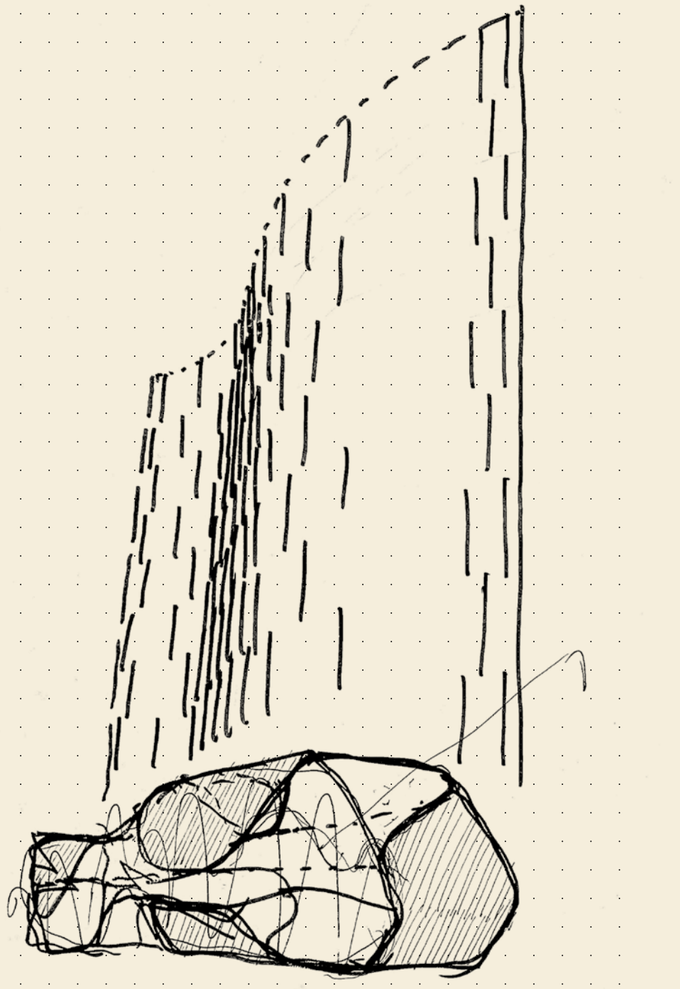


Hilton Melbourne
Little Queen Street
pp 204–209

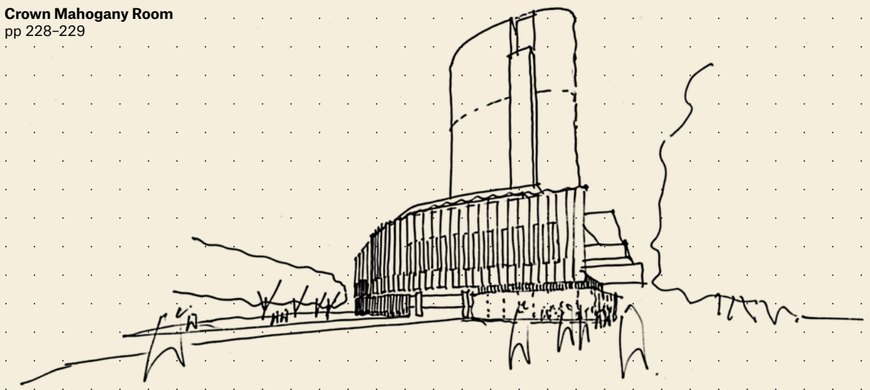
One30 Hyde Park
pp 104–107

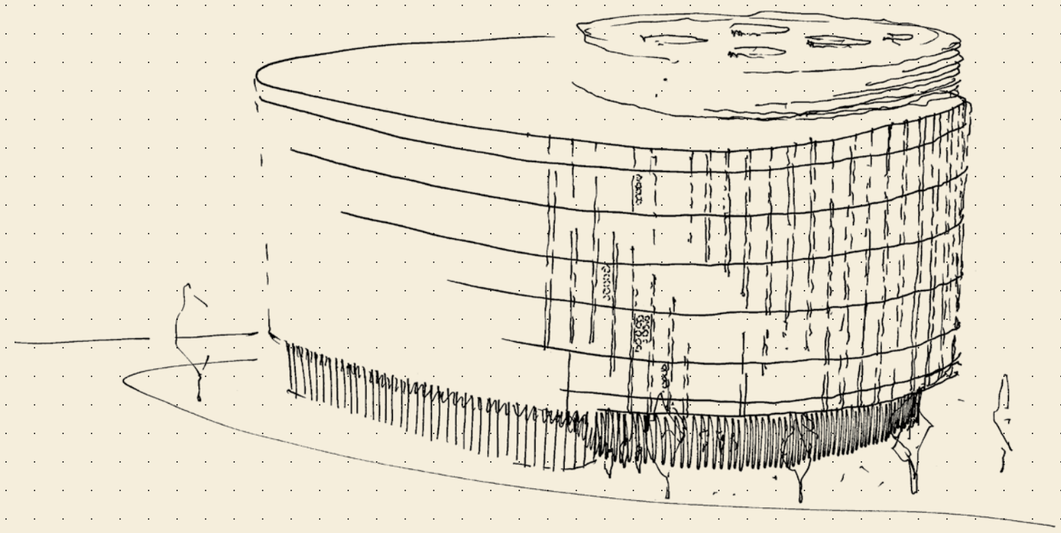


Crown Metropol
pp 222–227



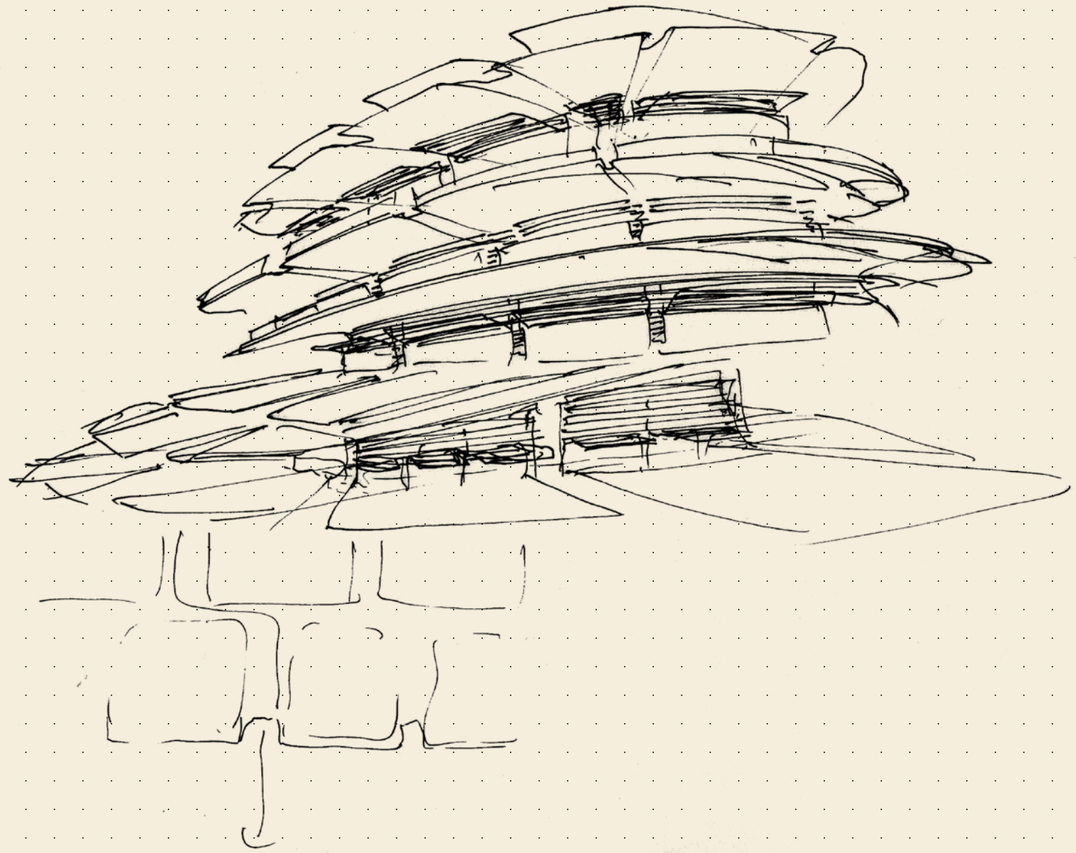
Crown Mahogany Room
pp 228–229



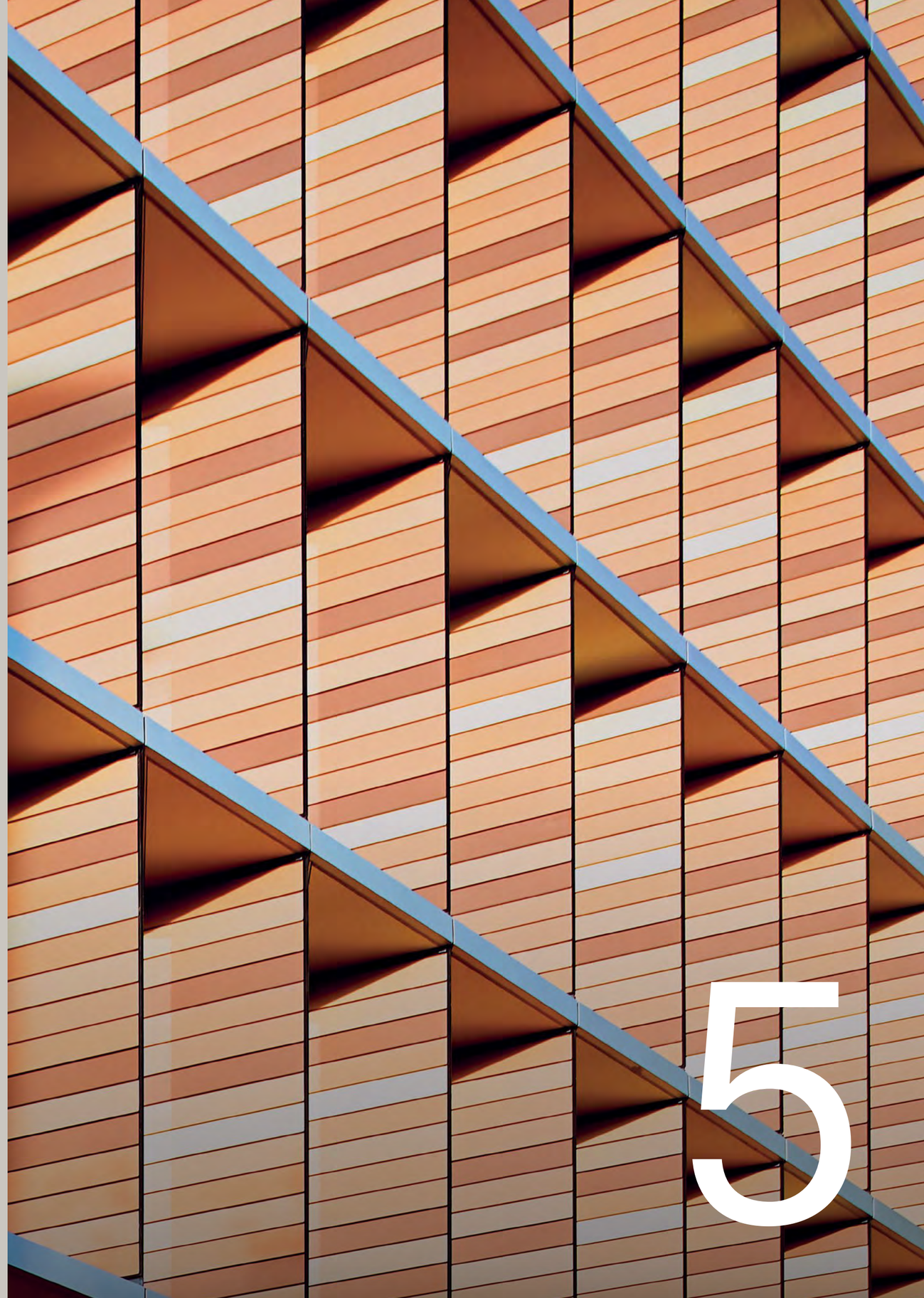


Canberra Airport Hotel
pp 248–251

The Club Stand
pp 236–241



Education



School of Mechanical + Manufacturing Engineering UNSW

Marking the beginning of a new era

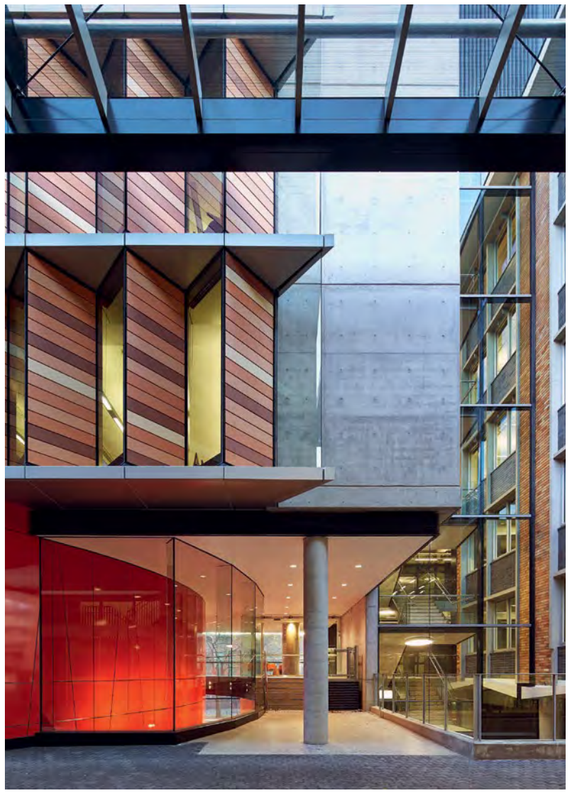
The School of Mechanical + Manufacturing Engineering occupies two ‘legacy’ buildings from the foundation of the UNSW Kensington campus in the 1960’s. The refurbishment of the original buildings respects their vertical masonry expression, chevron soffits and circular motifs. A new building re-works the same chevron and circular geometries into a contemporary addition.

Planning is reconfigured throughout so that academic, staff and research areas have access to daylight and natural ventilation. These areas are designed for greater collaboration and knowledge sharing between staff and students.

The wider of the two original buildings fronts the campus mall. Here, a new façade incorporates horizontal shading devices that improve environmental performance while respecting the original façade order.

The original office wing is replaced by a long-span flexible teaching wing. Informal learning spaces encourage students to spend more time in the building. The long span structure of the new wing accommodates a 350-seat lecture theatre, beneath which connects the upper and lower ground levels.

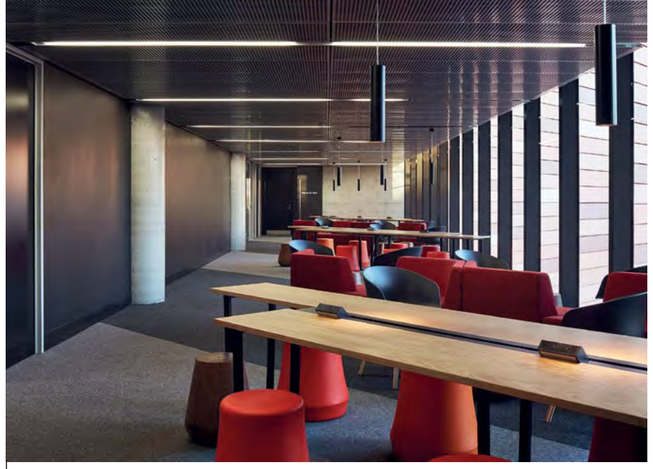
The new wing is defined by a vertical masonry form and a chevron façade in multi-toned terracotta. Terracotta tones are chosen to match the original brickwork. The chevron geometry minimises solar heat gain on the east and west façades, while allowing natural light and glare control. The ground floor is glazed to create a café space which reveals the original chevron ceiling. A generous entrance activates the interconnecting laneway.



Pictured
Laneway
Opposite:
West façade

"The new addition celebrates the legacy of Engineering at UNSW, while being firmly of the twenty-first century."

Philip Vivian, Managing Director, Bates Smart



Pictured
Breakout
Laboratory

Opposite:
Lecture theatre

Yukeembruk ANU

A student village that harnesses its bushland surrounds

Yukeembruk is ANU's newest student village, located at the southwest corner of the university campus. It is a collection of six buildings that sit respectfully in their surrounds, and a residential hub for 700 undergraduate and postgraduate students. Anchored by Black Mountain, Sullivans Creek and the mature Eucalypts, the architecture harnesses the natural beauty of its site.

Two undergraduate halls and two postgraduate halls are organised around a central pedestrian spine, complete with bike storage, a basketball half-court and a community green. Buildings step in form and height to break down massing and façade repetition, and to allow light into the floorplan.

Materials are restrained and robust; brick, concrete, aluminium, glass and timber. Dark-coloured brick at the base and lighter tones on the upper levels echo the landscape's understory and canopy.

Ground-level communal spaces include large common areas, 'masterchef-style' kitchens, dining areas, BBQ courtyards, study spaces, and music/project rooms. Typical floors have 26 single-occupancy rooms, one accessible room, a common room, and study spaces. The stepped floorplate enhances natural light and ventilation.

A one-storey pavilion at the site's centre serves as a community hall, with a long-span dining room and flexible space for lectures and student gatherings. Fully glazed on three sides, it glows at night as a beacon for the Yukeembruk community.

Pictured
Aerial view
Opposite:
Pedestrian link
North façade

"Yukeembruk ANU is carefully planned to create a seamless integration with the site topography. Significant efforts have been made to de-institutionalise student housing. Corridors open to landscape views and Juliet balconies provide dormitories with a sense of connectivity to fellow students."
Jury Citation, AIA Architecture Awards (ACT)

Pictured
Community hall
Bushland setting

Opposite:
Pedestrian link

Kensington Colleges UNSW

Artful expression of colour, texture, and light

Kensington Colleges is a vibrant student community consisting of five colleges — two new and three refurbished buildings — plus a university teaching space.

Four undergraduate colleges are arranged around a central courtyard. Together with the Seniors College and the existing dining hall, the buildings form an urban precinct that bridges UNSW's lower and upper campuses.

Each college is defined by five- or six-storey volumes that step up the steep topography. The terraced ground plane is activated by university teaching spaces, student services, college common areas and open space.

Individual colleges have their own identity, while collectively reading as part of a whole. Facetted walls of glazed brickwork present a playful expression of colour, texture, dappled light and shade. The facetted façade also works to express the range of room types, while the variation in colour reinforces each college's individual identity.

In contrast, the external façades on the site's edges use a three-shade blend of face brick, in a contemporary interpretation of the original clinker brick.

Inside, student accommodation is arranged in single floor cohorts of 30-40 rooms, each with maximised solar access. Student support is encouraged by mixing rooms for senior and junior students in clusters of four to six, many with shared balconies.

Pictured
Central courtyard
Opposite:
Pedestrian link
West façade

"Kensington Colleges is a striking collection of buildings that visually complement one another while each maintaining a sense of identity and acknowledging their past."

Jury Citation, AIA Architecture Awards (National)

Pictured
Colonnade
Streetscape

Opposite:
Teaching space
Common room

National Centre for Synchrotron Science

Architecture illuminated by science

The National Centre for Synchrotron Science celebrates the science of light through the art of architecture. The visitor centre showcases the Australian Synchrotron's international role as a sophisticated, high technology research facility.

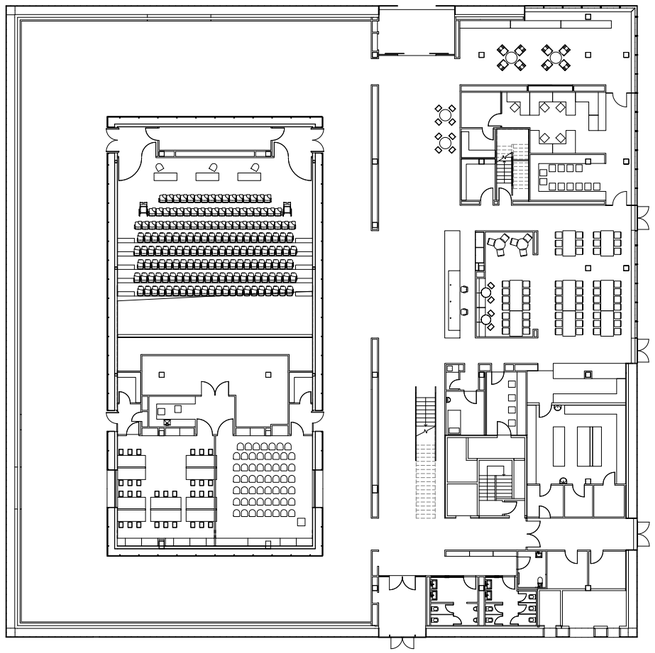
It is designed as a visually alluring gateway to the rest of the campus. The architectural and interior design is contemporary, innovative and intelligent, representing the confidence of the Synchrotron's ground-breaking work.

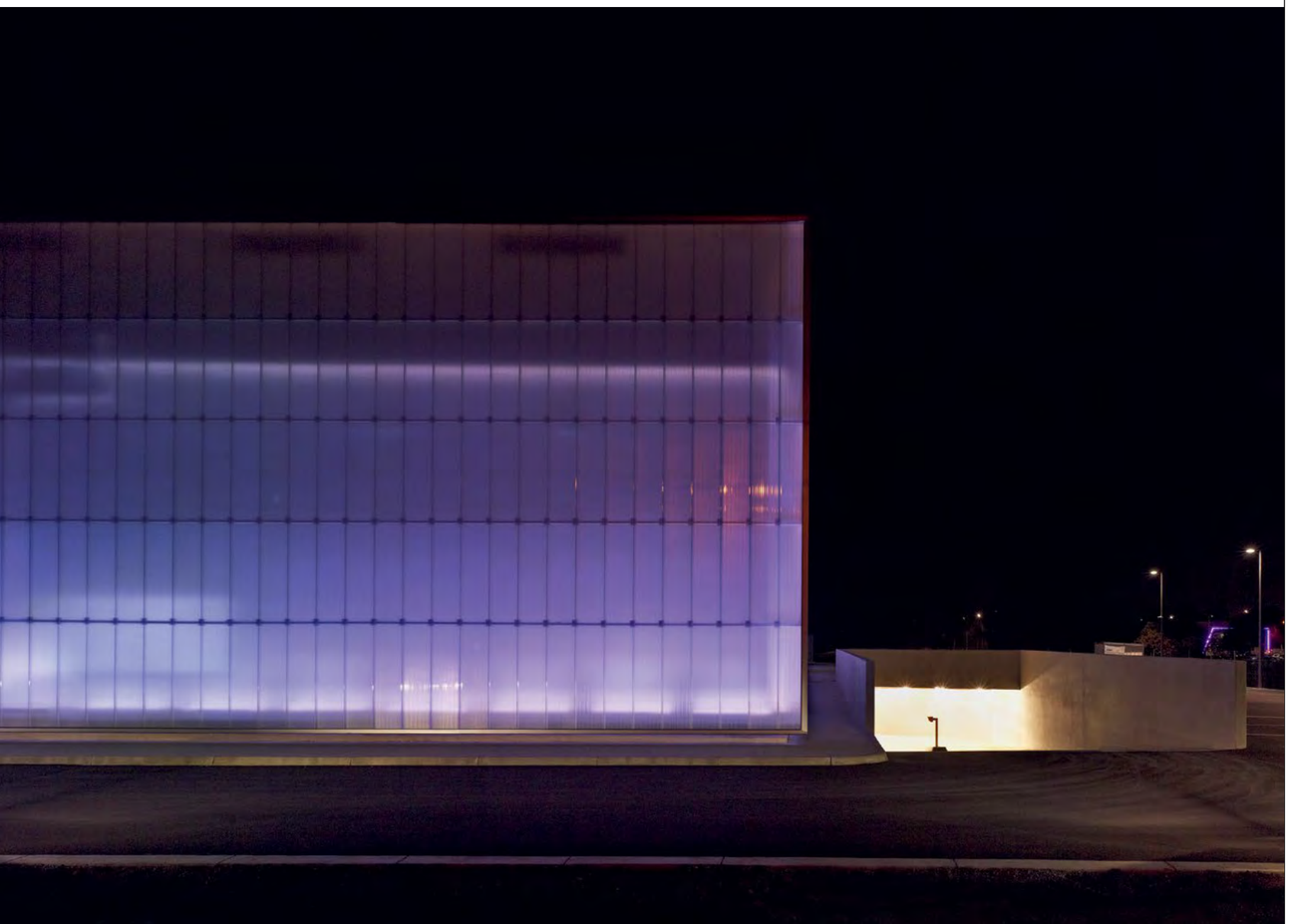
The large foyer space on the ground floor doubles as a gallery and event space. The gallery space is defined by a polychromatic ethereal light, created through striated and translucent acrylic panels. This space extends to encircle the lecture theatre — a reference to the Synchrotron's endless circular motion.

Plastic lenses are built into skylights placed around the edge of the theatre. These lenses direct natural sunlight down through the walls, creating a glowing effect that makes the building shine brilliantly.

The shimmering light changes as the sun moves, making the movement of light easy to see. This design move references the Synchrotron's dynamic manipulation of light, whilst minimising the use of artificial light during the day.

Opposite:
Main entry
View from forecourt





Pictured
Lecture theatre
Gallery space

Opposite:
Ground floor plan
Façade detail

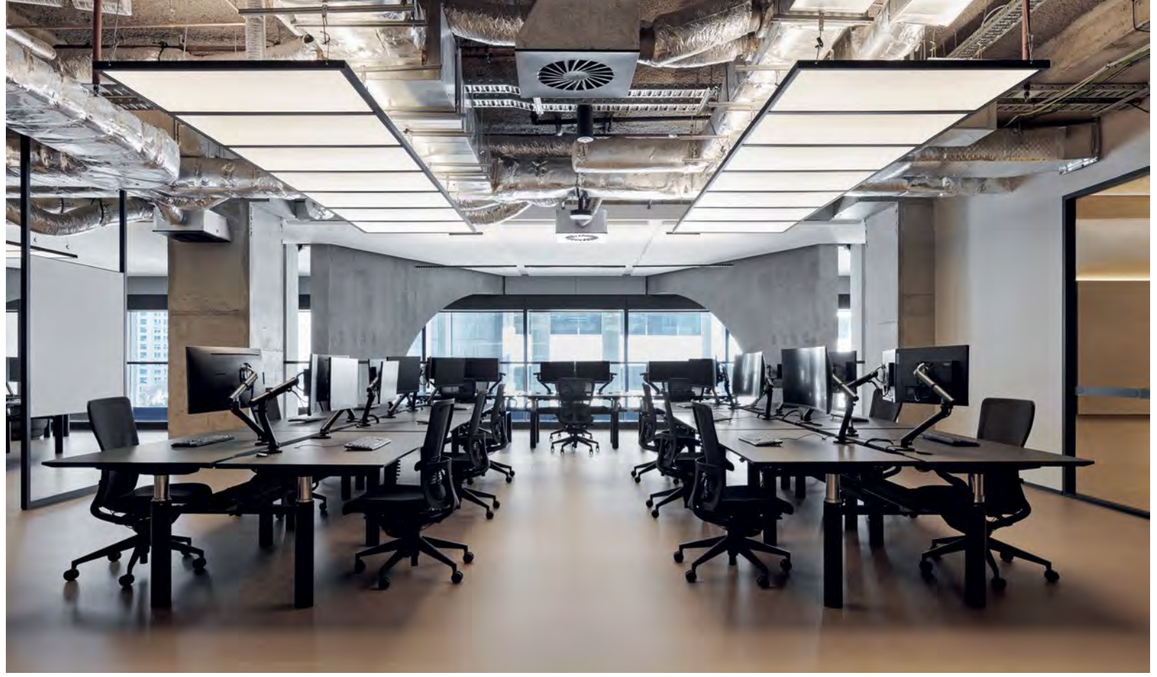
Workplace

6

Sydney | Gadigal Country

Transurban

Sensory immersion



"The design fuses technology and bold materiality with impactful base build architecture to reflect Transurban's brand."

Jessica Page, Associate Director, Bates Smart

Located in Sydney's Poly Centre building, Transurban's workplace embraces restraint and clarity to achieve a refined interior. The design fuses Transurban's purpose, workplace needs and technology focus within a striking architectural setting defined by narrow floorplates, double-height spaces and concrete buttresses.

Rather than working against these architectural conditions, the interior amplifies them — using volume and rhythm to shape a workplace that shifts between moments of intimacy and openness. The result is a dynamic spatial experience that feels both grounded and elevated.

The client floor is simple, relying on a few bold gestures to create impact. Visitors arrive in an immersive lift lobby, a sensory space overlaid with an LED projection. The reception desk anchors the lobby space beyond. Two glass conference rooms are sculpted to provide scale without crowding the floorplate.

A stair connects to the workfloors below, where workstations have been reduced in density and illuminated by diffuse light. Throughout the project, materials are honest and tactile: Sydney stone, raked concrete and warm timber. Their palette references Transurban's core business and Sydney's built environment.

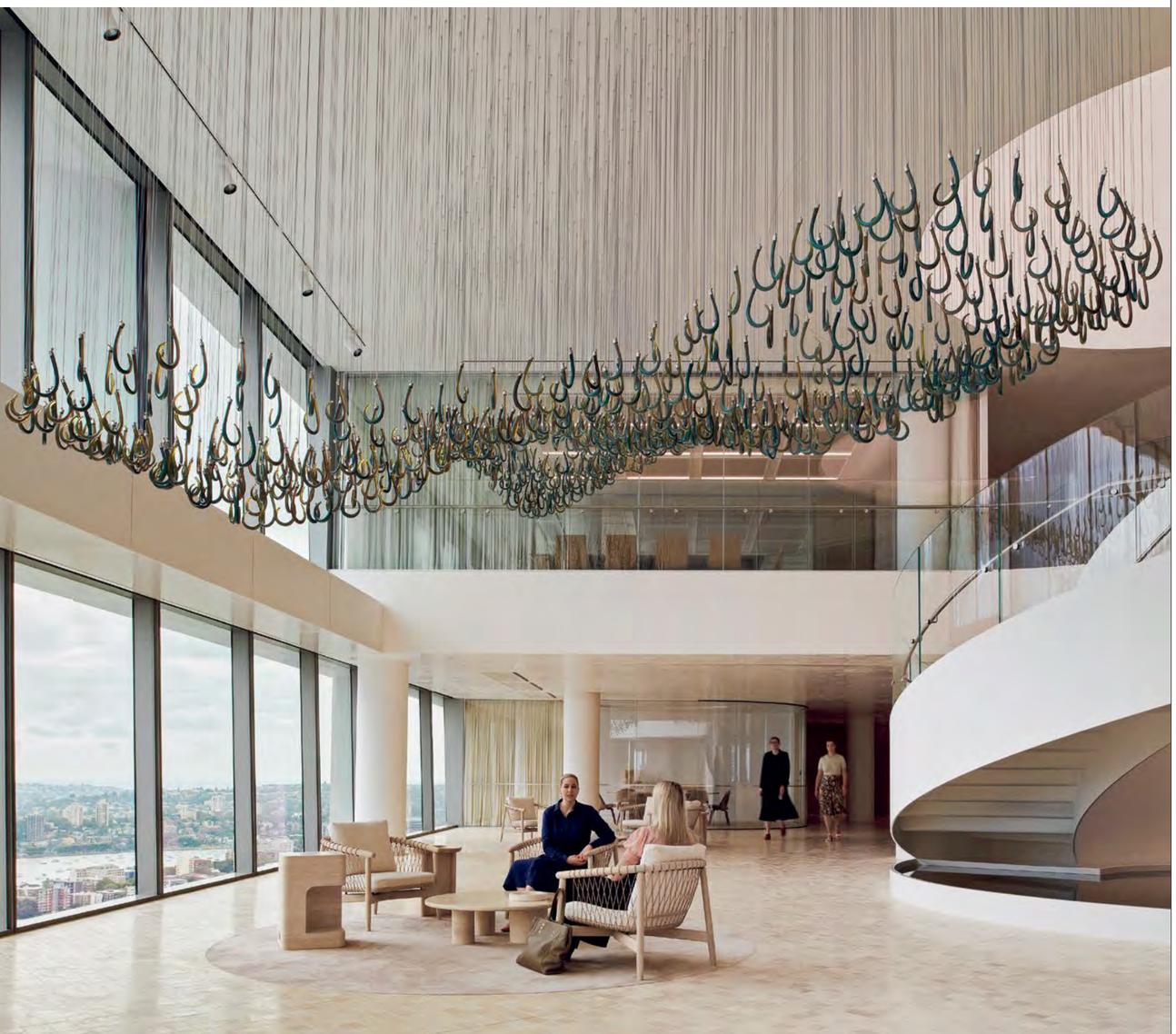
Pictured
Workzone
Client floor

Opposite:
Lift lobby with digital overlay

Sydney | Gadigal Country

Corrs Chambers Westgarth

Workplace productivity meets premium hospitality



The highly crafted interior at Corrs Chambers Westgarth presents a timeless, innovative and immersive experience for staff and clients. The workplace occupies four purpose-built floors in the Quay Quarter Tower. Each floor features a range of settings and amenities to cater for and foster different work styles and requirements.

The workplace challenges standards for an A-grade base build. The design provides solutions that are more sustainable and improve wellbeing and productivity. A variety of spatial programs respond to and embrace the existing column grid and scale of the base build. These include shared offices, quiet library zones and intimate seating with banquettes.

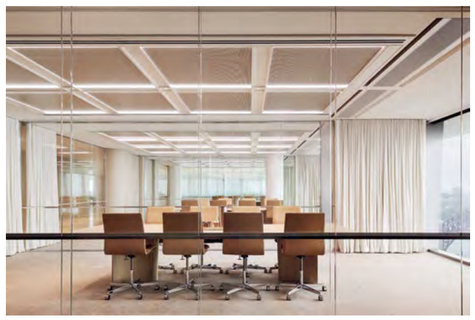
Each level is planned to ensure the sweeping views of Sydney Harbour are shared and equitable throughout. In the lobby, the double-height view frames the spectacular coastline. Suspended from the ceiling is ‘Skylark’ by Kokatha and Nukunu artist Yhonnie Scarce.

New lighting technology replaces base building lighting and introduces more efficient, localised light. Workzones are illuminated to respond to circadian rhythms. This creates an atmosphere beneficial to staff wellbeing.

Merging external restaurant design with hotel-style conferencing creates a unique corporate offering more akin to a premium hotel. The workplace opens up further into a café for employees and clients, plus a private dining space in the partner’s lounge.

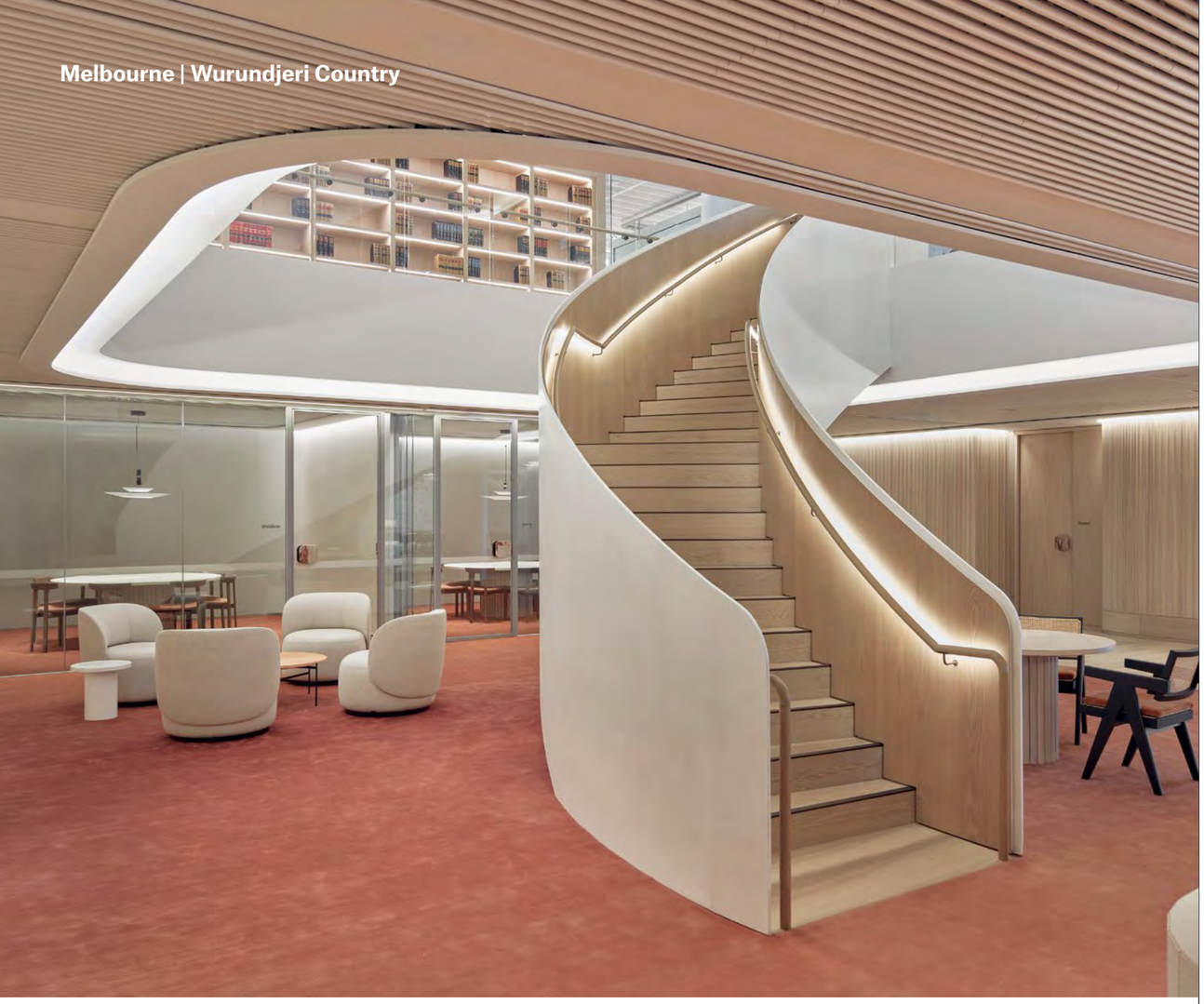
“Our workplace meets the needs of our people, our clients and our guests, and positions the firm for the future.”

Gavin MacLaren, CEO, Corrs Chambers Westgarth



Pictured
Café
Breakout
Meeting room

Opposite:
‘Skylark’ by Yhonnie Scarce (Kokatha and Nukunu)



Ashurst

Balancing local and global requirements with flexibility

Ashurst's new Melbourne office reflects the law firm's close relationship with its clients. The design establishes an appropriate balance between global presence and local adaption.

Located at the top end of Collins Street, the 3,800sqm workplace is frictionless and flexible. Spaces are consistent and user-friendly, to support both client and employee needs.

Task diversity is supported through a range of work settings, with an increased focus on collaboration. The office prompts informal 'bump' interactions, allowing it to be a destination of choice for client engagement.

Designed with a hospitality focus, a neutral palette combines with refined, textural elements. With this, the office functions smoothly as a commercial workplace with a calming and tranquil atmosphere.

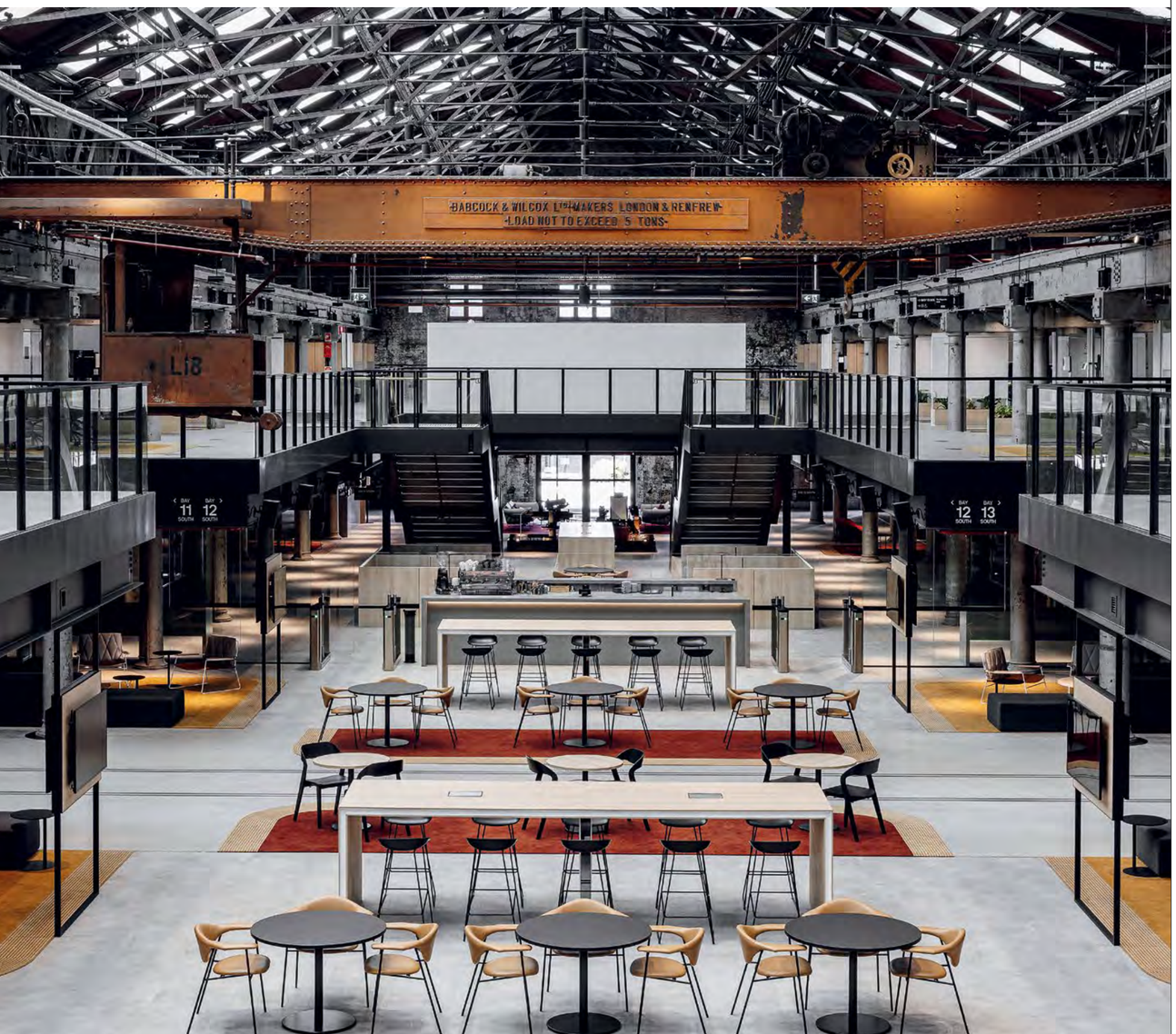
A sweeping staircase at the heart of the floorplate connects the client floor directly to Ashurst's staff above. A shared café emphasises the importance of partnership and collaboration between employees and clients.

Pictured
Reception
Lounge
Office

Opposite:
Stair + void
Café

Quantium

Industrial beauty inspired by a spirit of innovation



Quantium is a global leader in data science and artificial intelligence. Their headquarters — within a former locomotive workshop at South Eveleigh — is inspired by a spirit of innovation that transcends centuries.

The workplace brings the base building to life, revealing the beauty of the original 19th-century structure. A series of complementary inserts honour the engineering heritage. The design language adopts restraint to complement the industrial beauty of the base building rather than overpower the space with a new identity.

A series of voids allow vistas to stretch across the 8,000sqm footprint. Two main atriums serve as centrepieces, dedicated to collaboration and socialising. Intimate booths and lounges along the edge of the atriums create buffer zones with 12 ‘engine room’ work labs. Steel framed boxes on the mezzanine level house meeting rooms. Concrete joinery identifies the reception and barista bar, while warm timber welcomes staff to the town hall bleachers and private booths.

Tying the space together is a series of custom designed rugs, coloured to match the heritage machinery that punctuate the workplace. Materiality aligns with the scale of the space, marrying tactility and rationality.

Pictured
Heritage hoist detail
Breakout

Opposite:
Reception
Atrium

“The design celebrates the heritage of the South Eveleigh locomotive sheds, while giving Quantium a space that encourages collaboration.”

Kellie Payne, Director, Bates Smart

Australian Unity

Designed for work, built for belonging

A commitment to wellbeing is the cornerstone for Australian Unity's workplace. The 12,500sqm flexible workplace at 271 Spring Street accommodates over 1,000 people. The project successfully connects teams, builds community, allows for agile working and respects the heritage attributes of the site.

The fitout incorporates the former Church of England Mission Hall, which dates back to the 1880's. It has been sensitively repurposed into client meeting rooms, dining spaces and staff training facilities. Many of the original details are carefully preserved and restored.

The hub-style workspaces are located within the tower. These are divided into three-storey villages complete with breakout spaces and collaborative areas. A network of voids and staircases connect the villages. A large two-floor amphitheatre acts as the 'village square' gathering space.

Timber and planting provide a warm and calming atmosphere, while reflecting the organisation's commitment to wellness. A geometric motif features on ceilings, joinery details, carpets, partition linings and door handles. It provides a common decorative thread throughout, and a connection to the tower's architecture and patterned façade.

"It was important to create opportunities for a strengthened staff culture and driving greater innovation through enhanced cross-business working."

Grant Filipoff, Associate Director, Bates Smart

Pictured
Converted chapel meeting space
Amphitheatre

Opposite:
Stair
Café

Maddocks

Flexible thinking and progressive design

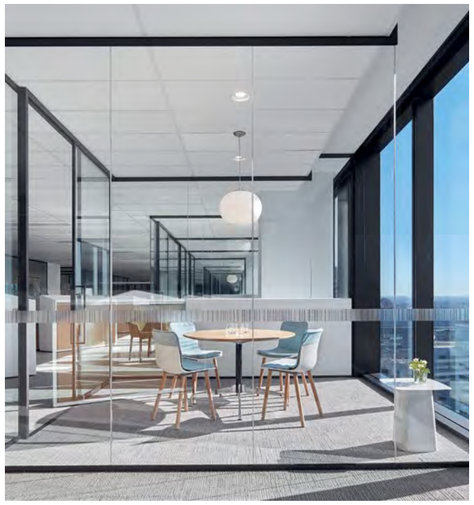
The transformative workplace for Maddocks follows an extensive strategic and functional briefing process. The result is a more open office, with a focus on wellbeing, staff productivity, flexibility, and collaboration.

Three levels are connected by a dramatic spiral staircase at the heart of the workplace. Collaborative zones, like the library and reading booths, encircle the staircase to encourage staff connectivity.

An impressive double-height indoor/outdoor terrace adds unique amenity. In altering the base building slab, services and façade, the corner of the building opens up, positioned to optimise daylight. Timber floors and ceilings signal the transition in environment. Landscaped greenery offers a sense of respite high up in the city.

On the workfloors, a diverse range of work settings accommodate varied working styles within the firm. While some senior employees remain in offices, a transparent approach to working encourages collaboration among the rest of the team.

The project exemplifies flexible thinking and progressive workplace design for positive change.



Pictured
Meeting room
Lounge

Opposite:
Stair + void
Double-height
kitchen + terrace

Hospitality

7

Hilton Melbourne Little Queen Street

Adaptive reuse that celebrates Melbourne's 'Marvellous' era

Pictured
Laneway entry
Bourke Street entry
South elevation

Opposite:
Equity Chambers building
+ contemporary addition

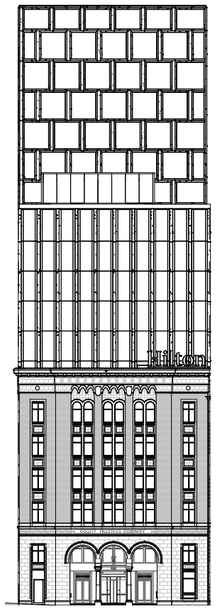
An elegant mix of old and new, the Hilton Melbourne Little Queen Street is located within the heritage Equity Chambers building. Additions include six levels above the existing building and a 16-storey tower to the rear.

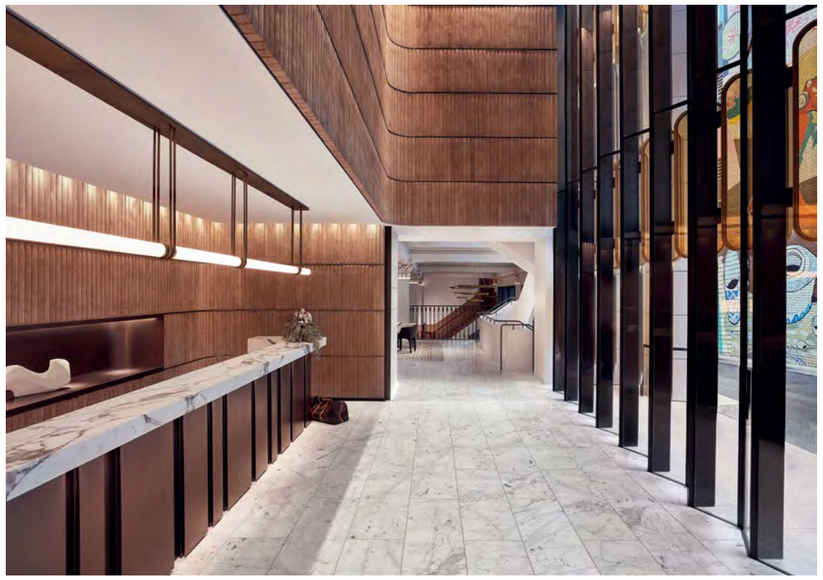
Designed for M&L Hospitality and constructed by Multiplex, the hotel comprises 244 guest rooms and 10 suites. The Luci restaurant is located within the restored grand hall and opens to an internal courtyard. The Hilton also houses a bar, executive club lounge, guest gym, meeting rooms and a pre-function space.

Mindful of the heritage character of the site, the new tower has a calm and ordered façade system to provide a respectful backdrop. The Bourke Street façade is more open and takes advantage of views and natural light. As the building rises the glazing increases to maximise the impressive vistas through the city.

The hotel lobby is entered off Little Queen Street, helping to activate an under-utilised Melbourne laneway. The lobby overlooks the grand double-height space of the restaurant. The Douglas Club is the hotel bar entered through the heritage building on Bourke Street. As visitors move further through, the restored heritage lift, feature stair and grand hall are revealed.

Hilton Melbourne Little Queen Street signals a new chapter for the site's beloved 1930's building. The project makes a notable contribution to the urban renewal and evolving character of this part of Melbourne's CBD.





Pictured
Luci restaurant
The Douglas Club bar

Opposite:
Reception
Lobby lounge

“The hotel is an icon of Melbourne’s CBD with its re-imagining of the heritage Equity Chambers building.”

Heidi Kunkel, Australasia Vice President of Operations, Hilton

Pictured
Bathroom detail
Heritage suite

Opposite:
Typical guest room
Wardrobe detail

Ace Hotel

A new chapter built on historic foundations

Located in Surry Hills, Ace Hotel involves the restoration of the historic Tyne House plus a nine-storey addition. Developed by Golden Age Group and Time & Place, the hotel emerges seamlessly from the site's 'Federation style' warehouse building.

The warehouse's original decorative details are informed by the Chicago architectural style. They are a driving influence behind the honest expression of the hotel's structure and room configuration.

The external brick façade of the warehouse is retained, and the building's internal structure rebuilt. A glass and steel tower is sympathetically integrated above. Terracotta cladding references the masonry character of the surrounding area.

The tower celebrates the city's historic grit, with an expressed frame that draws on Tyne House beneath it. Each frame has a projecting bay window and a recessed sliding sash set within metal frames. On the party walls, the frames have copper panels that provide depth and resolution.

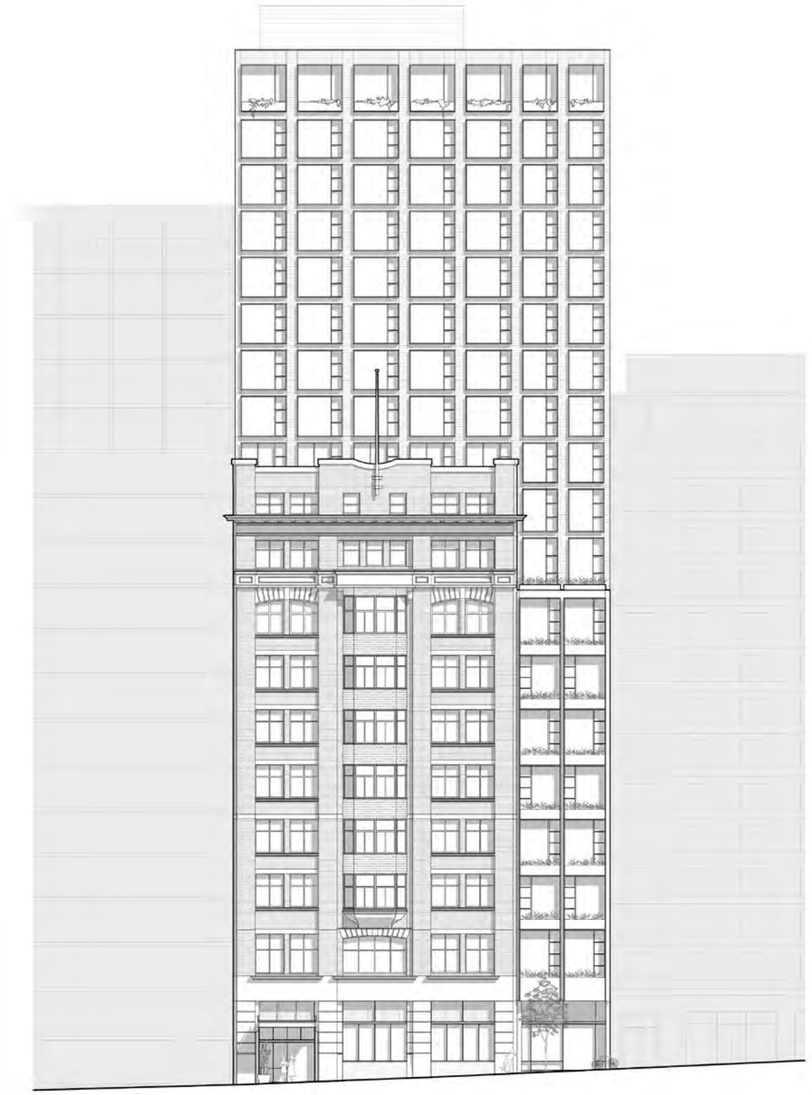
Ace Hotel comprises 257 guest rooms and suites over 17 levels. The ground floor is a series of linked active spaces, including a sophisticated lobby bar, restaurant and café designed by Flack Studio. The roof level accommodates a bar and dining area designed by Fiona Lynch.

The hotel lobby is accessed off Wentworth Avenue. A secondary entry off Foy Lane is activated by a vibrant public artwork by Australian artist Callum Morton. The illuminated piece celebrates the unintended beauty within industrial architecture.

Pictured
Laneway entry + artwork
Streetscape
Opposite:
View from Wentworth Avenue

“The tower façade is defined by an expressed frame that draws on the heritage of the existing Federation warehouse and celebrates the building’s rational construction.”

Guy Lake, Director, Bates Smart



Pictured
South elevation

Opposite:
Tower façade

Little National Hotel

A convenient and meticulously crafted hotel experience

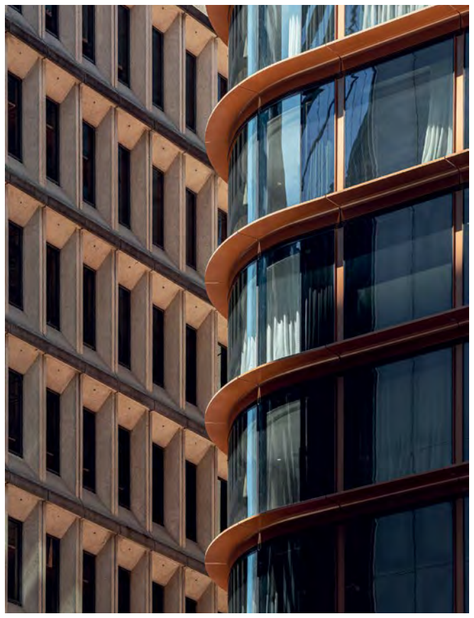
The Little National Hotel rises 12 storeys above the existing Wynyard Walk station entry on Clarence Street in Sydney's CBD. Unique in structure, architecture and hospitality, the design for Doma Group is restrained and efficient. The hotel offers everything that's needed — and nothing that's not.

The project generates a full city experience so guests can feel part of the CBD. The small site footprint is the key element that unlocks this experience. Precise planning means that every millimetre is carefully allocated and optimised.

A lightweight structure and structural transfer at Level 2 means the hotel can span the width of the Wynyard Walk building below. The hotel's form is carefully shaped to sit comfortably above this existing building, and within the streetscape. Horizontal projections wrap the northern and western façades, providing sunshading and privacy from street activity. On the eastern façade, a steel screen with planting softens the harsh urban laneway condition.

Guests enter the hotel via a small ground level lobby, visible from the Wynyard Station escalators. Above, 230 rooms are located over 10 naturally-lit floors. Rooms measure just 18sqm and their layouts are identical. The centrepiece of the room is a king-sized bed that fills the large picture window, drawing the city inside. An integrated desk and wardrobe streamline storage and workspace.

The hotel forgoes an in-house restaurant and instead offers one of Sydney's only CBD hotel rooftops. A steel and glass volume accommodates a library with workspaces, plus a bar and lounge. An outdoor terrace wraps the rooftop, further immersing guests in the city skyline.



Pictured
Façade detail
Reception

Opposite:
View from Clarence Street

Pictured
Rooftop bar
Rooftop workspace
Opposite:
Typical guest room

Sydney | Gadigal Country

Prefecture 48

Intrigue and surprise bring a heritage building to life

Prefecture 48 transforms the Foley Brothers warehouse at 230 Sussex Street. An ambitious collaboration with Azabu Group, the project introduces a new dining precinct in Sydney's Western CBD. Its design stacks six hospitality venues in the building's compact footprint and unites them with an interior overlay inspired by Japan's 47 prefectures.

The Victorian-era warehouse comprises two brick buildings, separated by a courtyard and accessed through a cobbled cartway. Prefecture 48 crafts a journey through this unique ensemble. It organises four restaurants, a whiskey bar and a Japanese pâtisserie as a series of contemporary insertions within the heritage building fabric. The venues are distinct, but their fitouts are grounded by the theatrics of cooking, food and design.

'Ibushi' immerses diners in a dark mix of textured timbers, soft fabrics and a sweeping woven artwork overhead, reminiscent of smoke from a robata grill. The pâtisserie walls of 'Dear Florence' are glossed and dusted, like the whimsical desserts themselves. 'Garaku' is theatrical, with its dark, leathered stone dining bar and immersive wall artwork. In 'Omakase,' a timber screen and platform define the chef's narrow presentation space, the edges of which are pulled away from the heritage brick. 'Five' is more spacious, with high ceilings that celebrate the building's heritage timber structure.

'Whisky Thief' occupies the building at the back of the courtyard. Its double-height bar is clad in copper, like whiskey stills. Lounges are wrapped in a custom printed fabric patterned like Yakuza tattoos. An immersive art strategy, developed by Studio Ongarato, weaves through every corner of the precinct.

Pictured
Omakase restaurant
Courtyard
Cartway entry

Opposite:
Ibushi restaurant

“Every time you walk through, there’s another beautiful surprise — another bit of gold dust. Delight comes from not knowing what’s around the corner.”

Brenton Smith, Director, Bates Smart

Pictured
Whisky Thief bar

Opposite:
Garaku restaurant
Five restaurant

Crown Metropol

A striking form, and a gateway to luxury

The design for Crown Metropol complements the existing entertainment complex and convention centre, whilst providing a luxurious and memorable guest experience. The sinuous form of the tower and podium creates a striking and highly memorable gateway to Melbourne's CBD.

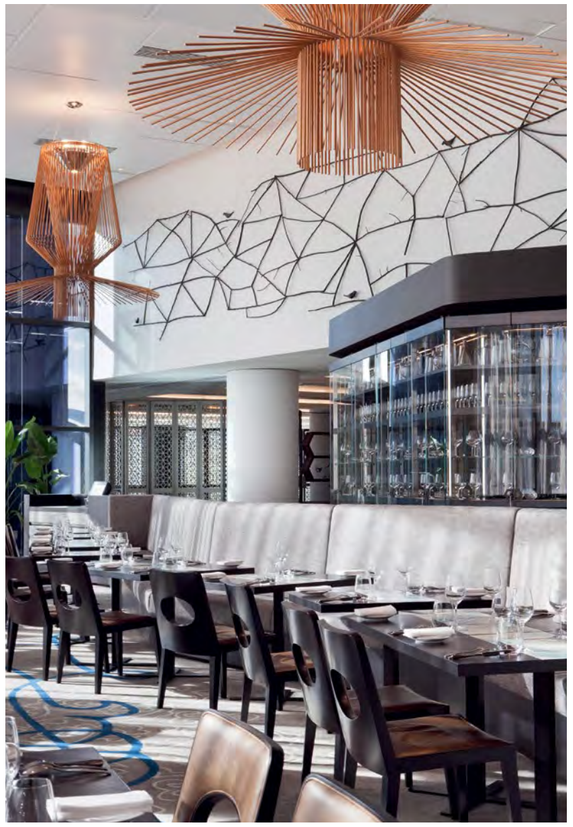
The urban design extends the pedestrianised ground plane that circles the Crown Entertainment Centre, establishing a much-needed link to the adjacent South Melbourne retail precinct and riverfront promenade. The main podium level contains a major retail offering, which enlivens the Clarendon Street edge and identifies the hotel as a major leisure destination.

Inside, a sweeping staircase links the lobby to the restaurant and continues through to the wider Crown Resort complex. A significant collection of contemporary artworks feature throughout. Beyond, 658 guest rooms, 32 suites and one apartment boast an abundance of natural light by day and an intimate atmosphere by night.

The day spa and pool facilities on Level 27 take advantage of breathtaking city views. A 25-metre lap pool takes centre stage. Level 28 accommodates the club lounge facility. On this level, an intimate and atmospheric cocktail bar overlooks the pool and an external terrace showcases the Melbourne skyline.

Pictured
Tower form
Lobby

Opposite:
View from Clarendon Street



Pictured
Guest bathroom detail
Maze restaurant by
Gordon Ramsay

Opposite:
Lobby stair

“It is a large hotel, but that doesn’t mean it should be generic. This hotel is bespoke, just on a considerably larger scale.”

Jeffery Copolov, Director, Bates Smart

Crown Mahogany Room

A new era of entertaining with unmatched views

The exclusive members club is part of a precinct upgrade that improves the guest experience and enhances the urban realm surrounding the Crown Entertainment Complex. The gaming venue is expanded to include generous open-air balconies, where patrons can enjoy views across the river towards the city.

The podium façade marks the entry to the Crown precinct. A rich and contextual design language relates to Crown's existing built form and provides a strong civic statement defining the edge of Queensbridge Square. The sculptural façade system combines curved Teakwood sandstone panels with corrugated, triple-glazed cladding units. The textures and materials define a rhythm as they gently wrap around the podium, with varying levels of transparency and light qualities.

Inside, a soaring six-metre void separates the old building from the new. Full height green walls define the entrance with an energetic botanical aesthetic. Skylights flood the gaming salon with natural light. True to the room's horse racing namesake, equestrian references are made in bespoke details. Stitched leather wall linings and ceiling canopies are reminiscent of saddles.

In keeping with the garden theme, a finely crafted interior pavilion carves out a lounge bar. Constructed from solid timbers, turned brass, and woven leather strapping, it leads to an expansive outdoor terrace that takes full advantage of spectacular views across the River corridor to the CBD beyond.

Pictured
Restaurant façade detail
Porte cochère
Garden room

Opposite:
View from Queensbridge Square

Pier One

Converting a harbourside warehouse with a rich and raw palette

Pier One Hotel is located within one of Walsh Bay's heritage-listed finger wharves, on the Sydney Harbour foreshore. The refurbishment for TMG Developments encompasses the hotel's lobby, waterside bar, restaurant, private dining areas and 27 guest rooms.

The unifying design celebrates the raw structure and materiality of the former shipping pier. Architecturally, the new spaces are light, casual, and soft. Diverse textures combine with soft forms and warm, natural materials to provide a calm ambience.

In the lobby, generous ceiling heights and a gold-veined marble floor create a sense of grandeur. Reclaimed timber wall cladding echoes the language of the wharf's materials.

The bar, relocated to the hotel's front and centre, is the focus of the public spaces. Its waterside setting takes advantage of harbour views. Bespoke bar and light fittings combine raw and luxurious materials in a unique aesthetic. The atmosphere is casual yet elegant. The all-day dining space expertly balances functionality with the warmth of a club, working from breakfast until late into the night.

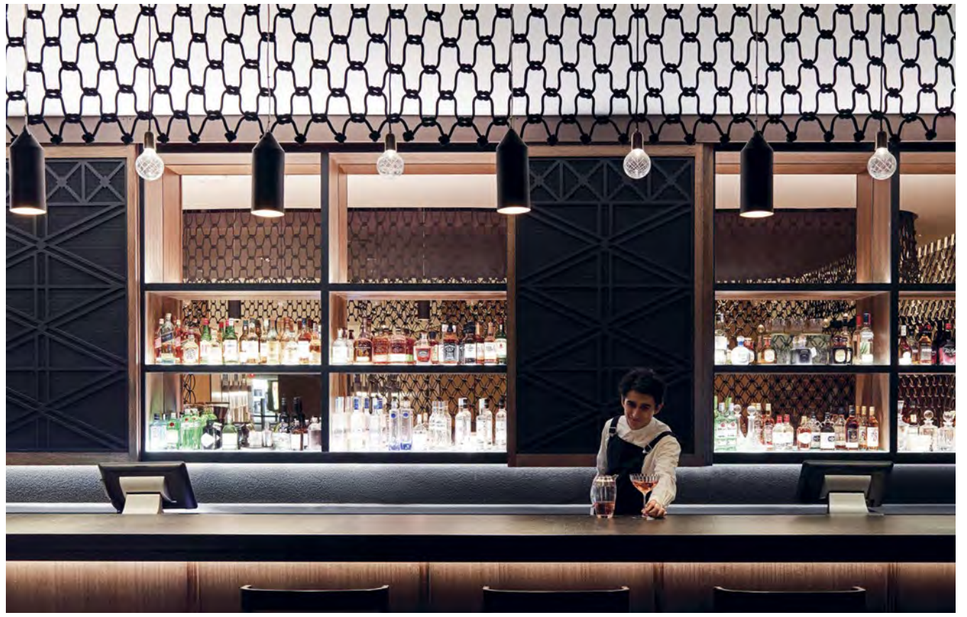
Pictured
Dining room
Reception

Opposite:
Bar

Sydney | Gadigal Country

Hyatt Regency

A new chapter in harbourside hospitality



The design upgrades for the Hyatt Regency encompass the masterplan, renovation and expansion of the hotel. The new spaces pay homage to the maritime heritage of Darling Harbour, where the hotel is located.

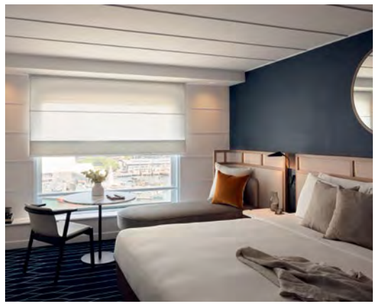
The refurbishment for M&L Hospitality maximises water views and establishes a new link between the heritage sandstone buildings and the bustling harbour. The lobby is conceived as an expansive interior piazza, bolstered by a sweeping stair and cascading chandeliers. The lobby bar is an activated backdrop, defined by suspended rope screens that speak to the site's nautical past.

The hotel's function spaces — ballrooms and meeting rooms — provide some of the state's largest conference facilities, all boasting spectacular vistas over the water. Guest rooms and suites are relaxed and sophisticated, flaunting harbour views and more marine-inspired details.

Upstairs, The Regency Club and Zephyr are a unique pair of hospitality spaces that further celebrate the Hyatt Regency's harbourside location. A 'lower' and 'upper' deck concept is applied, as if embodying a luxury ocean liner.

The Regency Club is more formal, functioning as an executive lounge. The long floorplate is defined as a series of five cabins shifting from social, open space to more intimate dining.

Zephyr is the sky bar at rooftop level. With panoramic views of Sydney, the space focuses on clean lines and sensual curves, much like the deck of a yacht. The bar is the centrepiece, drawing customers toward the water's edge.



Pictured
Lobby bar
Reception
Typical guest room

Opposite:
Lobby stair

Pictured
Zephyr bar detail
The Regency Club entry
The Regency Club lounge

Opposite:
Zephyr bar

"The transformation of this hotel offers a grand nod to the nautical heritage of Darling Harbour."

Jeffery Copolov, Director, Bates Smart

Flemington | Wurundjeri Country

The Club Stand

A sculptural race day icon for Flemington

"The Club Stand is a confident expression of the VRC's belief in our future growth and prosperity. It is a game changer for us."

Amanda Elliott, Chairman, Victoria Racing Club

Home to Australia's most renowned horse racing events, The Club Stand provides a premium race day experience for members of the Victoria Racing Club in Flemington. The sweeping, curvilinear architecture captures the spirit of the racecourse and provides an immersive 'in-the-round' experience.

Built by Multiplex, the five-level stand occupies nearly the same footprint as the former, but with increased capacity and amenity. The seamless form of the building combines with operable glass façades to dissolve the distinction between interior and exterior, drawing the energy of the day's events inside. A 360-degree panoramic outlook offers a genuine theatre-like experience of the track.

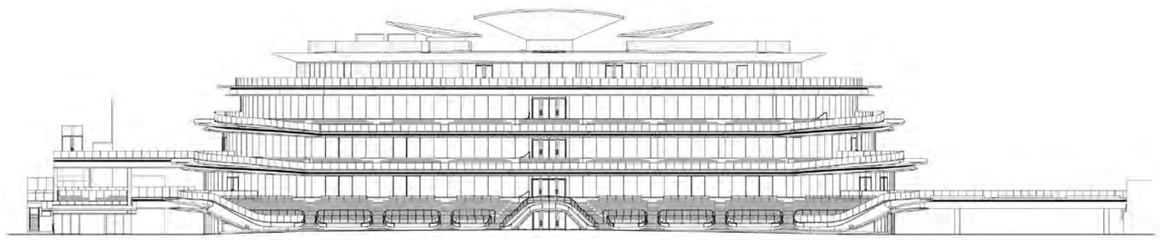
Thirteen different hospitality venues provide an unrivalled event and hospitality experience. Each venue has a distinct and diverse personality to appeal to the varying needs and aspirations of the Club's members. Upstairs, the iconic roof garden is an extension of Flemington's renowned gardens.

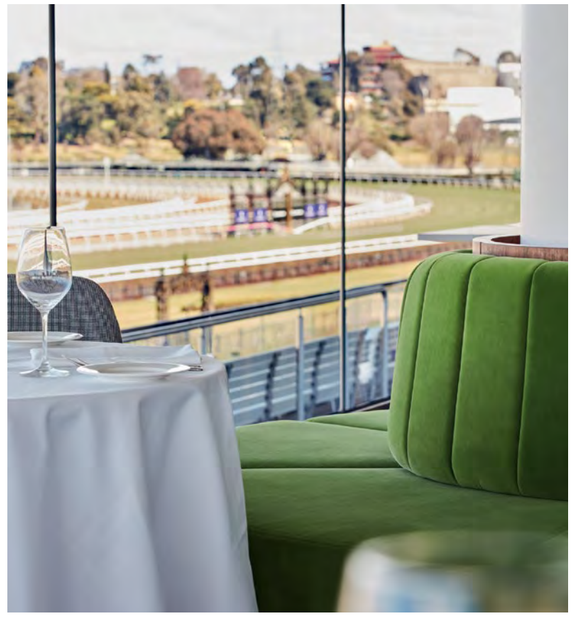
Interior spaces are embedded with a sense of history, whilst also championing the Club's evolution and future. Artwork and memorabilia are incorporated throughout. Distinctive carpets are inspired by race day fashions and traditional tailored textiles.

The Mumm Champagne Bar is the first of its kind in the southern hemisphere. A remarkable, suspended red ribbon floats over the bar, weaving its way through the space and acting as both a custom light fitting and brand statement.

Pictured
View from Flemington Racecourse
South elevation

Opposite:
Balcony detail





Pictured
The Dining Room
Banquette detail

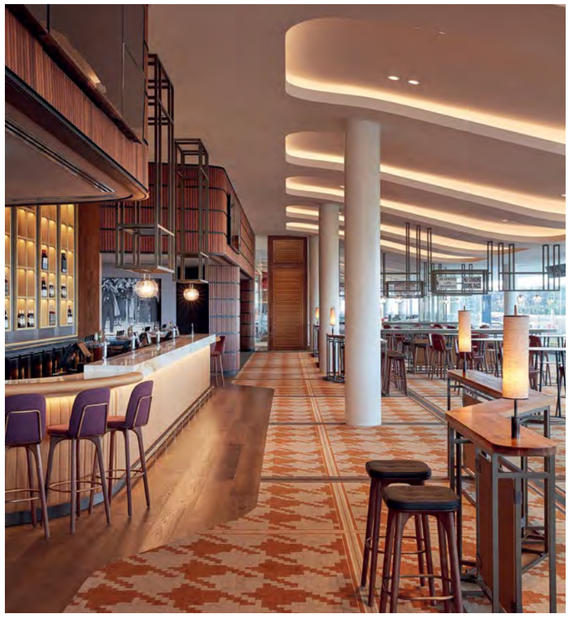
Opposite:
Lobby lounge
Lobby stair

Pictured
Mumm Champagne Bar
The Members Bar
Bar detail

Opposite:
Bluegrass Bar

"We have amplified each individual venue with a distinct and diverse personality to appeal to the varying needs and moods of the members."

Jeffery Copolov, Director, Bates Smart



Hotel Chadstone

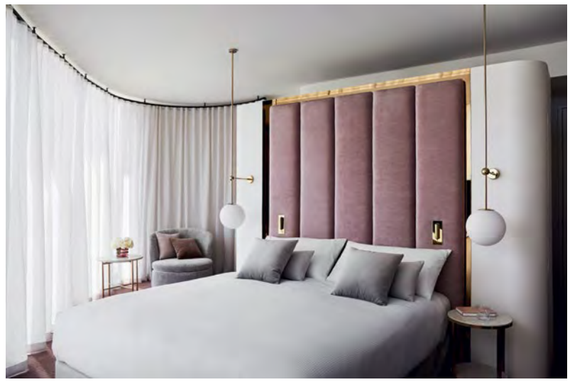
Where light, form, and fabric inspire sculpted elegance

Hotel Chadstone is part of Vicinity Centre's transformation of Chadstone from retail precinct to high-end lifestyle destination. The 250-room hotel includes an extensive conference centre and substantial food and beverage facilities, a rooftop lounge and a signature dining restaurant on the ground floor.

Architecturally, the hotel complements the adjacent Chadstone Office Tower. Both buildings were designed 'in the round' to be high-rise beacons in a low-rise suburban setting. Their gently curved forms are inspired by the billowing folds of hanging fabric, becoming free-standing sculptural objects in the landscape.

This nod to fashion is further accentuated by the rich lustre of the bronze tinted glass, which catches the light in various ways during the day. The soft building form helps to create an alluring character, making it feel alive and responsive to its environment.

Evocative design continues inside, with interior accents complementing the exterior. Detailing is drawn from fashion: soft drapes inspired by flowing cocktail dresses and fixtures reminiscent of metal accessories on handbags, shoes and belts.



Pictured
Guest room detail
Typical guest room

Opposite:
Pool
View from carpark

"The lustre of the façade is synonymous with luxury and fashion. It catches the light in ways that make the building feel more alive."

Julian Anderson, Director, Bates Smart

The Fat Duck + Dinner by Heston Blumenthal

Theatrical culinary journeys

When Heston Blumenthal's UK restaurant 'The Fat Duck' closed for a refurbishment, the signature venue and its staff relocated temporarily to Crown Melbourne.

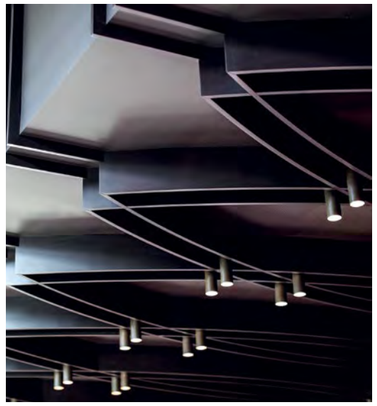
The design is elegant and restrained, so that the degustation menu takes centre stage. The arrival threshold evokes an 'Alice in Wonderland' moment via an optical illusion; the entry appears to be shrinking, only for a sliding door to release and reveal the restaurant space.

Inside, the dining concept is inspired by the classical painting concept of chiaroscuro, which creates deep contrast between light and dark. Sumptuous upholstery, dark lacquered panelling and rich carpets provide a dramatic setting for diners.

After six months of service, the venue transformed into the first 'Dinner by Heston Blumenthal' outside of the UK. Inspired by the gastronomic history of Britain, it is a theatrical and memorable experience.

The activity and energy of the main kitchen is exhibited through a glass wall. Unique details include textured ceiling patterns based on the Tudor rose, ceramic jelly-mould wall sconces, and two grand photographs by Romas Foord that are inspired by Old Master paintings.

Off the back of this success in Melbourne, another 'Dinner by Heston Blumenthal' was designed at the Atlantis in Dubai.



"The design of both restaurants was always going to be complex. Bates Smart achieved a unique identity for both establishments that respected their origins."

Ashley Palmer-Watts, Executive Chef, Dinner by Heston Blumenthal

Pictured
Ceiling detail
Dinner – show kitchen

Opposite:
The Fat Duck – banquette

Pictured
Dinner – bar
Dinner – dining room

Opposite:
Dinner – Dubai
Dinner – artwork detail

Canberra Airport Hotel

A unique form derived with circular and axial geometries

"On the inside, the project opens up masterfully and through the manipulation of void, contrast and light it becomes a world away from the industrial context outside."

Jury Citation, AIA Architecture Awards (National)

Canberra Airport Hotel creates a gateway to the airport with a uniquely Canberran design. Its form responds to the Griffins' original vision for the city, based on masterplanned rings. The interiors are integral to the experience the architecture creates.

Designed for Capital Property Group, the hotel consists of 191 rooms over six levels, as well as hospitality and conference facilities.

The building's circular geometries allow it to be read in the round, responding to the site's multiple approach and vantage points. The glass façade incorporates a screen of circular rings, creating privacy for guests without loss of view.

Inside, the ground floor carries through the circular motif and introduces an aesthetic that's reminiscent of air travel in the 1960's and 70's. A dramatic, full-height atrium is the social focus of the hotel. The atrium is animated by a restaurant, bar and lounge, which sit adjacent to the reception and kitchen. Above, curved white balustrades contrast dark circulation spaces, while circular skylights provide natural light and foster a sense of enclosure.

Warm natural materials, including leather, wood and travertine, create a contemporary take on the mod interior, heightened by the use of reds and oranges in the fabrics.

Pictured
Atrium skylights
Opposite:
Bar + lounge
Atrium

“We studied the Griffins’ plans for Canberra and decided to work with the geometry of circles and axes to create a uniquely Canberran hotel experience.”

Philip Vivian, Managing Director, Bates Smart

Project Credits

Project Credits

Project	Place	Year	Client	Area	Awards	Consultant Team	Bates Smart Team
Civic							
Embassy of Australia, Washington D.C. with KCCT	1601 Massachusetts Avenue NW, Washington, Anacostans Country, D.C., USA	2023	The Department of Foreign Affairs and Trade	19,890sqm	— National Architecture Awards (AIA), Jørn Utzon Award for International Architecture — International Architecture Awards (AIA), Louise Cox Award for Public Architecture — International Architecture Awards (AIA), Award for Commercial Architecture — International Architecture Awards (AIA), Award for Interior Architecture — International Interior Design Association (IIDA) Awards, Best of Competition Award — International Interior Design Association (IIDA) Awards, Institutional Category Award — World Architecture Festival (WAF) Inside Awards, Award for Public Buildings — World Interior News (WIN) Awards, Award for Public Buildings – Civic — Interior Design Excellence Awards (IDEA), Award for Overall Project of the Year — Interior Design Excellence Awards (IDEA), Award for Public Space — Australian Interior Design Awards (AIDA), Award for Best International Design — Australian Interior Design Awards (AIDA), Award for Public Design	Agency Projects, Arup, Aurecon, Clark Constructions, EHT Traceries, Electrolight, Holland Knight, Interface Engineering, Jacobs, Joe Fletcher, One Source, Rider Levett Bucknall, SGH, Simpson, Sorba, Studio Ongarato, Taylor Cullity Lethlean, Wiles Mensch	Amy Banfield, Jackson Bi, Ali Bolandnazar, Raymond Butt, Lai Yee Chan, Leo Chen, Wai Fong Chin, Joel Collins, Cian Davis, Mark Di Bartolo, Raymond Feile, Brendan Grayson, Christian Grossi, Gabrielle Hamilton, Eamon Harrington, Mark Healey, Richard Healy, Celine Herbiet, Henry Howson, Yuxin Jiang, Steve Jones, Allan Lamb, Tim Leslie, Erica Lienert, Brian Mason, Esther Mavrokokki, Rachael McCarthy, Alan McLean, Andrada Olteanu, Samantha Poole, Carli Popplewell, Ian Potter, Chris Prince, Jefferson Protomartir, Emma Serraglio, Caroline Surgiato, Simon Swaney, Christopher White, Deirdre Whitnall, Kristen Whittle, Claire Williamson, Emma Wingad
Constitution Place	1 Constitution Avenue, Canberra, Ngunnawal and Ngambri Country, Australia	2020	Capital Property Group	80,000sqm	— ACT Architecture Awards (AIA), John Andrews Award for Commercial Architecture — ACT Architecture Awards (AIA), Sir John Overall Award for Urban Design — ACT Architecture Awards (AIA), Award for Interior Architecture	Anson Smart, Calibre, Construction Control, Peter Clarke, Point of View, Knight Frank, Norman Disney Young, Redbox Design Group, Steve Watson + Partners, Surface Design, Warringtonfire, WSP	Sara-Jane Bacon, Alison Barry, Katharine Bulley, Thomas Cartledge, Charles Cayeux, Peter Charter, Sarah Cooper, John Culshaw, Marinel Dator, Amelia Donald, Samantha Ellinson, Olesia Elyard, David Eskdale, Diana Espiritu, Isabelle Foley, Michelle Foo, Trung Ha, Miki Hirakata, Joshua How, Emma Jang, Dimitra Kalamvokis, Habeen Kim, Jung Soo Kim, Alana Lee, Lishi Li, Li Vern Lim, Francisco Lopez Bosch, Grace Lu, Tonie Maclennan, Rashna Marolia, Andrew McKie, Trevor Mouncey, Philip Nguyen, Ryu Ogino, Jessica Page, Nikolay Pechovski, Vina Pham, Cynthia Quang, Basil Richardson, Maha Saad, Angela Sampson, Brenton Smith, Nikko Sudirman, Noah Sunderland, Alberto Sunderland, Tommy Sutanto, Lucy Sutton, Andrew Thomas, Philip Vivian, Haidee Vogel, Jason Vorapatrakul, Jing Xu, Olivia Yanni
Commercial							
Brindabella	6 Brindabella Circuit, Canberra Airport, Ngunnawal and Ngambri Country, Australia	2022	Capital Property Group	24,600sqm	— ACT Architecture Awards (AIA), Canberra Medallion — ACT Architecture Awards (AIA), John Andrews Award for Commercial Architecture	Atelier Ten, CCS Group, Construction Control, Marshall Day Acoustics, Northrop, O'Neill and Brown, Peter Clarke, Phase 4, Redbox Design Group, Sellick Consultants, Steensen Varming, Steve Watson + Partners, Surface Design, Swell, Warringtonfire	Naigel Carusi, Kingsley Castillo, Peter Charter, Valentino Gareri, Moataz Hamde, Fion Lai, Jesmine Lim, Francisco Lopez Bosch, Tonie Maclennan, Andrew McKie, Philip Nguyen, Mark Ojascastro, Megan Paddison, Alberto Sunderland, Wilson Tan, Philip Vivian, Samantha Wardle, Olivia Yanni, Jun Yi Loh
171 Collins Street	171 Collins Street, Melbourne, Wurundjeri Country, Australia	2013	Charter Hall, Cbus Property	31,400sqm	— Interior Design Excellence Awards (IDEA), Award for Public Space	BG+E Façades, Brookfield Multiplex, Electrolight, Lovell Chen, Luminova, Peter Clarke, PLP Building Surveyors + Consultants, Rider Levett Bucknall, Studio Ongarato, The APP Group, Umow Lai, Urbis	Jonathan Brener, Stewart Brooks, James Christophidis, Frances Clancy, Damon Clausen, Cameron Donald, Grant Filipoff, Michael Fischer, Matt Hainsworth, Johan Hermijanto, Tim Kirkhope, Peter Knight, CJ Koay, Stanley Kor, Tim Leslie, Brian Mason, James Milledge, Richard Morrell, Frederick Ng, Ben Nicholas, Andrew Raftopoulos, Guilherme Rodrigues, Jacinta Tessari, Verena Unser, Kate Wardlaw, Christopher White, Kristen Whittle, Richard Wong, Tammy Yu
25 King	25 King Street, Bowen Hills, Turrbal and Yuggera Country, Australia	2018	Lendlease, Impact Investment Group	16,446sqm	— National Architecture Awards (AIA), Commendation for Sustainable Architecture — Queensland Architecture Awards (AIA), Harry Marks Award for Sustainable Architecture — Queensland Architecture Awards (AIA), Beatrice Hutton Award for Commercial Architecture — CTBUH Awards of Excellence, Award for Best Tall Building Under 100 Metres	Aurecon, Design Make, G James, Lendlease, Martin Mischkulnig, Tom Roe	James Cristallo, John Culshaw, Amelia Donald, Tania Gordon, Tom Larkins, Andrew McKie, Nimat Mistry, Nikolay Pechovski, Darryl Pon, Basil Richardson, Manveer Singh Nijjar, Jana Somasundaram, Tommy Sutanto, Annika van Leeuwen, Philip Vivian, Andrew Willes, Winston Wu

Project Credits

Project	Place	Year	Client	Area	Awards	Consultant Team	Bates Smart Team
Commercial							
1 Denison	1 Denison Street, North Sydney, Cammeraygal Country, Australia	2020	Winten Property Group	60,625sqm		Aurecon, Eislers Engineering, EMF Griffiths, Ethan Rohloff, Felix Mooneeram, Multiplex, Norman Disney Young, Tom Roe, Touchstone Partners	Adrian Auth, Naigel Carusi, Michelle De Jong, Alex Dircks, Amelia Donald, Frances Egan, Diana Espiritu, Torsten Fiedler, Isabelle Foley, Jason Fraser, Nicholas Garcia, Albert Gregori, Aaron Harvey, Miki Hirakata, Wai-Yee Ho, Joshua How, Sun Mi Kang, Derin Kinacigil, Sahar Koohi, Allan Lamb, Mathieu le Sueur, Lishi Li, Jesmine Lim, Li Vern Lim, Andrew McKie, James Moulder, Georgette Mourad, Philip Nguyen, Sarah Oh, Kellie Payne, Nikolay Pechovski, Clare Pettitt, James Polyhron, Brenton Smith, James Stevenson, Nikko Sudirman, Jason Tabet, Andrew Thomas, Matt van Geffen, Philip Vivian, Andrew Willes, Winston Wu, Shelley Xu, Connie Yan
420 George Street	420 George Street, Sydney, Gadigal Country, Australia	2010	Fortius Funds Management, Lendlease, APPF	70,872sqm	— NSW Architecture Awards (AIA), Sir Arthur G Stephenson Award for Commercial Architecture	Arup, Aspect Studios, Aurecon, JBA Urban Planning, Lendlease, Otto Cserhalmi + Partners, Richard Glover, Warren Smith + Partners	Kevin Carrucan, Daniel Chieng, Andrew Colangelo, Joe Fan, Torsten Fiedler, Robert Moore, Mark Ojascastro, Mark Pellen, Alice Pennington, Emma Sommers, Tommy Sutanto, Simon Swaney, Matthew Taylor, Adrian Veale, Philip Vivian, Miriam Wodausch
Workshop + Publicis Groupe	21 Harris Street, Pyrmont, Gadigal Country, Australia	2020	Milligan Group, Publicis Groupe	19,190sqm + 10,000sqm	— NSW Architecture Awards (AIA), Award for Commercial Architecture	Anson Smart, Aspect Studios, Aston Consulting, FDC Construction + Fitout, Felix Mooneeram, Icon Construction, Inhabit, Knight Frank, Steve Watson + Partners, Taylor Thomson Whitting, Urbanite, WSP	David Birtwistle, Naigel Carusi, Steven D'Souza, Georgia Flint, Marius Hatletveit, Guy Lake, Jesmine Lim, Li Vern Lim, Andrew McKie, Trevor Mouncey, Mark Ojascastro, Maryam Osman, Jessica Page, Kellie Payne, Manveer Singh Nijjar, Brenton Smith, David Strange, Jason Taffel, Matt van Geffen, Annika van Leeuwen, Winston Wu, Olivia Yanni, Tamara Young
Northbourne Avenue	480 Northbourne Avenue, Dickson, Ngunnawal and Ngambri Country, Australia	2020	Doma Group, ACT Government	15,800sqm	— ACT Architecture Awards (AIA), John Andrews Award for Commercial Architecture	BLOC, Canberra Town Planning, Oculus, Peter Clarke, Point of View, Rodrigo Vargas, Rudds Consulting Engineers, Sellick Consultants, Steve Watson + Partners, Warringtonfire, Windtech	Isabella Alexi, Emma Bell, Thomas Cartledge, Jonathan Claridge, Marko Damic, Frances Egan, Olesia Elyard, Julien Folcher, Joshua How, Jung Soo Kim, Nicola Kwong, Fion Lai, Guy Lake, Matilda Leake, Trevor Mouncey, Max Navius, Sarah Oh, Angela Sampson, Lee Sawyer, David Strange, Nikko Sudirman, Tommy Sutanto, Lucy Sutton, Jason Taffel, Carlos Vazquez, Haidee Vogel
161 Collins Street	161 Collins Street, Melbourne, Wurundjeri Country, Australia	2018	Pembroke Real Estate	43,000sqm	— Australian Interior Design Awards (AIDA), Commendation for Public Design — Interior Design Excellence Awards (IDEA), High Commendation for Public Space	Arup, Bryce Raworth, Built, Electrolight, Lexicon, McKenzie Group Consulting, Peter Clarke, Rider Levett Bucknall, Studio Ongarato, Tyrone Branigan, Urbis	Naza Abidin, Dena Barr, Mark Bol, Marcus Chan, Stephen Davies, Cameron Donald, Jan Eastwood, Grant Filipoff, Pia Gaze, Chatarina Larsson, Tim Leslie, Shueh Mei Lim, Anna Loi, Rachael McCarthy, Darren Paul, Ian Potter, Jefferson Protomartir, Kristina Roots, Christopher White, Deirdre Whitnall
2 Bligh Street	2 Bligh Street, Sydney, Gadigal Country, Australia	2018	City Freeholds	5,670sqm	— NSW Architecture Awards (AIA), Commendation for Commercial Architecture	Arup, Lipman, Tom Roe	Charles Cayeux, Amelia Donald, Emma Jang, Basil Richardson, Tommy Sutanto, Philip Vivian
70 Castlereagh Street	70 Castlereagh Street, Sydney, Gadigal Country, Australia	2015	Chanel Australia and New Zealand	4,784sqm	— AIA Architecture Awards (NSW), Commendation for Commercial Architecture	Arup, Brett Boardman, Donnelley Constructions, Pure Projects	Daniel Chieng, Joshua Harrex, Guy Lake, Basil Richardson, Tommy Sutanto
180 Thomas Street	180 Thomas Street, Haymarket, Gadigal Country, Australia	2014	Transgrid	14,370sqm	— NSW Architecture Awards (AIA), Award for Commercial Architecture — Australian Interior Design Awards (AIDA), Award for Sustainability Advancement — Australian Interior Design Awards (AIDA), Award for Workplace Design	Arup, Brett Boardman, Built, Enstruct, Frost Design, Heyday Group, Lovell Chen, PwC, Turf Design Studio, Urbis, Virginia Wilson Art	Julian Anderson, Daniel Chieng, Jonathan Claridge, Laura Cook, Marinel Dator, Bradley Dorn, Amy Ellis, Megan Fox, Christopher Gaule, Sarah Gilder, Olga Kambas, Jung Soo Kim, Merissa Lam, Trevor Mouncey, Mark Pellen, Alice Penna, Basil Richardson, Martin Schmidt, Bradley Schott, Gabrielle Shulman, Brenton Smith, Tommy Sutanto, Simon Swaney, Philip Vivian
Health							
The Royal Children's Hospital with Billard Leece Partnership, HKS	50 Flemington Road, Parkville, Wurundjeri Country, Australia	2011	Lendlease	165,000sqm	— National Architecture Awards (AIA), Award for Public Architecture — Victorian Architecture Awards (AIA), Victorian Architecture Medal — Victorian Architecture Awards (AIA), Melbourne Prize — Victorian Architecture Awards (AIA), William Wardell Award for Public Architecture — Interior Design Excellence Awards (IDEA), Overall Prize — Interior Design Excellence Awards (IDEA), Award for Public Space — Australia Interior Design Awards (AIDA), Award for Interior Design Excellence + Innovation — Australia Interior Design Awards (AIDA), Award for Public Design — World Architecture Festival (WAF), Award for Completed Building – Health	Bronwen Colman, Buro North, Irwinconsult, John Gollings, Land Design Partnership, Lendlease, Marshall Day Acoustics, McKenzie Group Consulting, Norman Disney Young, Shannon McGrath	Lucy Best, Lucy Croft, Mark Di Bartolo, Prue Exelby, Michael Fischer, Andrew Francis, Lorenzo Galati, Leanne Guy, Mark Healey, Daniel Jurgens, Tim Kirkhope, Peter Knight, Olda Kurdiovsky, Geak Bee Kwang, Frank Lau, Joanne Lee Lewis, Sheree Proposch, Andrew Raftopoulos, Guilherme Rodrigues, Natalie Rushidi, Mirjana Sazunic, Jacinta Tessari, Inta Thomas, Verena Unser, Sophie Weber, Kristen Whittle

Project Credits

Project	Place	Year	Client	Area	Awards	Consultant Team	Bates Smart Team
Health							
Cabrini Gandel Wing with Design Inc	183 Wattletree Road, Malvern, Wurundjeri Country, Australia	2019	Cabrini Health	16,500sqm	— Victorian Architecture Awards (AIA), Award for Public Architecture — Interior Design Excellence Awards (IDEA), Award for Institution Design — Australian Interior Design Awards (AIDA), Commendation for Public Space — INDE.Awards, Winner of The Wellness Space — World Architecture Festival (WAF) Inside Awards, Winner of Health and Fitness Design	AECOM, Arup, Aurecon, Contour, Cundall, Design Inc, Gardner Group, John Patrick, Kane Construction, Marshall Day Acoustics, Peter Clarke, Slattery	Jennifer Chang, Wei Ren Choo, James Christophidis, Marko Coetzee, Emmanuel Cohen, Cian Davis, Namrata Durgai, Raymond Feile, Lorry Foca, Ron Freiverts, Aurelia Gachet, Mark Healey, Bill Henning, Jason Knight, Tim Leslie, Fabien Marie, Kevin Masci, Paul Morgan, Luke Murphy, Elena Novello, Ian Potter, Jefferson Protomartir, Emily Robertson, Raechel Schofield, David Schwarzman, Lucinda Sesta, Jacinta Tessari, Iain Walker, Louisa Watts, Lance White, Christopher White, Kristen Whittle, Richard Wong, Anqi Zeng
Dandenong Mental Health with Whitefield McQueen Irwin Alsop	135 David Street, Dandenong, Bunurong Country, Australia	2013	Department of Health, Southern Health	8,200sqm	— National Architecture Awards (AIA), Award for Public Architecture — Victorian Architecture Awards (AIA), Award for Public Architecture	Coffey Projects, Cundall, Davis Langdon, Irwinconsult, John Gollings, Kane Construction, Lake Young and Associates, LBA Design, Peter Bennetts, Philip Chun, Waterman AHW, Woodform	Katherine Buchanan, Eugene Cheah, Megan Doody, Chris Eggleston, Fulvio Facci, Jessie Fowler, Salvatore Furfaro, Leanne Guy, Bill Henning, Kevin Masci, Sheree Proposch, Joanne Saw, Kristen Whittle
Bendigo Hospital with Studio STH	100 Barnard Street, Bendigo, Dja Dja Wurrung Country, Australia	2017	Exemplar Health	74,772sqm	— National Architecture Awards (AIA), Sir Zelman Cowen Award for Public Architecture — Victorian Architecture Awards (AIA), Award for Public Architecture — Urban Design Awards, Award for Built Projects – City and Regional Scale — International Interior Design Association (IIDA) Awards, Healthcare Category Award — Interior Design Excellence Awards (IDEA), High Commendation for Institutional and Sustainability — INDE.Awards, Winner of The Wellness Space	Acoustic Logic Consultancy, CPG Consultants, Donald Cant Watts Corke, Emily Cormack, Heritage Alliance, ID/Lab, Irwinconsult, Lendlease, Lovell Chen, Norman Disney Young, Oculus, Peter Clarke, PLP Building Surveyors & Consultants, Shannon McGrath	Naza Abidin, David Brooks, Melanie Buettikofer, Lai Yee Chan, Wei Ren Choo, Kenneth Chou, James Christophidis, Cian Davis, Mark Di Bartolo, Chris Eggleston, Prue Exelby, Raymond Feile, Madeline Freeman, Brendan Grayson, Matt Hainsworth, Mark Healey, Henry Howson, Willem Huang, Lorenzo Ju, Jared Kennard, Tim Kirkhope, Jason Knight, Marian Lee, Quentin Leroy, Tim Leslie, Brian Mason, Esther Mavrokokki, James Milledge, Kerryn Minehan, Rupert Murphy, Jesper Nyborg, Stuart Paterson, Anke Pfeiler, Ian Potter, Andrew Raftopoulos, Guilherme Rodrigues, Kristina Roots, Yue-Ying Tan, Sophie Weber, Christopher White, Kristen Whittle, Richard Wong, Tammy Yu, Anqi Zeng
Residential							
35 Spring St	35 Spring Street, Melbourne, Wurundjeri Country, Australia	2017	Cbus Property	57,000sqm	— National Architecture Awards (AIA), Frederick Romberg Award for Residential Architecture – Multiple Housing — Victorian Architecture Awards (AIA), Award for Residential Architecture – Multiple Housing	Acoustic Logic Consultancy, Cornwall, Electrolight, McKenzie Group Consulting, Multiplex, Peter Clarke, RCP, Rider Levett Bucknall, Robert Bird Group, Sean Fennessy, Umow Lai, Urbis	Lucy Bothwell, Jonathan Brener, Melanie Buettikofer, Judy Chan, Eugene Cheah, Wai Fong Chin, James Christophidis, Jeffery Copolov, Cameron Donald, Megan Doody, Prue Exelby, Allison Fernandez, Grant Filipoff, Michael Fischer, Claudia Fleuter, Andrew Francis, Javette Hamilton, Mark Healey, Leah Hudson-Smith, Tim Kirkhope, Kerry Kounnapis, Christina Lai Cheong, Erica Lienert, James Milledge, Jesper Nyborg, Kendra Pinkus, Stephanie Poole, Roger Poole, Guilherme Rodrigues, Joanne Saw, Mirjana Sazunic, Sergio Sotelo, Kate Wardlaw, Sophie Weber, Carolyn White, Deirdre Whitnall, Kristen Whittle, Amelia Williams, Junko Windust, Richard Wong
17 Spring St	17 Spring Street, Melbourne, Wurundjeri Country, Australia	2023	Cbus Property	28,400sqm		Caramel Creative, Gallagher Jeffs, Hacer Group, Introba, Philip Chun, Rider Levett Bucknall, Robert Bird Group, Sean Fennessy, Tom Roe, Tract, Urbis	Anna Ancher, Kaew Bangsakun, Emma Borrello, Judy Chan, Leo Chen, Emmanuel Cohen, Jeffery Copolov, Maxim Copolov, Cian Davis, Tania di Lizio, Cameron Donald, Megan Doody, Miguel Ferreira, Grant Filipoff, Justin Gallagher, Celine Herbiet, Irwin Ho, Frank Lau, Tim Leslie, Shueh Mei Lim, Amanda Masip, Matko Matkovic, Cara McIntyre, Jese Medina Suarez, Maree Paraskevopoulos, Kendra Pinkus, Samantha Poole, Ian Potter, Chris Prince, Andrew Raftopoulos, Mirjana Sazunic, David Schwarzman, Aiste Strazdaite, Erina Sun, Voula Theophilopoulos, Christopher White, Kristen Whittle, Laura Wood, Anqi Zeng
Rivière	470 Main Street, Kangaroo Point, Turrbal and Yuggera Country, Australia	2023	Aria Property Group	25,500sqm	— Queensland Architecture Awards (AIA), Job and Froud Award for Residential Architecture – Multiple Housing — Queensland Architecture Awards (AIA), Lord Mayor's Buildings that Breathe Prize	Acor, Cieran Murphy, David Chatfield, Michael Bale, Property Technologies, Rivière Construction, RPS Group, Urbis	Hayden Crawford, John Culshaw, Torsten Fiedler, Valentino Gareri, Robert Graham, Wesley Grunsell, Bianca Heinemann, Georgia Hughes, Guy Lake, Rashna Marolia, Trevor Mouncey, Elena Navarro Senent, Erin O'Sullivan, Nikolay Pechovski, Vina Pham, Seiya Sakai, Brenton Smith, David Strange, Jing Xu
One30 Hyde Park	130 Elizabeth Street, Sydney, Gadigal Country, Australia	2019	Ecove, Aoyuan International	15,026sqm		Anson Smart, Arup, Aspect Studios, Bonacci Infrastructure, Brendan van Hek + Blueprint, Built, Climatech, Douglas Partners, GBA Heritage, Heyday Group, Inhabit Group, Innovative Fire Services, Insync Services, John R Keith, Renzo Tonin + Associates, Rodrigo Vargas, Steve Back, Surface Design, Tom Roe, Urbis, Virginia Wilson Art	Kelly Burke, Santiago Catanzano, Hayden Crawford, Alex Dircks, Alister Eden, Seamus Guidera, Joshua Harrex, Eamon Harrington, Emma Jang, Mohammed Khaled, Jung Soo Kim, Tom Larkins, Grace Lee, Li Vern Lim, Rashna Marolia, Tye McBride, William Miller, Philip Nguyen, Basil Richardson, Joshua Shin, Manveer Singh Nijjar, Tommy Sutanto, David Tordoff, Philip Vivian, Jason Vorapatrakul, Peter Wake, Kristy Whiting, Harriette Young

Project Credits

Residential

Project	Place	Year	Client	Area	Awards	Consultant Team	Bates Smart Team
LIV Munro with Six Degrees Architects	101 Therry Street, Melbourne, Wurundjeri Country, Australia	2022	PDG Corporation, City of Melbourne, Mirvac	87,304sqm	— Victorian Architecture Awards (AIA), Commendation for Urban Design	Acoustic Logic Consultancy, ADP, Formium, Glowing Structures, Mirvac, Peter Clarke, PLP Building Surveyors + Consultants, Tract, Webber Design	Naza Abidin, Rob Armstrong, Nic Bao, Dena Barr, Ali Bolandnazar, Maja Busatlija, Jane Carter Key, Jennifer Chang, Brad Chuensomsong, Kit Chun Suen, Joel Collins, Jeffery Copolov, Cian Davis, Bryan Fan, Claudia Fleuter, Lorry Foca, Aurelia Gachet, Sylvie Goetz, Paul Grant, Heba Hanna, Henry Howson, Nancy Ji, Jared Kennard, Tom Larkins, Hua Li, Erica Lienert, Anna Margin, Amanda Masip, Brian Mason, Jordan Mulherin, Jack Oscini, Maree Paraskevopoulos, Darren Paul, Neil Penny, Anke Pfeiler, Ian Potter, Rando Profnasta, Jefferson Protomartir, Damian Rough, Eugene Seow, Bhargav Sridhar, Denisa Syrova, Sherman Tan, Voula Theophilopoulos, Jacek Urbanowicz, Bobby Wei, Olivia Wilcox, Amelia Williams, Ben Wilson, Alexander Wright
Newmarket with Smart Design Studio	1 Young Street, Randwick, Bidjigal and Gadigal Country, Australia	2020	Cbus Property	12,181sqm	— NSW Architecture Awards (AIA), Aaron Bolot Award for Residential Architecture – Multiple Housing	Acoustic Logic Consultancy, Arcadia Landscape Architecture, AT + L, Core Engineering, Donald Cant Watts Corke, Dynatech Industries, Felix Mooneeram, Ganellen, HDR, Otto Cserhalmi + Partners, Point of View, Robert Bird Group, Robert Walsh, Umow Lai, Urbis	Matthew Allen, Weddy Ang, David Birtwistle, Kelly Burke, Despina Carpis, Jet Chan, Glen Chandler, Helen Cooper, Alex Dircks, Bradley Dorn, Olesia Elyard, Julien Folcher, Isabelle Foley, Seamus Guidera, Gloria Ha, Bianca Heinemann, Miki Hirakata, James Ianitto, Tynan Jayne, Sun Mi Kang, Jung Soo Kim, Nicola Kwong, Yuki Lan, Alana Lee, Jeffrey Liu, Nimat Mistry, Nitya Mohan, Suyeon Mun, Philip Nguyen, Davin Nurimba, Tommy O'Daly, Mark Ojascastro, Emmy Omagari, Charmaine Pang, David Parsons, Nikolay Pechovski, Seiya Sakai, Joshua Shin, Manveer Singh Nijjar, Alberto Sunderland, Sylvia Vasak, Carlos Vazquez, Haidee Vogel, Milan Vukicevic, Celeste Wong, Jill Woodley, Winston Wu, Sarvin Yeganeh, Anthony Yick, Hyojin Yoo, Alex Zeng, Raymond Zeng
Boomerang Tower	3 Olympic Boulevard, Sydney Olympic Park, Wangal Country, Australia	2019	Ecove	25,130sqm	— NSW Architecture Awards (AIA), Award for Residential Architecture – Multiple Housing	ACES, AMA, Bluewater Group, Cundall, DDP Electrical, Mike Chorley, Renyi, Taylor Construction Group, Tom Roe, Turf Design Studio, van der Meer Consulting, Warringtonfire	Matthew Allen, John Culshaw, Torsten Fiedler, Michelle Foo, Robert Graham, Eamon Harrington, Jung Soo Kim, Guy Lake, Jesmine Lim, Max Navius, Tommy O'Daly, Charmaine Pang, Nikolay Pechovski, Seiya Sakai, Angela Sampson, Joshua Shin, Manveer Singh Nijjar, James Stevenson, Roger To, Philip Vivian, Andrew Willes
Australia Towers	3 Australia Avenue, Sydney Olympic Park, Wangal Country, Australia	2015	Ecove	58,000sqm	— NSW Architecture Awards (AIA), Commendation for Residential Architecture – Multiple Housing	BG+E Façades, Bonacci Infrastructure, Brett Boardman, Efficient Living, Erbas, Haron Robson, Parkview Constructions, Renzo Tonin + Associates, Turf Design Studio, Wood + Grieve Engineers	Matthew Allen, Tristan Balough, Justin Cawley, Edwin Chew, Jonathan Claridge, Marko Damic, Amelia Donald, Georgia Flint, Megan Fox, Trung Ha, Jonathan Ip, Juan Jose Cruz Martinez, Olga Kambas, Thomas Keeley-Reid, Guy Lake, Merissa Lam, Allan Lamb, Dan Layden, Peggy Leung, Trevor Mouncey, Emily Murray, Martin Schmidt, Gabrielle Shulman, Emily Stubbe, Jason Taffel, Philip Vivian
Collins House	464–466 Collins Street, Melbourne, Wurundjeri Country, Australia	2019	Golden Age Group	31,800sqm	— CTBUH Awards of Excellence, Construction Award	4D Workshop, Acoustic Logic Consultancy, Hickory, Lovell Chen, MA Civil Design, Meinhardt, Peter Clarke, PLP Building Surveyors + Consultants, Sean Fennessy, Time + Place, Urbis, WT Partnership	Jonathan Brener, Stewart Brooks, Joachim Clauss, Joel Collins, Kristen Collins, Hugh Crothers, John Czechowski, Christian Grossi, Joshua Haddad, Mark Healey, Johan Hermijanto, Henry Howson, Seona Kelly-Pearce, Carlos Lara, Tim Leslie, Fabien Marie, Brian Mason, Alan McLean, Shawn Meindl, Paul Morgan, Eric Nakajima, Frederick Ng, Elena Novello, Jesper Nyborg, Snow Park, Petar Petrov, Ian Potter, Werner Pretorius, Chris Prince, Sergio Sotelo, Yue-Ying Tan, Jacinta Tessari, Camilla Tierney, Louisa Watts, Lance White, Kristen Whittle
Home Southbank	260 City Road, Southbank, Wurundjeri Country, Australia	2022	GFM Home Trust	43,000sqm		Acoustic Logic Consultancy, Barber Design, Icon Construction, Martina Gemmola, Peter Clarke, Philip Chun, Rider Levett Bucknall, Robert Bird Group, Urbis, Wood + Grieve Engineers	Julian Anderson, Raymond Butt, Sebastian Elsen, Bryan Fan, Mark Healey, Johan Hermijanto, Jason Knight, Clara Lim, Terry Mason, Maree Paraskevopoulos, Darren Paul, Ian Potter, Werner Pretorius, Jefferson Protomartir, Andrew Raftopoulos, Simone Rollason, Sharon Sclarr, David Smith, Erina Sun, Karen Wong
The Eastbourne	280 Albert Street, East Melbourne, Wurundjeri Country, Australia	2019	Mirvac	74,500sqm		Barber Design, BG+E Façades, Cardno Victoria, Cornwell, Marshall Day Acoustics, Mirvac, Oculus, Peter Clarke, PLP Building Surveyors + Consultants, Robert Bird Group, Sean Fennessy, Simpson Kotzman, Umow Lai, Urbis	Julian Anderson, Ali Bolandnazar, David Brooks, Rebecca Chan, Sengly Chau, Wai Fong Chin, Wei Ren Choo, Brad Chuensomsong, Kit Chun Suen, Frances Clancy, Emmanuel Cohen, Jeffery Copolov, Janice Cui, Mark Di Bartolo, Megan Doody, Namrata Durgai, Keith Feeney, Grant Filipoff, Claudia Fleuter, Lorry Foca, Justin Gallagher, Heba Hanna, Johan Hermijanto, Shae Hesari, Willem Huang, Jared Kennard, Jason Knight, Sarah Kren-Kibblewhite, Allan Lamb, Chatarina Larsson, Frank Lau, Hua Li, Fabien Marie, Esther Mavrokokki, Cara McIntyre, Rupert Murphy, Frederick Ng, Roger Poole, Stephanie Poole, Ian Potter, Chris Prince, Jefferson Protomartir, Andrew Raftopoulos, Molly Rizzo, Guilherme Rodrigues, Ashleigh Rosenzweig, Mirjana Sazunic, Sergio Sotelo, Kristian Sutherland, Julia Thomas, Laura Tuohey, Kate Wardlaw, Bobby Wei, Christopher White, Kristen Whittle, Richard Wong, Laura Wood, Tammy Yu, Vicky Yuan, Lin Zhang

Project Credits

Project	Place	Year	Client	Area	Awards	Consultant Team	Bates Smart Team
Residential							
Gantry	139–143 Parramatta Road, Camperdown, Gadigal and Wangal Country, Australia	2013	City Freeholds	18,500sqm	— National Architecture Awards (AIA), Commendation for Residential Architecture – Multiple Housing — NSW Architecture Awards (AIA), Aaron Bolot Award for Residential Architecture – Multiple Housing	Acor Consultants, AECOM, Aspect Studios, Brett Boardman, Martin Mischkulnig, Otto Cserhalmi + Partners, Parkview Constructions	Damien Abicic, Gemma Bainbrigge, Justin Cawley, Daniel Chieng, Brady Gibbons, Louisa Greenwell, Gert Halbgebauer, Craig Johnston, Thomas Keeley-Reid, Guy Lake, Allan Lamb, Mary MacKillop, Rob Meyerson, Basil Richardson, Joshua Shin, Felicity Stewart, Lee Zheng
Atelier	46 Honeysett View, Kingston, Ngunnawal and Ngambri Country, Australia	2016	St Hilliers Property	7,067sqm	— ACT Architecture Awards (AIA), Award for Residential Architecture – Multiple Housing	BCA Certifiers, Enviro Links Design, Northrop, Purdon Planning, Rodrigo Vargas, Rudds Consulting Engineers, Sellick Consultants, St Hillers Property	Helen Cooper, Bradley Dorn, Nicholas Elias, Tania Gordon, Grace Lee, Mary MacKillop, Trevor Mouncey, Gabrielle Shulman, Philip Vivian
Iglu Summer Hill	74 Carlton Crescent, Summer Hill, Gadigal and Wangal Country, Australia	2022	Iglu Pty Ltd	4,500sqm	— NSW Architecture Awards (AIA), Aaron Bolot Award for Residential Architecture – Multiple Housing	360 Degrees Landscape Architects, Felix Mooneeram, GHD, Hansen Yuncken, IGS, Point of View, Steve Watson + Partners, Taylor Thomson Whitting, Weir Philips	David Birtwistle, Jet Chan, Torsten Fiedler, Wesley Grunsell, Trung Ha, Fion Lai, Guy Lake, Grace Lu, Georgette Mourad, Karlo Romero, Hiren Sheth, Lucy Sutton, Jason Tabet, Haidee Vogel
Iglu Melbourne City	299 Franklin Street, Melbourne, Wurundjeri Country, Australia	2018	Iglu Pty Ltd	22,235sqm		Acoustic Logic Consultancy, Arup, Aspect Studios, EMF Griffiths, EWFW, Hacer Group, Inhabit Group, Olsson Fire and Risk, Peter Clarke, Savills Project Management, Taylor Thomson Whitting, Urbis	Ali Bolandnazar, Jet Chan, Peter Charter, Amy Ellis, Torsten Fiedler, Michelle Foo, Jared Kennard, Guy Lake, Jesmine Lim, Grace Lu, Tonie Maclennan, Pierre Mendonca, Mai Nguyen, Joshua Shin, Haidee Vogel
Iglu Central	1 Regent Street, Chippendale, Gadigal Country, Australia	2012	Iglu Pty Ltd	2,145sqm	— NSW Architecture Awards (AIA), Award for Residential Architecture – Multiple Housing — NSW Architecture Awards (AIA), Colorbond Award for Steel in Architecture	Acoustic Logic Consultancy, Aspect Studios, EMF Griffiths, EWFW, Grindley Construction, JBA Urban Planning, Point of View, Pyramid Pacific, Richard Glover, Steve Watson + Partners, Taylor Thomson Whitting, WT Partnership	Justin Cawley, Teresa Goyarrola, Bianca Heinemann, Guy Lake, Natalie Lane-Rose, Tonie Maclennan, Inge Ruigrok van der Werven, Sylvia Vasak
Education							
School of Mechanical + Manufacturing Engineering UNSW	Ainsworth Building, Engineering Road, Kensington, Bidjigal and Gadigal Country, Australia	2015	University of New South Wales	14,270sqm	— NSW Architecture Awards (AIA), Award for Educational Architecture	Acoustic Studio, Arup, Aspect Studios, Aurora Projects, Inhabit Group, Jacobs, Peter Bennetts, Richard Crookes Constructions, Robert Bird Group, Warringtonfire, Waterman AHW	Julian Anderson, Justin Cawley, Amanda Clarke, James Cristallo, James Cunnew, Nathan Etherington, Torsten Fiedler, Robert Graham, Jung Soo Kim, Allan Lamb, Tonie Maclennan, Fraser McKay, Rob Meyerson, Clare Pettitt, Basil Richardson, Jana Somasundaram, Tommy Sutanto, Philip Vivian, Tamara Young
Yukeembruk ANU	165 Daley Road, Acton, Ngunnawal and Ngambri Country, Australia	2022	Australian National University, Dowse Projects	24,067sqm	— ACT Architecture Awards (AIA), Award for Residential Architecture – Multiple Housing	ACES, Aplus, Cundall, Felix Mooneeram, Harris Hobbs, Network Electrical Solutions, Oneil and Brown, Richard Crookes Constructions, Rudds Consulting Engineers, Tom Roe, SCP Consulting, Urbanite, Warringtonfire	Catherine Bauer, Emma Bell, Charles Cayeux, Jet Chan, Jonathan Claridge, Olesia Elyard, Robert Graham, Sun Mi Kang, Guy Lake, Allan Lamb, Alana Lee, Li Vern Lim, Andrew McKie, Wil Meaden, Trevor Mouncey, Elena Navarro Senent, Mark Ojascastro, Natasha Rennie, Karlo Romero, Angela Sampson, Joshua Shin, Roger To, Matt van Geffen, Zita Walker, Kristy Whiting, Winston Wu, Olivia Yanni
Kensington Colleges UNSW	Gate Five Avenue, Kensington, Bidjigal and Gadigal Country, Australia	2013	University of New South Wales	22,600sqm	— National Architecture Awards (AIA), Award for Residential Architecture – Multiple Housing — NSW Architecture Awards (AIA), Award for Residential Architecture – Multiple Housing	Aspect Studios, ERBAS, Peter Bennetts, Richard Crookes Constructions, Richard Glover, Robert Bird Group, Root Projects	Matthew Allen, Justin Cawley, Amelia Donald, Nathan Etherington, Joe Fan, Robert Graham, Joshua Harrex, Craig Johnston, Thomas Keeley-Reid, Jung Soo Kim, Guy Lake, Allan Lamb, Mark Ojascastro, Clare Pettitt, Gabrielle Shulman, Monica Ungsuprasert
National Centre for Synchrotron Science	800 Blackburn Road, Clayton, Bunurong Country, Australia	2012	Australian Synchrotron	3,900sqm	— Victorian Architecture Awards (AIA), Award for Commercial Architecture — Victorian Architecture Awards (AIA), Commendation for Interior Architecture	BG+E Façades, Electrolight, Emery Studio, Kane Construction, Luminova, Marshall Day Acoustics, McKenzie Group Consulting, Peter Bennetts, Taylor Cullity Lethlean, Umow Lai, Winward Structures	Martine Bonich, Lai Yee Chan, Daniel Jurgens, Stanley Kor, Christina Lai Cheong, Demie Manolas, James Milledge, Luke Murphy, Sheree Proposch, Guilherme Rodrigues, Denisa Syrova, Sophie Weber, Christopher White, Kristen Whittle, Richard Wong

Project Credits

Project	Place	Year	Client	Area	Awards	Consultant Team	Bates Smart Team
Workplace							
Transurban	Level 12, Poly Centre, 210 George Street, Sydney, Gadigal Country, Australia	2023	Transurban	2,230sqm	— NSW Architecture Awards (AIA), Commendation for Interior Architecture	Arcadia Landscape Architecture, Electrolight, Evolved Engineering, MBM, MPA Construction, Nicole England, Norman Disney Young, Pulse White Noise, Rohan Venn, Scarelli, Sharrock Design, SpaceSuit + Co, WSP	Hayden Crawford, Fei Halim, Jessica Page, Karlo Romero, Brenton Smith
Corrs Chambers Westgarth	Level 37, 50 Bridge Street, Sydney, Gadigal Country, Australia	2022	Corrs Chambers Westgarth	7,650sqm	— NSW Architecture Awards (AIA), Commendation for Interior Architecture	BGE Engineering, Buildcorp, DBS Consulting, Electrolight, Generate Property Group, IGS, Nicole England, RDWI Australia, Sharrock Design, Yhonnie Scarce	Isabella Alexi, Hayden Crawford, Eloise Dalla Costa, Kaitlin Gordon, Emma Jang, Clare Pettitt, Peter Pittas, Brenton Smith
Ashurst	South Tower, Level 16, 80 Collins Street, Melbourne, Wurundjeri Country, Australia	2021	Ashurst	3,800sqm		FDC Construction + Fitout, Knight Frank, Norman Disney Young, Philip Chun, Sean Fennessy, Sharrock Design, Slattery	Emma Borrello, Lai Yee Chan, Grant Filipoff, Gabrielle Hamilton, Rachael McCarthy, Bonnie Murdoch, Kellie Payne, Katherine Salisbury, Emma Serraglio, Nicole Weckert
Quantium	Bay 12, 2 Locomotive Street, Eveleigh, Gadigal Country, Australia	2021	Quantium	12,000sqm		Acuity PM, Arcadis, Aspect Studios, Aston, Curio, Felix Mooneeram, Heyday Group, Mirvac, Point of View, POMT, SLR Consulting, WT Partnership	Isabella Alexi, Kingsley Castillo, Megan Fox, Emma Jang, Mary MacKillop, Max Navius, Kellie Payne, Maha Saad, Tamara Young
Australian Unity	271 Spring Street, Melbourne, Wurundjeri Country, Australia	2019	Australian Unity	12,500sqm		Acoustic Logic Consultancy, Arup, Norman Disney Young, Peter Clarke, Probuild, Steve Watson + Partners, Studio Ongarato, The APP Group, Trethowan, WT Partnership	Jennifer Allen, Julian Anderson, Martine Bonich, Hugh Crothers, Grant Filipoff, Laura Fisher, Adrianna Glowacki, Richard Healy, Rachael McCarthy, Elisa Varela, Claire Williamson
Maddocks	Level 25, 727 Collins Street, Docklands, Wurundjeri Country, Australia	2016	Maddocks	6,200sqm	— Interior Design Excellence Awards (IDEA), Award for Workplace over 1,000sqm	Buildcorp, McKenzie Group Consulting, Montlaur, Norman Disney Young, Peter Clarke, Slattery	Lai Yee Chan, Rob Compagnino, Grant Filipoff, Rachael McCarthy, Brenton Smith, Elisa Varela, Tamara Young
Hospitality							
Hilton Melbourne Little Queen Street	18 Little Queen Street, Melbourne, Wurundjeri Country, Australia	2021	M&L Hospitality	15,000sqm	— Victorian Architecture Awards (AIA), Award for Heritage Architecture – Creative Adaptation — Eat Drink Design Awards, Award for Best Hotel Design	Acoustic Logic Consultancy, Arup, CHW Consulting, Duo Projects, Jack Merlo, Kristoffer Paulsen, Lovell Chen, Multiplex, Paul Gosney, Philip Chun, Point of View, Robert Bird Group, Sean Fennessy, Simpson Kotzman, SJB Planning, Studio Ongarato, WT Partnership	Julian Anderson, Kaew Bangsakun, Dena Barr, Audrey Cavalera, Judy Chan, Dominic Cheuk, Jeffery Copolov, Mark Di Bartolo, Cameron Donald, Grant Filipoff, Laura Fisher, Claudia Fleuter, Tim Fowler, Sophia Ge, Lisa Gerstman, Derek Hawkes, Henry Howson, Sarah Hull, Nancy Ji, Sarah Kren-Kibblewhite, Quentin Leroy, Hua Li, Brian Mason, Cara McIntyre, Pierre Mendonca, Andrada Olteanu, Neil Penny, Anthony Perrotta, Rando Profnasta, Jefferson Protomartir, Molly Rizzo, Emily Robertson, David Smith, Erina Sun, Bobby Wei, Christopher White, Kristen Whittle, Karen Wong, Ye Zhang
Ace Hotel with Flack Studio, Fiona Lynch	47–53 Wentworth Avenue, Sydney, Gadigal Country, Australia	2022	Golden Age Group, Time + Place	10,400sqm		360 Degrees Landscape Architects, Amanda Sharrad, Brad Vale, Callum Morton, Electrolight, Felix Mooneeram, Hickory, IGS, Innova Services, Rincovitch, Steve Watson + Partners, Surface Design, Tom Roe	David Birtwistle, Santiago Catanzano, Edwin Chew, Marko Damic, Amelia Donald, Robert Graham, Gert Halbgebauer, James Ianitto, Nicola Kwong, Guy Lake, Alana Lee, Li Vern Lim, Grace Lu, Keith Ma, Tye McBride, Andrew McKie, William Miller, James Moulder, Philip Nguyen, Tommy Sutanto, Jason Taffel, Sylvia Vasak, Carlos Vazquez, Winston Wu
Little National Hotel	26–38 Clarence Street, Sydney, Gadigal Country, Australia	2020	Doma Group	7,135sqm	— NSW Architecture Awards (AIA), Award for Commercial Architecture	Anson Smart, Aspect Studios, Construction Assignments, Felix Mooneeram, Holmes Fire, Hutchinson Builders, S4B Studio, Taylor Thomson Whitting	Isabella Alexi, Jet Chan, Hayden Crawford, Marius Hatletveit, Sun Mi Kang, Guy Lake, Philip Nguyen, Sarah Oh, Megan Paddison, Nikolay Pechovski, Clare Pettitt, Basil Richardson, Brenton Smith, Tommy Sutanto
Prefecture 48	230 Sussex Street, Sydney, Gadigal Country, Australia	2024	Azabu Group	983sqm	— NSW Architecture Awards (AIA), Commendation for Interior Architecture	Anson Smart, Aston, Buildcorp, CEC, Electrolight, Euroline, NBRS, Robinson Planners, Sangster Design, Studio Ongarato	David Birtwistle, Amelia Donald, Kaitlin Gordon, Danielle Meyerowitz, Peter Pittas, Brenton Smith, Khush Sood
Crown Metropol	8 Whiteman Street, Southbank, Wurundjeri Country, Australia	2010	Crown Limited	66,000sqm	— Victorian Architecture Awards (AIA), Award for Commercial Architecture	Aurecon, Baulderstone, BG+E Façades, Jinton, John Gollings, John Patrick, Shannon McGrath, Studio Ongarato, Vision Design	Roger Chapman, James Christophidis, Jeffery Copolov, Mark Di Bortolo, Jan Eastwood, Fulvio Facci, Grant Filipoff, Claudia Fleuter, Ben Nicholas, Anke Pfeiler, Kendra Pinkus, Roger Poole, Andrew Raftopoulos, Mirjana Sazunic, Kristen Whittle

Project Credits

Hospitality

Project	Place	Year	Client	Area	Awards	Consultant Team	Bates Smart Team
Crown Mahogany Room	8 Whiteman Street, Southbank, Wurundjeri Country, Australia	2011	Crown Limited	5,580sqm	— Victorian Architecture Awards (AIA), Sir Osborn McCutcheon Award for Commercial Architecture	Aurecon, Baulderstone, BG+E Façades, Electrolight, Jinton, John Gollings, John Patrick, Thomas Nicholas, Umow Lai, Watson Moss Growcott Acoustics	Tanya Allan, David Brooks, Alanna Brown, Katherine Buchanan, Raymond Butt, Marcus Chan, Melissa Chen, Wai Fong Chin, James Christophidis, Frances Clancy, Jeffery Copolov, Geoff Cosier, Mariam Dennaoui, Olaf Detering, Misho Dusanovic, Jan Eastwood, Fulvio Facci, Javette Hamilton, Julia Hishion, Jackie Johnston, Jesse Khor, Thuy Le, Erica Lienert, Kathryn Lombard, Kevin Masci, Pierre Mendonca, Mark Ojascastro, Uini Paulo, Anke Pfeiler, Andrew Raftopoulos, Bethany Ryan, Duncan Sibley, Ellana Lee Steward, Matthew Tremigliozzi, Bill Tucker, Damon Van Horne, Kate Wardlaw, Kristen Whittle, Chris Wilmar, Junko Windust
Pier One	11 Hickson Road, Dawes Point, Gadigal Country, Australia	2015	TMG Developments	3,600sqm		Anson Smart, Electrolight, Gallagher Jeffs, Hicon Building, IGS, Meinhardt, Paul Davies, Renzo Tonin + Associates, Steve McLeod, WT Partnership	Amelia Donald, Sun Mi Kang, Mary MacKillop, Clare Pettitt, Brenton Smith
Hyatt Regency	161 Sussex Street, Sydney, Gadigal Country, Australia	2020	M&L Hospitality	21,035sqm		Acoustic Studio, AECOM, Anson Smart, Aurecon, Corlette, Equlibium, LCI Consultants, Mark Roper, MGAC, Multiplex, Philip Chun, Point of View, Rodrigo Vargas, Savills, Taylor Thomson Whitting, WT Partnership	Marcus Chan, Wai Fong Chin, Frances Clancy, Jeffery Copolov, Amelia Donald, Casey Eagles, Jan Eastwood, Frances Egan, Torsten Fiedler, Isabelle Foley, May Fong, Madeline Freeman, Javette Hamilton, Patricia Handjojo, Leah Hudson-Smith, Emma Jang, Frank Lau, Sun Lee, Mary MacKillop, Stuart Paterson, Samantha Poole, Molly Rizzo, Brenton Smith, Sergio Sotelo, Denisa Syrova, Zoe Teltscher-Taylor, Alexander Thompson, Bobby Wei, Junko Windust, Richard Wong, Cissy Zhang
The Club Stand	448 Epsom Road, Flemington, Wurundjeri Country, Australia	2018	Victoria Racing Club	18,000sqm	— Victorian Architecture Awards (AIA), Award for Public Architecture — Victorian Architecture Awards (AIA), Award for Interior Architecture — World Interior News (WIN) Awards, Silver Award for Leisure and Entertainment: Sports Stadiums and Sports Centres	Arup, Barber Design, BSGM, Case Meallin, Electrolight, Lovell Chen, Multiplex, Peter Clarke, Sean Fennessy, Studio Ongarato, WT Partnership	Amy Aghaei, Michael Blancato, Jane Carter Key, James Christophidis, Jeffery Copolov, Andrew Copolov, Janice Cui, Stephen Davies, Cian Davis, Cameron Donald, Megan Doody, Namrata Durgai, Jan Eastwood, Keith Feeney, Dharman Gersch, Josephine Guevarra, Celine Herbiet, Johan Hermijanto, Rachael Hirth, Willem Huang, Lorenzo Ju, Adam Kane, Seona Kelly-Pearce, Jared Kennard, Chatarina Larsson, Shueh Mei Lim, Sharon Louey-Sheldrick, Brian Mason, Rachael McCarthy, Kerryn Minehan, Rupert Murphy, Stuart Paterson, Samantha Poole, Carli Popplewell, Ian Potter, Andrew Raftopoulos, Theresa Ricacho, Molly Rizzo, Mikhail Rodricks, Sharon Sclarr, Denisa Syrova, Jacek Urbanowicz, Iain Walker, Kate Wardlaw, Christopher White, Kristen Whittle, Amelia Williams, Jane Zandonai
Hotel Chadstone	1341 Dandenong Road, Chadstone, Wurundjeri Country, Australia	2019	Vicinity Centres	19,000sqm		Acuity, CJ Arms, DWP, Hickory, Inhabit Group, Jack Merlo, Norman Disney Young, PLP Building Surveyors + Consultants, Rider Levett Bucknall, Robert Bird Group, Sharyn Cairns, The APP Group, Urbis	Lizzie Amos, Julian Anderson, Jackson Bi, Daniel Birdsall, Fernando Blanco, Ali Bolandnazar, Lucy Bothwell, Jonathan Brener, David Brooks, Lai Yee Chan, Jennifer Chang, Joachim Clauss, Rob Compagnino, Jeffery Copolov, Cian Davis, Mark Di Bartolo, Casey Eagles, Prue Exelby, Grant Filipoff, Michael Fischer, Claudia Fleuter, Pia Gaze, Johan Hermijanto, Henry Howson, Tommy Joo, Seona Kelly-Pearce, Jared Kennard, Tim Kirkhope, Quentin Leroy, Erica Lienert, Shueh Mei Lim, Luke Lim, Anna Margin, Rachael McCarthy, Cara McIntyre, Jese Medina Suarez, Alice Milledge, Rupert Murphy, Ben Nicholas, Robert Page, Petar Petrov, Anke Pfeiler, Kendra Pinkus, Roger Poole, Stephanie Poole, Chris Prince, Jefferson Protomartir, Andrew Raftopoulos, Guilherme Rodrigues, Damian Rough, Bhargav Sridhar, Brett Staples, Denisa Syrova, Yue-Ying Tan, Voula Theophilopoulos, Matthew Tremigliozzi, Jacek Urbanowicz, Elisa Varela, Giulia Virgato, Kate Wardlaw, Sophie Weber, Nicole Weckert, Bobby Wei, Christopher White, Kristen Whittle, Ben Wilson, Richard Wong, Laura Wood, Lin Zhang, David Zhou
The Fat Duck + Dinner by Heston Blumenthal	Level 3, 8 Whiteman Street, Southbank, Wurundjeri Country, Australia	2015	Crown Limited	770sqm + 930sqm	— Eat Drink Design Awards, Award for Best Restaurant Design — Australian Interior Design Awards (AIDA), Commendation for Hospitality Design	Brandon Barré, Built, Electrolight, Mark Roper, Regina Karon, WSP	David Brooks, Melinda Chan, Jeffery Copolov, Grant Filipoff, Rupert Murphy, Ian Potter, Andrew Raftopoulos, Zoe Teltscher-Taylor, Elisa Varela, Christopher White, Richard Wong
Canberra Airport Hotel	1 Rogan Street, Canberra Airport, Ngunnawal and Ngambri Country, Australia	2015	Capital Property Group	12,000sqm	— National Architecture Awards (AIA), Emil Soderston Award for Interior Architecture — ACT Architecture Awards (AIA), Award for Commercial Architecture — ACT Architecture Awards (AIA), Award for Interior Architecture — ACT Architecture Awards (AIA), Light in Architecture Prize	Anson Smart, AWT Consulting, Brett Boardman, Construction Control, Defire, Indesco, Mott MacDonald, Norman Disney Young, Point of View, Rodrigo Vargas, SLR Consulting	Matthew Allen, Jeffery Copolov, Tania Gordon, Robert Graham, Jung Soo Kim, Tonie Maclennan, Sohail Masoudi, William Miller, Nikolay Pechovski, Clare Pettitt, Philip Vivian

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