165 Years of Enduring Architecture
Founded in 1853 by Joseph Reed, Bates Smart is one of Australia’s oldest architectural firms. Over the decades, the practice has been responsible for some of Australia’s most well-known and loved buildings. This timeline captures some of the more significant projects from past decades, connects with key moments in history and represents the evolution of the company name. Bates Smart has continued to thrive under strong and innovative designers, an overarching belief in design excellence and an ability to create enduring architecture.

The timeline examines the work of the practice through the lens of five key themes, which can be consistently applied to all of Bates Smart’s work. As we move further into the twenty-first century and under the leadership of new architectural innovators, Bates Smart continues to intelligently explore the issues and influences that impact modern life.

- **Redefining Density**: Creative solutions empower our cities and facilitate environmentally and socially sustainable growth.

- **Craft and Materials**: An integrated approach to architecture and interior design creates holistic and considered outcomes, with emphasis on materiality and craftsmanship.

- **Citymaking**: Design shapes our cities and encompasses the finer grain of our streetscapes and our ever-changing skylines. The capacity to positively impact the public realm and create a sense of place is at the forefront of design.

- **Transformational Design**: Curiosity and innovation has the ability to create design that is truly transformational. By intelligently exploring the issues which impact modern life, good design can improve the way in which we live.

- **Environmental**: Sustainable design needs to consider both environmental performance, but also longevity and the enduring impact on the public realm.
The Melbourne Public Library, now known as the State Library of Victoria, was Joseph Reed’s first major competition win in 1854, and remains a building of significance for the city.

Interestingly, some of the early illustrations of the competition design differ from the building that was constructed. One sketch depicted the building as a smaller structure and with an Ionic temple portico, however the building we have today is more monumental, with Corinthian columns distinguishing the Swanston Street entrance.

Part of a greater masterplan, only the library was completed at this time and this itself was constructed in stages. The most outstanding room internally was Queen’s Hall, situated on the first floor. Although modified over the years and currently closed for renovation, the hall is distinguished by impressive Ionic columns and the clever integration of natural light.

The building was Australia’s first, purpose-built free library and one of the first in the world.

The Melbourne Town Hall signified another major commission for Reed & Barnes and is considered one of the most important public buildings to be constructed at the time. Classical in inspiration, the design is distinguished by impressive Corinthian columns, a substantial bluestone base and French-inspired, curved mansard roofs.

The corner foundation stone was laid by HRH Prince Alfred, Duke of Edinburgh on the 29th of November 1867. The clock tower, which defines the corner of Swanston and Collins Streets, was completed in 1869.

The monumental portico which to this day characterises the Swanston Street entry, was a much later addition and was completed in 1887. The design of the portico is attributed to Francis Smart, who had joined the practice which by then had changed its name to Reed, Henderson & Smart. Unfortunately, the original interior of the auditorium was destroyed by fire in 1925.

The Independent Church, situated on the corner of Collins and Russell Streets, the Independent Church, now known as St Michael’s, is distinguished by its polychromatic brickwork, dual street entries and Lombardic Romanesque style. The church’s interior is circular in form, resembling a theatre more than a traditional church, and was designed to improve the internal acoustics.

The church’s distinctive tower was an early landmark on Melbourne’s skyline.

The well-known Rippon Lea, was completed in 1869 for Frederick Sargood. The house’s polychromatic brickwork, echoes the earlier Lombardic Romanesque style of the Independent Church, and became a common characteristic of Melbourne residences during this period.

Situated opposite the earlier Independent Church also completed by Reed & Barnes, Scots Church demonstrates the diversity of styles employed by the practice. In comparison to the Lombardic Romanesque church, Scots Church is considered to be an example of the Gothic Revival style.
The Royal Exhibition Building is one of Melbourne's most loved buildings and the first Australian site to be placed on UNESCO's World Heritage List. The building was constructed to host the 1880 Melbourne International Exhibition, but was also the setting for the first Parliament of Australia in 1901.

Reed & Barnes was declared the winner of the architectural competition in May 1878, but interestingly had entered the competition under the pseudonym 'Advance'.

The building which remains largely intact today, has a cruciform plan and an impressive great central dome. It is regarded as one of the greatest buildings to be completed by Reed & Barnes.

The design for the great domed Reading Room at the Melbourne Public Library aligned with the debate over whether to introduce the Dewey Decimal Classification System to the library. It was believed that a circular space could accommodate the system more successfully and this helped the plan receive approval.

Innovative for the time, the dome was designed in reinforced concrete and for a short time was the largest reinforced concrete dome in the world. The project was officially opened on the 14th of October 1913.

The reading room marked the last major building for Bates, Peebles & Smart before the beginning of World War I in 1914.

In 1927, the Australian Mutual Provident Society (AMP) decided to replace its Melbourne headquarters and held a small architectural competition which was awarded to Bates, Smart & McCutcheon. The commercial palazzo-inspired design is minimal in its decoration. The masonry is distinguished by banded rustication, both at the base of the building and along the central windows on all façades.

Significantly, the building incorporated a concealed panel heating system, which was considered innovative for the time. The project is noteworthy as it was one of Sir Osborn McCutcheon's first major commissions and helped to sustain the firm through the Great Depression. The project received an Australian Institute of Architects Award for New Buildings in 1932.

Completed in 1933 and distinguished by its Jazz Moderne style, the building features a striking black façade, chevron detailing and three figurative relief panels at the top of the building.

The building received an Australian Institute of Architects Award for New Buildings in 1934. Today the building forms part of the department store, David Jones.
1938 MLC Building, Sydney

In 1937, Bates, Smart & McCutcheon won the open competition to design the Mutual Life and Citizens Assurance Company (MLC) building, situated on the corner of Martin Place and Castlereagh Streets in Sydney. The building incorporates a prominent corner tower, complete with the MLC emblem, and a relief sculpture of a man breaking sticks on his knee. The tower was reportedly disliked by Sir Osborn McCutcheon, but insisted upon by the client.

1956 Wilson Hall, University of Melbourne

In 1952, a fire destroyed the much loved Wilson Hall which was designed and completed by Reed & Barnes in 1882. Bates, Smart & McCutcheon was engaged to investigate the options for rebuilding. Initially the university planned to rebuild the hall in the same Gothic Revival style, however after it was revealed that the restoration would drastically exceed the budget, it was decided that a new hall should be built. The decision was met with much controversy and many vocal opponents. Nevertheless, the plans for the new hall proceeded and in March 1956 the building was complete.

Despite the initial debate the new building was well received. Considered a prime example of the post-war International style, the rectangular box-like structure is distinguished by a glass façade on its eastern wall and a textured brick wall to the north. A bronze relief sculpture by Tom Bass, depicts the Trial of Socrates and is mounted above the main entry on the northern wall.

Internally, the Scandinavian inspired design is much more decorative. Birch plywood paneling covers the ceiling and distinctively wraps down the western wall as one continuous surface. Douglas Annand’s commanding wall mural, The Search for Truth provides a dramatic focal point for the hall.

Related Project (1882)

1957 MLC Building, North Sydney

In the post-war period, the Mutual Life and Citizens Assurance Company (MLC) emerged with a series of office building commissions across Australia for Bates, Smart & McCutcheon. These buildings were distinguished by their innovative construction methods and the significant developments made in prefabrication.

The most notable of these commissions was the North Sydney building completed in 1957. The building features an H-shaped floor plan and a nearly 100 metre-long façade. It was considered an exemplar for both modular construction and the use of the aluminium curtain wall. At the time of completion it was the largest office building in Australia.

1958 ICI House, Melbourne

ICI House, currently known as Orica House, is considered Australia's first skyscraper. The building was the first to break Melbourne's height restrictions, thereby setting a precedent for taller buildings within the city.

The freestanding, fully glazed curtain wall skyscraper, with its clearly demarcated lifts and services, is considered Bates, Smart & McCutcheon's most refined building of the post-war period. The tower also symbolises Australia's contribution to the Modernism movement, exemplified by overseas architects such as Skidmore, Owings & Merrill (SOM), Mies van der Rohe and Le Corbusier.

The 19-storey tower, not formally part of the CBD's Hoddle Grid, was allowed to break the 40 metre height restrictions. The design cleverly determined the maximum yield of a 40 metre tower over the whole site, and then with council's permission, redistributed this same yield into a lower form of 80 metres, thereby freeing up the ground plane for gardens. This approach signalled the start of plot ratio determinations for city sites and changed Melbourne's planning regulations and skyline forever.

ICI House also signified a number of innovative advancements in construction techniques, including the use of concrete and pre-cast units in structural members and flooring. The original entry to the building was via the landscaped garden on Nicholson Street, which today still features the prominent fountain sculpture by Gerald Lewers.


1958 366 St Kilda Road, Melbourne

In 1958 Bates, Smart & McCutcheon moved to a new, purpose-built office at 366 St Kilda Road. The new studio exemplified the practice's design methodology and featured an open plan, garden courtyards and an abundance of natural light.

During this time the practice became a truly multidisciplinary studio, incorporating structural and services engineering. The St Kilda Road studio was Bates, Smart & McCutcheon's home until its relocation in 1972.
1969 Australian Embassy, Washington D.C. USA

Bates, Smart & McCutcheon was appointed to design the new Australian Embassy in Washington D.C. in 1964. A significant and prestigious international commission, the chancery is located on Scott Circle on direct axis to the White House. Governed by height restrictions and security requirements, the chancery was designed as a modern palazzo-style building. The perfectly symmetrical façade is clad in off-white Tennessee Marble and complemented by bronze-anodised, framed windows. The original interior was furnished with Australian timbers and also included an extensive collection of contemporary Australian art.

Tom Bass, who had worked with Sir Osborn McCutcheon on Wilson Hall, was commissioned to create a free-standing bronze sculpture depicting the Australian Coat of Arms.

1969 AMP Square and St James Building, Melbourne

AMP Square was a joint venture with the American architecture firm Skidmore, Owings & Merrill (SOM). While the design for the project took place in San Francisco, all documentation after design development, including supervision of construction was the responsibility of Bates, Smart & McCutcheon. The square’s design incorporates an L-shaped plaza, a 26-storey tower and the smaller six-storey building. Panels of reconstructed granite were used for both buildings. A large and commanding sculpture by Clement Meadmore called Awakening creates a focal point within the plaza. The building is an example of the monumental corporate office. The approach to the tower, façade and podium is illustrative of the Modernist ideals in reshaping the 19th century city.

1980 Collins Place, Melbourne

The consolidation of multiple development sites into one large precinct signified a shift in the development of Melbourne’s CBD.

Collins Place, designed in association with the American architecture firm I.M. Pei, covers three and a half acres of the CBD, between Collins Street, Exhibition Street and Flinders Lane, and incorporates two towers, a hotel, cinemas, and numerous retail stores.

The design acknowledges the city’s network of lanes and streets, but internalises them within the development, in a USA style model of city-making. A sunken public retail plaza links the two towers and is known as the ‘Great Space’. This extensive area covers one acre and incorporates a six-storey volume, enclosed by an intricate glazed space frame ceiling.

The development took a decade to complete and was the single largest building project in Australia. The construction period of Collins Place also signaled the integration of computer aided design (CAD) into the Bates Smart studio.

Collaboration with I.M. Pei

1978 Metropolitan Fire Brigade Headquarters, Melbourne

The brutalist-inspired design for the Metropolitan Fire Brigade in East Melbourne, is characterised by board form concrete and recessive glass elements. The expressed concrete floor joints reference timber stick-frame construction and the building utilises a strict grid to allow for future flexibility. The building responds to its context as the floors of the new building align with the adjacent 19th century heritage fire station.

The project received an Australian Institute of Architects Award for New Buildings in 1981.

Collaboration with I.M. Pei

1992 Melbourne Central Building, Melbourne

Bates Smart worked in association with Japanese architect Kisho Kurokawa on the Melbourne Central tower, designing and documenting all the interiors and the lift core. The 55-storey tower located on Lonsdale Street is significant because it signified the integration and of computer aided design (CAD) into the Bates Smart studio.

Collaboration with Kisho Kurokawa

1970
1995
Bates Smart opens an office in Sydney at 243 George Street

1995
Bates Smart Sydney relocates to 263 Liverpool Street

1998
ICI House changes name to Orica House

2001
Bates Smart Melbourne relocates to ICI House

2002
Bates Smart Sydney relocates to 243 Liverpool Street

2004
The Royal Exhibition Building is granted listing as a World Heritage Site

1997
Crown Entertainment Complex, Melbourne
Completed in 1997, the Crown Entertainment Complex was a significant project for the practice. As with Collins Place almost two decades earlier, the development was at one time the single largest building project in Australia. Bates Smart won the design competition, but due to the immense size of the project, a consortium was embarked upon and both Perrott Lyon Matheson (PLM) and Daryl Jackson were invited to join the partnership.

The project is significant not only due to its large scale, but also the extensive integration of interior design. The project received the Property Council of Australia (VIC) Overall Winner Award in 1999.

Collaboration with Perrott Lyon Matheson & Daryl Jackson Pty Ltd

2000
Pier 8/9, Walsh Bay
Walsh Bay is a heritage precinct adjacent to The Rocks in Sydney Harbour. Pier 8/9 involved a sensitive adaptive reuse approach that transformed the historic 1912 timber wool store into a premium commercial precinct.

The significant architectural interventions included two new steel and timber mezzanine floors, new louvre window openings and the introduction of skylights to admit more light into the upper interior spaces.

This project received a number of awards including the Australian Institute of Architects (National), Walter Burley Griffin Award for Urban Design in 2005.

Collaboration with HPA Architects

2001
The Melburnian, Melbourne
The Melburnian was a catalyst project for the reintroduction of residential living in and near the CBD. The project is considered a benchmark for large residential developments and was awarded the Property Council of Australia (VIC) Overall Winner Award in 2003 and an Australian Institute of Architects (VIC) Award for Residential Multiple in 2002.

Collaboration with Lab Architecture Studio

2002
Federation Square, Melbourne
In 1997, London-based LAB Architecture Studio was successfully shortlisted in the first stage of the design competition for the new civic precinct. LAB invited Bates Smart to enter a joint venture partnership for the final stage of the competition and together they were announced the winner.

Considered one of the most challenging complexes ever built in Australia, Bates Smart provided valuable design development, documentation and quality control services in order to ensure robust design outcomes were achieved. The controversial, yet widely acclaimed group of buildings, are now an iconic part of Melbourne.

The project received multiple awards including the Australian Institute of Architects (National), Walter Burley Griffin Award for Urban Design 2003, and the Australian Institute of Architects (VIC) Architecture Medal; Melbourne Prize; Urban Design Award; and Institutional – New Architecture Award in 2003.

Collaboration with Lab Architecture Studio

2006
55 Miller Street, Pyrmont
The commercial building at 55 Miller Street in Sydney reinterprets the masonry of nearby historic warehouses in a contemporary manner. Extruded terracotta battens create a screen around the building, displacing the internal subdivision and presenting a cohesive and singular expression. The project is significant in that it overcame a number of statutory challenges, including its highly irregular form and the requirement of at least 50 per cent of the façade to be masonry.
2010
420 George Street, Sydney

A significant mixed-use development, the project incorporates a 36-storey tower and a five-storey retail podium, both of which respect the neighbouring context. The tower is expressed as two volumes; a silvery polished concrete volume to the north housing the core and breakout areas, and a transparent green glass volume to the south housing a 19 metre clear span office space.

The materiality and design of the podium façade responds directly to the sandstone and vertical proportioning of the adjoining heritage buildings.

The project received a number of awards including the Australian Institute of Architects (NSW), Sir Arthur G. Stephenson Award for Commercial Architecture in 2011.

2010
Crown Metropol, Melbourne

Following on from the earlier work at the Crown Entertainment Complex, Bates Smart was again engaged by Crown Resorts to design the five-star hotel known as Crown Metropol.

The distinct and sinuous shape minimises the building's external visual bulk, whilst internally creating a more intimate atmosphere. The building's façade is distinguished by vertical fins that give the building a dynamic appearance.

Instead of typical penthouses, a dramatic double-height space with a full length infinity pool, creates a true destination on the top floor of the hotel.

The project received numerous awards including an Australian Institute of Architects (VIC) Award for Commercial Architecture in 2011.

2011
The Royal Children's Hospital, Parkville

The Royal Children's Hospital is one of the largest and most significant projects in Bates Smart's recent history. The $1 billion development was ground-breaking and combined innovative new health care models including evidence-based design principles and an emphasis on family-centered care. The Royal Children's Hospital exemplifies the nurture through nature philosophy and aims to create an environment that lowers stress for both children and their families.

The hospital's location which is adjacent to Royal Park directly informed the design. One of the many examples includes the coloured leaf-like blades along the Flemington Road façade, which provides protection from the sun, whilst also creating a new identity for the hospital.

The design focuses on the importance of views to the natural world and how this can positively impact wellbeing. Internally, a central ‘street’ allows for intuitive wayfinding and creates a social heart for the hospital. The project is a benchmark for hospital design both within Australia and internationally and was a catalyst for Bates Smart's interest in the power of nature in architecture and its subsequent impact on wellbeing.

The Royal Children's Hospital received multiple awards including the World's Best Health Building at the 2012 World Architecture Awards and the Australian Institute of Architects (National) Award for Public Architecture in 2012.

Collaboration with Billard Leece Partnership, with HKS as International Advisor

2013
171 Collins Street, Melbourne

The development at 171 Collins Street was Melbourne’s first premium-grade office building in more than 20 years. The project incorporates a new commercial tower set behind the heritage Mayfair building, and a pedestrian link between Collins Street and Flinders Lane.

A key planning decision involved how the tower would interact with St Paul’s Cathedral, which sits directly in front of the building when viewed from the south. Previously, the cathedral spires were visually lost among the mixed assembly of buildings, however with the addition of the fritted glass tower and the provision of a more consistent backdrop, the cathedral's fine architecture is more visible.

The tower's elegant façade is distinguished by undulating ribbons which help to break down the mass of the building, while the white fritted glass reflect lights and giving the building a beautiful translucent quality. A spectacular nine-storey atrium, with a shimmering woven glazed screen, separates the new tower and the heritage Mayfair building, while the lobby is defined by the extensive use of travertine.

The project’s impressive environmental credentials include a 6-star Green Star and 5-star NABERS energy rating. The project received multiple awards including the Property Council of Australia, Innovation & Excellence Awards, Sustainable Development – Existing Building (VIC).

2011
Her Majesty The Queen officially opens the new Royal Children's Hospital

2013
Bates Smart Sydney relocates to 43 Brisbane Street
2013
Dandenong Mental Health Facility, Dandenong

The evidence-based design approach developed for the Royal Children’s Hospital was also utilised at the Dandenong Mental Health Facility.

The design seeks to deinstitutionalise mental health hospitals by creating a warm and light-filled approach, more akin to a residential project. Timber was chosen as the dominant material as it provides texture, tactility and a non-institutional feel.

The design features 38 pavilions arranged around 16 courtyards, which crucially allow nature and daylight to filter into the building, whilst also providing landscaped views from within.

The project received a number of awards including the Australian Institute of Architects (National) Award for Public Architecture in 2014.

Collaboration with Irwin Alsop

2014
The Kensington Colleges, University of New South Wales

The redevelopment of the Kensington Colleges for the University of New South Wales, creates a vibrant student community incorporating three traditional colleges, two new colleges and a university teaching space.

The individual colleges are designed to have their own identity, yet collectively have a coherent language. The buildings’ façades maintain consistency with regards to materials, yet differ with subtle modulations in colour.

The project received multiple awards including the Australian Institute of Architects (National) Award for Residential Multiple in 2014.

2014
180 Thomas Street, Sydney

Located on a prominent corner in the heart of Sydney’s bustling Haymarket, Bates Smart designed a building that enlivens the adjacent pedestrian network by creating a plaza that extends the public domain.

The design challenge was to build a new building on top of an existing building, which has columns and a central lift core integrated into its original design. This restricted floor plate flexibility and reduced connectivity. Bates Smart resolved this by placing a series of steel transfer trusses on top of the existing structure. This allowed the floor plate to cantilever beyond the existing building.

2015
School of Mechanical & Manufacturing Engineering, University of New South Wales

The University of New South Wales, School of Mechanical and Manufacturing Engineering had been spread across two neighbouring, but disjointed 1960s buildings. Bates Smart’s vision respects the legacy of the original buildings, but unites the school in a contemporary manner.

The project received an Australian Institute of Architects (NSW) Award for Educational Architecture in 2016.
2018

The Club Stand, Victoria Racing Club, Flemington

Due for completion in late 2018, the new Club Stand at Flemington Racecourse will celebrate the history and character of the Victoria Racing Club. The Club Stand aims to set a new benchmark for race day hospitality. Home to the Melbourne Cup, the race that stops the nation, the design of the new Club Stand captures the flamboyance and effervescence of horse racing, with a building that elicits movement and excitement.

In contrast to traditional sports stadia, the curvilinear Club Stand will provide an 'in-the-round' experience for Members with impressive views towards the racetrack, the Mounting Yard, Members' Lawn, Parade Ring, day stalls, Betting Ring and Winning Post.

The heritage of Flemington is interwoven within the interior design in sophisticated and subtle ways, reminding Members of the rich tradition and legacy of the Club, while at the same time championing its evolution and future.

2018

25 King, Brisbane

Currently under construction in Brisbane's reinvented RNA showgrounds, 25 King will be a ten-storey tower that combines the innovations of cross laminated timber (CLT) with the ‘Queenslander’ vernacular, creating a truly contemporary and sustainable workplace.

The building is designed as a contemporary studio environment that balances wellbeing with creative collaboration spaces. Glazing on the south will maximise daylight, while sunshades on the alternative façades will reduce energy consumption, and in turn, the building’s carbon footprint.

At street level, a generous two-storey timber veranda, lined with cafés and restaurants will provide a welcoming entry. Open frame brise soleil on the east and west façades will passively protect the building from solar impact, which is extremely important in Brisbane’s harsh tropical climate.

When complete in late 2018, 25 King will be the tallest wooden office building in the world.

2017

35 Spring Street, Melbourne

A highly-detailed, patterned façade distinguishes 35 Spring Street as a new signature landmark on Melbourne’s skyline. Incorporating 241 luxury apartments over 44-stores, the tower helps to define the eastern edge of Melbourne’s Hoddle Grid. Located directly opposite the Treasury Gardens, at the intersection Spring Street and Flinders Lane, the tower’s unique design is inspired by its iconic location.

The vertical and horizontal pattern of the façade creates a woven veil which is expressed on the surface of the building. The design helps to conceal the building’s irregular apartment configurations and creates protected balconies and terraces, that softens the threshold between inside and outside and establishes an increased sense of privacy for residents.

Internally, the generously sized and often customised apartments feature timeless contemporary design, with rich layered and textural finishes and a high level of crafted and bespoke detailing.

The project received an Australian Institute of Architects (National), Emil Sodersten Award for Interior Architecture in 2016.

2015

Canberra Airport Hotel, Canberra

Situated at the entry to the new Canberra Airport, the Canberra Hotel is centred on a dramatic circular atrium that draws inspiration from Walter Burley Griffins plan for Canberra and reinvents the atrium hotel concept made popular in the US in the 1970s and 1980s by John Portman.

The six-storey hotel includes 191 rooms, suites and apartments, conferencing facilities, and a restaurant with bar and lounges. Bates Smart designed both the architecture and interiors which resulted in a hotel with a consistent overall aesthetic. The interiors echo the circular theme with the atrium creating a striking centrepiece. White balustrades contrast with darkened circulation spaces, intensified by a constellation of circular skylights, creating a dramatic interior space.

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The project received a range of awards including most notably the Australian Institute of Architects (National), Emil Sodersten Award for Interior Architecture in 2016.
Bates Smart has crafted a new mixed-use development incorporating a network of fine-grain public spaces and two commercial buildings of different scales. The project will see the creation of streets, laneways and public squares which will revitalise this key precinct in Canberra. The new open spaces will be connected by a covered pedestrian laneway which is designed to become a food and beverage hub, and will connect with the existing urban structure.

The ACT Government Office is expressed as three volumes with a façade strategy that responds to the respective solar orientation and context, while the smaller commercial building is articulated as two stacked volumes and is intended for either commercial or hotel use.

One30 Hyde Park, Sydney
Currently under construction, the residential tower One30 Hyde Park is situated opposite its namesake Hyde Park and will create a dynamic expression for an important corner in Sydney. Rather than a singular tower form, the design gives the impression of stacked volumes. The podium responds to the surrounding buildings in the precinct and will feature a textured masonry base. A canopy will run the length of Elizabeth Street, serving as a literal extension of the façade.

The apartments are designed to maximise amenity, functionality and aesthetic. External sunshade elements have been carefully considered so that views are not obstructed. The internal material palette is refined and rich in texture and variation, sitting in harmony with the external façade and the stunning park-side setting.

Collins House, Melbourne
In a feat of architectural and engineering innovation, Collins House will soar 195 metres, yet measure just 11 metres wide, making it Australia’s slimmest skyscraper and the fourth slimmest in the world.

Located at 466 Collins Street, the project’s challenging site has 11.5 metre frontage and 480 square-metre footprint, and resulted in the development of a unique prefabrication process for the delivery of the tower’s floor and façade components.

An important element in achieving planning approval was Bates Smart’s approach to the existing heritage building. The project incorporates the restoration of the 1908 Makers Mark building, transforming the foyer with original details and the character of a luxury club.

The 57-level building will feature 263 refined luxury apartments, a range of residential amenities and a roof terrace with views up and down Collins Street.

2020
Constitution Place, Canberra
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Australian Embassy, Washington D.C. USA
In 2016, Bates Smart won the design competition for the new Australian Embassy in Washington D.C. The new building is set to replace the existing embassy that was designed by Bates, Smart & McCutcheon in 1969, but no longer accommodates the contemporary security requirements or current workplace needs. The project is significant in that it connects with the lineage of the practice, while also allowing for the next generation of Bates Smart design.

Creating a secure, contemporary and environmentally efficient building that is uniquely Australian, while respectful of the historic and urban context, was of paramount importance. The design takes inspiration from Australia’s extraordinary landscapes, from the desert earth to the large expansive sky and embodies these ideas in both its materiality and form.

The unique and distinctive folded façade is a combination of treated copper and glass, which varies in appearance depending on the line of approach to the building. The colouration of the metal, with its reddish tonality creates beauty and warmth, is evocative of the Australian landscapes within a Washington context. The glass also emphasises the importance of light and adds a connection to nature generating a sense of openness.

Internally, an impressive glass veiled atrium distributes natural light to both the workplaces and public exhibition spaces on the ground floor. The light-filled openness of the interior provides a positive environment to foster staff wellbeing, as well as exemplifying the importance of light within the Australian psyche.

The new Australian Embassy will be complete in 2022.