MEETING DOSSIER · PROJECT ARCHITECT → PHOTOGRAPHER

ZARA Melbourne Bourke Street Mall

Bourke Street · Melbourne · Australia

Store code	**7094**
Opening	**Thursday 19/11/2026**
Photographer	**Marta Fraga Pereiro**
Project architect	**Leticia Fernández Bardisa**
Meeting	**Teams · 02/11/2026**
Leave store by	**Photos 17/11 · press visit 18/11**
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RENDER



Façade on Bourke Street: two historic buildings and a lighter canopy

Internal working document. Images: renders, plans and photos shown by the project architect during the meeting. Confidential: do not share outside the team.

Project architect note Emilio Montero recommendation

What to know before going in

1

FULL REFURBISHMENT, STREET STORE

Same premises, not extended, closed during the works. Two historic buildings joined together: different floor levels and steps between them. Ground and first floor WOMAN; second and third floor MAN.

2

SHOOT IN DAYLIGHT

Lots of natural light on the façade, the tempe and the fitting rooms: areas facing the façade are shot in daylight.

3

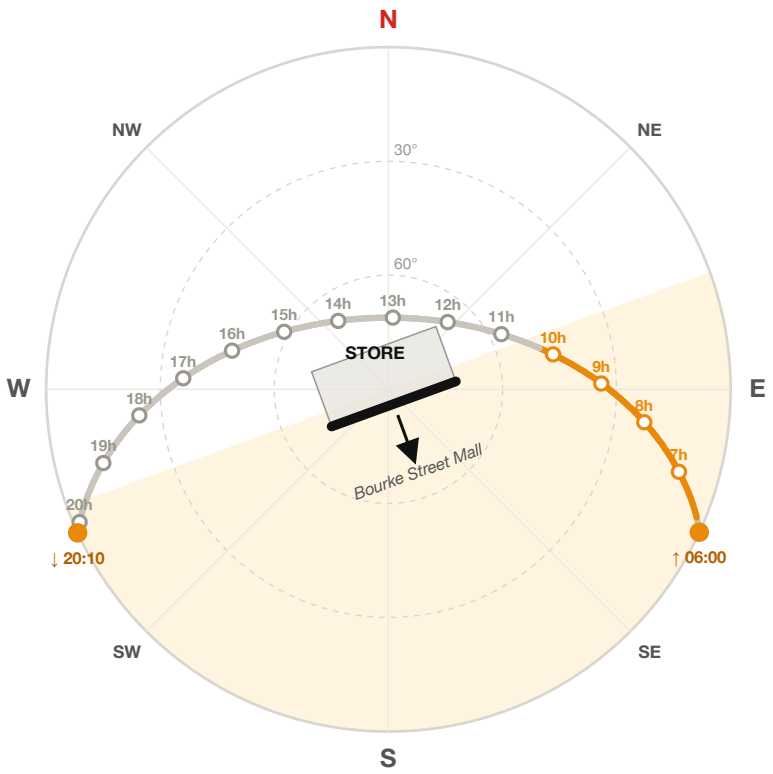
FAÇADE HIDDEN BY TREES AND BENCHES

One wide shot from a distance with the whole building, then section by section: both entrances, also from the side, to explain the change, plus two 45° views from either side.

4

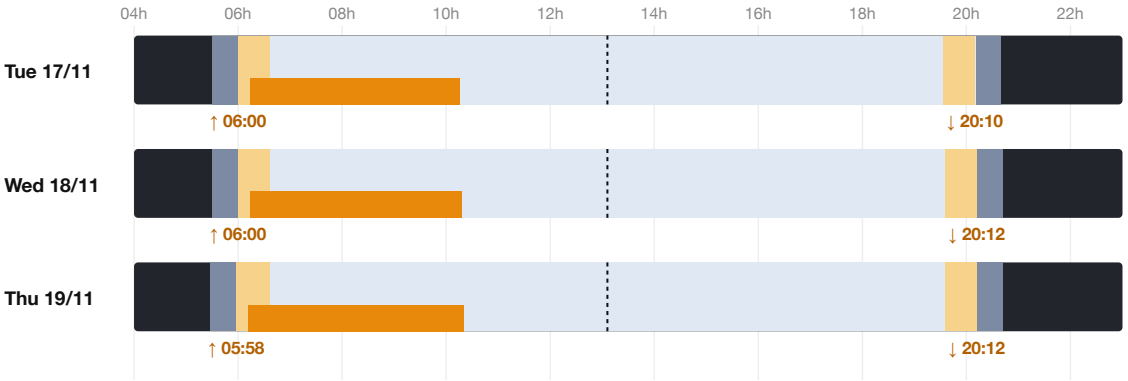
CEILINGS: CLEAN UP SPOTLIGHTS IN RETOUCHING

General rule: remove everything outside the ceiling square and the two side rows of small spotlights; keep the central row and the pendant lights.



Plan: the façade (black line) faces south-southeast (160°). Sun path for 17/11; in orange, the hours when the sun hits it head-on or from the side.

Sun on the façade and daylight hours



DAY	DAWN	SUNRISE	SOLAR NOON	SUNSET	DUSK	SUN ON FAÇADE
17/11	05:30	**06:00**	13:06 · 71°	**20:10**	20:40	**06:14–10:16**
18/11	05:30	**06:00**	13:06 · 71°	**20:12**	20:42	**06:14–10:18**
19/11	05:28	**05:58**	13:06 · 72°	**20:12**	20:42	**06:12–10:20**

WHAT IT MEANS FOR THE SHOOT

- The façade faces south-southeast (160°). In November, in Melbourne, the sun moves across the north: at midday it is high (71°) and behind the building.
- Direct sun on the façade only in the morning, from about 6:15 to 10:15, at a very low side angle from the east (grazing along the street). The trees and the buildings opposite may cast hard shadows.
- From 10:15 until sunset the façade is in shade: even, soft light. This is the best time for the wide façade shot and the section-by-section shots.
- Interiors facing the façade (rooms, tempe, fitting rooms): no direct sun from mid-morning, only diffuse natural light. They can be shot in daylight without sun patches.
- Daylight from 6:00 to 20:10. Blue hour from 20:10 to 20:40, in case a façade shot with the store lit is wanted.

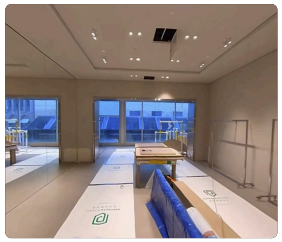
What is special about the architecture: materials, finishes and details



FAÇADE

Two historic buildings and a lighter canopy

The canopy has been lightened and the store opens onto the street (before, it barely opened onto the façade).



WHOLE STORE

Two buildings, two levels

Steps between the two buildings on every floor. Commercially not ideal, but it works well in the photo.



GROUND FLOOR

Raised skylight: double height

The existing skylight has been raised in section: double height with overhead light and integrated columns.



GROUND FLOOR

Stone floor and stone display

Stone floor in the rooms and in the central space; stone display at the WOMAN entrance.



EXISTING

Exposed brick and stone staircases

Columns and staircase area in original exposed brick. Stone staircases with very well-finished steps.



TEMPE

Original timber trusses

Original timber beams and trusses with side natural light; special areas with a wooden floor.



FIRST FLOOR

Original stained glass

The original stained-glass windows have been preserved. They deserve a detail shot.



FIRST FLOOR

Denim: timber perimeter

The denim area has a timber perimeter, like a large container.



MAN

Arch room

Exposed-brick arch with the original window and dark menswear panelling.



FITTING ROOMS

Fitting rooms on the façade

Fitting rooms against the façade with natural light. A Japanese-style fabric blind may be added: to be decided on site.

FEATURE 1

Two historic buildings with trees and benches in front

LETICIA

These are two historic buildings, left and right. The previous store barely opened onto the façade (fitting rooms and non-sales areas were placed against it) and had a very heavy beam canopy; now the store gains outside light and the canopy is lighter, with fewer logos. On the right is the currency exchange element. Trees and benches in front hide the façade, including the logos: the aim is to give it maximum visibility.

RECOMMENDATION

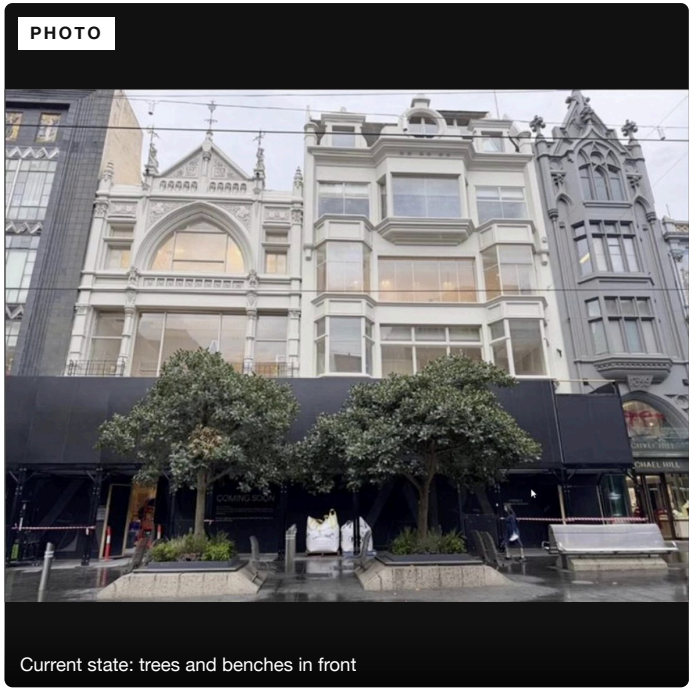
One wide shot from a distance so the whole building reads, even if the trees hide part of it. Then section by section, even if the whole building doesn't fit: both front entrances and also from the side, to show the full change. Clean up as much as possible whatever is in front (benches, barriers).

LIGHT

In daylight: the value of the new façade is its opening to the outside. Sunrise at 6:00, sunset around 20:10.



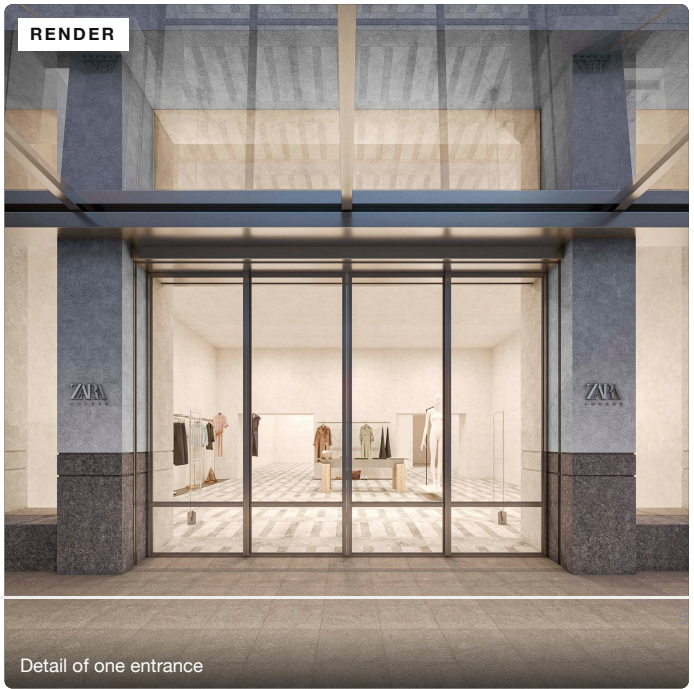
Proposed façade, without trees



Current state: trees and benches in front



From a distance: the trees still block the view



Detail of one entrance

FEATURE 2

Ground floor WOMAN: domestic scale and accessories at the back

LETICIA

The whole ground floor is WOMAN. Costs have been kept down: standard furniture except in specific areas (stone display, tables, perimeter rails, a few small enclosures). First room with a stone floor; the WOMAN area is slightly raised. Small, domestic spaces, in line with the European stores of a year ago. The entrance render changed a week ago. At the back, the accessories area, all in wall finish with a wooden floor.

RENDER



Ground floor WOMAN: central table and stone floor

VIDEO



VIDEO



FEATURE 3

Double height under the skylight

LETICIA

The most special area on the ground floor. The existing skylight was at ceiling level; it has been raised in section to create a double height, with the columns integrated. Central space with a stone floor. The pedestrian staircase has been made slimmer. There is existing exposed brick on columns and staircase, and some bare columns with a restored original beam.

RECOMMENDATION

A shot that explains the double height and the overhead light, with the columns and the exposed brick. In daylight, so the light from the skylight comes in.

RENDER



Central space under the skylight

VIDEO



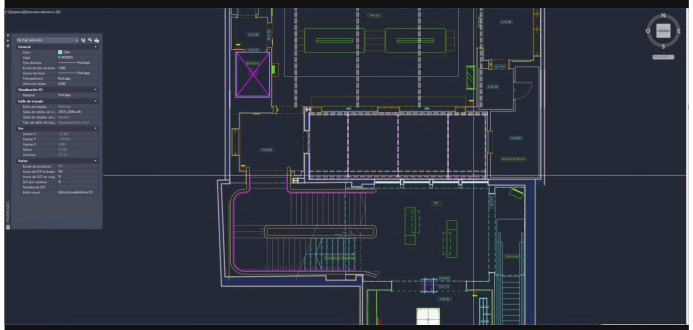
Raised skylight, under construction

VIDEO



Central space with stone floor, under construction

PLAN



Skylight in projection, tempe and staircase

FEATURE 4

Tempe with original timber trusses

LETICIA

Reached by the pedestrian staircase into a small lobby overlooking the skylight and the space below; also by lift and by the existing escalators. The tempe keeps the original timber trusses, side natural light and a wooden floor. Services are exposed (there was no way to conceal them): sprinklers may appear but kept under control, and the downpipes have been aligned with the trusses, although something may still get in the way. The tempe works are on a tight schedule.

RECOMMENDATION

In daylight, with the side natural light. In post-production, sprinklers, signage and panic bars are removed; emergency or stockroom doors are kept, frame only, so there is no meaningless gap.

RENDER



Tempe with side natural light

VIDEO



Exposed services between trusses

RENDER



Tempe: front view of the shelving

VIDEO



Trusses and exposed services, under construction

FEATURE 5

Original stained glass, TRF, denim and fitting rooms on the façade

LETICIA

First floor with original stained-glass windows preserved and a TRF space that contrasts with the current state. The denim area has a timber perimeter, like a large container. In the operations area there are steps due to the level difference between the two buildings. Fitting rooms and operations areas have been moved away from the façade to make the spaces more open.

RECOMMENDATION

Detail of the stained glass and a shot of the denim area as a container. The steps between buildings work well in the photo. Everything in daylight because of the façade light.

VIDEO



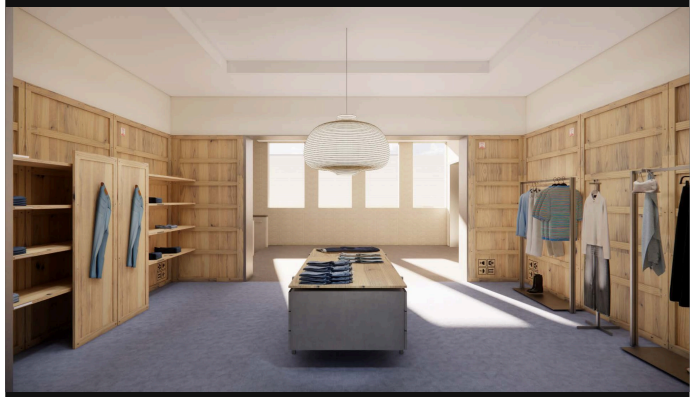
Original stained glass

VIDEO



Staircase going up and TRF area, under construction

RENDER



Denim: timber perimeter

VIDEO



Fitting rooms with natural light

FEATURE 6

Too many spotlights on the upper floors

LETICIA

On the upper floors there are very small rooms with a lot of lighting: recessed spotlights, track spotlights and pendant lights (chandeliers). In the operations areas (cash desks and fitting rooms) it is more controlled. In MAN there are rooms with many pendant lights in a row, not aligned: «it needs a clean-up». The lighting cannot be switched off for the photos.

RECOMMENDATION

In retouching: agreed general rule: remove everything outside the ceiling square and remove the two side rows of small spotlights, so they don't compete with the pendant lights. Keep the central row and the pendant lights (removing them changes the lighting structure too much). Pendant lights are assessed photo by photo. In very small rooms the ceiling may not even appear; if it does, clean it up.

VIDEO



Ceiling with square and rows of spotlights

VIDEO



Ceiling square and spotlights around it

VIDEO



MAN: pendant lights in a row

VIDEO



Small room with lots of spotlights

FEATURE 7

MAN: arch room, grey operations area and fitting rooms

LETICIA

Second and third floor MAN. Room with an exposed-brick arch and original window, dark panelling; in the render, without pendant lights. Well-finished stone staircases. Fitting rooms against the façade with natural light; a Japanese-style fabric blind may be added if they can be seen from outside, to be decided on site (nothing will be installed until they arrive).

RECOMMENDATION

The arch room is one of the most beautiful: front view of the arch with the window. Take care with the pendant lights in that room.

RENDER



MAN room with arch and original window

VIDEO



Dark grey operations area, under construction

Project renders · 1/5

RENDER



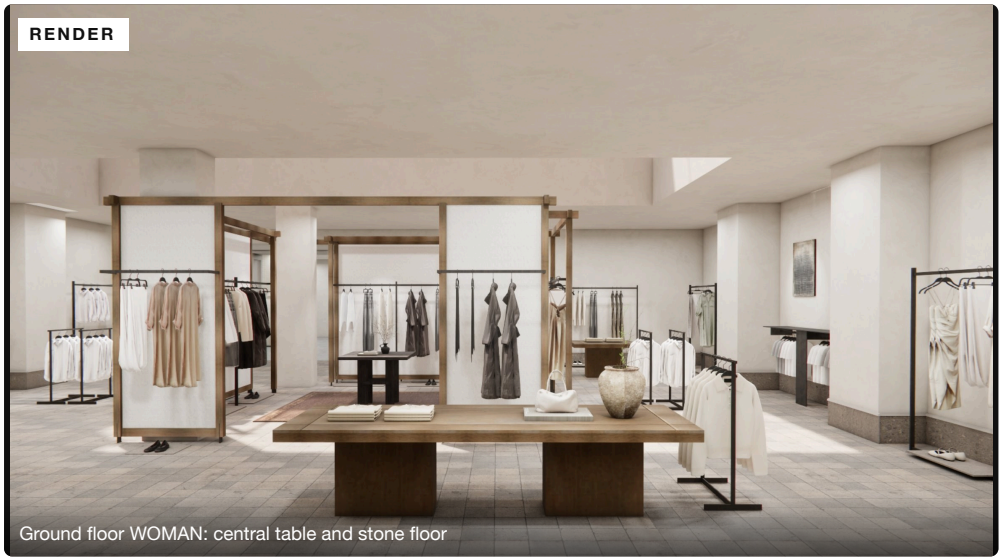
Façade on Bourke Street Mall

RENDER



Entrance

RENDER



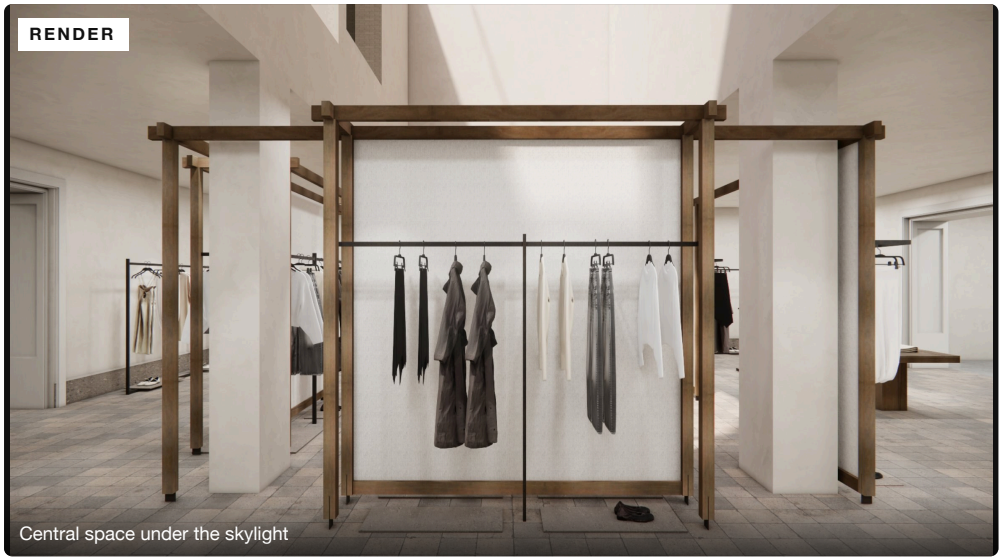
Ground floor WOMAN: central table and stone floor

RENDER



WOMAN room with central table

Project renders · 2/5



Central space under the skylight



Ground floor WOMAN



Accessories: wall shelving



Tempe: timber trusses

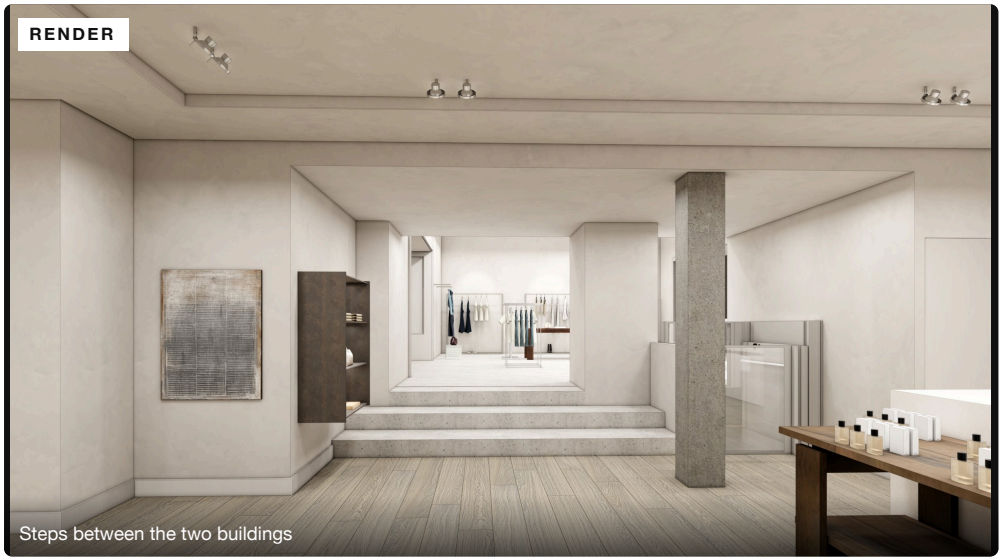
Project renders · 3/5



Tempe with side natural light



Tempe: front view of the shelving

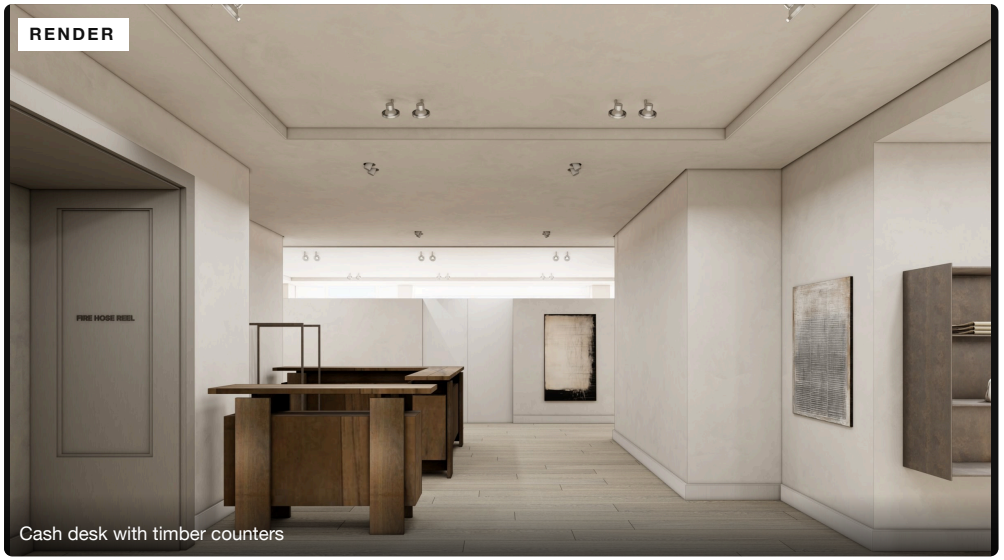


Steps between the two buildings

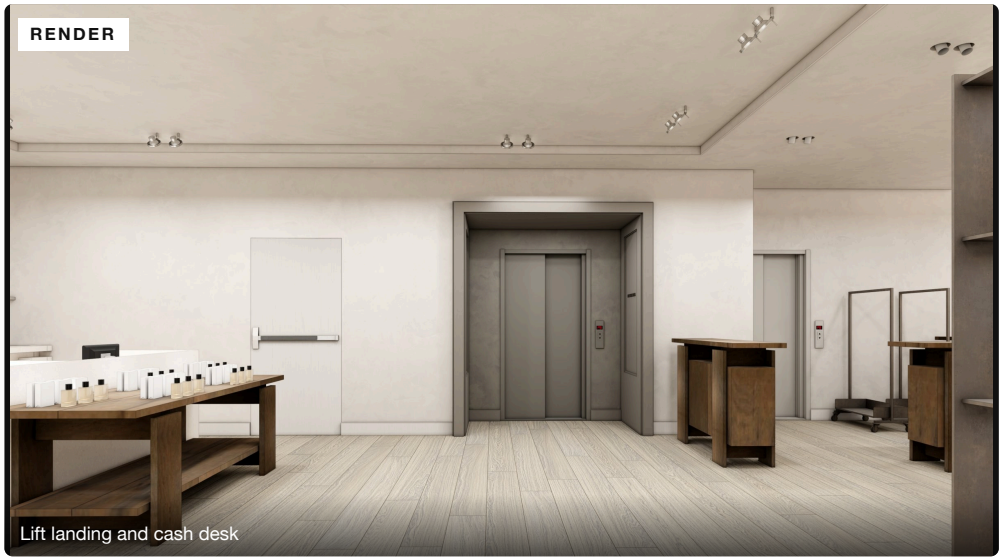


Fragrance table

Project renders · 4/5



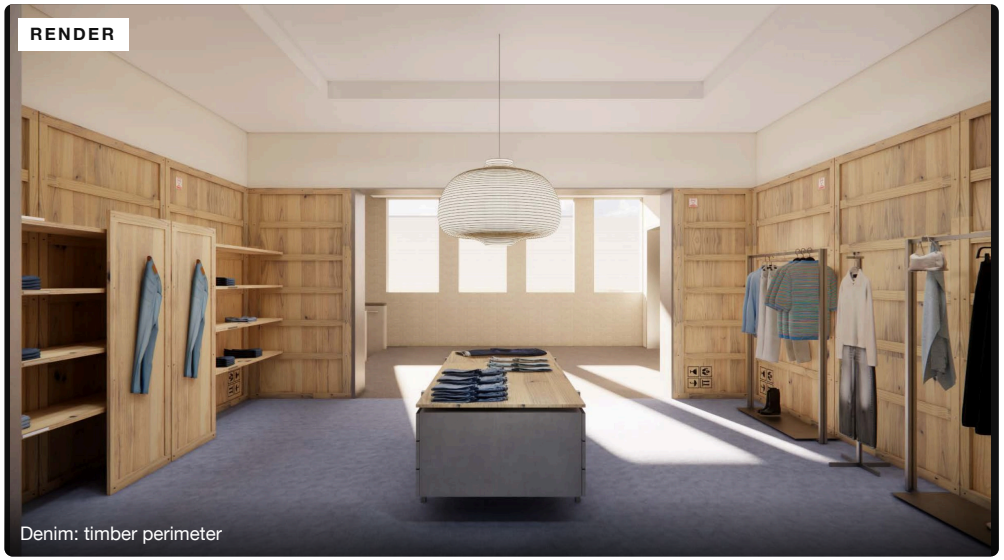
Cash desk with timber counters



Lift landing and cash desk



Lift landing, front view



Denim: timber perimeter

Project renders · 5/5



Denim: front view of the table

	SHOT	CRITERIA	SOURCE	✓
01	**Wide façade shot from a distance**	Whole building even if the trees hide part of it; in daylight.	EMILIO	☐
02	**Façade section by section**	Both front entrances and from the side, to show the change.	EMILIO	☐
03	**Clean façade**	Give the façade maximum visibility: whatever is in front is cleaned up in retouching.	PROJECT ARCHITECT	☐
04	**Skylight double height**	Overhead light, integrated columns and exposed brick.	PROJECT ARCHITECT	☐
05	**Tempe**	Timber trusses with natural light; sprinklers under control.	PROJECT ARCHITECT	☐
06	**Original stained glass (first floor)**	Detail.	PROJECT ARCHITECT	☐
07	**MAN arch room**	Front view of the arch with the original window.	EMILIO	☐
08	**Areas facing the façade**	Always in daylight; on 18/11 use the whole day for details and anything still missing.	EMILIO	☐
09	**Ceilings**	Remove whatever is outside the square and the two side rows of small spotlights.	EMILIO	☐