

The Quarterly

The Quay
To The City

Vertical
Village

Where There's
Smoke

New Perspectives
At The MCA

Transformation Edition

International
Flavour

His Just
Desserts

Marvellous
Marble

A Walk In
The Garden

QUAY
QUARTER



Transformation Edition

Have you ever seen a caterpillar emerge from a chrysalis as a beautiful butterfly?

Such a transformation is taking place right across Circular Quay. From Macquarie Street to The Rocks, the scaffolding and hoardings are being peeled away, and beautiful 'butterflies' are spreading their wings. An entire district is being reborn and reimagined as a vibrant new neighbourhood of laneways with artisan retailers, diverse dining, and atmospheric bars.

And so we dedicate this edition of The Quarterly to transformation in all its guises.

We'll look at the way the Gadigal people transformed the landscape with fire; how you can transform your body through bending and stretching; and the complete transformation of Quay Quarter Tower.

So kick back with a brew for a change of pace and unearth the meaning of transformation.



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AMP Capital recognises all First Nations who existed in Australia before the arrival of the Europeans. We acknowledge the traditions, ancient protocols, and cultural practices of the very first Australians, and pay our respects to all Traditional Custodians who have lived and cared for Country. We extend that same respect to the Elders of this land and to all First Nations Peoples.

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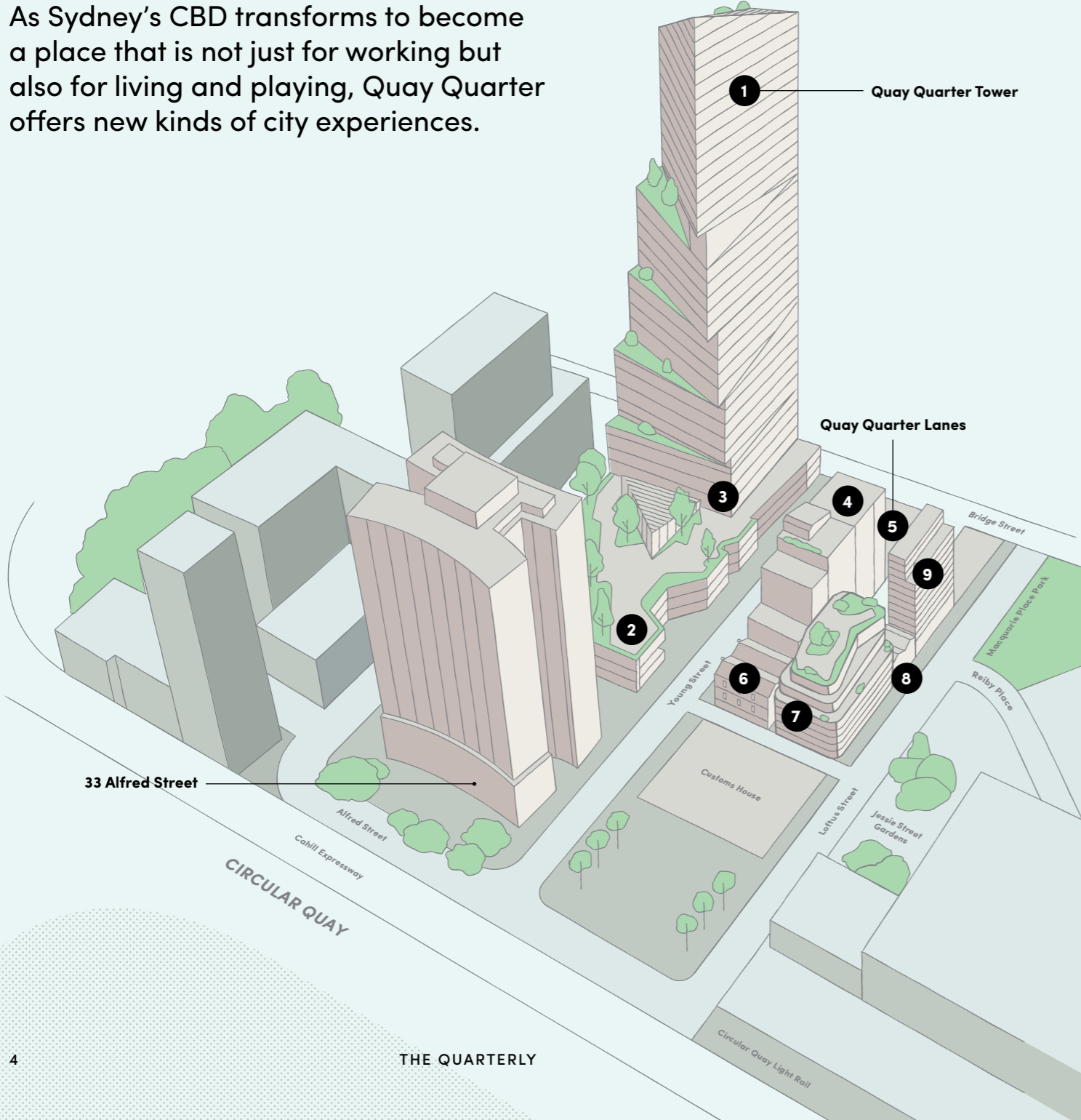
The coolest products that celebrate our harbour city.

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Quay Quarter Sydney



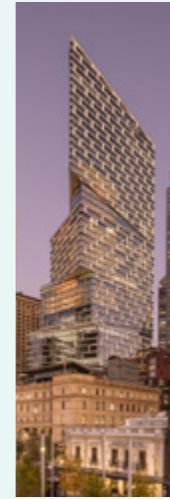
As Sydney's CBD transforms to become a place that is not just for working but also for living and playing, Quay Quarter offers new kinds of city experiences.



1

Quay Quarter Tower

The ground-breaking design by Danish architect, 3XN, cleverly rotates to create a new architectural icon for the city, and to capture stunning views of the Opera House, Sydney Harbour and beyond.



2

Quay Quarter Tower Podium

A generous, landscaped podium terrace with views of the Sydney Harbour Bridge. Extending from Quay Quarter Tower Lobby, features include striking public art, heritage planting, and a herb garden. The hall will be home to dining, lifestyle, and wellbeing tenancies.



3

Quay Quarter Tower Lobby

Leading UK designer Tom Dixon has brought his own distinctive style to the lobby, restaurant, and flexible workspace areas, drawing inspiration from the idea of 'super nature.'



4

15 Young Street

This building with its roof gardens and landscaped crevices is architect SJB's tribute to Sydney's characteristic sandstone platforms and ledges. It houses residential apartments, three floors of commercial offices and retail at the ground level.



5

Quay Quarter Lanes

An intimate, character-filled neighbourhood that supports the lifestyles of our partners and customers, with lifestyle retail, wellbeing and social experiences. Re-imagined laneways, new arcades and plazas encourage socialising and networking.



6

Hinchcliff House

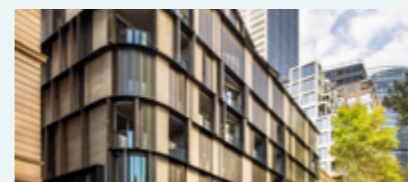
One of only two surviving woolstores in Circular Quay, this historic gem has been brought back to life as a four-storey, Italian-inspired contemporary dining destination with basement bar. Look for the golden ram on its parapet.



7

8 Loftus Street

Inspired by the rich detailing of great Art Deco buildings and drawing on the talents of Studio Bright — one of Australia's leading designers of bespoke homes — this residential building has a roof terrace garden and retail on the lower two levels.



8

Gallipoli Memorial Club

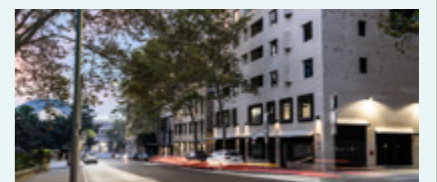
One of Sydney's earliest woolstores, this historic Sydney club has been carefully restored.

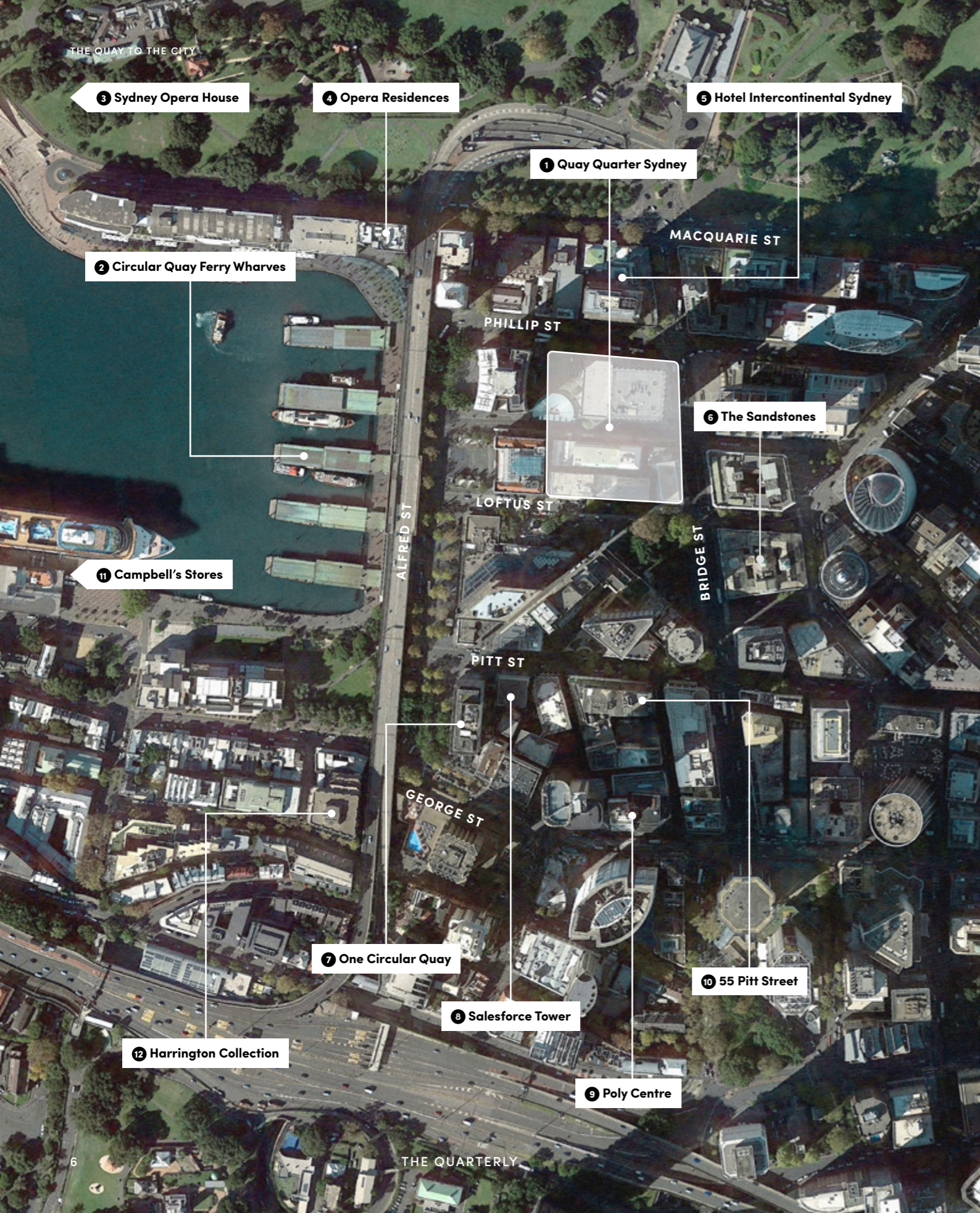


9

18 Loftus Street

This property features residential apartments and ground-level retail environments. Designed by Sydney architects Silvester Fuller, balconies and terraced rooftops step inwards as the building rises, receding gently against the sky.





The Quay To The City



Circular Quay, the gateway to Sydney, is seeing its greatest transformation since the 1950s. And Quay Quarter is proudly leading the way.

For thousands of years before the arrival of the Europeans, Warrane (Sydney Cove) was home to the Gadigal people. They fished from their *nawis* (bark canoes), hunted in the scrub, and used fire to tame the land. After 1788, Sydney Cove became the focal point for the interface between the town and the harbour and has remained so ever since. We have seen the advent of Circular Quay (1830s–1860s), the grand woolstores, the commuter ferry wharves, and the huge building boom of the 1950s and 60s with the construction of the railway station, Overseas Passenger Terminal, Sydney’s first skyscraper (the AMP Building), and of course, the Sydney Opera House.

Not since that time has the precinct experienced a bigger transformation than it’s going through now. Currently, there is some \$6.1 billion of construction, restoration, remediation and redevelopment happening across the harbour gateway.

Tim Blythe, Managing Partner at Urbis, says the sheer scale of the transformation is unprecedented. “After the boom of the 50s and 60s, you’d think there would be little opportunity remaining for major developments, and yet, here we are,” he says. “Circular Quay used to be very touristy and not a place frequented by locals. I think the main change we are going to see from this transformation, with its laneways and public spaces and retail, is Sydneysiders themselves enjoying their city gateway. It’s going to be amazing.”

1 Quay Quarter Sydney

The catalyst project at the heart of the transformation of Circular Quay is AMP Capital’s Quay Quarter Sydney. The mixed-use redevelopment covering two city blocks sees the creation of a whole new neighbourhood of residential, boutique retail, premium office space, activated laneways, public art and more than an acre of greenery.



“Quay Quarter is the leading light in the revamp of the Northern CBD, providing after-dark hospitality for Sydney’s workers, residents and visitors,” says David Peters, Public Affairs Manager, Business Sydney. “Increasingly people are looking for diversity of housing choices and many want to live and play close to work, but they need a village atmosphere. Quay Quarter will provide that.”

The jewel in the crown is Quay Quarter Tower (QQT), designed by Danish architects 3XN with Australian partners BVN as head construction architect, achieved practical completion in early 2022. >

Circular Quay Fast Facts

20 million visitors per year to Circular Quay by 2041

86 million public and active transport trips per year by 2041

Left: Circular Quay is transforming with over \$6 billion worth of development investment in recent years

Above: Quay Quarter Tower
Photography by Adam Mørk

QQT stands 50 storeys high and comprises circa 90,000 square metres of premium commercial space, featuring a lobby and market hall designed by Tom Dixon and a podium garden terrace with views of the Sydney Harbour Bridge.

The Tower is complemented by Quay Quarter Lanes, situated behind Customs House, with its mixed-use neighbourhood offering an abundance of amenity for locals, professionals and visitors to the area. Residences are already occupied, Hinchcliff House is already serving diners, and the balance of the retail will be opening over the coming months.¹

2 Circular Quay Ferry Wharves

At Circular Quay itself, the NSW Government has earmarked \$216 million for new ferry wharves, a new public green space and a 'New York style' high line on a section of the Cahill Expressway.²

3 Sydney Opera House

At the Sydney Opera House, work is well under way on the biggest renewal project since the world-famous icon opened in October 1973. More than \$275 million is being spent, which will see major

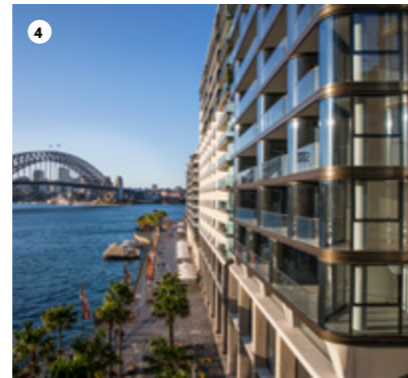
works transform the Concert Hall with better acoustics and sound for artists and audiences, more ambitious performances, improved access for people with mobility needs and a safer venue for staff working behind-the-scenes.

Elements of the Sydney Opera House Renewal Program already completed include the entry and foyers (2020), the Joan Sutherland Theatre — home to the Australian Ballet and Opera Australia (2017) and the redesigned function and events centre — the Yallamundi Rooms (2019).

One of the most recent completions in the 'Decade of Renewal' saw the existing office space in the building's north-western corner transformed into a new Creative Learning Centre; a flexible space to host workshops, creative play, and engagement activities, talks and performances, and includes a permanent digital classroom.³

4 Opera Residences

Along the promenade from the House, the Opera Residences have opened their doors. Located on the site of the old Coca Cola Amatil headquarters, Opera



Residences is a \$532 million project developed by Macrolink and Landream. The building was designed by Tzannes Architects in collaboration with Crone Partners and sees 104 apartments rise 20 storeys above four levels (1,000 square metres) of boutique retail space. The four-bedroom penthouse sold off the plan in 2016 for a record \$27 million.⁴

5 Hotel Intercontinental Sydney

Meanwhile, on the corner of Phillip and Macquarie Streets, owner-developer Mulpha Australia has started construction on the \$95 million redevelopment of the 32-storey Hotel InterContinental Sydney, expected to be completed by the end of 2022. The project has been developed by architect Woods Bagot, in conjunction with builders Built, and will see the upgrade of all 500-plus guest rooms and corridors, plus the inclusion of a new public bar within the stunning 1851 heritage lobby.⁵

6 The Sandstones

The \$300 million adaptive reuse of the Department of Lands and Department of Education buildings — The Sandstones — on Bridge Street, will see the establishment of a luxury hotel with 274 deluxe, grand rooms and one bedroom suites. The four-storey Lands Building was built between 1876 and 1893, and the seven-storey Education Building between 1915 and 1930. Occupying individual blocks, the buildings will be linked by a subterranean tunnel. A roof top extension to the Education Building will feature guest rooms and an internal pool overlooking Bridge Street. The project >



Artist's impression

by Singaporean developer Pontiac Land Group is due to open in stages between late 2022 and early 2024, and is to be operated by the Capella Hotel Group.⁶

7 One Circular Quay

The One Circular Quay project will consist of twin towers on the former Gold Fields House site in Sydney's Circular Quay.

The tallest building, designed by the late award-winning Singapore-based architect Kerry Hill, is a 58-level tower which attracted more than \$1 billion worth of pre-sales back in 2018.

Beside it will be a five-star Waldorf Astoria hotel, slated to open in early 2025. Construction has already commenced on the 28-floor, 220-room luxury hotel, which will form a key part of One Circular Quay's mixed-use development.⁷

8 Salesforce Tower

Lendlease is developing Salesforce Tower at 180 George Street, designed by Foster + Partners with Australian executive architect, Architectus. It has topped out at 263.1 metres, making it the city's tallest commercial office building. Rising one floor every four days, the premium 53-level tower is expected to be completed by the end of 2022. It will become the focal point of a new \$1.9 billion retail and dining precinct of laneways and a public square, known as Sydney Place.⁸



9 Poly Centre

At 210 George Street, Poly Australia's 27-storey workplace is the Poly Centre. Conceived by Grimshaw architects as a series of double-height tenancies, the building is expressive and sculptural in form, with the primary floorplate expressed as a continuous glazed vertical element spanning the length of the tower.⁹

10 55 Pitt Street

Two blocks back from Circular Quay, at 55 Pitt Street, Mirvac is developing its striking \$1.5 billion commercial tower. Designed by local architecture firm, Woods Bagot, and New York-based, SHoP, the tower is expected to soar 50-plus levels and reach around 232 metres high. There will be lush landscaping throughout, while a six-storey water feature will cascade into the foyer.¹⁰

11 Campbell's Stores

Around the Quay at The Rocks, the Campbell's Stores is a three-storey Victorian Georgian masterpiece founded in 1799 and built in the 1830s. It has unrivalled views of the Sydney Opera House and all the way down the harbour. Private developer Tallawoladah completed a \$32 million remediation and restoration project in 2019 to create an innovative dining and entertainment destination, featuring seven high-end restaurants.¹¹

12 Harrington Collection

Recently completed in mid-2021, is the Harrington Collection; 58 ultra-luxury dwellings just two blocks from Circular Quay. The \$75 million boutique development is by Golden Age Group and Hannas and divided into four sets of homes: The Harrington, The Cambridge, Gloucester Terraces, and Bakers Terrace. Designed by architects FJMT, the 'collection' comprises 49 apartments, seven townhouses, and two restored Victorian-era terraces. Many of the homes have absolute harbour views.¹² ●



¹thedictionaryofsydney.com
²The Sydney Morning Herald
³Sydney Opera House
⁴Landdrea, Domain (SMH)
⁵Architecture and Design, Built
⁶Essence, Latte Luxury News, Capella
⁷One Circular Quay, Crone
⁸Lendlease, Architectus
⁹Grimshaw, Polyglobal
¹⁰The Urban Developer, commercialrealestate.com.au
¹¹Campbell Stores
¹²The Sydney Morning Herald, icon.co, domain.com, collection.com

Images: Photography by Jessica Hromas

Vertical

We caught up with 3XN's Partner, architect Fred Holt, and asked him about creating the vertical village that is Quay Quarter Tower.



Village



Skyscrapers are usually depicted in dystopian fiction as soulless corporate monoliths, dominating the landscape. Quay Quarter Tower is anything but. Completed early in 2022, the tower is already a place where people will want to come to work, play and connect. We interviewed Fred Holt, partner with Danish architectural firm 3XN, and asked him how he went about creating the quintessential vertical village.

You've described Quay Quarter Tower as a vertical village. What does that actually mean?

When we talk about a vertical village we're talking about creating a social environment, a community. We're not treating a high-rise as just a typical stacked-slab-efficient-economic-machine, but something that actually considers the user experience and has that at the heart of the design. We're humanising the high-rise.

How does this differ from the typical perspective of a high-rise?

A lot of people think that high-rises are just about the skyline, or that they are a generic construct that can be placed anywhere irrespective of the local conditions and context. But, in reality any good high-rise, whether residential or commercial — as with Quay Quarter Tower — starts from the moment you approach the building.

So with Quay Quarter Tower, it is addressed as soon as you enter the precinct. Building the sense of community is integral into the design. It's about extending the workspace beyond the actual floorplate.

Part of that village experience is that you have a multitude of places to work and to socialise, and that's just on the floorplate itself. Then you have the Podium rooftop, the two-level Market Hall, and public domain. And then AMP Capital as developer, and part of this overall urban regeneration. There is also the Quay Quarter Lanes precinct; a neighbourhood that brings the fine grain back to the city gateway, with activated laneways, boutique retail, dining, artisanal cafés, bars, public art, office space and luxury residential.

So you're saying Quay Quarter Tower doesn't exist in isolation, it's permeable and connected?

Exactly. There are five stacked blocks with the lower blocks addressing the activity of the precinct at ground level on the northern face of the building. Then as the building stacks, that shift orients itself towards the east, opening up more views to the harbour.

With each block stacked atop the other and with its northern façade shifting orientation, we've reduced the perceived scale of the large tower, while also creating outdoor terraces stacked vertically up the tower, so that at the base of each block is a floor with a social hub that extends out onto the terrace where you can choose



to work and socialise. This sense of connecting creates a feeling of belonging to something larger than just your immediate task. We're creating a high-rise that you feel you want to be part of, and that you'll want to visit every day, rather than coming in and feeling like you're just a cog in a wheel.

And this sense of belonging is achieved through sight lines?

That's correct. And offering a variety of places to work and collaborate. It makes everyone feel empowered and provides them opportunities that suit them as individuals. And it starts the moment you come into the podium; you see one entry level, and then another moment of arrival into the double-height lobby

space. And from the lobby, the spaces open-up to an extended height atrium leading to the 'flexible workspace' floors, which is a shared working hub, conference, and event space available to all tenants and external clients.

The stacked atria, the social spine of the building, stacks its way vertically on the northern face of the building, which not only allows light to penetrate deep into the floorplate, but also opens up the view aspect and starts to create a sense of community. Because you can see your colleagues, you can see the different departments, you can see the informal space at the base of the atrium, and it encourages interaction and that's what we mean by a vertical village; you're actually an active part of the community. ›



Kim Nielsen is the founder, senior partner and creative director of 3XN. Tell us about his role in the design of Quay Quarter Tower and the collaborative process?

For non-architects, there's a romanticism attached to the design process; a belief that a design comes from a moment of inspiration and from the hand sketch of an architect. At 3XN, our designs aren't derived from a moment of inspiration, but rather from an iterative design process in which we let the constraints and parameters of the brief, site, council, client, etc., help inform the design. Our designs aren't formal, but rather informed.

When we started the design for Quay Quarter Tower in Copenhagen, Kim, myself, and the rest of the competition design team had had daily design charrettes, reviewing information and

sketching through several ideas. The design process is fluid, and a building evolves from that process, but early on, we wanted to design a different type of high-rise. A high-rise that was designed from the inside-out, from the users' perspective. Kim, as the founding Partner of 3XN, has always focused the office on designing projects that positively shape behaviour and enhance its surrounding context. That was very much something Kim was helping to push on this project.

One of the key principles 3XN used in creating the vertical village was 'knowledge sharing and social interactions'. Can you tell us a little about that?

3XN believes that architecture shapes behaviour. If we start our design process with that in mind, we start talking about architecture in terms of the

user experience. We know that when colleagues are given the opportunity to have discussions, it starts generating ideas across different departments and knowledge sharing is really important for a productive working environment, so you need a space that is conducive for that kind of interaction. This is the role of the atrium. We believe an atrium space should be inhabitable. It should be of a certain size and scale where it is not an intimidating void in a building, but an inviting area in which to congregate.

Take us through the day in the life of a typical executive working in Quay Quarter Tower.

Okay, let's imagine our executive cycling into work along one of the city's dedicated bike lanes. She enters the Quay Quarter precinct via Young Street and walks her bike into Goldsbrough Lane; a new split-level east-west link, which is nine metres wide at its western end, and six-and-a-half metres wide in the east. The lower (west) Goldsbrough Lane has a retail offering along Young Street and there's a small hole-in-the-wall coffee spot on the east side along Phillip Street as well.

Our executive goes down to the end-of-trip facility, adjacent to the first level of the Market Hall. This end-of-trip facility is premium grade with a bike repair service and a concierge. After parking her bike, the executive is greeted and handed a towel by the concierge. She showers, changes into her work clothes and catches the car park lift which takes her to the ground level lobby space. Upon that landing, she sees a café where she grabs a morning coffee. The café spills out onto the rooftop podium terrace where she drinks her espresso while overlooking the Harbour Bridge in a garden environment, soaking up the morning sun. She checks her emails and chats to some of her colleagues, before making her way to the lift to get to her floor.

Left: Young Street entry, Quay Quarter Tower
Right: Atrium, Quay Quarter Tower

☪
When we talk about a vertical village we're talking about creating a social environment, a community.

☪
Fred Holt
Architect & Partner, 3XN

Once at work, she has a team meeting in one of the dedicated meeting rooms, overlooking the greater harbour to the east. Following the meeting, she walks to the northern end of her floor and out onto the sun-drenched terrace where she catches up on some important reading about a potential client, and she can't help but steal a glimpse of the Sydney Opera House as she considers her options.

Lunchtime rolls around and she takes the lift down to the Market Hall, where she is tempted by two levels of food and beverage offerings, as well as a brasserie just off the main flow of circulation on the ground level lobby to the west. She decides instead she'd rather stroll across the street to Quay Quarter Lanes and pick up a take-away lunch from one of the new F&B venues in the lane. She takes her lunch back to the rooftop podium of Quay Quarter Tower and enjoys it in a little nook she's found surrounded by native gardens.

While eating her lunch, she opens her laptop and continues working on her tasks for the day. This is made possible because the Quay Quarter Tower site is fully IT integrated; her work station is wherever she is; in the Lobby, the Market Hall, the rooftop terrace. She is always connected with her team.

Later in the afternoon, she heads back to her office for an informal meeting in the atrium, before heading out for a few drinks with her colleagues at the lobby café connected to the external podium rooftop. As night falls, she and a couple of friends meet up for dinner at Lana, in Hinchcliff House. On another night, she might go to the Sydney Opera House for a performance and return to Quay Quarter for late-night supper and cocktails.

As you can see, it's not only work that occurs in the tower and precinct, but all of your socialising can happen within the tower and the podium and the Quay Quarter Sydney precinct. The idea is to offer the amenities and the social environment that will make people want

to come into work. What we create needs to be more than just an efficient place to work. Sure, it is that, but it's also a place that encourages interaction. That's what makes people happy and more productive. ●





Stairways To Heaven

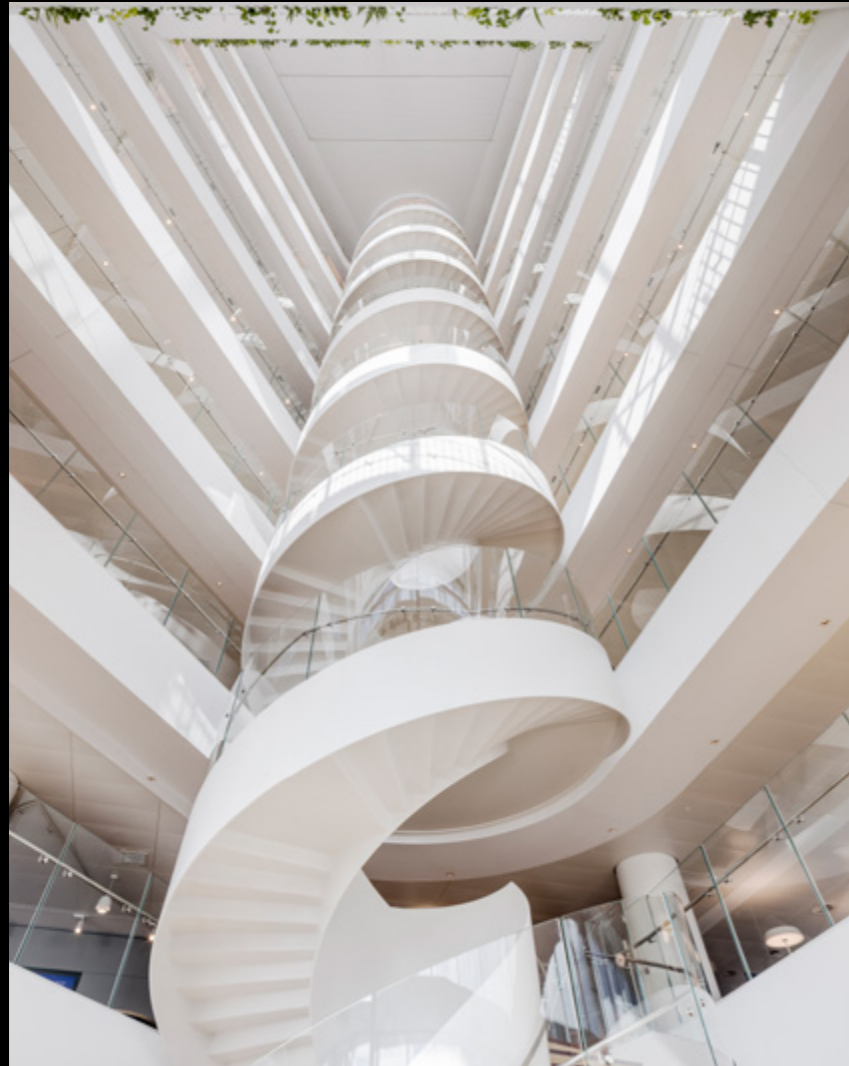


Spiral stairs have become somewhat of a signature of 3XN's work. Fred Holt shares a bit about their role in Quay Quarter Tower.



"We do like a nice-looking stair. However, it's not just a beautiful object as a focal point, but rather an integral part of our design philosophy that 'architecture shapes behaviour'. A well-placed stair can encourage interaction and movement across floors. Stairs connote connection and encourage conversation. When you're in a lift, you have only a handful of seconds to start and finish a chat. You don't know which floor the person next to you will step out, so you don't speak. That, and the confines of the lift cab, make it uncomfortable to talk. A stair allows a slower pace and open environment, and opportunity to continue the conversation at a landing before you move on to your floor or task."

Photography by Adam Mørk



Part sculpture, part infrastructure,
these spiral stairs ensure that the
Quay Quarter Tower community remains
connected, engaged, and inspired.

The Icons Of Metal

Quay Quarter Tower's remarkable spiral staircases — there are 35 of them in total — were constructed by one of Australia's finest metal fabricators, Icon Metal. Part sculpture, part infrastructure, these spiral stairs ensure that the Quay Quarter Tower community remains connected, engaged, and inspired.

Head Contractor, Multiplex, did an amazing job constructing Quay Quarter Tower. Their stairs contractor, Icon Metal, manufactured a total of over 300 individual steel sections, each with slight variances in length and radius, all eventually connecting as complete helical structures.

Icon's Jim Barclay and his team were in charge of production. Every stair was completed on time and delivered on the day, ready for install when required. A factory was needed to be built in which to construct the stairs.

The showpiece spiral staircase between levels 1 and 3 cantilevers over the huge retail void, and required a unique methodology for installation. The stairs were constructed simultaneously from the top down and from the bottom up. The last stair section functioned as a bridge piece, connecting the top and bottom sections together.

Following completion of the structural installation, the stairs were finished off with low-iron glass panels and a stainless-steel handrail. A final coat of paint to finish off, and the stairs were ready to be handed over to AMP Capital.

"For Icon Metal, it's an exciting opportunity to showcase craftsmanship, teamwork, and innovation in producing these breathtaking results," said Paul Sewell, Project Director, Icon Metal. ●

"We've cut a deep atrium space into the northern zone of the floorplate of Quay Quarter Tower to allow light deeper into the large floorplate and to create visibility across the floors. Spiral stairs are located at the base of the atria that stack along Quay Quarter Tower's northern zones facing the harbour. The spiral stairs trace the radius of the atrium indentation of each floor. If you see a colleague grabbing a coffee at the base of the atrium, the stairs allows you to join them, in fact, its placement encourages it."

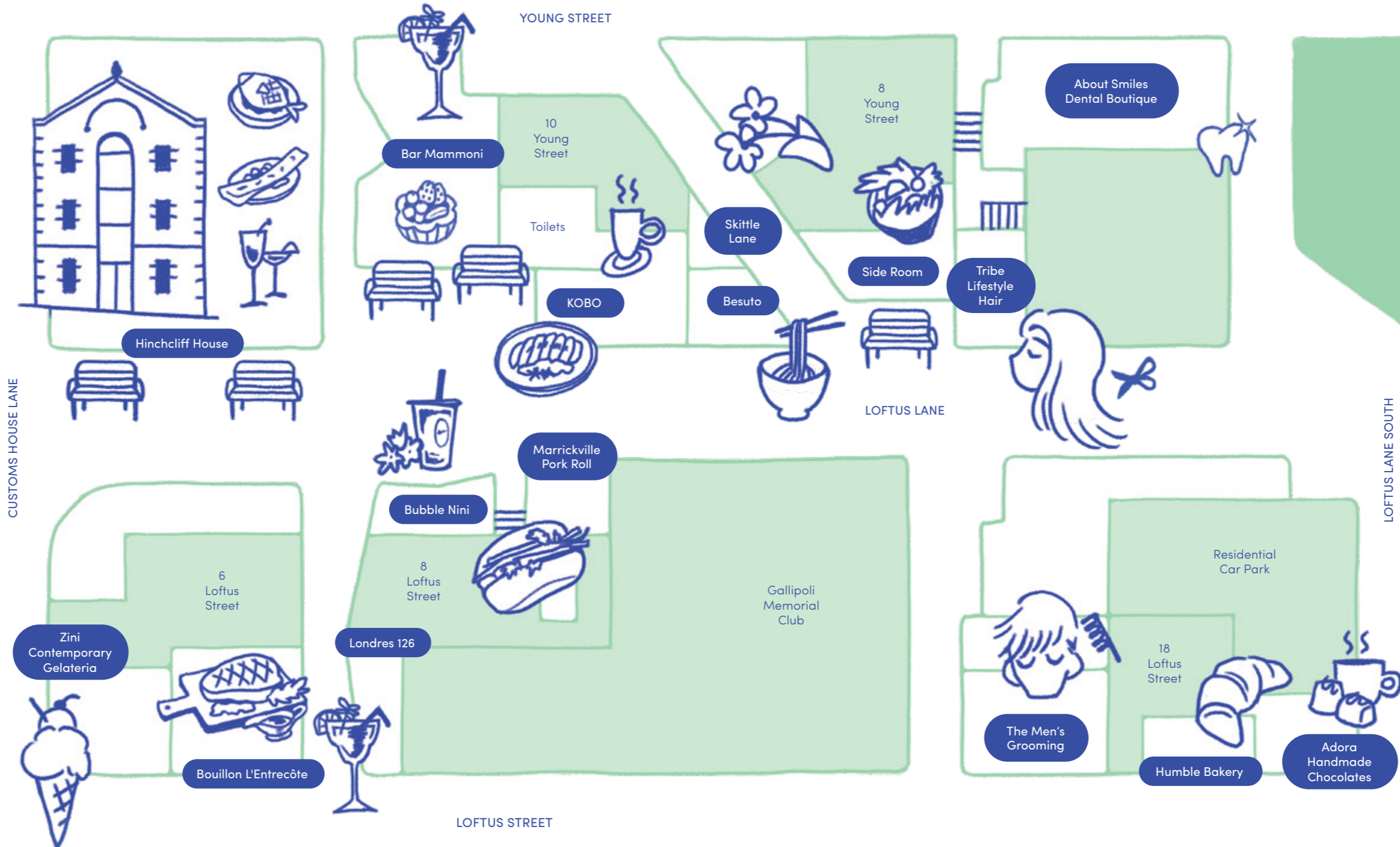
Fred Holt, Architect & Partner, 3XN



New Kids On The Block

Explore the retailers at Quay Quarter Lanes today.

Quay Quarter Lanes is a vibrant home to cafés, restaurants, boutiques, residences, and workspaces. Sydney's newest-oldest neighbourhood has become a destination for all.





Where There's Smoke

Smoke was the unmistakable sign of Aboriginal presence and work.

The area where Quay Quarter is now situated is an important meeting place for Gadigal people, and today is considered highly significant to both Aboriginal and non-Aboriginal people as a site of first contact between the Eora and the Berewalgal (the Europeans).

Governor Arthur Phillip estimated there were about 1,500 Aboriginal people within a 10-mile radius of Port Jackson in 1788. The clan of the Gadigal people who lived down at Warrane (Sydney Cove) stretched all the way along the southern side of the harbour from South Head to what is now known as Petersham.

Fire was used in multiple ways by Aboriginal people; fires in trees smoked out animals, cooking fires were used

in resource processing and for meal preparation; the heat from fires was used to crack stone to make it more workable, and wood was heated so that it could be shaped into weapons or implements, such as shields.

Fire was also used to manage the land. Aboriginal people lit fires ahead of the north-westerly winds to clear shrubs and saplings, which would let in the light and create greenpick for grazing animals. The fires drove out game, which could then be hunted, but also acted to clear the ground of undergrowth so that women could more easily access nutritious roots in winter when other resources, like fish, were scarce.

Interestingly, Sydney Cove and the land associated with the Tank Stream in particular, was subject to a deliberate and targeted burning regime that was specifically designed to encourage the growth of particular plant species, and to preserve the natural landscape of the area as a special and culturally meaningful place.

“

Aboriginal people lit fires ahead of the north-westerly winds to clear shrubs and saplings, which would let in the light and create greenpick for grazing animals.

”

Over time, these kinds of fire practices enabled the Aboriginal population to both shape and manage the landscape and plant communities; it was a carefully calibrated system of cultivation, one which was not understood or formally recognised by European settlers. This is significant, in that European settlers interpreted this preserved and carefully managed landscape as ‘untouched’ and used this to justify their occupation of the land.

The area around Sydney Cove and the vicinity of the Quay Quarter precinct specifically provides an important piece of the story about the complex ways in which the Gadigal population worked the land prior to settlement.

Walking around Quay Quarter today, it's difficult to imagine the landscape as it was, more than 230 years ago, and for thousands of years prior to European settlement. ●

Right: Cultural burning on the north coast
Credit NPWS





Image: Image courtesy the Museum of Contemporary Art
Photography by Brett Boardman

New Perspectives At The MCA



Visit the Museum of Contemporary Art's always-inspiring permanent collection

Located on one of the world's most spectacular sites on the edge of Sydney Harbour, the Museum of Contemporary Art Australia (MCA) is the nation's home of cutting-edge artistic creations. The gallery brings leading artists from Australia and around the globe to Sydney. The MCA is dedicated to making contemporary art widely accessible to everyone through the presentation of a diverse range of exhibitions and special events, both onsite and off-site.

The MCA's National Centre for Creative Learning delivers early learning schools and access programs using creative strategies to help audiences of all ages and abilities to engage with contemporary art, explore creativity, and reflect on ideas and issues. The Museum also works in, and within, communities across Australia.

Throughout the year, the MCA hosts some of the greatest artists on the planet. Take for example this coming summer's blockbuster, showcasing the work of Do Ho Suh; a Korean sculptor and installation artist.

But, as incredible as the changing exhibitions may be, we thought it was time to revisit works from the MCA's Permanent Collection, located on Level 2. The collection contains over 4,000 works by Australian artists acquired since 1989, with a strong commitment to works by Aboriginal and Torres Strait Islander artists. The Museum takes pride in acknowledging the role of all Aboriginal and Torres Strait Islander people as traditional owners and ongoing custodians of Country.

The recently retired MCA Director, Elizabeth Ann Macgregor OBE said: "The MCA holds one of the most significant collections of contemporary art in the country. With more than 4,500 works, our Collection provides an important record of contemporary Australian art."

Of course, not all the 4,500 works can be shown at once. The current exhibition from the MCA Collection is called *Perspectives on Place*. It features 60 works drawn from the MCA Collection, relating to land, mapping, and environmental change. New acquisitions presented in this comprehensive rehang include major works by artists Megan Cope, Janet Fieldhouse, Gunybi Ganambarr, Yasmin Smith, and Angela Tiatia.

Perspectives on Place has been curated by MCA Senior Curator, Collection, Anneke Jaspers. The exhibition brings together artworks that explore the social and physical aspects of place, as well as the global flows that shape how we inhabit the world.

Jaspers commented: "The exhibition takes viewers on an idiosyncratic journey that connects many different locations, within Australia and beyond. Although the works all stem from specific sites and localities, they speak to broader concepts; from geopolitics and environmental change, to communal life and custodianship."

Artists featured in the long-term display include: Khadim Ali; Louisa Bufardecì; Maria Fernanda Cardoso; Megan Cope; Bonita Ely; Janet Fieldhouse; Emily Floyd; Fiona Foley; Gunybi Ganambarr; Simryn Gill; Bianca Hester; Mason Kimber; Rosemary Laing; Robert MacPherson; Peter Maloney; Minnie Manarrdjala; Nicholas Mangan; Martu Artists (9); Ngamaru Bidu; Jakayu Biljabu; Bowja Patricia Butt; Kumpaya Girgirba; Noelene Girgirba; Kanu Nancy Taylor; Ngalangka Nola Taylor; Muuki Taylor and Wokka Taylor; Angelica Mesiti; Yukultji Napangati; Tom Nicholson; Raquel Ormella; Maria Josette Orsto; Shirley Purdie; Yasmin Smith; David Stephenson; Angela Tiatia; Alick Tipoti, and Justin Trendall.

Also included in the Collection is the Artist Room series, bringing together bark paintings by the late David Malangi Daymiringu, a senior elder of the Manharrngu people of central Arnhem Land. The Artist Room is a dedicated space in the Level 2 galleries that exhibits selected works by a single Collection artist to highlight the depth of their practice.

Curated by MCA Curator, Aboriginal and Torres Strait Islander Programs, Keith Munro, the David Malangi Daymiringu Artist Room features 12 bark paintings made between the mid-1960s and early-1970s — including his signature subject of the great ancestral hunter, Gurrmiringu. David Malangi Daymiringu's works form part of the MCA's Arnott's Collection, which was gifted to the MCA in 1993 by Arnott's Biscuits Limited and comprises over 260 incredible bark paintings by Aboriginal and Torres Strait Islander artists. >

MCA Late

Stay up late with the MCA. Every Friday evening the MCA is open until the sun sets on the working week. Take your time to stroll through our free exhibitions or soak up the spectacular views at our rooftop café over a drink. No Friday will be the same — something special will be hidden within the Museum. Try your luck and you might find the evening's guest — a musician, artist, poet or performer — who will hold intimate performances through the night. Follow us on our socials to find out more about what's in store. If you feel inspired after your visit, the MCA Store will be open for late-night shopping.

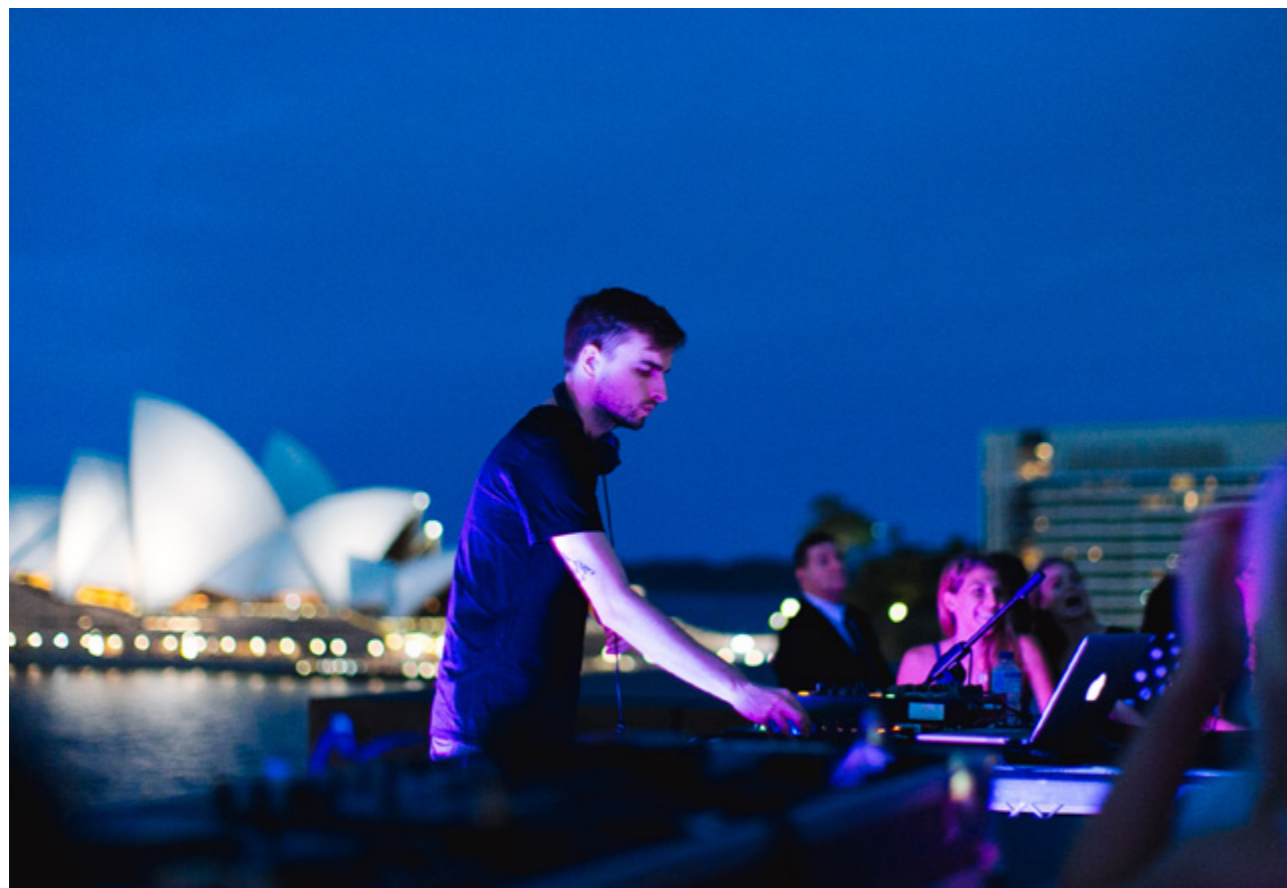
Entry is free.



Above: Photography by Joseph Mayers



Above: Photography by Ashley Penin



Below: Photography by Sam Whiteside



Image: Vincent Namatjira *P.P.F. (Past-Present-Future)*, 2021. Synthetic polymer paint on wall. Commissioned by the Museum of Contemporary Art Australia, 2021. Supported by Veolia Environmental Services. Image by Daniel Boud.

MCA Collection: Vincent Namatjira: Past-Present-Future

When you get down to the MCA, check out the fabulous new mural in the foyer wall by Western Aranda artist, Vincent Namatjira. The former Archibald winner has assembled seven figures significant to his life and practice in a large-scale 'heroes narrative'. The work is semi-autobiographical — the artist states that each of the men represented on the wall have inspired him, and remind him of who he is.

Namatjira has painted his father-in-law, Kunmanara (Jimmy) Pompey on the far left, alongside an image of an Aboriginal stockman on a horse. Namatjira has also depicted Adam Goodes — the AFL footballer who called out racism within the Australian football code — running down the foyer wall stairs, as well as Lionel Rose, the first Aboriginal boxer to win a world title, and Eddie (Koiki) Mabo, leader of the land rights campaign

that overturned the myth of terra nullius (unoccupied land) in Australia. Finally, Vincent has painted his great-grandfather, artist Albert Namatjira, sitting with his arm on the window of his ute, while Vincent himself stands atop the roof of the vehicle, motioning to the harbour beyond the entrance of the MCA.

The artist would like to express his gratitude to his friend and colleague Eric Barney and Iwantja Arts staff for their assistance with the production of this artwork.

Entry is free.

For further information about MCA exhibitions, public schools, and early-learning programs visit the MCA website — mca.com.au



Don't Sweat It

When it comes to keeping fit and healthy, sometimes a softer approach can help.

Above: Stretching keeps the muscles flexible, strong, and healthy
 Right: A Reformer Pilates class

Fitness fads come and go. In the 80s we pulled on the fluro and took up aerobics. The 2000s saw us dancing to Zumba. Currently, everyone's talking about HIIT — High Intensity Interval Training. This sees participants working out at almost maximum capacity for a relatively short time (less than 30 minutes) until collapsing in an inelegant heap.

While there's nothing wrong with pumping iron, or rushing off to an F45 class to sweat buckets, it's definitely better on your body (and your mind) to mix it up with a 'softer' approach to health and fitness.

"If you keep putting that kind of stress on your body and not letting it recover and repair, you're going to end up with

injuries," says Simon Anderson, founder of SOMA Collection, a luxury gym in the Sydney CBD, adjacent to Quay Quarter. "That's why we try to mix things up."

Anderson says a typical week at SOMA might see a client do a high-intensity boxing class on Monday, followed the next day by a session of Yin Yoga. Wednesday may be a high intensity weight session, followed up on Thursday with a reformer Pilates class. Day Five could be a sweaty, high-intensity cardio class in the gym, with Saturday being a slow intensity session of barre. The final day might be a complete rest, or a walk through a forest.

"I see soft health as an adjunct to the more hard-core training," Anderson says. "It's all about balance. And that balanced approach should be across all aspects of your life, from diet, to sleep, to partying. If you do anything to extremes — lifestyle, alcohol, caffeine — your body gets really inflamed and toxic. Take the middle path."

Another benefit of soft health, is you don't necessarily need any special facilities to pursue it. Walking is a fabulous low-impact way to get your body moving; just getting outdoors and hitting your 10,000 steps can be enough. During your lunchbreak, go for a walk in the Botanic Gardens rather than using a treadmill. Swimming is also a great alternative that doesn't have to mean doing laps in a swimming pool; you could go to the beach and splash around in the surf, or catch some waves. Such incidental exercise is called NEAT — Non Exercise Activity Thermogenesis. It's all about trying to be more active in your everyday life. For example, rather than catching the bus, try walking instead. And take the stairs rather than the elevator.

Anderson says simple stretching is also a form of soft health that is very underrated.

"As we get older it's good to put an emphasis on stretching. Hold the stretches for 30-seconds to a minute. Foam rolling is also great to get blood flow to the muscles, and so is having a remedial massage."



According to Anderson, people are getting good results from soft health.

"It's about feeling good, not just looking good. It comes down to getting your body moving to its maximum potential."

As the owner of Bend+Mend, Physio and Pilates, Fiona Godsall is a great advocate for Pilates as a soft health alternative. Her fully equipped studio at Macquarie Place next to Quay Quarter sees many people who have been injured by not balancing their workouts.

"I get a lot of clients coming across from F45 and Crossfit who are carrying injuries because they lifted too much, or did too much too soon," says Godsall.

After treating the injury with physiotherapy, Godsall recommends Pilates to build strength and a stable core.

"Most of our patients spend all day sitting in their office. Their glutes are weak, their back and hips are tight, and they have weak abs," she says.

But while Pilates is very effective, Godsall says it should be combined with some cardio fitness. This can be as simple as a brisk walk, or a bike ride.

"You don't need to don the lycra like a middle-aged man, just cycle around the park, or pedal through the bush on a mountain bike. It's gentle on the knees — a great alternative for people who can't run anymore." ●

Some Soft Health Alternatives

- 1 **Barre:** A mix of Pilates, yoga, and ballet that focuses on stretches and strength.
- 2 **Pilates:** Low-impact exercise that strengthens muscles while improving posture and flexibility.
- 3 **Yin Yoga:** A slow, meditative form of yoga that targets your deep connective tissues.
- 4 **Walking:** Aim for 10,000 steps every day.
- 5 **Swimming:** A great low-impact exercise that tones and builds muscle strength and improves cardiovascular fitness.
- 6 **Meditation:** Brilliant for mental health, especially for stress reduction.
- 7 **Infrared sauna:** A gentle heat that, according to initial studies may lower high blood pressure, prevent premature aging of skin, and ease the pain of rheumatoid arthritis.

International

Flavour

Whatever cuisine you're looking for, you'll probably find it at Quay Quarter Lanes; a culinary league of nations is welcoming diners.

Quay Quarter Lanes is becoming Sydney's most-loved and welcoming destination for dining. A host of restaurateurs — eager to be part of the transformation of the Circular Quay area as a destination hot spot — have brought their international flavours to the precinct, whether it be through fine dining, cafés, subterranean bars, or hole-in-the-wall takeaways.

The cuisine in Quay Quarter is inspired by countries including Italy, Turkey, Vietnam, France, Korea, Japan, and Mexico.

Visit our website to discover more about Quay Quarter Lanes.
quayquartersydney.com.au

His Just Desserts



Not many people can claim to have a degree from a gelato university. But not many people can make gelato like Matteo Zini. And now, he's bringing his to-die-for desserts to Quay Quarter Lanes.



Whatever you do, don't make the mistake of calling Matteo Zini's creations 'ice cream'.

"It makes my blood boil," he says. "Because gelato is not ice cream. Gelato contains way less fat and less air, and it's produced artisanally with real ingredients such as pure milk, not with powder and flavourings."

As an aside, he also doesn't like the term spaghetti bolognese. "There's no such thing in Bologna," he says. "It's always a rich ragu sauce served with tagliatelle."

And he should know. Zini was born and raised in Bologna, the gelato capital of the world. Growing up in the northern Italian city was a young boy's dream come true. "There is a gelato store on every corner," he says. "We Bolognesi are very particular, each of us has our favourite gelateria. The store my family loved was called *La Sorbetteria Castiglione*, one of the most famous in all of Italy. It was only open from May to September, because Bologna is in the cooler part of Italy. So my father would stock up on one-litre tubs of gelato to get us through the winter."

Zini went on to study at the University of Bologna, got a degree in economics and marketing, and headed off in 2009 for a year backpacking around Australia. He confesses he didn't know what to do with the rest of his life, but knew he loved the Australian way of life.

On returning to Italy he found a job in marketing, but says it never felt right.

"I wanted to do something for myself, run my own business, plus I wanted to get back to Australia. I asked myself what could I bring to Australia that I'm passionate about? The answer was gelato."

So he enrolled at gelato university (yes, there is such a place) and by sheer coincidence his teacher was Maestro Giacomo Shiavon, the person who had run his favourite gelateria.

Finally, in 2014, Zini fulfilled his dream and opened his own gelateria in the

Brisbane suburb of Teneriffe. Now he has four stores in Brisbane and has recently brought his gelato to Sydney's Quay Quarter Lanes.

"After seven years in the business, I finally felt ready to open in Sydney," he says. "I'd never thought about the CBD before to be honest, but Quay Quarter is perfect, it's a whole new neighbourhood that is passionate about high-quality produce and artisanal goods."

Zini says he's happy to be close to Hinchcliff House, which has been restored and reinvented as a premium Italian dining destination.

"I know all the Hinchcliff guys and eaten a meal there; there's definitely a lot of stuff I'd like to do with them and with the other retailers," he says. "I'd love to collaborate with all of the neighbourhood bars and restaurants to create specific flavours they can use."

The gelateria Zini runs in Brisbane are based around traditional Italian flavours. He says his Quay Quarter store is a more contemporary offering.

"Sure, I'm making my signature Italian gelato, but I also want to create some different flavours."

"I've been travelling all through Asia and learning how to transform ingredients such as black sesame, pandan, matcha, and even sake, into gelato. I've also been experimenting with an oat-milk gelato base, so it's vegan. I then infuse it with coffee beans. It's very Sydney."

"The Quay Quarter store is named *Zini – Contemporary Gelateria*. It features a rustic industrial fit-out with a curved counter top rendered in rammed earth. I even have a Cattabriga Effe machine right up the front so everyone can see the authentic gelato making process. That machine was originally designed in 1927 by an Italian engineer (from Bologna!) named Otello Cattabriga. Before that, gelato was made by turning a handle. It was very labour-intensive."

And the secret to a great gelato?

"Premium ingredients," says Zini. "Full-cream Australian milk, pure cream, sucrose. And the flavours should be fresh and free of additives, never pre-made. For example, we use real hazelnuts and roast them and grind them into a paste. How you balance the ingredients is also important." ●



Matteo Zini's Three Favourite Gelato Flavours

As someone who literally eats gelato every single day — even in place of a meal — we asked him to name his favourites:

Stracciatella (Choc Chip)

"This was invented in 1961, by a fellow in the north of Italy. He accidentally dropped some tempered chocolate into his gelato machine and the rest is history."

Bacio

"The perfect balance between chocolate and hazelnut."

Earl Yuzu

"I invented this one myself in Japan. It's a sorbet of earl grey tea infused with yuzu (a hybrid citrus fruit)."

Marvellous Marble



Above: Tom Dixon chose marvellous Australian marble from the Pilbara and Chilegoe for the coffee tables in Quay Quarter Tower's lobby and dining hall



Yes, we love our beautiful honeycomb sandstone, and we appreciate the strength and confidence of brick. But when it comes to adding a touch of colour, pattern, and timelessness, absolutely nothing compares with marble.

Marble has played a part in the building of Sydney from the early days of the colony. Australia's first marble quarry was operating as early as 1833 at Brayton in the Southern Tablelands. The marble from here found its way into chimney pieces at 'Lindesay' in Darling Point, and as floor pieces in the Great Hall of the University of Sydney.

Sydney's finest marble staircase can be found in the Art Gallery of NSW. The steps, in red and pink marble, were quarried in the late 1800s at Borenore, just west of Orange. At the time, this NSW marble was considered some of the best in the world, and was used in Central Railway Station and the Melbourne Council Chambers.

But the most famous use of marble in Sydney is undoubtedly the iconic Marble Bar.

In the 1890s, publican George Adams — of Adams' Tattersall's Hotel — engaged architect Varney Parkes to design him a bar that would be the envy of the world. Built at a cost of £30,000, the Marble Bar was described as 'the handsomest marble hall in Australia, worthy of London or Paris'. When the Adams' Hotel was demolished in 1969 to make way for the Hilton Hotel, the bar was carefully reassembled in the hotel basement. The Heritage-Listed watering hole remains popular today.

Fast forward to today, and Quay Quarter Sydney continues this tradition of using marvellous marble to create beautiful spaces.

Rescued marble used in public art

One of the most powerful examples is an installation of marble Magora (fish scales) artwork embedded in the paving stones of Quay Quarter Lanes, by Wiradjuri/Kamilaroi artist Jonathan Jones.

The scales are a reference to the importance of Magora (fish) as a source of food to the local Eora people. More than 1,000

Magora pavers have been laid in Loftus Lane. Jones selected and re-purposed the green (verde issorie) marble, rescued from the demolished lobby area of 50 Bridge Street. The marble was waterjet cut in the shape of an abstracted fish scale, and set into high-tensile brass casings with a mirrored finish. The scales were then inlaid in grit-blasted bluestone pavers. The result is stunning, and a constant reminder that Quay Quarter stands on First Nations' land.

Tom Dixon — inspired by Australian marble

Tom Dixon's Design Research Studio (DRS) was enlisted to create Quay Quarter Tower's major interiors, including the lobby. And Australian marble figures largely in the design. DRS is the London-based interior, product, and branding design consultancy at the heart of the Tom Dixon organisation.

The lobby features a soft, warm, palette of earthy tones, moving out towards the edges which will be greener, bluer, and cooler and featuring substantial foliage. DRS has used marble for several key elements of the design.

"Throughout the project, we wanted to celebrate Australian materials, and as part of our design process we discovered amazing native marbles that we hadn't come across before," says Micaela Silva, a senior member of the DRS creative team. "Marble is of course a timeless material, but the incredible colours and unique patterns we found fit perfectly with the concept of celebrating 'super nature'; the idea that in Australia everything is bigger, more exciting, more dangerous than anywhere else. We are particularly excited about a whole range of Australian marble from Cairns in Far North Queensland."

The marble has been used to create a range of lounge coffee tables, and Market Hall dining tables, as well as a lobby group meeting table and reception desk. >



Queensland’s Chillagoe was an inland coral reef some 300 million years ago – that’s why it produces gorgeous coloured and patterned marble. This Australian ‘super nature’ inspired our London-based interior designers.



“Bespoke is always very important to us,” says Silva. “We really like to have that touch all the way through, from the finishes and the overall space, down to the finest detail. For example, the design of the coffee tables allows the marble to be appreciated in its rough, natural texture as well as in its most vibrant polished form. This roughness, paired with the generous thickness of the table top, brings an element of nature to the lobby design.”

Much of the marble Silva refers to is sourced by Cairns Marble Australia from quarries in Chillagoe, 200 kilometres west of Cairns.

“Chillagoe was an inland coral reef some 300 million years ago,” says Carolyn Spralja, Manager Cairns Marble Australia. “That’s why it produces marbles with such amazing colours and patterns. It has been mined for many years and has a good name internationally. One of our marbles, ‘Opal Pearl’, was used in a lot of international projects, including the Brunei Palace and Australian embassies all around the world. The Italians bought as much as we could produce.”

The main reception desk for the Quay Quarter Tower Lobby has been carved from two huge blocks of ‘Chillagoe Sunset’ marble. It features an off-white background with colourful veins. The group table in the lobby and several dining tables in the market hall have been hewn from ‘Chillagoe Orazia Gold’.

“It’s a marble full of greys, golds and pinks that is loved by Australian architects,” says Spralja.

The company also sources some of its marbles from the Pilbara region of Western Australia. Spralja says these are ancient

marbles laid down some 4 billion years ago. The carved tables in the lobby and dining tables in the Market Hall are carved from ‘Pilbara Green’, while ‘Pilbara Dreamtime’ – think greys, creams and gold – has been used for lounge and dining tables in the Market Hall, and for high tables and group tables in the lobby.

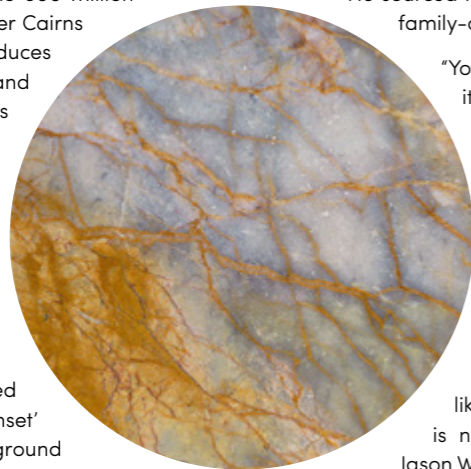
Hinchcliff House sourced marble from Italy

Across the road in Hinchcliff House, restaurateur Scott Brown has used marble across all four floors of his Italian dining destination. He sourced the marble from Italy where a friend has a family-owned quarry.

“You think of marble and you think of Italy, so it just made sense to use it,” says Scott. “But we had to ensure that each floor had its own sense of style, and so my designer Samantha Eades (of Mitchell & Eades) and I chose a marble that reflected the individuality of each restaurant.”

Beneath Hinchcliff House is the moody subterranean Apollonia bar (designed by Matthew Shang Design Office). It features a deep-red Italian marble bar, like something you might find in Sicily. This is not surprising considering the bar baron, Jason Williams, is a big fan of *The Godfather* books and films.

Step up a level and you’re in Grana, the casual Italian diner where you can watch the chefs behind the stoves. Originally it was intended to use a green marble on the waiter stations and the bar, however, there weren’t enough slabs available. At the last minute Eades found a marble with sandstone veins, matching the historic sandstone walls of the building itself.



“It worked out so perfectly,” she says. “I’m very happy with it; we wanted the interiors to feel very warm and very homely, and that’s exactly the result.”

“Lana is all about celebrating the bold and the feminine; Lana to us is our modern muse,” says Eades. “On the waiter stations and in the bathrooms we chose a pale-blue marble which is veined in pink. We also selected a pink quartzite which we backlit and front-lit to illuminate on the bar. It’s just so delicious.”

And what does she love about marble?

“It’s nature’s art, with all its swirls and patterns and colours. It’s unique; no two pieces are the same. That exclusiveness is the very definition of luxury.” ●

Above: Lana, Hinchcliff House, a fine dining Italian Restaurant with a distinctively soft aesthetic
Photography by Jiwon Kim

Right: Design Research Studio marble samples



'Roof for stray thoughts'



Public art on Quay Quarter Tower's podium brings creativity into daily experience, providing right-brain stimulation through artwork by Olafur Eliasson.

The artwork exists in dialogue with the Sydney Harbour Bridge, and the two form a triangle with Sydney's other icon, the Sydney Opera House. The relationship underscores the importance of the artwork as a component of the City of Sydney's urban design objective to revitalise Circular Quay. The sculpture contributes a new icon to Sydney and creates a welcoming place for people to meet. It sends tendrils out that are visible from afar and alert passers-by to its presence.

Right: Artwork by Icelandic-Danish artist Olafur Eliasson
Photography by Adam Merk



A Walk In The Garden

Images courtesy of Royal Botanic Garden, Sydney

Take a lunchtime stroll around one of the great public spaces of the world.

Wrapped around the Harbour and right next door to Quay Quarter and the CBD, is Australia's oldest scientific institution; an urban oasis covering 30 hectares and home to some 25,000 plants and a multitude of wildlife including birds, reptiles, insects, fish, eels, and possums.

The Royal Botanic Garden is one of the great public spaces of the world, attracting more than five million visitors each year. There are kilometres of pathways to explore, a myriad of sculptures to admire, cafés and restaurants in which to dine, an excellent Garden Shop, and the striking Calyx glasshouse floral exhibitions.

And sure, you are free to wander around the Garden at your leisure, but if you've got a spare two hours, why not check out one of the organised *Wednesday Walks*? Each month a different aspect of the Royal Botanic Garden is explored, relating to the plant collection, heritage, people, and animals.

Previous walks have included *From Trees to Treasure*, where volunteer guide and wood-turner, Peter Martin, shared his passion for salvaging timber from the arborist team at the Garden and transformed it into beautiful objects on display at the Calyx. The walk visited some of Martin's favourite trees.

Another popular walk was *8 Days at Kamay (Botany Bay) 99*. Three guides with a passion for botany, illustration, and Swedish, lead a tour of the Garden visiting the species of plants collected by Daniel Solander and Joseph Banks on the east coast of Australia in 1770. These walks were designed to accompany the *Botanic Endeavour Florilegium* exhibition of exquisite botanical illustration that is showing at the Garden's Lion Gate Lodge.

"The walks provide some interesting, slightly alternative experiences of our Garden and city, and are led by our very knowledgeable senior volunteer guides," said Relle Mott, Acting Volunteer Programs Coordinator.

All *Wednesday Walks* start at 10am at the Calyx. A \$25pp fee is charged and bookings through the Botanic Garden website are essential. rbgsyd.nsw.gov.au/whatson/wednesday-walks

As well as the specialised *Wednesday Walks*, the Garden also hosts regular 90-minute daily tours. These provide a general overview of the Garden; looking at the plant collection, discussing the heritage of the Garden, and the Aboriginal connection. These general walks usually start at 10:30am. Walk-ups are welcome, or book via the Royal Botanic Garden website. A donation is encouraged. "These walks are popular with tourists, but a lot of locals don't know about them," says Mott. >



Top right: Kangaroo paw in the Royal Botanic Garden
Bottom right: The Wednesday Walks are popular with visitors



☪

The Royal Botanic Garden is the green heart of Sydney, and our volunteer guides have been telling its stories of people and plants since 1981.

☪

Relle Mott
Acting Volunteer Programs Coordinator

Those who wish to uncover the rich First Nations heritage of the Royal Botanic Garden can opt to take a more focused *Aboriginal Harbour Heritage Tour*. The Gadigal people lived in this area for thousands of years. Participants learn about the diverse history and culture of the Gadigal from an Aboriginal cultural guide. The tours explore plant uses, culture, artefacts, and sampling some bush foods. The *Aboriginal Bush Tucker Tour* walks run on Thurs/Fri/Sat from 11-12pm. While the *Aboriginal Harbour Heritage Tour* runs Thurs/Fri/Sat from 1-2pm. Each costs \$30 per adult.

Mott says 2021 was the 40th year of the volunteer guiding program.

"The Royal Botanic Garden is the green heart of Sydney, and our volunteer guides have been telling its stories of people and plants since 1981," she says.

"As a volunteer guide since 2007, I value the breadth of knowledge in this amazing group who come from all walks of life, united in their love of plants. Through membership of the Volunteer Guides group, we are continually learning new aspects of the Royal Botanic Garden, and the plant science carried out here, and love to communicate our knowledge with visitors to this very special place." ●

Image: Volunteer guide taking a group through the Garden

Take Home Sydney

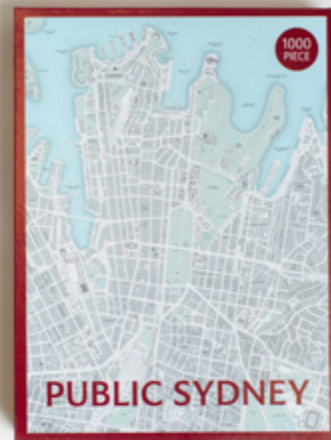


Here are a few ways to celebrate the gateway to our harbour city.

Public Sydney Jigsaw

Here are a 1000 ways to love your city. We adore this challenging new puzzle which takes you to the historic and contemporary heart of metropolitan Sydney, including Quay Quarter. Uro Publications.

\$49.95

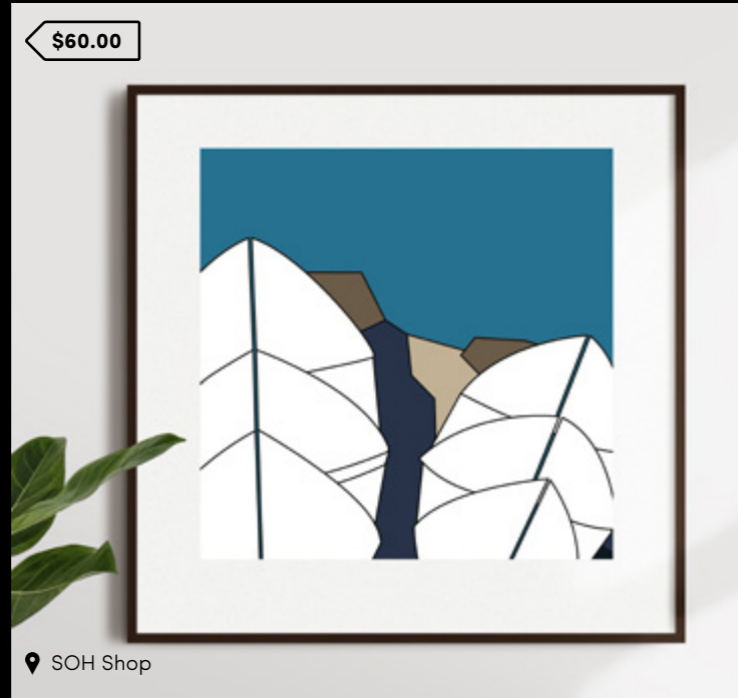


SLM Shop

Sydney Opera House Top Print

Jane, an artist and architect from Sydney-based popaboutdesign, believes in framing scenes of our city in unique and unexpected ways. Each illustration is designed and printed in Sydney on museum-grade 310gsm natural-cotton etching rag, and is individually signed. Measures 29.7cm x 42cm.

\$60.00



SOH Shop

Ferry Toy

Kids love catching a harbour ferry, so this matchbox-sized model will inspire many a voyage. Hand-painted and designed in Sydney's Neutral Bay, the little catamaran style ferry also makes a great souvenir. Tasman Toys.

\$25.00



SLM Shop

Margaret Preston, Sydney Bridge Tea Towel

You've seen the painting, now buy the tea towel. Exclusive to the Gallery Shop, this 100% linen tea towel features a print of Margaret Preston's artwork, *Sydney Bridge* (c.1932). Printed in Australia.

\$24.95

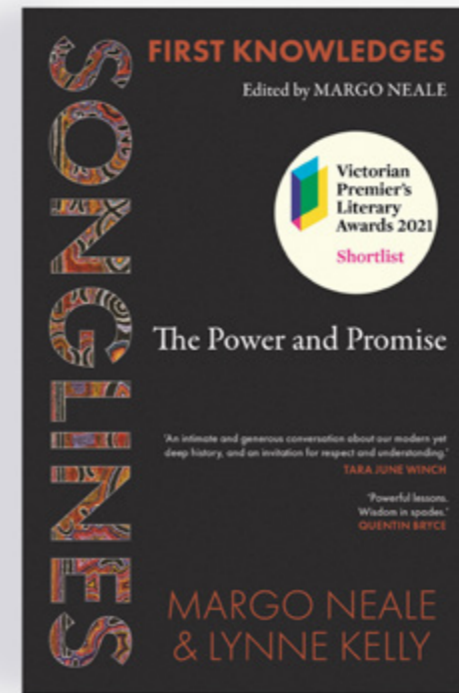


Art Gallery NSW Shop

Sydney's Aboriginal Past

What do you need to know to prosper for 65,000 years or more? The *First Knowledges* series provides a deeper understanding of the expertise and ingenuity of Indigenous Australians. Each book is a collaboration between Indigenous and non-Indigenous writers and editors. The series is edited by Margo Neale, senior Indigenous curator at the National Museum of Australia. Thames & Hudson.

\$69.99



SLM Shop

Monopoly, Sydney Opera House Special Edition

This special edition of the famous boardgame showcases the many theatres and locations around Australia's most iconic building.

\$40.00



SOH Shop

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