

The Quarterly

Upstairs Downstairs
Hinchliff House

The Godfather
Of Cocktails

Shoemaker
To The Stars

The New
Working Lunch

Senses Edition

The Natural
Wine Movement

Tom Dixon's
Super Nature

Jonathan Jones
Makes His Mark

Australia's First
Female Architect

QUAY
QUARTER
SYDNEY



Senses Edition

The sweet scent of Sydney acacia, the taste of a freshly baked lemon myrtle chiffon cake, the sounds of a melodic guitar drifting up from an underground bar, the feel of soft leather as the artisan cobbler plies his trade, and the vista of summer shadows falling along a murmuring laneway – these experiences excite the senses in a Sydney summer.

Welcome to The Quarterly, the magazine about work, rest, and play in Sydney's most exciting new neighbourhood, Quay Quarter Sydney at Circular Quay.

In this edition we slip on our walking shoes and explore the sensory delights of Quay Quarter as it moves from dawn to dusk, and into the night.

Sit back, grab a drink and relax. It's time to see, smell, taste, hear and touch...



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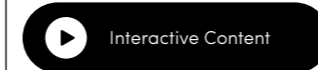
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In this edition of The Quarterly, we've brought some of our stories to life through video and sound - simply click the PLAY icon where you see it.

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The Market Economy

The great market halls of the world.

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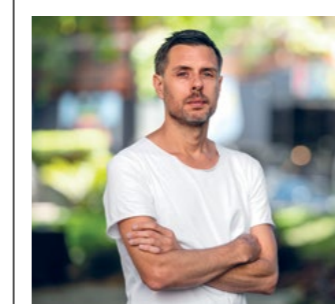
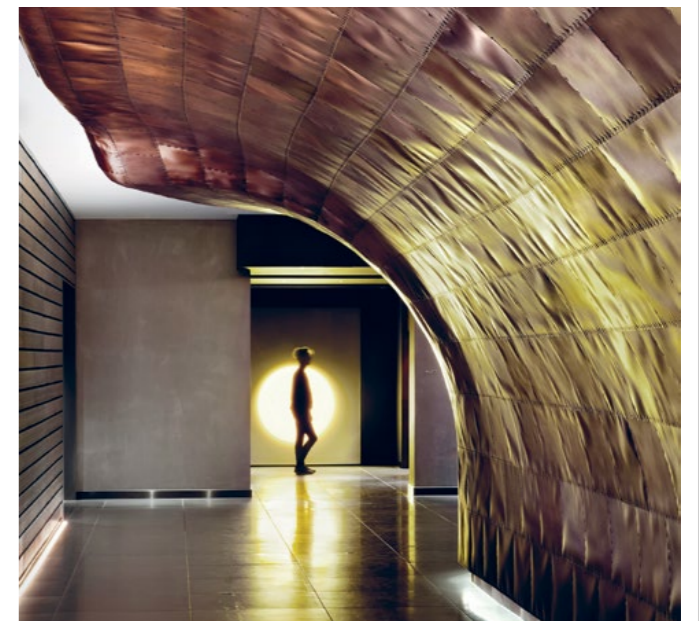
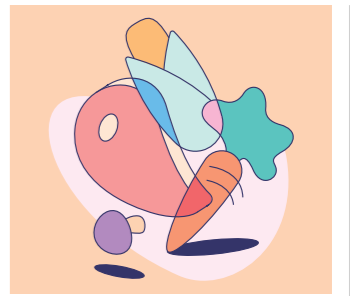
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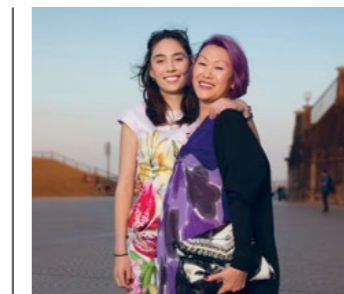
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On Florence Taylor - Australia's first female architect.

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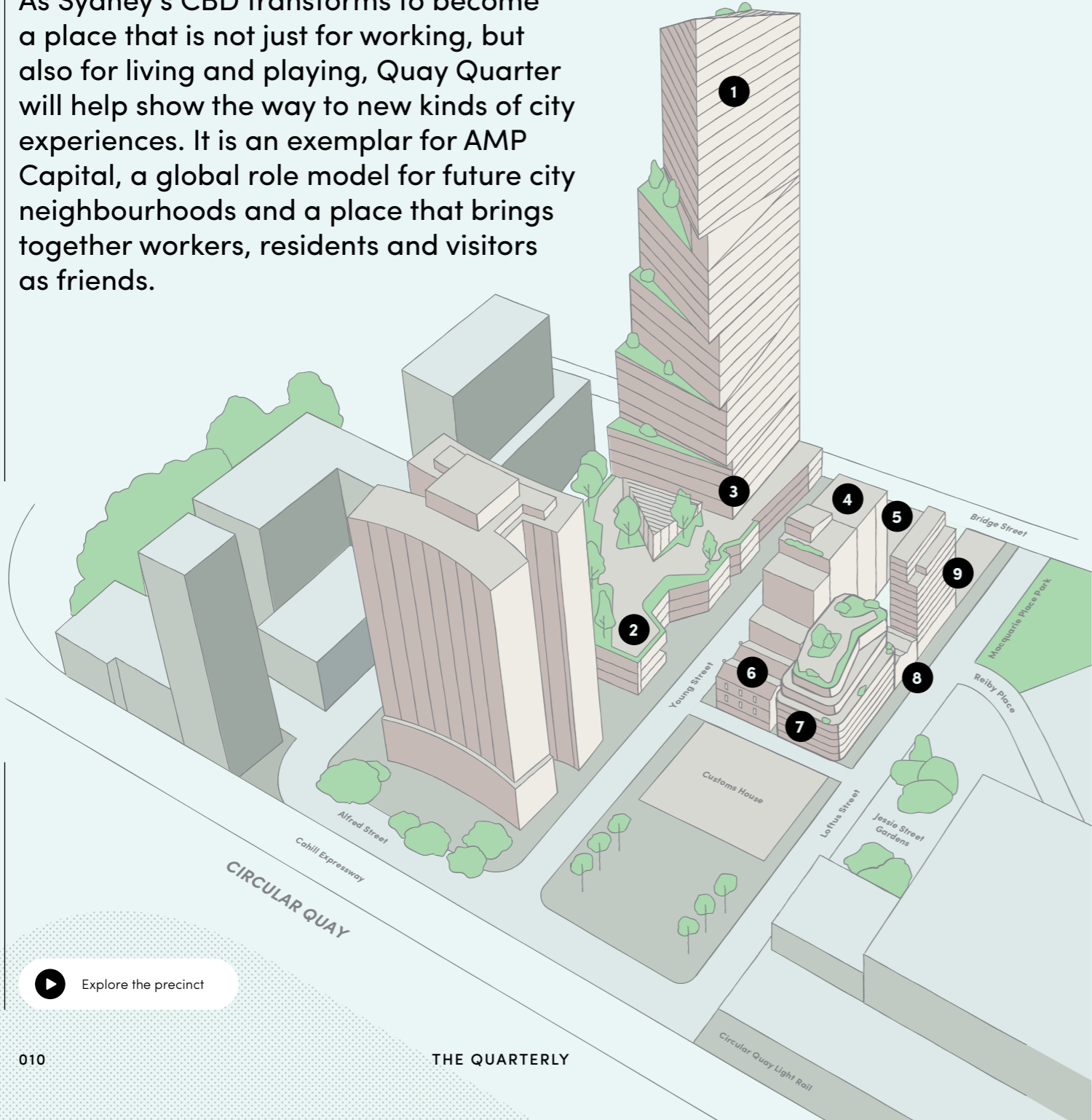
Enjoying evening delights in Circular Quay.

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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 will help show the way to new kinds of city experiences. It is an exemplar for AMP Capital, a global role model for future city neighbourhoods and a place that brings together workers, residents and visitors as friends.



▶ Explore the precinct

1

Quay Quarter Tower

The ground-breaking design by Danish architects 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. Completion slated for Q2 2022.



2

Quay Quarter Tower Podium

Extending from the Tower lobby will be a large park with harbour views and a bar. Under the park inside the podium will be three levels of cafes, dining, wellbeing, supermarket, as well as a world-leading market hall, all surrounded by greenery and bathed in natural light.



3

Quay Quarter Tower Lobby

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



4

15 Young Street

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



5

Quay Quarter Lanes

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 will encourage socialising and networking.



6

Hinchcliff House

One of only two surviving wool stores in Circular Quay, this historic gem is being brought back to life as a four-storey Italian-inspired contemporary food destination, with basement bar.



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

This historic Sydney institution is undergoing a heritage refurbishment and gaining a new museum.



9

18 Loftus Street

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



Upstairs Downstairs



An historic woolstore is set to become a Sydney foodie hub.

The year was 1992. Scott Brown was washing dishes on the graveyard shift in a Sydney Hotel. As he scrubbed, he dreamed of one day running a restaurant, or even a café of his own.

Over the next two decades, Brown worked hard to make his dream come true, finally establishing his own café across from the sand on Kohimarama Beach, New Zealand. The café became a huge success.

Within 12 years, he had 18 restaurants and cafes in his foodie empire, including Amano; a three-level dining destination in an old warehouse in Auckland. "I took the six-star hospitality experience that I learned from the hotels I worked in, and gave it to our diners," he says. "We provided everybody a fresh, clean newspaper every morning, a chilled glass of sparkling water, and excellent table service no matter how much they were spending."

Brown will be bringing that same 6-star experience to his new venture within Quay Quarter's historic woolstore, Hinchcliff House. There will be four levels, each with their own distinctive personality and focus.

The basement level will comprise a subterranean cocktail bar named Apollonia.

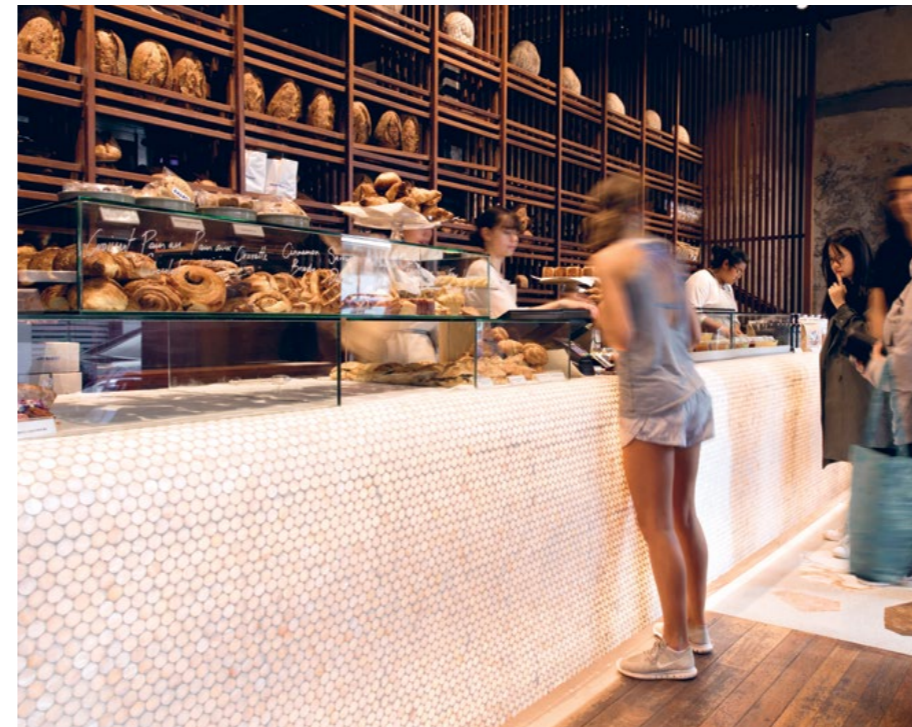
The ground level will serve contemporary Australian produce with an Italian twist. "Open 7-days-a-week, from morning to night, it will be the community hub," says Brown. "You'll head here for everything from an early morning breakfast to a mid-morning catch up, a quick lunch, or afternoon tea, pre-dinner drinks, dinner, or an after-theatre bottle of wine and a cheese platter.



66

We see ourselves as the lynchpin of the whole neighbourhood, a community hub, even within Hinchcliff House itself. This is where the adults will go out.

69



"And there'll be plenty for the senses to enjoy, customers will be able to watch the chefs at work in the pasta room, they'll smell the freshly baked bread and hear the coffee machine growling."

The first floor will present a more refined experience with softer music, a bit more space and a longer menu and wine list. One of the highlights will be the 'pasta wall'.

"When you walk upstairs the first thing you'll see is this beautiful big wall displaying all the different types of pasta that have been made for the evening's service," Brown says. "There'll also be a big open kitchen, so our customers can watch the chefs preparing their meals."

On the top level will be a function space that is sure to be popular for all kinds of soirées and special experiences.

In keeping with the building's heritage, the story of wool will be knitted throughout the fit-out, with woollen lampshades and banquettes, and even lanolin handcream in the bathrooms.

Sustainability will always be high on the agenda, with food sourced as locally as possible, and a zero-waste mentality across the entire building.

Brown says he is looking forward to moving into Quay Quarter when its doors open in Q1 2021. "It's really exciting to be a part of the rebirth of the northern CBD, with the light-rail going in and the big beautiful Quay Quarter Tower across the road," he says. "We see ourselves as the lynchpin of the whole neighbourhood, a community hub, even within Hinchcliff House itself. This is where the adults will go out." ●

Top: Customers will be able to watch the chefs at work
Bottom: Amano in Britomart, Auckland, with six-star hospitality and hugely successful food experiences



The Godfather



Apollonia, will make you an offer you can't refuse.

Jason Williams is a self-confessed Italophile and a devotee of the *Godfather* franchise, specifically the book by Mario Puzo. Which is why he's naming his new bar, Apollonia after the beautiful young woman Michael Corleone falls in love with in *The Godfather Part II*.

"I want to capture that zest for life that Italians do so well," said Williams, when we caught up with him out the front of Hinchcliff House, the location of his newest venture. "Italian drinking is just so good and cocktails are a big part of the drinking culture."

Unsurprisingly, Italian herbal liqueurs and spirits will feature largely in the new subterranean space, which will be accessed via a 'secret' entrance in Loftus Lane. Gin will also be popular, seeing as Williams is a world-renowned ginologist, consulting on gins from as far afield as Rajasthan. He recently launched his own label: Widge's London Dry Gin.

He says as soon as he heard about the basement space beneath Hinchcliff House, he was determined to be part of Quay Quarter.

"Circular Quay is one of the best city gateways in the world, and Hinchcliff House is just so full of character and history, who wouldn't want to be here," he says.

Apollonia will be a counterpoint to the bright, open design of the ground floor of Hinchcliff House. "When you walk down the stairs off Loftus Lane, it will be a real surprise," says Williams. "You'll step into this dark, moody bar and feel the excitement of discovery."

He says, Apollonia will be open from 11am til late and feature an eclectic mix of music from spaghetti western themes to Criminal Tango. Expect a small but well-edited food offering to soak up those Negronis and Vermouth.

Williams says there will also be a very strong wine list, with a lot of Italian varietals such as Barbera, Sangiovese and Nebbiolo, made here in Australia, with sustainable local sourcing in mind.

Williams says: "We'll always ask ourselves; is this the best thing for



When you walk down the stairs off Loftus Lane, it will be a real surprise. You'll step into this dark, moody bar and feel the excitement of discovery.



the environment? Is this the best thing for the community? Is this the best thing for the supplier? Those questions will drive every decision. Can we do it better?" ●

Left: Jason Williams, "Godfather" of Apollonia

A bit more about Jason Williams

There aren't too many people on the planet who know more about gin and cocktails than Jason Williams. Born into a family of publicans on Queensland's Sunshine Coast, Williams' first teenage job was in the nightclubs and bars of Brisbane, before moving south of the border to work in Sydney and Melbourne.

In 2010, Williams was crowned Bartender of the Year and took out the Beefeater 24 Global Bartender Competition, 2013.

Since 2015, Williams has lived and worked in Singapore where he is the Creative Director of Proof & Company; a distribution and consultancy business, responsible for 28 Hong Kong Street; the number one bar in Asia.

Williams' consults on up to 40 projects at a time. One of his favourites is Atlas; a global award winning bar with a collection of more than 1,300 gins.

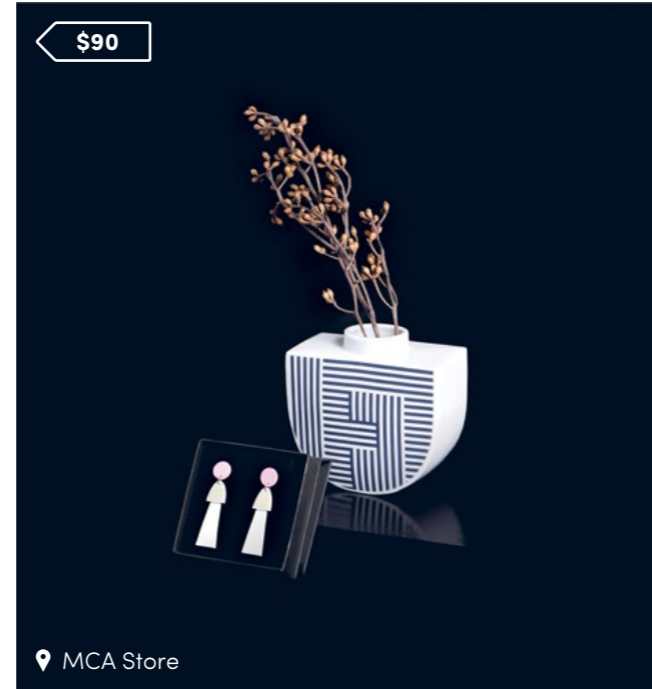
Cultural Ribbon



Whether it's the World Heritage Listed Sydney Opera House, or the avant-garde MCA, Quay Quarter is surrounded by a multitude of first-class cultural institutions. We spent an idle afternoon, checking out each of their gift shops for our favourite objects.

Lines Boat Vase

This vase is a functional and decorative piece, hand-finished by Australian designer Erin Lightfoot. Also pictured are her Big Tassle earrings (\$89).



Bourbon Glass – Denver & Liely

Developed by Australian design duo Denver and Liely, each glass is hand-blown to specific dimensions for a bolder, smoother, better bourbon experience. Sold individually.



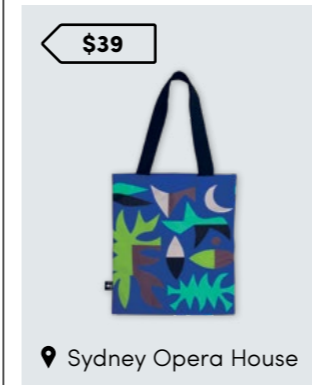
Florescence by Atelier Lumira

This luxury candle is inspired by the scent of florals, herbs and spices found within the Royal Botanic Garden.



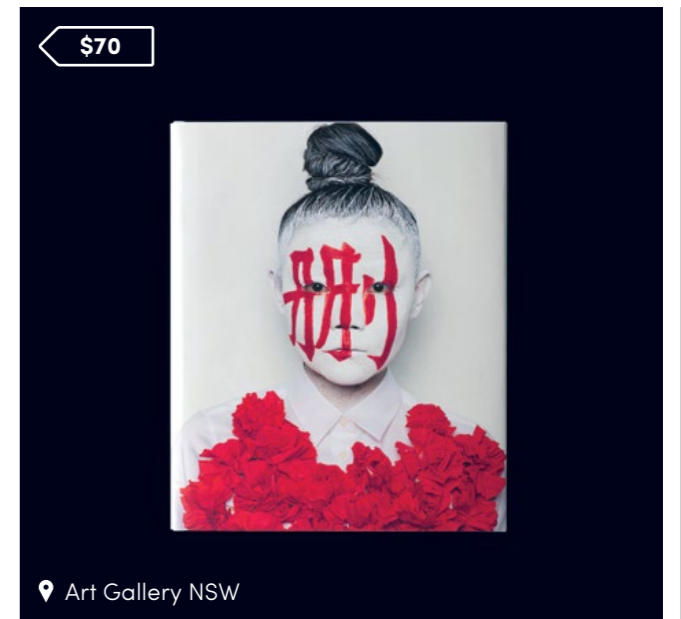
Coburn Moon Totebag

This tote features an iconic 1969 design by Australian artist, John Coburn. It's made from lightweight yet durable material, and with double-stitched seams.



52 Artists 52 Actions

This hardcover volume from Thames and Hudson features striking images of creative responses to the genuine crises of our day.



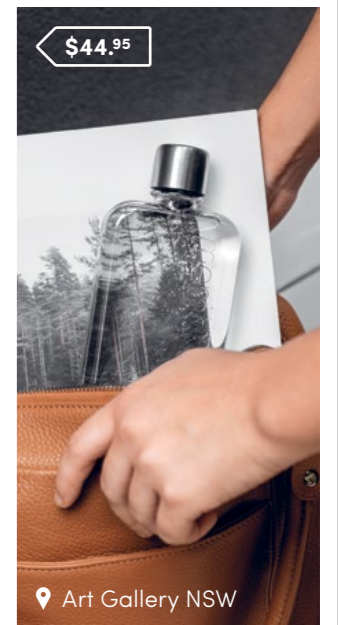
Grand Soft Sac

Sydney based designer Kerin English, hand-makes these leather purses and bags from buttery soft leather.



Memobottle Slim Water Bottle

A premium slimline and reusable water bottle designed to fit in handbags, backpacks, and even in your pocket. An enviro-friendly alternative that is both simple and elegant.



Shoe Business



Andrew McDonald of Andrew McDonald Shoemaker forged his talent as a cobbler in London, after winning a Churchill Fellowship. He has made shoes for everyone; from the cast of Star Wars and Nicole Kidman, to Sydney's top C-Suite executives.

Image: Andrew McDonald in his workshop
Photography: Jessica Hromas

Cobbler, Andrew McDonald takes us through a step-by-step guide to leather shoe cleaning.

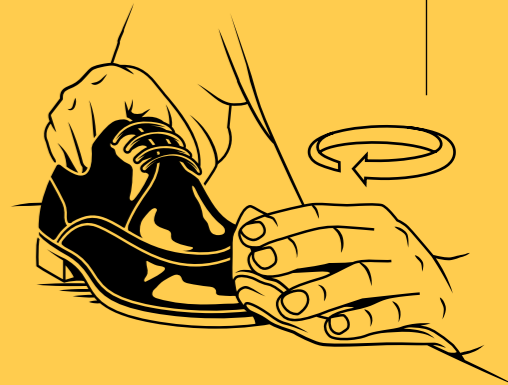
1.

Using a soft cloth dampened with a bit of warm water clean off any obvious loose dirt from the upper, and the edges of the heel and sole.



2.

Using a good quality polish or cream (I recommend a French brand called Saphir) apply in a gentle circular motion with a cloth. Don't forget to do the edges of the sole and the heel; if they are not sealed it can allow water to penetrate the shoe.



3.

Let dry for 10-15 minutes, while you enjoy a glass of scotch.

4.

Take a premium horsehair brush (I use one by Burgol, because it has a 4cm long tuft, allowing for a more even sweep over the shoe). Place your left hand in the shoe to hold it steady (if you are right handed) and with your right hand sweep the brush back and forth over the leather until the surface turns from matt to shiny.



5.

Use a soft cotton cloth such as an old T-shirt and give the surface a final polish, again remembering the edges of the sole and heel.





Stepping Out



Sydney's best lunchtime strolls are just outside your office.

Is walking the new jogging? It should be. According to the Heart Foundation, walking is the ultimate activity. Why? Because it's suitable for almost all fitness levels, costs nothing except the price of a good pair of trainers, and has a low risk of injury.

Regular walking has many health benefits, including:

- Reduced risk of heart disease and stroke.
- Management of weight, blood pressure and cholesterol.
- Prevention and control of diabetes.
- Reduced risk of developing some cancers.
- Improved balance and circulation.
- Bone density maintenance.

Plus, walking helps you feel stronger, more energetic, happier and improves your overall quality and enjoyment of life.

So, you've no excuse not to slip on the Nikes and head out into your city this lunchtime. Here are our favourite Sydney strolls:

1. Royal Botanic Gardens

A meditative walk in a world class garden. Perfect for stopping to smell the roses... literally.

2. Mrs Macquarie's Chair

Take a stroll beside the greatest harbour on Earth. Take some deep breaths. Appreciate how lucky you are to call Sydney home.

3. The Rocks

A walk through Sydney's living history: Honey-coloured sandstone pubs, timber wharves smoothed by time and ancient woolstores.

4. Macquarie Street

Wander all the way down to Hyde Park and back again. Enjoy the colonial architecture along one of the finest thoroughfares in Australia ●

It's Only Natural



The rise of the natural wine movement.

According to wine pundits, the biggest wine trend of the past decade isn't the comeback of chardonnay, it's the rise of natural wine. What's natural wine? Well, it depends who you ask, as there is no set definition.

Generally speaking, natural wine (also known as raw or living wine) is wine made without the use of chemicals or commercial yeast, from sustainable or biodynamic vineyards, and without mechanisation. In other words, natural wine gets from the vine to the bottle with a minimum amount of intervention and manipulation.

And although the output of natural wine is still relatively small in Australia, compared to conventional wines, there's little doubt it's garnering more and more attention, appearing on liquor shop shelves, restaurant wine lists and at festivals, from Sydney to Perth.

There's something anti-establishment about the natural wine movement. It's young (most drinkers are under 35) and more than just a bit hipster cool. As one New York writer described it: "For some, drinking natural has become a lifestyle choice that says you're a person who values honesty, openness and emotion."

However, that image is changing, as natural wine drinkers mature and the movement becomes more mainstream. And of course, natural wine is really nothing new. Every winemaker made so-called natural wines if you go back far enough. And even today, some of the world's great wines out of France, are close to natural except for the addition of a little sulphur.

But not everyone is a fan. Many criticise natural wine for its faults, which can include tasting like cider, brettanomyces (a smell like a barnyard animal) mousiness, and volatile acidity. Some natural wine consumers actually prefer their wine with faults; believing the cloudier and funkier the better.

Others believe the division between conventional and natural wine will eventually blur, with the best aspects of both methods becoming the new normal.

While some natural wine makers such as Anton van Klopper, a pioneer of the movement, and founder of the Lucy Margaux vineyard in the Adelaide Hills are less likely to compromise. Klopper's lengthy manifesto includes: "...natural' is not greed, capitalism, chemical, or control. It is a metamorphosis to allow the archetypal beverage to form. Therefore, natural wine cannot be made by greedy people; you must have a relationship with the vines that offer you their fruit, and it would be a sin to manipulate them with chemicals..."

At the less extreme end of the natural spectrum are those wine makers who make organic wines (grapes grown without the use of synthetic or artificial chemicals) biodynamic wines (made under a set of holistic principles) or simply wines made without the addition of sulphur.

The Quarterly caught up with wine writer Huon Hooke, of TheRealReview.com, to ask him about his opinion on natural wines.

"There are good and bad natural wines, just as there are good and bad conventional wines," says Hooke. "A lot of natural wine is faulty because the people who are making it actually don't know much about the science of wine making. But, that doesn't matter to a lot of the people who are buying it. It's almost a badge of courage to drink the faultiest wine you can find."

Hooke believes the natural wine movement has been a great thing for the environment, leading a lot of conventional wine producers to question their practices such as how much they spray their vineyards with herbicides, fungicides and pesticides. "This has resulted in more sustainable wine across the board, and that can only be a good thing, not just for the environment, but for the wellbeing of consumers." ●

For some, drinking natural has become a lifestyle choice that says you're a person who values honesty, openness and emotion.

Huon Hooke's Top 5 Natural Wineries

N°1



Bindi
Mt Macedon, Victoria

Michael Dhillon from Bindi makes pinot noir that is among the top handful produced in the country. Photography Vic Pugatschew

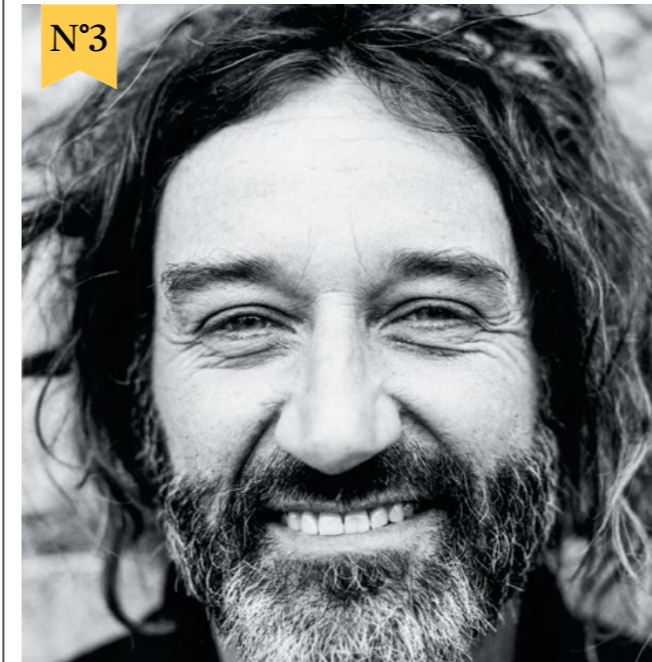
"Keep in mind that some of these people would never claim to be natural wine producers, but all have proven it's possible to make beautiful wine without much intervention."

— Hooke

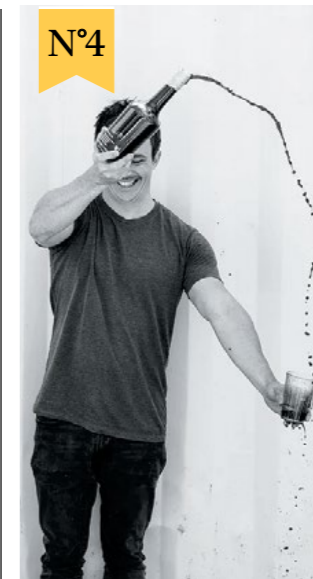
Ochota Barrels
Adelaide Hills

Taras Ochota is a surfer and punk rocker who puts enormous personality into his wines.

N°3



N°4



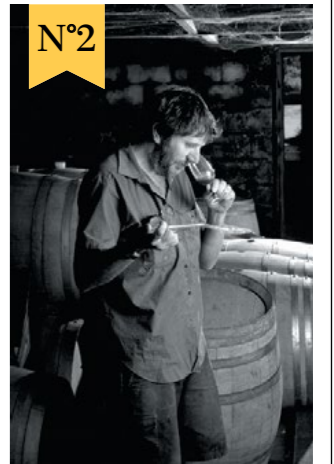
L.A.S. Vino
Margaret River

Winemaker Nic Peterkin is from an established wine family, and he's a real iconoclast. LAS stands for Luck, Art and Science.

Sorrenberg
Beechworth, Victoria

Barry Morey has been creating wines the natural way since the year dot, but doesn't make a fuss about it.

N°2



Cullen
Margaret River

Vanya Cullen's sustainable ethical business practice is certified carbon negative, meaning they sequester more carbon dioxide through biodynamic soils than the whole business emits – making carbon credits on the land and creating a better world for future generations.

N°5





Underground Movement



In the Quay Quarter neighbourhood, in nearby Reiby Place, you'll find Mary's Underground. Mary's is fast becoming Sydney's most iconic after-dark music venue; its predecessor The Basement was a moody subterranean bar hosting everyone from Dizzie Gillespie to Prince.

After almost half a century, The Basement closed its doors, only to be reborn again as Mary's Underground in Reiby Place.

Owned and managed by the folks from Mary's Newtown, the philosophy seems to be a perfect balance of food and music. Punters can sit back and listen to emerging musicians from a broad church of styles, while ordering from a well-considered Euro-Australian menu that incorporates the very best of local produce.

Highlights include Sand Whiting with borlotti beans, saffron & aioli; Ranger's Valley hanger steak with gorgonzola & fried onion; and duck fat potato pave.

Mary's co-founders, Jake Smyth and Kenny Graham say they definitely see food holding equal footing with musicians at the new venue.

"They are two worlds that can bring people together, without prejudice, which is bloody rare these days!" says Smyth. "Food and music sit together like the two best friends that anyone ever had." Smyth says every dish on the menu is inspired

by the duo's travels but with a firm grasp on the roots of what Mary's food is: "Simple, bold and delicious."

Both Smyth and Graham see Mary's Underground as a fabulous addition to the night-time economy of the Circular Quay and northern CBD area.

"We're providing a classic mix of food, drink and entertainment. A vibrant night-time economy is spurred on by a culture rooted in these things," says Graham. "I see this precinct with a sense of excitement and sense of pride. A place where you encounter inspiring moments, nurture the community and leave it better than you found it. It will be up to our kind to take it to even greater heights in the future." ●

Left: Live music at Mary's Underground in Reiby Place

Mary's Underground
 29 Reiby Place
 9247 3430
 Open 5pm-12 midnight



The Market Economy



Although the Grand Bazaar in Istanbul is arguably the world's oldest continually operating, purpose-built market (dating back to 1455) it wasn't until the 19th century that saw the advent of the grandiose market hall that we know today.

England particularly loved its cast iron and glass Victorian market halls, such as the one built in Birkenhead in 1845.

Such edifices appeared right across Europe, including Östermalms Saluhall, in Stockholm, Sweden (1888) Mathallen, Oslo, Norway (1908) and Belvarosi Piac, Budapest, Hungary (1891).

Of course Australia's shining example is the Queen Victoria Market in Melbourne, dating back to 1878.

Kate Poulter, Director of food consultancy Brain & Poulter, says one of the defining aspects of a market hall is the free-flow of customers and open plan layout.



"The one space concept and limited use of solid walls is paramount," says Poulter. "People want to see the whole offer as they walk in."

She says although the physical aspects may have remained the same, the modern food hall has evolved from just selling fresh farm-grown produce, to become a destination for foodies and time-poor workers.

"As cities are becoming more densely populated, we are seeing a move away from a produce driven market to one that offers in-house dining and prepared meals to take away," she says. "Precursors of this trend were Harrods with its famous food hall, and even our own David Jones."

And although the modern market hall may have changed to meet the times, Poulter says it still maintains its credibility by being driven by providence, from farm gate to market.

"Not only will the new market hall being developed in Quay Quarter Tower be ideal for office workers and people who live in the new Loftus Lane Apartments, it will be a day and a night venue. That's a welcome change," she says ●

Top Left: The Grand Bazaar, Istanbul, Turkey
 Top Right: Saluhall, Stockholm, Sweden
 Bottom Right: Noodle Night Market at the Queen Victoria Market, Melbourne, Australia

Lunch Orders



In the 1980s, a working lunch might have been a boozy, power-suit affair that dragged on into the night. Turn the clock forward to 2020 and the long lunch is a rare event; people these days are time poor, and a lot more health conscious.

To complement a busy, multi-tasking lifestyle, the new working lunch is likely to be a nutritious 'grab-and-go'. Modern fast food is all about activation, fermentation, and pegan..ation.



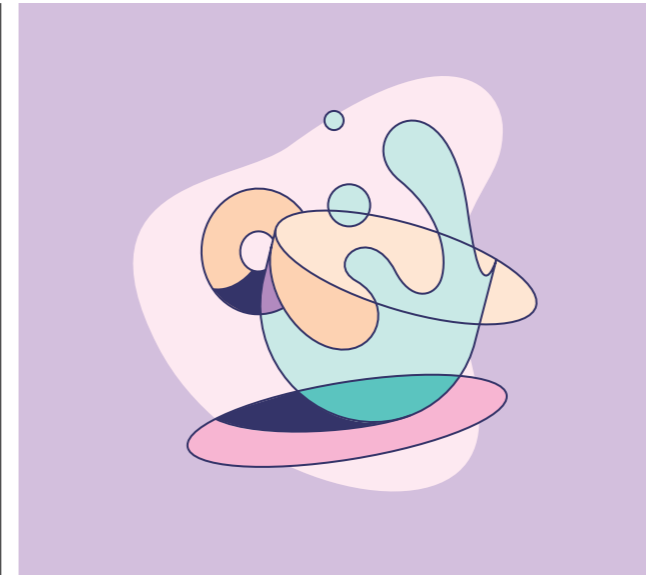
Kefir Smoothie

Think of this wonder-food as a lightly-fizzy yoghurt. If you're interested in gut health, this concoction of stomach-friendly bacteria and milky goodness will be on your lunch menu.



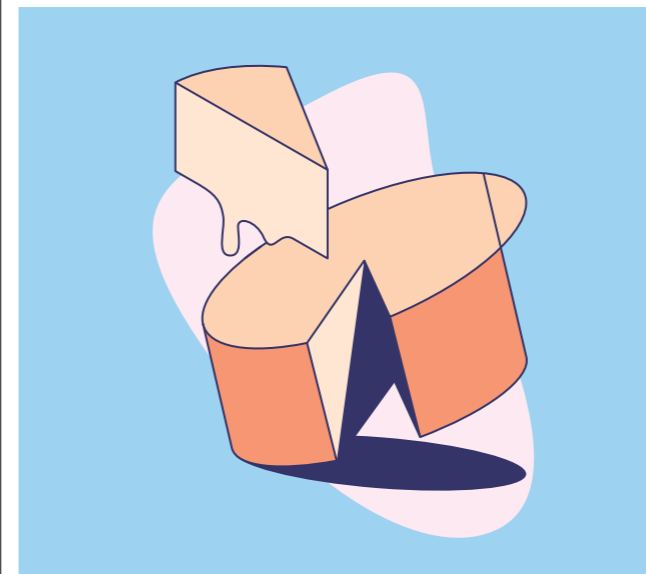
Vegan Everything

Plant-based cuisine is good for our health and the planet. Which is why the global meat substitute industry is set to boom. Your next lunchtime burger will most likely be made from pea-protein.



Chlorophyll Latte

People are ditching the espresso and opting for this nutrient-rich beverage instead. Made from spirulina and chlorella, and already huge in the USA, we'll be seeing lots more of these 'mermaid' lattes on our Sydney lunch menus.



Say Cheese

With more and more people enlisting for a low-carb-keto-diet, cheese is suddenly healthy again. And while you mightn't want to sit down to a plate of cheese for lunch, it will certainly become something you reach for when you want a quick and filling afternoon snack.



Pegan

When a meat-heavy paleo diet and an anti-meat vegan diet decide to get together, the result is Peganism. Best to think of it as clean organic eating with minimal processing. Our favourite Pegan lunch? Paleo prawns with broccoli and zucchini noodles.



Foil-Packet Lunch

Low prep, low-mess and loaded with flavour, foil-packet lunches are the perfect answer for busy cooks. Wrap all the ingredients in aluminium and bake. Super easy.

The New



We sit down with one of the world's great interior architecture studios – Tom Dixon's Design Research Studio – to talk about their work, design philosophy and the magic they have in store for Quay Quarter Tower.

Tomorrow

Right: Sea Containers Hotel, London



Ever since Design Research Studio [DRS] was announced as the winner of an international competition to create Quay Quarter Tower's major interiors, including the lobby and signature restaurant, there has been an air of anticipation around the project. After all, it's not every day you have one of the world's great design studios teaming up with one of the world's great architecture firms.

DRS is the London-based interior, product and branding design consultancy at the heart of the Tom Dixon organisation. Founded in 2003, DRS has gone on to produce an enviable body of work, including the Mondrian Hotel, London, the Coal Office and Manzoni restaurants, and Upper Riverside Apartments – a residential apartment in London.

DRS won the competition run by AMP Capital to design Quay Quarter Tower's ground-level facilities. The judges stated that DRS stood out for their global reputation, unique design aesthetic, and aspirational concepts.

The Quarterly was given the rare opportunity to sit down with Micaela Silva, a designer from DRS, to talk to us about the studio's work and philosophy and what they will be bringing to Quay Quarter Tower.

“I don't think it's a space that you can understand fully at first glance; you have to really move through it to get the full experience.”

▶ Watch DRS speak further about their design philosophy



Right: Coal Office, designed by Design Research Studio
Bottom Left: Quay Quarter Tower Lobby (artist's impression)



Silva, who hails from Peru, has worked at DRS for the past seven years and is part of a 25-people strong creative team. She says that Tom Dixon himself sits at the desk opposite her, and still takes a hands-on approach with every single product and project, including of course, Quay Quarter Tower.

“We'll be looking after the arrival experience and public spaces extending beyond the lobby,” says Silva. “We'll also be working on the third-spaces, or co-working environments in the lobby's upper levels.”

When asked what constitutes good design, Dixon himself once said it's about “improving things”. Silva says DRS had the idea of improvement in mind when coming up for a concept built within the cutting-edge architecture of 3XN, especially the spacious socialisation areas in the lobby.

“The lobby core is going to be an amazing feature as you come in,” she says. “We've moved away from it being a very imposing, corporate, rigid structure into something that people can inhabit. It will be an activated area, rather than just a space that people move through. And not just for the people who work at the tower every day, but also the visitors.”

Silva says the lobby core will have spaces ‘carved’ into it for people to use. The whole area will be complemented by pockets of texture and softness in the form of furniture and lighting to add a human scale.

“There will be this element of surprise and diversity that you experience as you move through the space. I don't think it's a space that you can understand fully at first glance; you have to really move through it to get the full experience.”

Tom Dixon's focus on materiality is well known and he'll be bringing that focus to Quay Quarter Tower, with a common language of materials used throughout the various areas.

“We want to give each space its personality and make sure that it stands on its own, which is always a challenge in a space that's quite open,” says Silva. “We'll move from a more elegant space on the office side of the lobby, to a more social space where we have the café and the terrace. In this more casual environment we will feature raw materials such as timber, and perhaps a bit of rattan to signify that change.”



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We're trying to elevate this concept of super nature. It is this idea that in Australia everything's bigger, more exciting, more dangerous than anywhere else.

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Local materials will feature heavily throughout the project, not just to provide a local flavour, but for sustainability in terms of 'green miles'.

"We were particularly excited about discovering a whole range of Australian marble from Cairns in Far North Queensland," says Silva. "We've found some beautiful green marble that will work really well with the colour palette we're creating around the perimeter of the building."

Speaking of colour, Silva says the core of the lobby will feature a softer, warmer, palette of earthy tones, moving out towards the edges which will be greener, bluer and cooler and featuring substantial foliage.

"We're trying to elevate this concept of super nature," says Silva. "Super nature is the idea that in Australia everything's bigger, more exciting, more dangerous than anywhere else. And Tom has always been keen to reflect this in Quay Quarter Tower through planting and materiality. We're really trying to push the scale of what indoor planting can be, making sure we use native Australian plants. We're working with Aspect Studios to create a very tailored solution. The planting has been an extremely important element, because being surrounded by nature immediately increases your sense of well-being and the sense of comfort you get from a space."

Many of the products that DRS brings to the project, whether it be lighting, or furniture, will be bespoke, created especially for Quay Quarter Tower. "Bespoke is always very important to us," says Silva.

"We like to have that touch all the way through, from the finishes and the overall space, down to the finest detail. "The Australian marbles I mentioned before, will be used in bespoke reception desks and tables. And we are now working on an oversized floor lamp that is quite special, because it creates a comfortable space for people to sit, within the volume of the lobby."

"Obviously, Quay Quarter Sydney is a very international project, but we find it's also very important to celebrate the local elements. We are excited to work with local manufacturers, local designers, and local artists. That's something that we've been pushing for from the beginning," says Silva.

She says although DRS is aware of the long colonial history of the site on which Quay Quarter Tower stands, the interior architecture is not tied to the past. "We're looking to the future and what it can be, specifically what the needs of the office of tomorrow look like."

She says the studio has worked very closely with architects of Quay Quarter Tower 3XN, and their Australian executive architect BVN. "We feel we're celebrating their architecture and 3XN has been very supportive of the designs we've proposed. There's an alignment there that is very positive for the project." ●

Left: Quay Quarter Tower lobby's interior design theme is inspired by "super nature"

Elements



This month, the first of five artwork elements by Wiradjuri/Kamilaroi artist Jonathan Jones for Quay Quarter Lanes will commence installation in Loftus Lane South.

Of

Art

Contributor: Barbara Flynn,
Art Curator to Quay Quarter Sydney
Right: Portrait of Jonathan Jones
Photography: Mark Pokorny





Bengadee, meaning 'ornament' in the language of the Eora, is a 13-metre-long concrete wall with a recurring design of a shackle and feather imprinted into it. The pouring of the concrete that will form the artwork will be the culmination of months of work by the artist and his team, who drew and rendered the wall; oversaw the fabrication of the rubber moulds making up the pattern; and briefed Richard Crookes Constructions, the Quay Quarter Lanes construction company charged with managing the concrete pour and delivering the artwork.

Jonathan Jones is a leader of his generation of artists in Australia. As a young artist he became aware of how few artworks by Aboriginal people from the south-east of the country were included in Australian collections. Many examples had been destroyed on 22 September 1882, when the Garden Palace – on the site of the current-day Royal Botanic Garden Sydney – was engulfed by fire. The incident and irreplaceable losses were memorialised by Jones in his 2016 artwork initiative *barrangal dyara* (skin and bones) with Kaldor Public Art Projects.

Top: Five panels of the prototype on site in Quay Quarter Lanes
Right: First Government House, Sydney, c.1807

Following waves of destruction, building and rebuilding, there were also no archaeological remains of Aboriginal people to be found on the Quay Quarter Lanes site. But what had lived on were the stories of the Aboriginal people who had so beautifully managed the land and the waters of the Sydney basin and beyond for millennia before the arrival of Europeans. A significant site calls for equally significant art, and it is those stories Jones decided to make manifest through his art at Quay Quarter Lanes.

Through careful reflection, research and consultation with Aboriginal cultural leaders and elders, Jones is working with the idea of paying tribute to the life of Sydney Aboriginal man Arabanoo in his art for the site.

Arabanoo is central to the story of the Aboriginal peoples' first engagement with the newcomers, and this first contact took place on and around the Quay Quarter Lanes site. His name appears multiple times in the early chronicles of the colony in association with the site, and he is said to be buried close by.

Jones will bring Arabanoo's narrative to life through five artwork elements that will be embedded across the whole of the Quay Quarter Lanes. Each of the elements is derived from one of the stories making up the life of this exemplary man. The five elements of the work are:

- | | | |
|---|-----------|--|
| 1 | Gwara | (Wind) |
| 2 | Betūnjigo | (Oysters) |
| 3 | Weerong | (Sydney Cove) |
| 4 | Magora | (Fish) |
| 5 | Bengadee | (Ornament)
the first element
being installed on site |

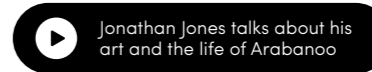




On 31 December 1788, Arabanoo was captured on the instructions of Governor Phillip, who implemented the misguided strategy to learn about the Aboriginal people he and his fleet were encountering at Sydney Cove. Watkin Tench's account of the capture describes how Arabanoo, 'when he saw himself irretrievably parted from his countrymen, set up the most piercing and lamentable cries of distress'. Initially Arabanoo had thought he was being gifted something. He had mistaken the shackle for an ornament.

Jones's interpretation of the handcuff attached to the rope that held this exceptional man captive includes a feathery form at one end, which he leaves open to interpretation. Does it indicate the hope of escape and flight? Or perhaps the shackle balanced with the feather is a metaphor for the encounter between peoples so different and their efforts to establish a dialogue. Though he was a man in leg irons who had been forcibly taken from his family and country, Arabanoo taught the Europeans Eora words and displayed extraordinary generosity and kindness, sharing his food and caring for his people as they became ill with smallpox. The early deaths were a harbinger of the epidemic to come, which killed 90 per cent of the local Aboriginal population. Arabanoo succumbed to the disease himself, dying a mere four and a half months after first contact, on 18 April 1789. In an important linkage, the story of Arabanoo – his intelligence and wit, generosity and courage – connects with efforts today to extend the dialogue between Aboriginal and European Australians, and to deepen understanding and respect for Aboriginal peoples and cultures among non-Aboriginal Australians ●

Left: Artist team, inspecting the prototype on site, 12 September 2019





Jack-hammering, heavy drilling, and pouring concrete are not usually the types of activities you associate with making music. However, a group of students from the Sydney Conservatorium of Music, The University of Sydney, believe music is in the ears of the beholder.

“We were all a bit nervous in the exterior elevator. And we weren’t sure what to expect when we arrived.”

Recently Conservatorium students used sensitive recording equipment to capture the sounds of the construction site at Quay Quarter Tower.

The Quay Quarter Soundscape Project is an initiative of Quay Quarter’s community and stakeholder engagement program, and is probably the first time such a project has been undertaken anywhere in the world. The students turn the industrial sounds into an electronic composition, rendered in the musical style of their choice, as part of the Conservatorium’s composition curriculum.

The project is being driven by Dr Ivan Zavada from the Sydney Conservatorium of Music and a specialist in electroacoustic music.

“I responded to the challenge immediately, because I saw a chance to create something out of the ordinary,” Dr Zavada said.

Dr Zavada says he and his student groups wore hard hats and boots for their guided tour to the 34th floor of the tower. “We were all a bit nervous in the exterior elevator,” he admits. “And we weren’t sure what to expect when we arrived.”

As well as recording existing construction sounds, some of the students made noises of their own, smashing metal pipes together that they found on site. “After such a surreal experience we all felt relieved to return to the real world,” Dr Zavada said.

The students from the Digital Music and Media program have been busy extracting the sounds and editing them to create their musical pieces. They will be synchronised with visuals and played to an audience at the Conservatorium.

Dr Zavada says it is one of his most challenging and interesting teaching

experiences, and the first time he has had the opportunity to work with a corporate partner.

“AMP Capital are the best partners we could have hoped for,” he says. “They are incredibly supportive and safety conscious, and as excited about the collaboration as we are.”

Quay Quarter Sydney is planning to commission additional composition works from the students in future years, including music for video, as part of the vision to be a cultural connector ●

MULTIPLEX

Thanks to Multiplex for facilitating the students’ access to the Quay Quarter Tower during construction.



Listen to the Soundscape compositions

Smashing the Ceiling



Australia's first qualified female architect and the first woman to train as an engineer, Florence Taylor, lived and worked in Loftus Street, where she helped to shape modern Sydney.

It's difficult to imagine being a working-class woman as ambitious and talented as Florence Taylor, in an era when a woman's place was in the home. A self-confessed hater of 'domestic duties', Ms Taylor would rather be designing a home than cooking in one.

In 1904 she became the first professionally qualified female architect in Australia, going on to design around 50 houses and several Sydney buildings. She contributed to Wyoming; with its splendid offices and medical suites on Macquarie Street.

Not everyone was happy about her success. She was nominated in 1907 for membership of the Institute of Architects of New South Wales, but the nomination was refused because, being female, she was considered a threat to the profession.

Not to be deterred, Taylor did what any frustrated architect would do in those circumstances... she made the first Australian glider flight ever attempted by a woman, taking off from the sand hills at Narrabeen. And later she qualified as Australia's first female civic and structural engineer. In 1923, Florence Taylor became the first female member of the UK's Institution of Structural Engineers. Taylor's legacy as a town planner is also quite extensive. Throughout her career she produced town planning schemes which were published in her journals and *Fifty Years of town planning with Florence Taylor* (c1959).

Her marriage to architect George Taylor, saw her launch out in another career; as a highly successful publisher, with a raft of trade journals including the popular *Building* magazine which ran from 1907 to 1972. The charter of *Building* magazine was to give a voice to architects, builders and merchants.



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She was variously a pioneer and a conservative, an egotist and a confidante, a workaholic and a style setter, a ratbag, a philanthropist, a tyrant and a heroine.
 ☪

In 1927, Florence and her husband bought an apartment in Loftus Street, facing the obelisk in Macquarie Place. The following year, George Taylor died suddenly, and Florence was left to run the business herself. In a little over a decade, the Building Publishing Company had sprawled over all three floors of the Loftus Street building and Florence Taylor became known as the 'Grand Old Lady of Publishing'.

In 1939, Taylor was appointed an O.B.E. (Order of the British Empire) for her achievements, followed in 1961, by a C.B.E (Commander of the British Empire).

She became associated with her fabulously flamboyant hats, some bearing ostrich feathers. Her collection of hats, all 32 of them, were later donated to The Elizabethan Theatre Trust.

Taylor's biographers, Bronwyn Hanna and Robert Freestone (*Florence Taylor's Hats: Designing, Building and Editing Sydney, 2008*) believe the hats were a fashion device that obscured her many achievements. "People just saw the lady in the hats," says Hanna.

Florence Taylor worked right up until her 81st birthday. She passed away 8 years later in 1969 at her home in Potts Point. In 2001, she was recognised as one of 250 most notable women in Australian history. In 2007, the Canberra suburb of Taylor was named in her honour.

Says Freestone: "She was variously a pioneer and a conservative, an egotist and a confidante, a workaholic and a style setter, a ratbag, a philanthropist, a tyrant and a heroine." ●

Far Left: Florence M. Taylor in one of her iconic hats
 Left: Mrs Florence Taylor, December 1953
 Photography: Courtesy of State Library of NSW

The Night Is Young



We capture people enjoying experiences around Circular Quay and ask them about their fabulous night on the town.

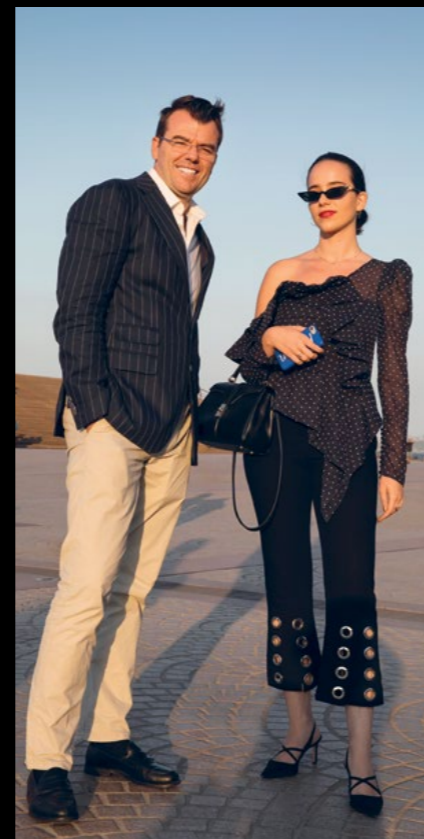
Photography: Jessica Hromas



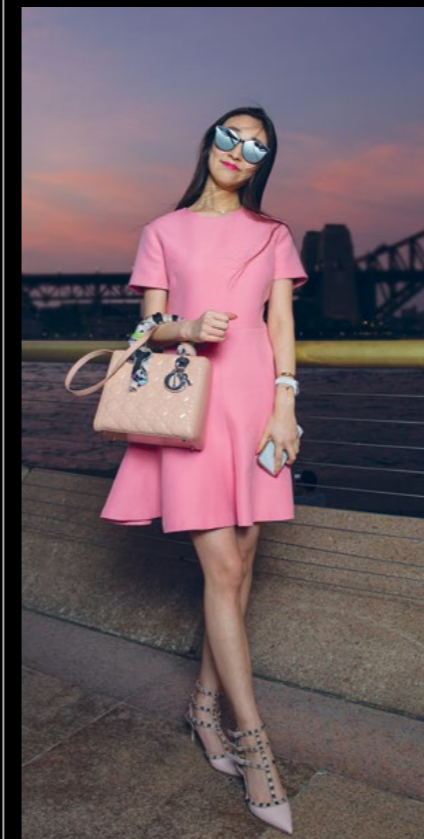
Elaine & Chloe
 "We're Sydneysiders. We're going out for my 50th birthday. We had dinner at Aria and now we're off to see *The Marriage of Figaro*."



Racquel & Kate
 "We've been out at the Opera Bar having some drinks. Now we're going to Café Sydney for a work function. Afterwards we'll head to one of the local bars. We like Hacienda, which is a new bar inside the Pullman Quay Grand. This whole area is changing for the better."



Francois & Romane
 "We've only just moved to Sydney from Paris and we love it down here near the Harbour. We are going to the opera to see *Le Mariage de Figaro*. Afterwards we'll probably go for a drink at one of the bars."



Ling
 "I'm a fashion buyer in China. I'm visiting this area to check out the local fashion, and to see the Opera House of course!"



Shirley & Shaun
 "We've just caught the ferry from home on the Lower North Shore, to go to the Andrew Olle Awards for the ABC. The night is young, we could end up anywhere. We love this part of town. We often visit the MCA, the Opera House, the Oyster Bar. It's a vibrant place to go out."



Stephanie
 "I've just come from a very, very long work lunch at Café Sydney and I'm going to kick-on with a few drinks at Custom's House. I'm just relaxing and catching up with colleagues. A lot is happening down here at the moment. There's a really good vibe."

☺
 We love this part of town. We often visit the MCA, the Opera House, the Oyster Bar. It's a vibrant place to go out.
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