



Folio:

Quay Quarter Lanes Special Edition

The Elements of Design
A Publication by Brickworks

Introduction

Words:
Stephen Lacey

If you'd ventured to Sydney's 'big end of town' a year or two ago, you'd be forgiven for thinking there'd been a zombie apocalypse. After dark, nobody had any reason to stick around once the 'go-home siren' sounded. How times have changed with the advent of AMP Capital Quay Quarter Sydney, a \$2.7 billion mixed-use redevelopment covering two city blocks.

The heart of the development is the ground-breaking Quay Quarter Tower by Danish architectural firm 3XN. Directly adjacent to the tower is Quay Quarter Lanes, a thriving new precinct of residential buildings, artisanal cafes, restaurants, salons, premium office space, activated laneways, public art and landscaping.

One of the keys to the success of this new precinct was not just getting people out to shop and dine, but to actually live there. Although the flight from the city to the suburbs was popular in the early 20th century, in recent years we've seen the opposite shift. In 2012, Sydney CBD's population stood at 16,129, but by 2019 that number had jumped to almost 21,000: an increase of 25% in just seven years.

Three luxury apartment buildings make up the residential component of Quay Quarter Lanes, created by leading architects Silvester Fuller, SJB and Studio Bright. Prior to the project breaking dirt, all three architects spoke at length about what materials should feature; they decided on brick masonry to tie in with the area's existing heritage. While Sydney has often been called a 'sandstone city', it is easy to forget the importance of clay brick in constructing the fledgling colony. Indeed, 5000 bricks were transported on board the Scarborough when the First Fleet sailed into Sydney Cove. As early as 1788, Sydney's first clay for brickmaking was found on the site of today's Chinatown and a brickworks was established at Brickfield Hill, bounded by George, Campbell, Elizabeth and Goulburn streets.

Postscript:
Quay Quarter Lanes by SJB, Silvester Fuller, Studio Bright, Carter Williamson, Lippmann Partnership and Aspect Studios was the winner of a 2022 NSW Architecture Award for Urban Design and The Lord Mayor's Prize in the same awards program.

Quay Quarter Lanes

Special Edition

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Photography:
Rory Gardiner,
Tom Roe and
Felix Forest

Timeless texture

9–15 Young Street
by SJB

Project Details:
Location: Sydney, NSW
Year of Completion: 2021

Credits:
Architect: SJB
Interior Design: Richards Stanisich
Landscape and Urban Design: ASPECT Studios
Developer: AMP Capital
Builder: Richard Crookes Constructions
Bricklayer: Favetti



At 9–15 Young Street, SJB has used an ancient brick profile to bring a sense of timeless, civic grandeur to this otherwise distinctly contemporary mixed-used building.

[1] The building almost appears like it has been carved from sedimentary layers of rock, thanks to the narrow Roman profile of its bricks.

[2] The first three levels of 15 Young Street combine retail and commercial tenancies; the levels above are apartments.

9–15 Young Street, designed by SJB, one of Australia's most awarded architectural practices, is the largest of the three residential buildings in Quay Quarter Lanes. It is stately and grand, befitting its prominence in such an historic setting. The building features thirty-five luxury apartments, situated above three levels of boutique commercial and retail space.

With stepped landscapes, each apartment is specifically designed to make the most of its individual aspect. Harbour views are framed via strategically placed apertures punched through the masonry. These apertures cleverly capture the light and create a sense of a home in the sky.

The masonry chosen here comprises a Roman brick (one with a long flat profile) in a rich ochre. Architect Adam Haddow explains the Roman brick was chosen 'to elevate what most Australians understand as an intimate residential material to something much more civic. The format also suggests ancient sedimentary layers,' he notes.

'We wanted to create the idea that the building had happened over time and had a very strong textural quality.' Haddow says the colour was also a careful consideration as it was inspired by the heritage of the precinct. 'There are a lot of old brick buildings in and around Circular Quay made from these beautiful liver-coloured bricks.'

9–15 Young Street is a fine example of how to make a high-quality mixed-use project work in a busy urban area. As Haddows explains: 'The super important thing about this building is that it balances the quietness of residential with the activeness of the commercial and retail on the three levels below. The building gives the ground plane back to the city while creating quiet space for the residents above.'

As in all the residences, landscaping figures largely. 'Landscape in Sydney happens on platforms, on stepping ledges and rock fissures; this is the Sydney we love,' says Haddow. ■

Postscript: 9–15 Young Street by SJB Architects is the winner of a 2022 NSW Architecture Award for Residential Architecture - Multiple Housing.



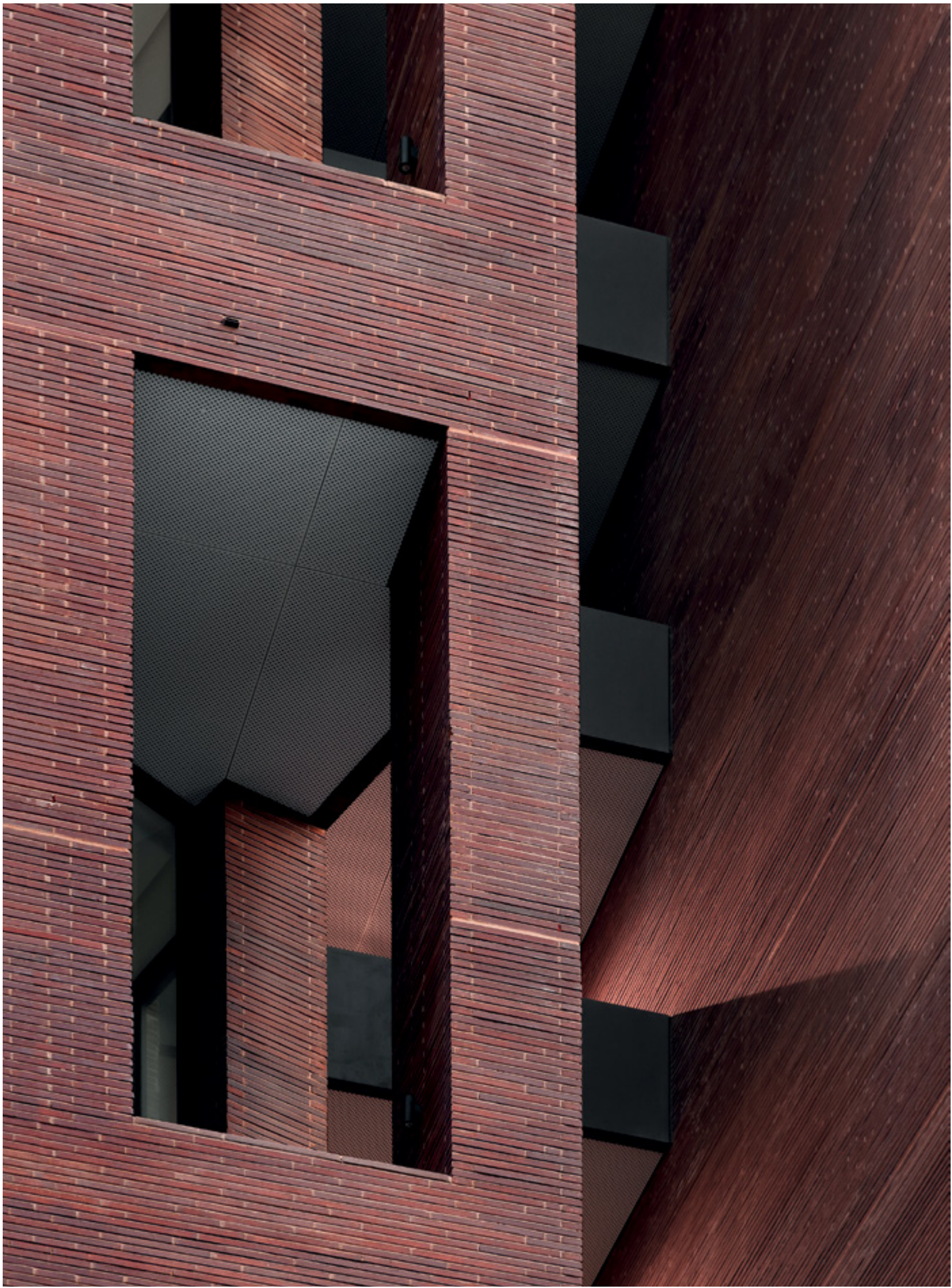
[3]

- [3] The architects see 9–15 Young Street's rooftop plantings as reminiscent of Sydney's landscape more generally, which is characterised by rock platforms, fissures and ledges topped by greenery.
- [4] West elevation, 9–15 Young Street.
- [5] Apertures in the brick masonry capture light and views, while maintaining a sense of privacy and seclusion for the occupants.

‘We wanted to create the idea that the building had happened over time and had a very strong textural quality.’
— Adam Haddow, SJB



[4]



[5]

9–15 Young Street

9–15 Young Street

‘Brick offers us an incredibly velvety finish – we love the subtle variation coupled with its capacity to express intricacy and craft.’
— Adam Haddow, SJB.



[7]



[6]



[8]

Folio: Quay Quarter Lanes

[6] The architects have used brick masonry to help tie the building in with its neighbourhood's heritage fabric.
[7–8] Elegant arches and vaults complement the building's dominant masonry language.
[9–10] SJB engaged Richards Stanisich for the design of the lift lobby, that uses subtle details and angular geometry to carefully define space and guide the eye.



[9]



[10]

Materials in Use

Austral Bricks
San Selmo Range



The narrow Roman profile of these bricks give 9–15 Young Street its layered texture and a timeless civic quality.

Colours in use

- Potenza, Raw Finish
- Livenza, Raw Finish
- Brenta, Raw Finish

For more information on
Austral Bricks San Selmo → p.37

Materials In Use

Photography:
Martin Siegner,
Thomas Walk and
Rory Gardiner

Pixel perfect

18 Loftus Street
by Silvester Fuller

Project Details:
Location: Sydney, NSW
Year of Completion: 2021

Credits:
Architect: Silvester Fuller
Landscape and Urban Design: ASPECT Studios
Developer: AMP Capital
Builder: Richard Crookes Constructions
Bricklayer: Favetti

Architects Silvester Fuller deploy deceptively simple, cubic geometry to create a building of sophisticated complexity and rich amenity at 18 Loftus Street, Sydney.

18 Loftus Street, designed by Silvester Fuller, is the third of the trio of towers at Quay Quarter Lanes. Comprising 36 elegant bespoke apartments, each responds to its location to maximise views, sunlight, interaction and privacy. This has been achieved by subtly manipulating the scale and orientation of the openings, creating an incremental transition. The resulting form sees the building step gradually in and out, whilst opening sizes grow from the base upwards.

Silvester Fuller has used brick on previous projects, but this is the first time they have used it so extensively – and so creatively. In fact, architect Penny Fuller says brick is one of her favourite materials to work with.

‘We love that it’s a natural material and that it’s robust and ages gracefully without requiring finishing or maintenance,’ she says. ‘It’s such a simple module, but you can put all of the pieces together to create a beautiful composition.’

- [1] Architects Silvester Fuller made extensive and creative use of brick at 18 Loftus Street.
- [2] 18 Loftus Street is comprised of 36 apartments, each of which maximises views, sunlight and privacy through subtle changes in window and balcony openings.
- [3] The building's pale sandy brick contrasts intensely with its dark windows, emphasising the distinctive cubic geometry of the architecture.



[2]



[3]

‘It’s such a simple module, but you can put all of the pieces together to create a beautiful composition.’
— Penny Fuller, Silvester Fuller



18 Loftus Street

[4]



[5]



[6]

- [4] Openings shift in scale and orientation as they move up the building, to balance views, light and privacy.
- [5] Pixelated brickwork on the southern façade reinforces the geometric language of the building as a whole.
- [6] The building's form steps in and out to accommodate light, views and nearby historic buildings.

18 Loftus Street

- [7] Window apertures grow subtly in size the further up the building you go.
- [8] The building's pale brick emphasises the play of sunlight and shadow across its façade.
- [9] The brickwork will age gracefully, without taxing maintenance regimes – a particular boon in high traffic, public areas.



[7]



[8]



[9]

Silvester Fuller sourced the distinctive sandy white bricks used throughout from Brickworks (Bowral Bricks). ‘The bricks mirror the palest sandy colours that you’ll find in the adjacent sandstone heritage building,’ says Fuller. ‘The other reason why we chose that light-coloured brick was to create a contrast with the dark glass openings and to make the geometric concept quite apparent.’

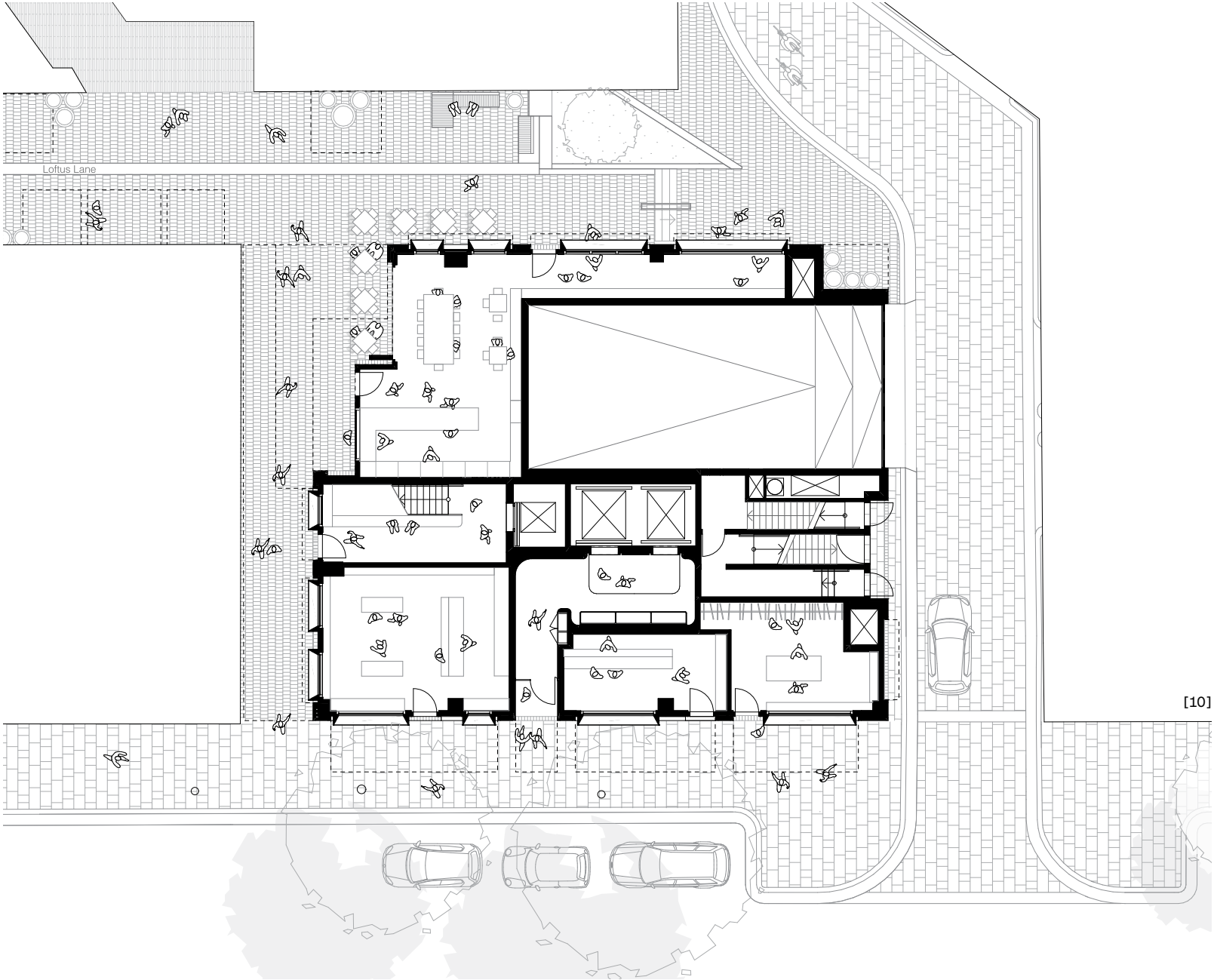
The proof, as they say, is in the pudding. 18 Loftus is a case study in what can be achieved with a stock-standard brick, right down to the southern façade, which features a striking abstract pattern. Here, the brickwork follows a “pixelated” pattern, which Fuller says was to reinforce the geometric feature.

The interiors of 18 Loftus are just as well thought-out as its exterior, and centre around the well-being of residents. For example, the bedrooms feature indirect lighting to create a restful cocoon, while the wardrobes are perforated to provide acoustic sound absorption.

As Fuller so aptly puts it: ‘It’s vibrant and exciting living in the city, but sometimes you need to retreat and escape into your home.’ ■

Postscript: 18 Loftus Street by Silvester Fuller was the winner of a 2022 NSW Architecture Awards commendation for Residential Architecture – Multiple Housing.

- [10] Ground level plan, 18 Loftus Street.
[11] Many of 18 Loftus Street’s apartments have been orientated to create picture windows with stunning outlooks to the city.
[12] Indirect light helps apartment interiors become ‘restful cocoons’ that provide respite from the busy city outside.



Materials in Use

Bowral Bricks



Bowral Bricks Chillingham White marries beautifully with the sandstone of Sydney’s heritage buildings.

Colours in use

- Chillingham White
- Bowral Blue

For more information on Bowral Bricks → p.38–39

Materials In Use

Layered history

8 Loftus Street
by Studio Bright

Project Details:
Location: 8 Loftus Street, Sydney
Year of Completion: 2021

Credits:
Architect: Studio Bright
Landscape and Urban Design: ASPECT Studios
Public Art: Jonathan Jones
Developer: AMP Capital
Builder: Richard Crookes Constructions
Bricklayer: Favetti

A mixed-use building in an historic pocket of Sydney uses layering and a special, silvery-grey brick to settle comfortably into its surroundings.

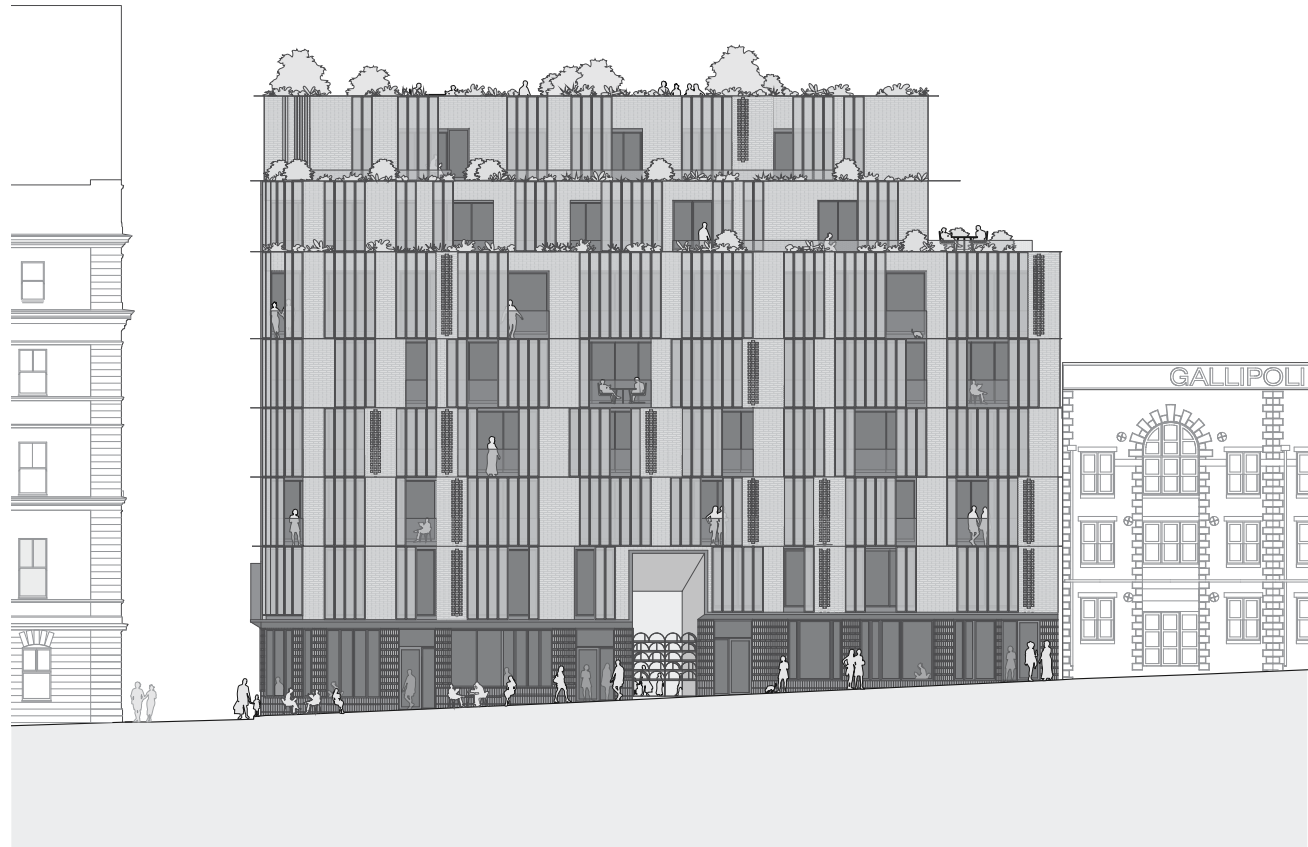
- [1] Perforated, bronze anodized screens provide flexible sun shading and privacy to the apartments in 8 Loftus Street.
- [2] Because many buildings overlook 8 Loftus Street, the architects carefully considered the design of the building from all sides, even the roof.
- [3] Small retail tenancies on the ground floor bring vibrancy and activity to the surrounding streets.



8 Loftus Street



8 Loftus Street



[4]



[5]

- [4] West elevation, 8 Loftus Street.
- [5] East elevation, 8 Loftus Street.
- [6] Operable screens bring daily drama and movement to the building.

8 Loftus Street was designed by one of Australia's most accomplished residential architects, Mel Bright from Studio Bright in Melbourne. With a stunning rooftop garden, two levels of retail space (including arcades) and 31 luxury apartments, it is a valuable addition to the new neighbourhood. Bright says one of the key challenges was working out how 8 Loftus Street would fit quietly and sympathetically within an historic precinct.

'We all felt it was vital to get the balance right, so we responded appropriately to the existing heritage buildings which are traditionally a more solid mass,' she says.

One of the defining features of 8 Loftus Street is its unique façade of silvery-grey bricks, which were developed for the project by Nubrik. 'The grain of [the surrounding] historic city buildings has been an important influence on our building, which is a contemporary reinterpretation,' says Bright. 'We've broken up the façade, so it's quite layered both horizontally and vertically.'

The apartments themselves embrace Sydney's love for indoor-outdoor living. Perforated, bronze anodized screens provide flexible sun shading and privacy to the apartments. The daily sliding and angling of the adjustable screens create a sense of drama and movement, from dawn to dusk.



[6]

- [7] A special silvery-grey brick helps give the building a softer presence in the neighbourhood's historic fabric.
- [8] The architects have designed a façade that is layered both horizontally and vertically, to reduce the visual mass of the building.
- [9] The building gently sweeps and shifts as it rises to create a lush green landscaped ribbon—with striking views of Sydney Harbour Bridge.

[7]



8 Loftus Street

[8]

[9]



8 Loftus Street

Landscaping has also been an important aspect of the design. The building gently sweeps and shifts as it rises to create a lush green landscaped ribbon and boasts impressive harbour views from the aforementioned rooftop garden. ‘It was really essential that the design be considered from all sides,’ says Bright, ‘even from the rooftop, because there’s a lot of other buildings looking over it. We love that there’s some green being brought back into the city.’

Bright is also particularly excited about the installation of a light and sound piece on the ceiling of the retail arcade by Wiradjuri-Kamilaroi artist Jonathan Jones. ‘We designed the arcade with the hope that there would be a serious artwork incorporated, and Jonathan has delivered something exceptional,’ she says.

As to 8 Loftus Street’s contribution to the new neighbourhood, Bright believes it is not only a place of activity and engagement, but also provides respite from the hustle and bustle of the city.

‘The smaller retail shops on the ground floor contribute to an active vibrant laneway and a place to escape the busier street networks, while the rooftop garden provides a green space and place to get away.’ ■

Postscript: 8 Loftus Street by Studio Bright was the winner of the 2022 NSW Architecture Awards Aaron Bolot Award for Residential Architecture – Multiple Housing.



- [10] The rooftop garden provides a green sanctuary from the hustle and bustle of the city.
- [11] The ceiling of the retail arcade boasts a light and sound artwork by Wiradjuri-Kamilaroi artist Jonathan Jones.



Materials in Use

Nubrik & Austral Bricks



Nubrik developed a silvery-grey brick especially for 8 Loftus Street, which is a contemporary response to the grain of the historic city buildings that surround it.

Colours in use

- “The Dane” custom colour
- La Paloma Romero

For more information on Nubrik → p.36

For more information on Austral Bricks → p.37

Materials In Use



Restoration:

Words:
Stephen Lacey

Photography:
Brett Boardman,
Phil Noller and
Rory Gardiner

Hinchcliff House

Hinchcliff House has had a long and varied history. What began as a woolstore in the 1860s would later become a hostel for homeless men, and later still a university campus. Now, under the watchful eye of architects Carter Williamson, the stunning sandstone and brick building has been painstakingly restored and repurposed to become an elegant three-level dining destination, with subterranean bar.

- [1] The architects have restored and revealed the original sandstone and brick masonry of the building.
- [2] A statue of a ram and a winch below it signal the building's original purpose.
- [3] Heritage experts Urbis worked with Carter Williamson to help restore the building, stone-by-stone and brick-by-brick.
- [4] The colour and texture of the masonry has informed the architectural language of the adjacent, new buildings.
- [5] The three-storey building is comprised of a sandstone base level with rendered or painted brick to levels above.



[2]

‘The base of the building is sandstone with brick used for the levels above,’ says Nuala Collins, senior associate at Carter Williamson. ‘But both the sandstone and the brick had been painted over, so we worked very closely with the heritage experts from Urbis, stripping it back, repointing the mortar and documenting everything stone-by-stone and brick-by-brick to work out what needed replacement or repair.’

Research showed that the brickwork had always been painted to make it look like sandstone, a common practice at the time.

‘The brickwork on the more visible front façade was actually covered in an ashlar render,’ says Collins. ‘After we repaired it, it was repainted in its original creamy-grey, so it would look like it did in the 1880s.’

Over the years, the interior of the building had been bastardised with a concrete fire stair, plaster partition walls, and rendered brick. The design team peeled back everything, and ensured anything touching that beautiful brickwork was removed. They also reopened the central loading bays (where the wool was once hoisted) and reinterpreted the bays’ huge sliding doors in timber-framed glazing.

‘By removing all of the intrusive elements that had been added over the decades, we were able to free up the floorplates and reinstate those big open plan spaces of the original woolstore,’ Collins says.

‘We had a philosophy that anything new inserted into the building should be clearly identifiable as new, but also at peace and in keeping with what was there previously.’ ■



[3]



[4]



[5]

Nubrik

Custom Product

Nubrik has remained true to its core principles for close to a century, and produces rich colour blends, found only in genuine pressed bricks. This gives Nubrik an air of glamour and sophistication, making it a versatile architectural choice, able to fit looks both classic and contemporary. Nubrik’s timeless appeal has allowed it to remain desirable no matter what is currently in vogue. With colours and shapes to entice individuality and personality, this premium range’s traditional yet cutting edge character, make it ready to take on the next 100 years.

Refer to

8 Loftus Street by Studio Bright → P.22

Custom Colour

 The Dane

The Dane shown here



Folio: Quay Quarter Lanes

Austral Bricks

La Paloma

Spain and the artistry of Dali, Picasso, Miró give inspiration to the soft white and charcoal black bricks of La Paloma and La Paloma Rustico. Characterful, eye-catching and steeped in heritage, they express two striking colours found in the spectrum of fired clay colours, transforming buildings into works of art.

Refer to

8 Loftus Street by Studio Bright → P.22

Colours Available

 Castellana

 Miro

 Azul

 Romero

Romero shown here



Austral Bricks

San Selmo Corso Range

The unique San Selmo range of Smoked, Reclaimed, Textured and Raw Corso embodies the beauty of brick. With hues that transition from light to dark, tactile finishes, and sizes from conventional to distinctive, the San Selmo range suits all contemporary projects and environments.

Refer to

9–15 Young Street by SJB → P.04

Colours Available

Corso Range (Raw)

 Arno

 Brenta

 Livenza

 Marana

 Piave

 Potenza

Corso Range (Textured)

 Arno

 Brenta

 Livenza

 Marana

 Piave

 Potenza

Potenza in raw finish shown here



Bowral Bricks

Bowral 76

These distinctive dry pressed bricks made at our Bowral plant have been used in many of Australia’s most admired and historic buildings. With their unique granular patina and tactile aesthetic, Bowral Bricks are highly prized by customers, architects and designers alike, and set the standard for design and integrity. Their sharp edges and inherent character combine with the distinctive Bowral clay colours to create what can only be a Bowral Brick.

Refer to

18 Loftus Street by Silvester Fuller → P.12

Colours Available

 Chillingham White	 Shorthorn Mix
 Simmental Silver	 Murray Grey
 St Pauls Cream	 Bowral Brown
 Hereford Bronze	 Renovation Gertrudis Brown
 Limousin Gold	 Gertrudis Brown
 Captiol Red	 Brahman Granite
 Embassy Red	 Bowral Blue

Chillingham White shown here



Folio: Quay Quarter Lanes

Bowral Bricks

Bowral Satin

Bowral Satin is an extraordinary collection, each brick the result of a grinding and polishing process that exposes the true depth of clay colour in the brick. With their super smooth and high sheen polished surface they’re guaranteed to captivate the most style conscious designer. Bowral Satin is available in all sizes and in the full array of Bowral colours.

Refer to

18 Loftus Street by Silvester Fuller → P.12

Colours Available

 Chillingham White	 Shorthorn Mix
 Simmental Silver	 Murray Grey
 St Pauls Cream	 Bowral Brown
 Hereford Bronze	 Renovation Gertrudis Brown
 Limousin Gold	 Gertrudis Brown
 Captiol Red	 Brahman Granite
 Embassy Red	 Bowral Blue

Bowral Blue shown here



Bowral Bricks































Special Shapes

Bowral Shapes are used in conjunction with standard bricks, adding distinctive architectural features to any project. Unusual and stylish, they evoke memories of an earlier age when the artisan bricklayer was able to use distinctive ‘shapes’ in their work in buildings that today are considered heritage and of great value.

Refer to

18 Loftus Street by Silvester Fuller → P.12

Shapes Available

 Bullnose HV Int. Return (L)	 Ogee2 Sculptured Plinth Stretcher	 Single Bullnose Stop (R)
 Bullnose Stretcher	 Ovolo Sculptured Plinth Stretcher	 Single Bullnose
 Double Bullnose Ext. Return	 Plinth Header	 Single Cant 162
 Double Bullnose Stop	 Plinth Long Splay Stop (L)	 Single Cant Stop (R)
 Double Bullnose	 Plinth Short Internal Return (L)	 Single Cant
 Double Cant Return	 Plinth Stretcher	 Single Full Bullnose
 Double Cant Stop	 Radial Stretcher	 Single Plinth External Return (L)
 Double Plinth External Return	 Right To Plinth Short Splay Stop (L)	 Single Plinth External Return (R)
 Mitred Bat	 Scortia Stretcher	 Squint (Standard Shape)
 Offset Int. Return Right	 Single Bullnose Ext. Return (R)	
 Ogee1 Sculptured Plinth Stretcher		

Single Bullnose and Single Bullnose stop in Chillingham White shown here





Stephen Lacey has a Master’s in English from The University of Sydney, where he was awarded the Arthur Macquarie Travelling Scholarship. He has published three novels (*The Tin Moon*, *Sandstone* and *Henry Loves Jazz*) and been shortlisted for the Commonwealth Writers Prize. As a journalist his feature articles have appeared in many national and international publications. Stephen is interested in design, architecture and cacti.

Quay Quarter Lanes
Special Edition
Published 2022

A Brickworks Building Products publication,
published under contract by
Uro Publications Pty Ltd,
5/30 Perry Street, Collingwood Vic 3066

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the individual contributors.

The information herein is given for
general guidance and does not replace
the services of professional advisers
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the practices and recommendations
contained in this publication.

ISSN: 2206-8333

Editorial design:
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Featuring:

SJB. Silvester Fuller. Studio Bright.

Quay Quarter Lanes Special Edition