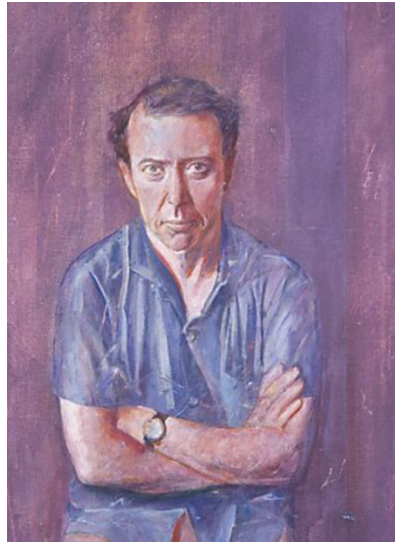


Appendix 2

**GADEN HOUSE
2A COOPER STREET
DOUBLE BAY NSW 2028**

A Heritage Assessment



**Prepared for Woollahra Council by
Anne Warr Heritage Consulting
04 September 2018**

GADEN HOUSE

HERITAGE ASSESSMENT

CONTENTS

Executive Summary

1. Introduction
2. Description of property
3. History of the property
4. Understanding the Place
5. Assessment of Significance
6. Statement of Significance
7. Recommendations

EXECUTIVE SUMMARY

SIGNIFICANCE

Gaden House, located at 2A Cooper Street Double Bay, was designed by leading Sydney architect Neville Gruzman. It is an exemplar of the development of Australia's cultural life in the post-war era when architects embraced the purity of architecture as an art form including sculpture as an essential part of the design process. Neville Gruzman's determination to elevate the building above the ordinary, to make a contribution to the urban setting, to ensure that the external design was both functional and aesthetically pleasing, and to specially commission a sculpture that would flow through the building from the entrance foyer and up the staircase to finish at the perspex dome, demonstrates a creative endeavour of the highest order and a contribution to Australia's cultural life both at the time and through to the present. The achievement of such a creative endeavour in a suburban commercial building is rare.

Gaden House challenged the status quo of suburban shopping centres and transformed what could have been an ordinary suburban office and retail building into a work of art, pushing the design boundaries to produce a building that was a sculpture, both as an object in the streetscape at night as well as during the day, and in the interiors as a delightful and environmentally comfortable place to work. Gruzman proved that a small suburban office building could also be a work of art. When the building was opened in 1971 by the Premier of NSW, Mr. Robert Askin, its avant-garde design, combining international modernism to suit local conditions, played a pivotal role in elevating Double Bay to its pre-eminent position as Sydney's most cosmopolitan and international shopping centre and has continued to contribute to the community life of Double Bay ever since.

Gaden House demonstrates aesthetic characteristics and a high degree of creative and technical achievement by experimenting with materials and new technology, as evidenced by the precast concrete and glass spiral staircase topped by a perspex dome, the specially designed circular ceiling system incorporating lighting and air-conditioning, and the external metal clad louvres which were both environmentally functional and aesthetically significant. Adding to the creative and aesthetic significance of the building was the work of leading Australian sculptor Michael Kitching, which was an integral part of the original design and survived in-situ until around 2006. Despite the loss of the sculpture, which has the potential to be reconstructed through surviving documentation in the Kitching Archive, the building retains much of its original fabric and detailing externally and internally, and these original elements have the potential to yield information about architectural thinking and practice at the time related to a local interpretation of international modernism. The fact that Gaden House has survived in a relatively intact manner since 1971 makes it a structure of some quality and rarity in Double Bay and in Sydney.

RECOMMENDATIONS

This report has assessed Gaden House as fulfilling the criteria for listing as an item of local significance under Woollahra LEP 2014 and as an item of State Significance on the NSW State Heritage Register.

The following recommendations are an outcome of the assessed level of significance:

1. That as the property, including its interiors, meets the criteria for local listing, it is recommended that the property and its interiors be listed on the Woollahra LEP 2014.
2. That as the property, including its interiors, meets the criteria for state listing, it is recommended that a nomination be made to list the property and its interiors on the State Heritage Register (SHR).
3. That an inventory sheet be prepared for listing of Gaden House and interiors on the Woollahra LEP 2014.
4. That an inventory sheet and nomination for listing on the State Heritage Register be prepared for Gaden House and its interiors.
5. That the inventory sheets include a recommendation that a Conservation Management Plan (CMP) be prepared for the property to guide any future works on the place.
6. That the CMP include the preparation of a works schedule for the building to ensure that the appropriate maintenance, restoration and reconstruction of significant elements of the building be itemised and detailed. These works would include research into the reconstruction of the Kitching sculpture, the restoration of the external louvres by the removal of the paint layers, the retention of the specially designed ceiling system on the upper floor and its reconstruction on the lower floor, and the conservation of the spiral stair and perspex dome above.

1.0 INTRODUCTION

1.1 Author identification

This Heritage Assessment has been prepared for Woollahra Municipal Council during March to August 2018 by:

Anne Warr, FRAIA, PhD, Heritage Consultant,
42 Kent Street
Millers Point NSW 2000
mb 0418 619 639
warr.anne@gmail.com

1.2 Project scope

The project scope, as set out by Woollahra Municipal Council in their brief of February 2018 is as follows:

The project comprises an assessment of significance and, if the property is found to be of heritage significance, an inventory sheet if listing in either the Woollahra LEP 2014 or State Register is recommended.

1. Using the New South Wales Heritage Manual heritage assessment criteria carry out a heritage assessment of the subject property to establish its heritage significance at a State and local level. The local significance assessment is to include a comparative analysis with other commercial buildings of the same era and architectural style located within the Woollahra LGA. This will involve undertaking the eight (8) step process detailed in the manual including undertaking detailed historic research on the property as may be required.
2. Prepare a summary statement of significance for the property.
3. Make a recommendation as to whether the property should be listed as a local or State heritage item in Schedule 5 of Woollahra LEP 2014.
4. Make a recommendation as to whether the property should be listed as an item on the State Heritage Register under the Heritage Act 1977.
5. If the recommendation is for listing in Woollahra LEP 2014, prepare the relevant inventory sheet for the property.
6. If the recommendation is for listing on the State Heritage Register under the Heritage Act 1977, prepare the relevant inventory sheet and Nomination for Listing of the State Heritage Register form for the property.

1.3 Methodology

Information for this heritage assessment was gained from the following sources:

- Material supplied by Woollahra Council officers and Woollahra Council archives
- Material obtained from the NSW State Heritage Register
- Two site visits undertaken on 20th March 2018 and 29th March 2018
- *Gruzman, An Architect and His City*, Neville Gruzman & Philip Goad, 2006, Craftsman House Victoria.

- Conversations with Bruce Stafford, leasee of level 2 Gaden House, and Antonia Kitching, wife of sculptor Mike Kitching, both of whom agreed to have their words quoted in this report.

2.0 DESCRIPTION OF PROPERTY

2.1 Location

'Gaden House' is located on the site known as 2A Cooper Street, Double Bay (also known as 24-26 Bay Street, Double Bay). The legal description of the land title is Lots 11 & 12, DP 4606.



Figure 1.0 Cadastral map showing the subject site outlined in red.

The subject site sits at the apex of a triangle formed by the intersection of three streets: Cooper Street, South Avenue and Bay Street. Opposite the subject site, at 28 Bay Street, is the Royal Oak Hotel.



Figure 2.0 Aerial photograph showing the subject site outlined in red. Google satellite.

2.2 Building description

Gaden House is a three-storey commercial building with lower ground level, designed in 1969 by Sydney architect, Neville Guzman and opened by Premier Askin in 1971. The building is constructed to its three site boundaries on Bay Street, Cooper Street and Brooklyn Lane. The ground floor level is raised above street level and was designed with seven retail tenancies; - two facing Bay Street and five facing Cooper Street. A lobby extends from the Cooper Street frontage to a spiral stair that extends up from the ground floor and accesses the two upper storeys which are currently used as offices. A separate, external stair accesses the lower ground level which was originally designed for D'Arcy's restaurant and one retail tenancy. Pelicano's restaurant now occupies the entire basement level.

Figures 3.0 to 8.0 below show the building as it was in 2006, as drawn by Architect Ted Quinton specifically for the book 'Guzman, An Architect and His City' by Guzman & Goad, 2006. Architect Ted Quinton worked in Guzman's office for several years after graduating with honours in architecture from UNSW in 1997. The photographs, Figures 9.0 to 43.0, following the plans, show the building as it was in March 2018, as photographed by the author of this report.

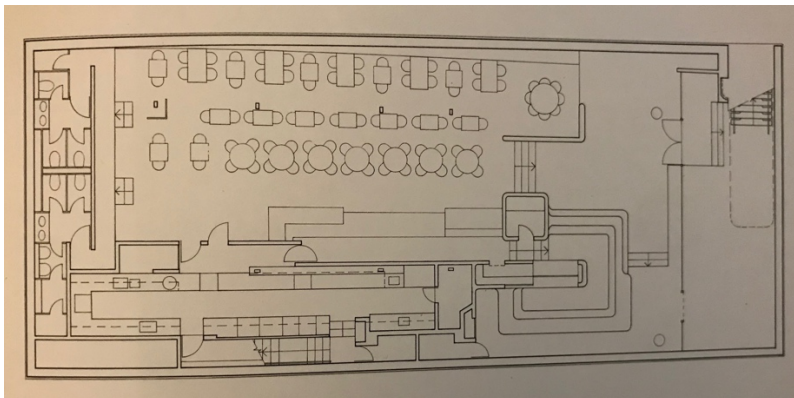


Figure 3.0 Lower Ground floor plan. *Drawn Ted Quinton 2006.*

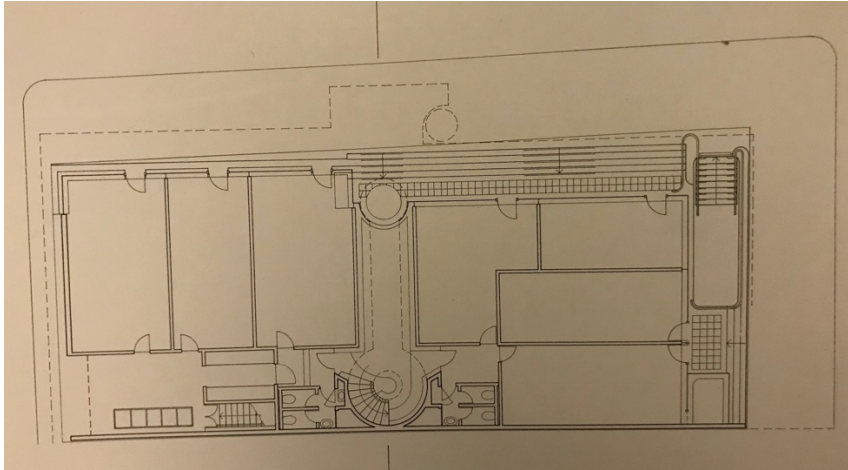


Figure 4.0 Ground floor plan. *Drawn Ted Quinton 2006.*

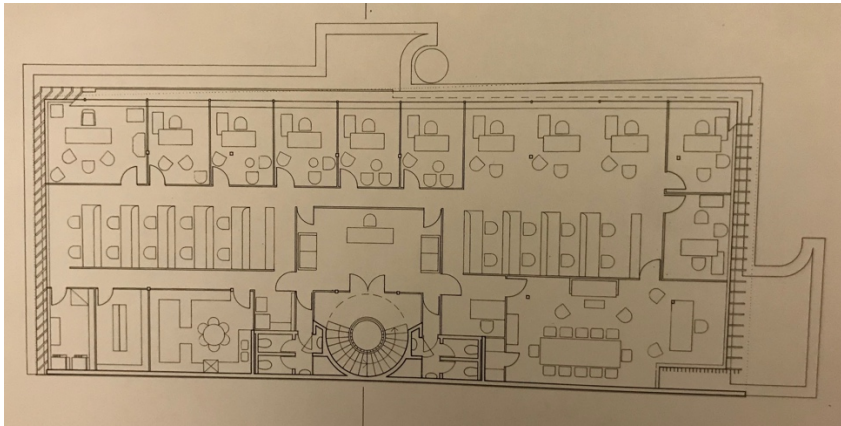


Figure 5.0 First floor plan. *Drawn Ted Quinton 2006.*

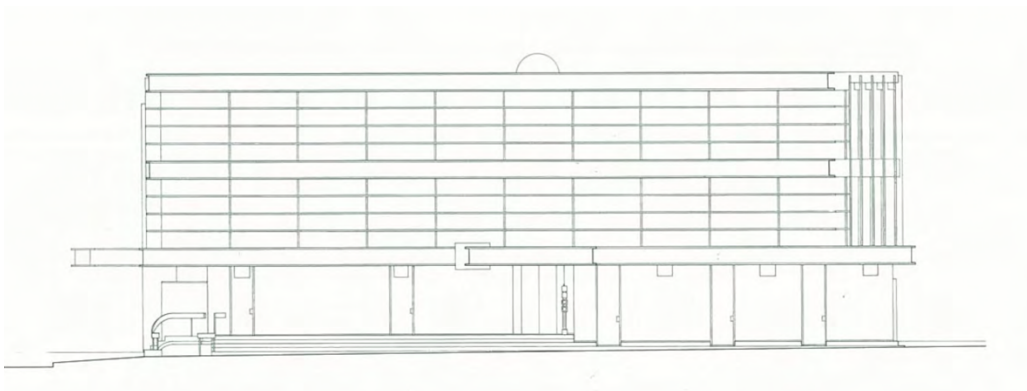


Figure 6.0 North Elevation showing horizontal louvres to the north, and vertical louvres wrapping around façade from western elevation. *Drawn Ted Quinton 2006.*

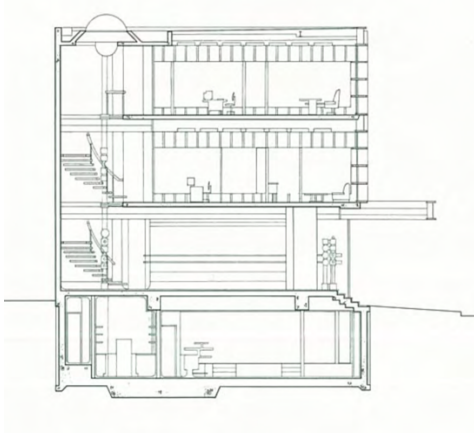


Figure 7.0 Cross section showing spiral stair and perspex dome above, and Mike Kitching sculpture located externally and in the stair well, linked by horizontal elements along the entrance corridor. *Drawn Ted Quinton 2006.*

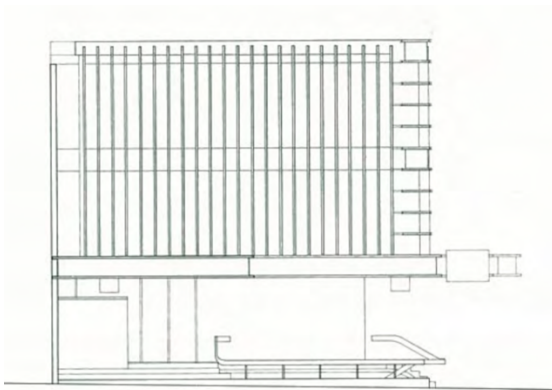


Figure 8.0 East Elevation showing vertical louvres, and curving steel handrail leading down to basement restaurant. *Drawn Ted Quinton 2006.*

Streetscape setting

Figures 9.0 to 13.0 show how the articulation of the ground floor area, with its set-back of shop fronts, long podium and spacious, unobstructed, corner where the stair to basement restaurant descends, all combine to provide a generosity of public spaces around the building, not often found in buildings today which seek to maximise rentable floor area. The result is an area of restful urbanity.



Figure 9.0 The subject building viewed from the corner of Cooper and Bay Streets, Double Bay. Note the horizontal louvres facing Cooper Street and the vertical louvres facing Bay Street.



Figure 10.0, View from South Avenue, looking towards north elevation and Brooklyn Lane.



Figure 11.0, Looking west along Cooper Street. Note original circular light fittings / shop identifiers.



Figure 12.0, Looking east along the podium towards Bay Street. The horizontal podium and steps and the floating ceiling above provide an atmosphere of generous elegance – encouraging leisurely window shopping.



Figure 13.0, Bay Street elevation showing generous articulation of the corner provided by the shop set-backs, the podium and the spacious corner area devoted to stairs to basement restaurant, giving a sense of openness to the corner. There is no gratuitous or superfluous detailing – all is refined and purposeful.

External louvre treatment to the three façades

Figures 14.0 to 17.0 show the variety and subtlety of the louvre treatment, being different for each façade, and wrapping around each corner to provide a sophisticated three-dimensional modelling to the corners.



Figure 14.0, North façade with horizontal louvres to the office space which seem to float above the long run of horizontal podium. The long flight of stairs reflects the horizontal louvres above, combining to create a composition in horizontality.



Figure 15.0, East façade with vertical louvres



Figure 16.0, West façade angled louvres.



Figure 17.0, Junction of east façade and northern louvres, creating an egg-crate effect.

External Details

Figures 18.0 to 21.0 show some of the original external details, such as the curvaceous stainless-steel handrail with inset street number, figure 20.0, and the circular terrazzo paving demarcating the location of the original entrance door to the lobby, figure 19.0.



Figure 18.0, Handrail leading to Shops 2 and 3 facing Bay Street.



Figure 19.0, Terrazzo paving demarcating original location of automatic door.



Figure 20.0, Street number inset into handrail



Figure 21.0, Curvaceous handrail detail above basement area.

Interior – Circular stair

Figures 22.0 to 31.0 show the sculptural circular stair leading to levels one and two, constructed of pre-cast concrete treads with glass inserts and a bronze-finished stainless-steel handrail. The original Kitching sculpture has been removed and an intrusive tenants sign and post-boxes block the visual appreciation of the stair. The original covered terrazzo skirting detail remains in-situ.



Figure 22.0, Entrance lobby looking towards stair



Figure 23.0, Showing original bracket for fixing the Kitching sculpture.



Figure 24.0, The sculptural quality of the stair



Figure 25.0 Showing the play of circular stair and handrail against the horizontal bands of the curved alcove.



Figure 26.0, Showing later light fitting and original metal bracket for securing Kitching Sculpture.



Figure 27.0 The circular stair and wall form satisfying patterns from every viewpoint.



Figure 28.0



Figure 29.0



Figure 30.0, The original Perspex dome above the stair needs cleaning.



Figure 31.0, The top of the stair at level two.

Interior – Original ceiling system on top floor



Figure 32.0, The special ceiling system devised by Gruzman which both lit the spaces and acted as a giant plenum for the air-conditioning system. Note that some new AC registers have been added.



Figure 33.0, Looking towards the northern wall. Note original slender structural column.



Figure 34.0, Ceiling system integrates with partitioning.



Figure 35.0, David Moore photograph, c1971, showing office interior with ceiling system.

Interior – other original details



Figure 36.0, North window of north-western upper level tenancy



Figure 37.0, Original concealed floor mounted power-points in upper level office.



Figure 38.0, Corner window detail. There are no opening windows in the building – to maintain the clean lines of the exterior.



Figure 39.0, Entrance to upper level office, showing original aluminium frames and full height door with frosted glass.



Figure 40.0, Level one terrazzo floor showing markings from former partition system



Figure 41.0, West facing louvres showing junction between metal plates, which needs re-fixing. Bronze finished stainless steel sheeted louvres have been painted white, at least 20 years ago. Removal of paint and restoration of original finish should be investigated.

Basement restaurant



Figure 42.0, Pelicano restaurant



Figure 43.0, Pelicano restaurant

3.0 HISTORY

3.1 Development of the site

Figures 44.0 and 45.0 below provide a graphic description of the development of the site during the early twentieth century, up to the construction of Gaden House in 1968.

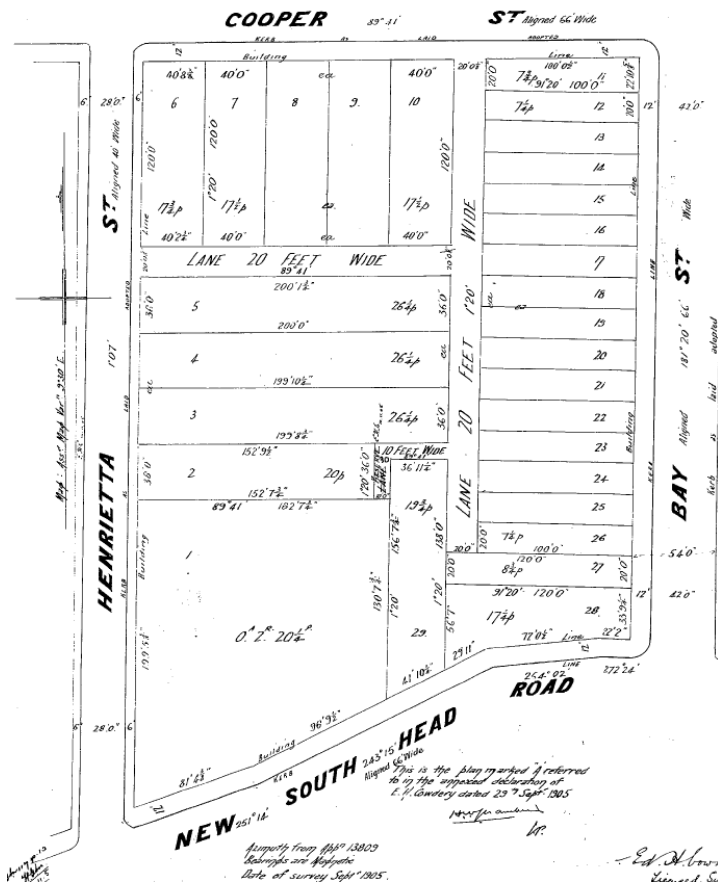


Figure 44.0, Subdivision of the Brooklyn Estate, 1905. The subject site is Lots 11 and 12.

NSW Land and Property Information, DP 4606

The subject site was originally part of just over five acres of land granted to Daniel Cooper in April 1833, and later conveyed to Frances Leonora Mackay in October 1904¹. The land was subdivided as the "Brooklyn Estate" (Figure 44.0) in 1905 and in 1906, the subject site, Lots 11 and 12 was

¹ NSW Land and Property Information, Primary Application No. 13809 & Certificate of Title Volume 1742 Folio 61.

transferred to Mary Anne Allerton, a widow from Sydney.² In 1916 the site was transferred to Samuel Galbraith, Motor Proprietor, and his wife Nellie Josephine Galbraith who developed the land as service station and garage proprietors³. From this period onwards, Bay Street began to change from a predominantly residential area to an area of mixed residential, retail and commercial developments, gradually transforming into a thriving retail and commercial area.



Figure 45.0 1943 aerial photograph showing the Motor Garage that occupied the site at this time, and the Royal Oak Hotel on the opposite corner. *SIX maps*

Figure 45.0, the 1943 aerial photograph of the site, shows that the subject site is located at the apex of the junction of three streets, facing a wide triangle of streetscape to the north. The Royal Oak Hotel is located on the opposite side of Cooper Street at 28 Bay Street. Together, the large motor garage and the Royal Oak Hotel acted as a gateway from the residential area to the west into the retail/commercial area around Bay Street and Short Street. The subject site continued to operate as a motor garage, through several ownerships, until the site was purchased in 1968 by Randolph Pty Ltd, of whom Gordon Stewart, a partner in the legal firm of Gaden, Bowen and Stewart, was a Director.

The construction of the Gaden building on the site in 1971 was a creative leap, transforming what had been a pragmatic suburban subdivision with a motor garage on the corner through the first half

² NSW Land and Property Information, DP 4606 & Certificate of Title Volume 1742 Folio 61.

³ NSW Land and Property Information Certificate of Title Volume 1742 Folio 61 & Sands Directory

of the 20th century, into a sculptural object at the junction of three streets in the increasingly sophisticated and cosmopolitan post-war shopping centre of Double Bay.

3.2 Design of the building

The subject building was developed as a suburban branch office for the established firm of solicitors, Gaden, Bowen and Stewart – hence the building was known as ‘Gaden House’. The following description is Gruzman’s own account of the beginnings of Gaden House:

My friend Gordon Stewart was a senior partner in Gadens⁴, a leading legal firm. Gadens had decided to open a Double Bay branch and commissioned me to design a building to house their offices as well as D’Arcy’s, a well-known restaurant that was to open in the new building.

The Gadens building, though quite small, gave me the opportunity to show how good office space could be created. (Gruzman & Goad 2006: 293).

Gruzman’s Architectural office, then operating from 8 Oswald Street Darling Point, spent over three months working on the design before submitting the revised⁵ Development Application to Woollahra Council on the 18th March 1969. The letter to the Council accompanying the DA sets out Gruzman’s design intent for the building:

You will note that the building has been carefully planned so that it is a distinct contribution to the amenity of the area and its appearance generally.

My client has specifically instructed me to have a basement in the building which will increase the building costs by at least fifteen thousand dollars, so that the building will be more in scale with the existing redeveloped buildings now in Bay Street and for this reason too, the shops fronting on to Bay Street have been designed to relate to the individual small building which is now the present nature of that street.

This office has spent more than three months in designing this building so as to ensure that it is successful in itself and successful environmentally. We earnestly hope therefore that the matter of development approval can be given prompt attention so that the job can now be got underway properly. (DA 58/69).

⁴ Both Gruzman’s brothers, Laurence and Des, were lawyers and introduced many of their legal fraternity colleagues to Neville, becoming his clients.

⁵ A previous DA had been lodged in 1968.

Figures 46.0 to 51.0 below, show the DA plans submitted in 1969. Gruzman's DA documents contain a minimum of information, so it is significant that the louvres are the main design elements to be shown on the plans.



Figure 46.0, DA plans 1969, **Perspective**. *Woollahra Council Archives*.

Note the streamlined nature of the north façade with the horizontal lines emphasised by the louvres and horizontal podium and steps. The white milky Perspex panel between the first and second floors further emphasizes the horizontality while providing an artistic flourish to the facade. Contrasting with the horizontal lines is the fluid stainless steel handrail leading down to the basement restaurant and the circular revolving door and hood above marking the entrance to the foyer and offices. The set-back of two of the retail shops facing Cooper Street on the corner of Bay Street, elevated above a long podium of steps, indicates the generous and deliberate contribution to the urban life of Double Bay that Gruzman was determined to make.

Gruzman & Goad describe Gruzman's design intent for the building as follows:

Its form and appearance were intended to stand out. Designed as a piece of light sculpture hovering above a white terrazzo podium, each façade was modelled by deep louvres on the east (angled vertical), north (horizontal) and west (vertical) elevations. Before it was disastrously painted white, the building was sheathed in bronze stainless steel, and opaque white and transparent Perspex. It could be fully illuminated. The exterior and lobby were originally decorated with a Michael Kitching sculpture that made its way inside and up

the circular glass, precast concrete and stainless steel stair which led to the two levels of offices. The upper spaces were distinguished by a special ceiling system devised by Gruzman which both uniformly lit the space and acted as a giant plenum for the airconditioning system. The result was a stunning reflective soffit punctuated by luminous circles, without a single ugly air-register to be seen (Gruzman & Goad 2006: 152)

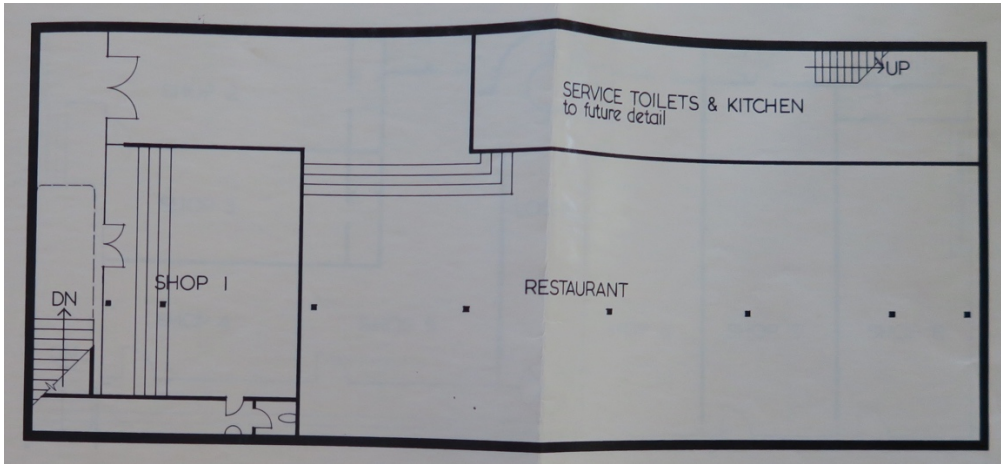


Figure 47.0, DA Plan 1969 - **Lower Ground Floor**. Showing the space set aside for D'Arcy's restaurant, plus an additional Shop 1, facing the under-croft to Bay Street.

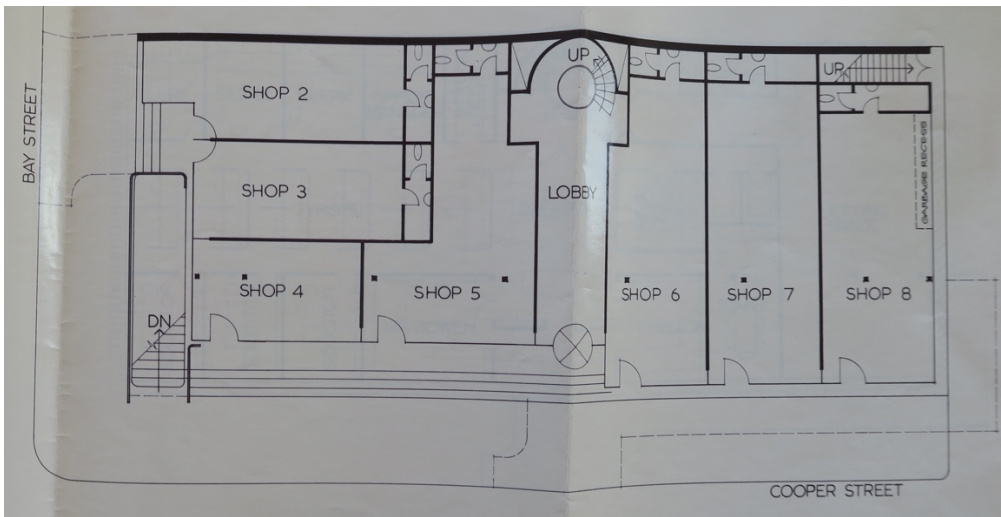


Figure 48.0, DA Plans 1969. **Ground Floor**. Principal Entrance and Shops showing a revolving door at the entrance to the lobby. The ground floor plan shows Shop 2 and Shop 3 facing Bay Street, accessed from a short flight of steps and platform. An enlarged awning protruded into Bay Street to herald the entrance to the 2 shops (not shown on Plans but shown on the Section). Shops 4 and 5 are accessed from a generous podium set back from Cooper Street, as is the main entrance to the lobby leading to the offices upstairs. It appears that a revolving door was

intended to access the lobby – all that remains of this intention is the circular terrazzo inset into the paving. Minimal amenity areas are provided at the rear of the shops. The row of structural columns is set well back from the façade, allowing uninterrupted fully glazed shop fronts. The plan is well-resolved and masterly in its simplicity, with every space contributing to the whole and with no unnecessary corridors or under-utilised areas.

The building expresses horizontality in its structure and detail, delightfully offset by circular flourishes – the stair, revolving door, perspex dome, handrails, circular ceiling system, external light fittings and the final whimsical flourish of the Kitching sculpture, carefully resolved to work with, and nor compete with, Gruzman's overall design.

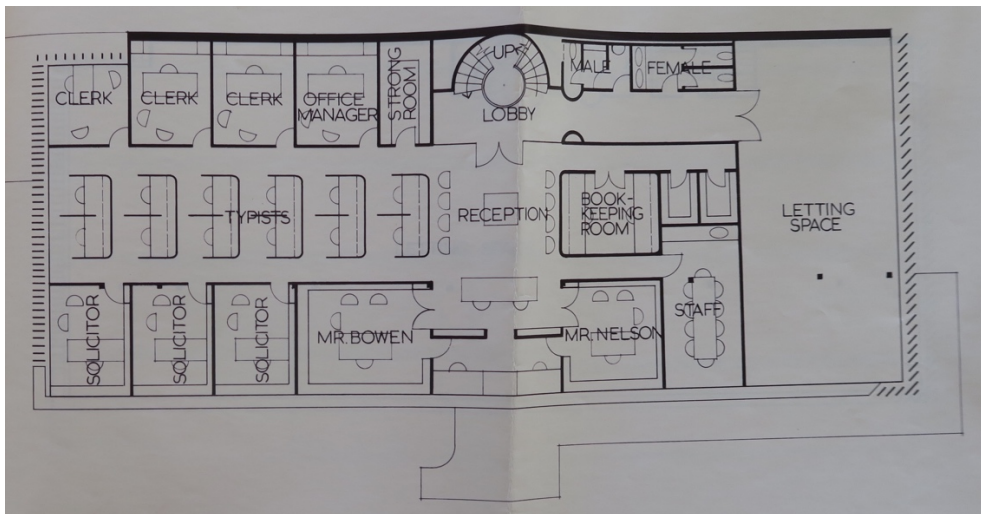


Figure 49.0, DA Plans 1969. **First Floor** offices for Gaden Bowen and Stewart. The first floor was intended to be predominantly occupied by Gaden Bowen and Stewart, with an area to the west being available for letting. The Plan shows the arrangement of the louvres – slightly angled for the western façade, horizontal for the northern façade and vertical for the eastern façade. The manner in which the louvres turn the corners is clearly indicated – the design intent being to establish a three- dimensional modelling to each corner. Intriguingly, the partners' offices are shown as belonging to Mr Bowen and Mr Nelson, - presumably the partners Gaden and Stewart remained at the city office.

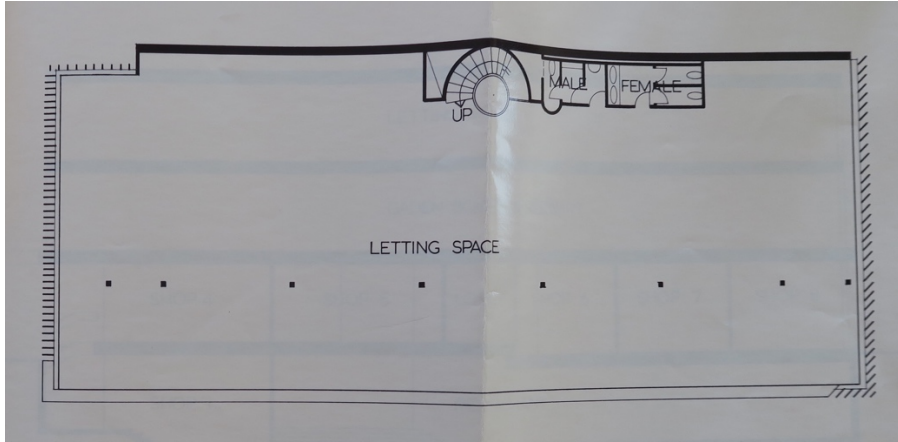


Figure 50.0, DA Plans 1969. **Second floor**, Letting space.

The second-floor plan shows the whole floor as being available for letting. Again, the specific arrangement of louvres is clearly shown, with the recess in the south east corner being deliberately designed to allow the louvres to return around the building façade, creating a three-dimensional modelling effect, rather than having the louvres cut short awaiting the arrival of the adjacent building along Bay Street.

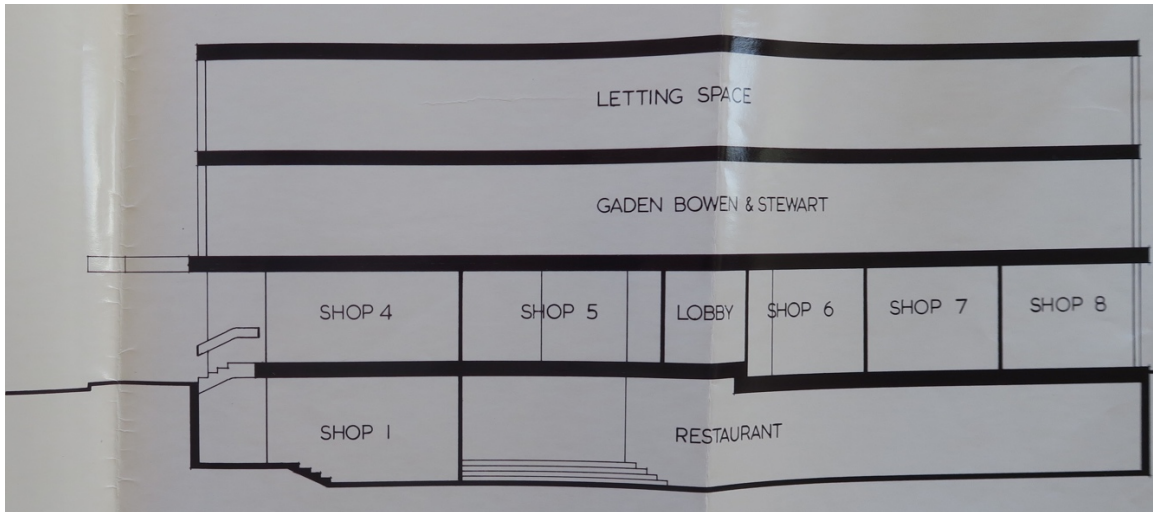


Figure 51.0, DA Plans 1969 - **Section** showing the simple arrangement of floors, the awning extending out over Bay Street to herald the entrance to shops 2 and 3, and the change of level on the ground floor to accommodate the raised podium facing Cooper Street.

The Building and Health Committee report of 5/5/69, prepared by the Planning Officer, gave the following recommendations regarding the plans:

The character of the existing development in the area is of a mixed motif, being part residential, part shopping and part commercial. The 'Royal Oak' Hotel is located on the opposite corner. In Cooper Street, all development is residential being cottages and residential flat buildings and zoned 2(e).

It is considered that the proposed development would not interfere with the preparation of the Redevelopment Plan to be prepared by Council in respect of the 3(d) zone.

Planning Control Officer's Recommendation:

That the applicant be invited to amend the plans to provide: -

1. A loading and unloading bay of at least 20' in depth, 15' in width and a clearance of 10', such bay to be located in Brooklyn Lane;
2. A service corridor from the bay to serve all shops within the premises.
3. The location of all mechanical plant to be installed and the aesthetic treatment to be given to any structures or plant located at roof level.

On 28th May 1969, the Town Clerk of Woollahra Council wrote to Gruzman asking him to amend the plans to provide the three items as indicated in the Building and Health Committee report.

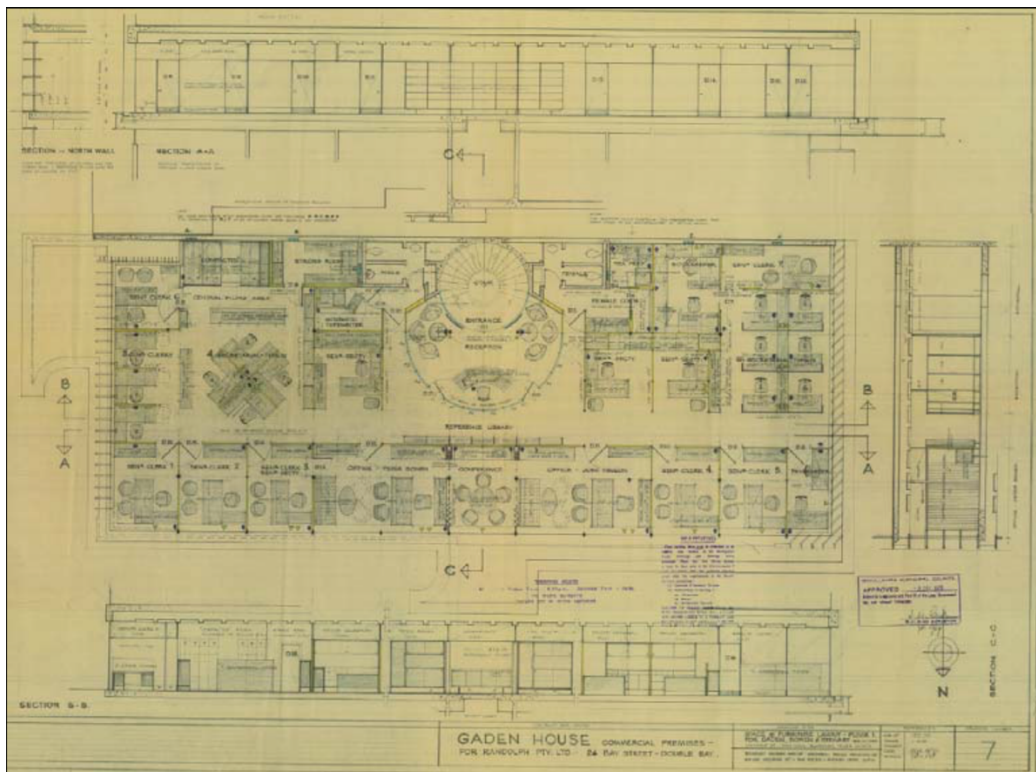


Figure 52.0, Building Application approved in 1970. Woollahra Council Archives

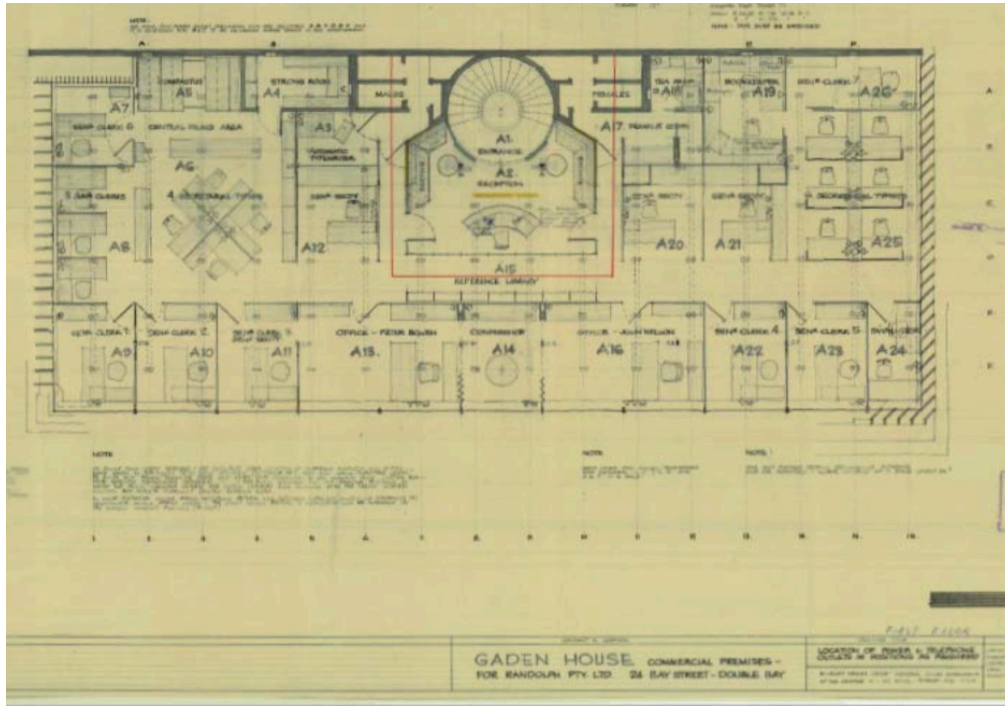


Figure 53.0, Building Application approved in 1971. *Woollahra Council Archives*

Guzman’s office amended the DA plans as required by the Council, and between 1969 and 1973 various Development and Building Applications were submitted for individual fitouts including for a jewellery shop in Shop 4 (DA 216, in 1971), a menswear shop in Shop 5 (DA 258, 1971), an interior decorators shop and office in Shop 5 (DA 59 in 1972) and for the use of both shops 4 and 5 as a men’s and women’s clothing shop (DA 177 in 1973).⁶ Figures 52.0 and 53.0 below show BA plans approved by Woollahra Council in 1970 and 1971.

The builders for the project were TC Whittle, and the building was officially opened by the Premier of NSW, Mr Askin, on Thursday November 25 1971, with a guest list of four hundred.

⁶ Woollahra Council DA and BA files.

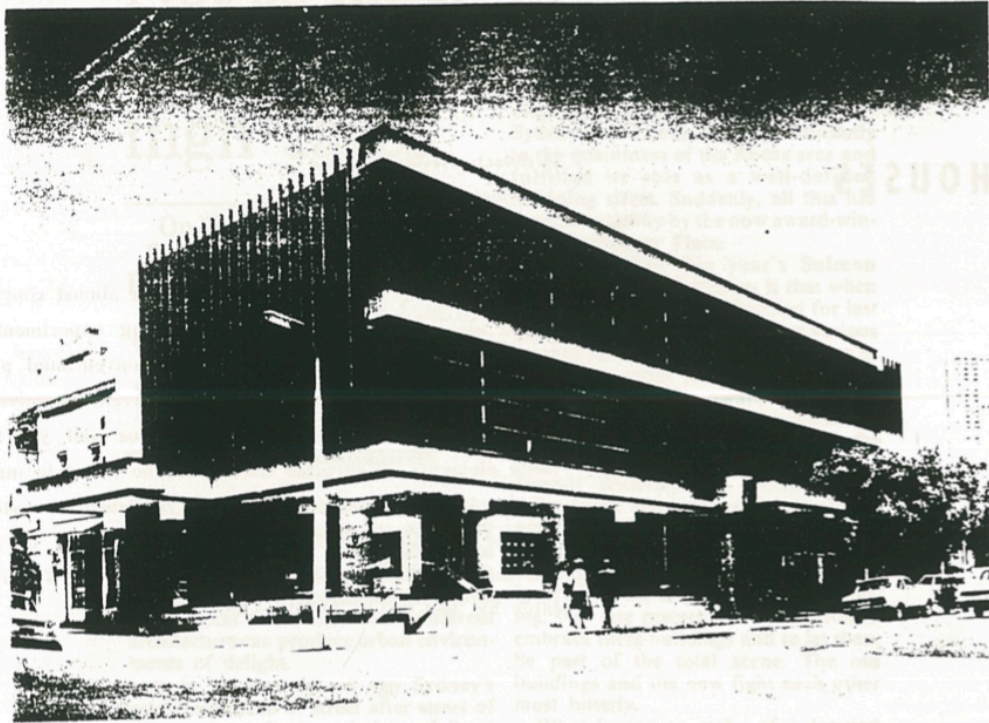


Figure 54.0, Wentworth Courier, Wednesday November 24, 1971. *Gaden House A Trend Setter*

The Wentworth Courier of 24 November 1971, describes Gaden House as:

Setting...a new kind of standard for Double Bay...An entirely new concept in modern building, it features glass and precast concrete stairway – the only one of its kind in Australia – and is topped with a Perspex dome.

The exterior and the lobby are decorated with a sculpture by Michael Kitching. The building itself is decorated on opaque white and transparent Perspex. At night the entire building is illuminated.

Lighting throughout is achieved through a series of circles on the ceiling which distributes a soft, pink, even light. Air-conditioning also comes from these circles, which serve a double purpose.

The whole building is sheathed in bronze and stainless steel and Perspex. The entire lobby is curved and as the glass doors open automatically when you enter, a 'talking machine' announces where each tenant is in the various parts of the building.

Changes to the building over time

Council records and the land title documents indicate that the building continued to be leased by various retail and commercial tenants and that applications were submitted for change of uses and modifications particularly for the restaurant use and also for change of business hours for the other retail premises from the 1970s to the present. Randolph Pty Ltd retained ownership of the building until 1981 when it was transferred to the Broken Hill Mine Employees Pension Fund Custodian Limited. The building was transferred to Rose Marie Hancock in December 1988⁷, and from that time until the recent sale of the building, little maintenance has been undertaken on the building⁸. The current owners are AMA Holdings Pty Ltd.

The following table indicates changes to the original fabric since construction in 1969:

Original Fabric	Intactness / changes since 1969
<i>Kitching sculpture</i>	Now missing, the sculpture was in-situ in 2006, although external Perspex and glass installation had been painted white. Its current location is unknown, although the original plans are available at the Kitching Archive in Lovetts Bay.
<i>Circular ceiling system for lighting and air-conditioning</i>	Remains in parts of level 2 and has been removed in level 1.
<i>External bronze finished stainless steel cladding to louvres</i>	Has been painted white for at least 20 years, if not longer. The original bronze-finished Stainless-steel louvres remain underneath but require restoration of the original finish and repair and maintenance.
<i>Circular stair, handrail and Perspex dome above</i>	The stair and its elements remain remarkably intact, only the recent addition of Tenant's Panel and post-boxes at the foot of the stairs detract from its aesthetic appearance.

⁷ Woollahra Council DA and BA files & NSW Land and Property Information, Certificate of Title Volume 11889 Folio 83

⁸ Bruce Stafford, whose architectural office has occupied the top floor for 20 years, attests to the lack of maintenance on the building when Rose Hancock was the owner.

The Michael Kitching Sculpture

As part of the process of assessing the significance of the Gaden Building, Antonia Hoddle/Kitching, the wife of sculptor Michael Kitching, was contacted for information regarding the sculpture that was originally part of the building design. Notes from a phone conversation between Antonia and the author of this report describes how Mike Kitching was commissioned by Gruzman to design the sculpture for Gaden House⁹:

Neville approached Mike to design a sculpture for Gaden House. Neville had previously used Mike to design a pink plexiglass sculpture above the stair well in his own house at Darling Point. Adrian Gruzman, Neville's nephew, might know if that sculpture is still in place.

Mike wondered how he would design a sculpture to fit within a staircase that was already a sculpture – fitting a sculpture inside a sculpture.

The plexiglass was manufactured at a factory that Mike had previously worked with. The sculpture ended up to be extremely delicate, and not coloured so it would reflect and pick up the light and the colours around.

Antonia has no idea what has happened to the sculpture.

However, she has the complete plans for the sculpture at their archive at Lovett's Bay, so that it would be possible to reconstruct the sculpture. Antonia and a dedicated team have already reconstructed and refurbished several of Mike's sculptures, including the Coats of Arms at the Supreme Cotr building in Macquarie Street.

Antonia regrets what she sees as a lack of integrity amongst the design and construction world today, where there doesn't seem to be the same level of collaboration as there was in the 60s, 70s and 80s.

The following biographical extract of Michael Kitching is taken from Kitching's website, *mikekitching.com*:

⁹ Phone conversation between Anne Warr and Antonia Kitching at her home at Lovett's Bay, 20th March 2018.



Figure 55.0 Kitching at work in his Sydney studio 1960's



Figure 56.0 Mike and Antonia, Venice 2016.

Mike Kitching, Sculptor and Australian Artist, was born in 1940 in Hull, England, UK and arrived in Australia in 1952 at age 12.

With no formal training, Mike won the Blake Prize in 1964 when he was just 24 years old. He was the youngest artist to win the award and held this title for over 50 years. Winning numerous art prizes, scholarships and awards for his sculptural work, Mike soon established his reputation as a leading Australian sculptor.

He exhibited his work in Australia and abroad throughout the 1960's. Traveling to Europe for inspiration with his wife, Antonia Hoddle, who is also an artist.

In recent years Mike has received numerous commissions including major works for the supreme court building, Sydney Olympic Park Peace Monument and Kingsford Smith Airport, Sydney.

mikekitching.com

Kitching's sculpture for Gaden House was known as: 'Corridor and Stairway'. Figures 56.0 to 61.0 below, show the sculpture included in Ted Quinton's 2006 drawings of Gaden House, and the photograph of Gaden House from Gruzman & Goad 2006 shows the external sculpture still intact, although painted white.

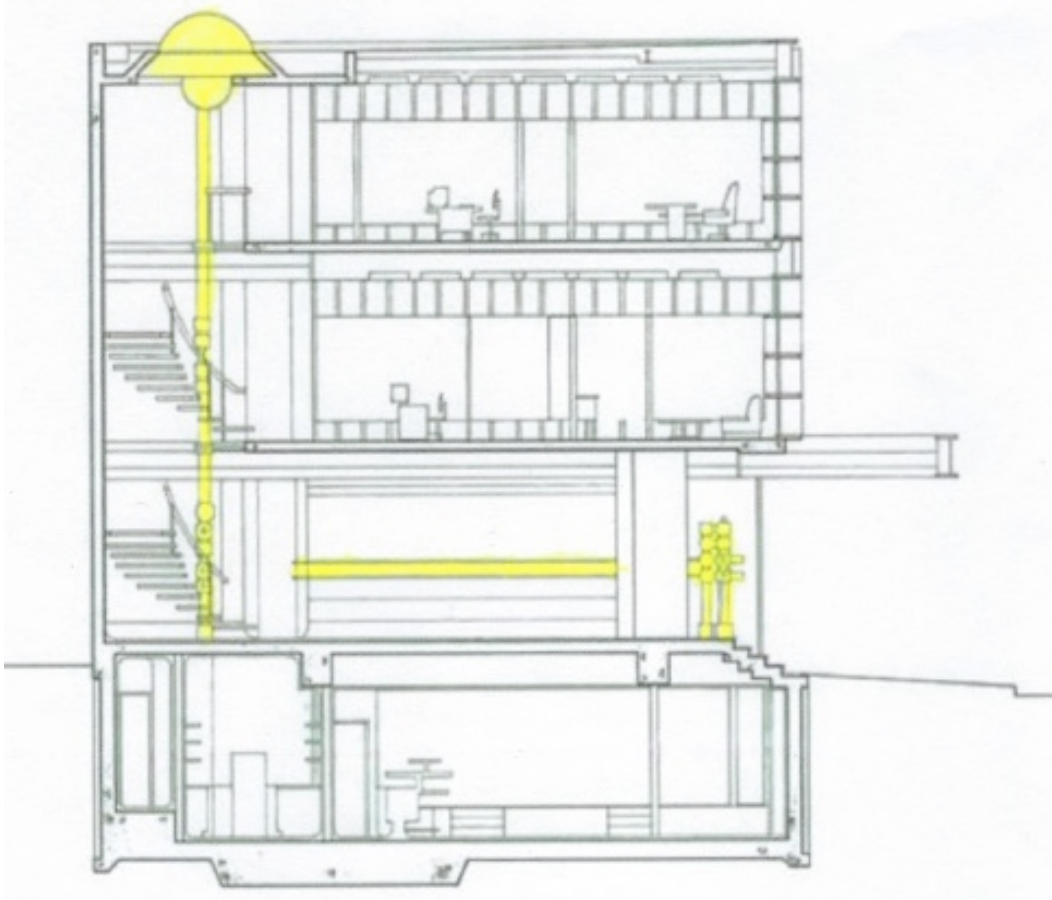


Figure 57.0, Section drawn by Ted Quinton, 2006, showing the Kitching sculpture, shaded yellow for clarity, on the exterior of the building adjacent to the entrance door, running along the entrance corridor as two horizontal elements and then vertically up the middle of the circular stair. By moving from outside the building to inside, the sculpture laces together the circular and horizontal motifs present in Gruzman's design.

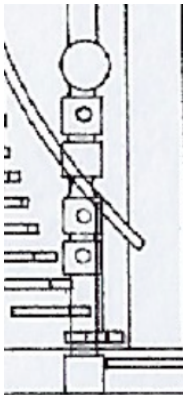


Figure 58.0, Detail of vertical sculptural element in middle of staircase from Quinton's drawing above

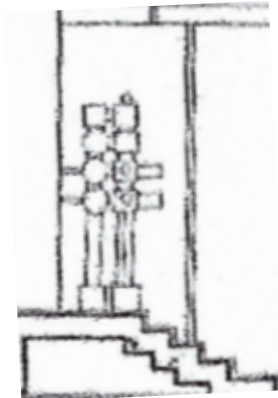


Figure 59.0, Detail of external sculpture from Quinton's drawing above



Figure 60.0, Showing Michael Kitching external sculpture intact but painted white in 2006. (Goald 2006: 157)
 Note how the circular lights above each shop entrance reinforce the sculptural qualities of the building as well as fulfilling a functional role.

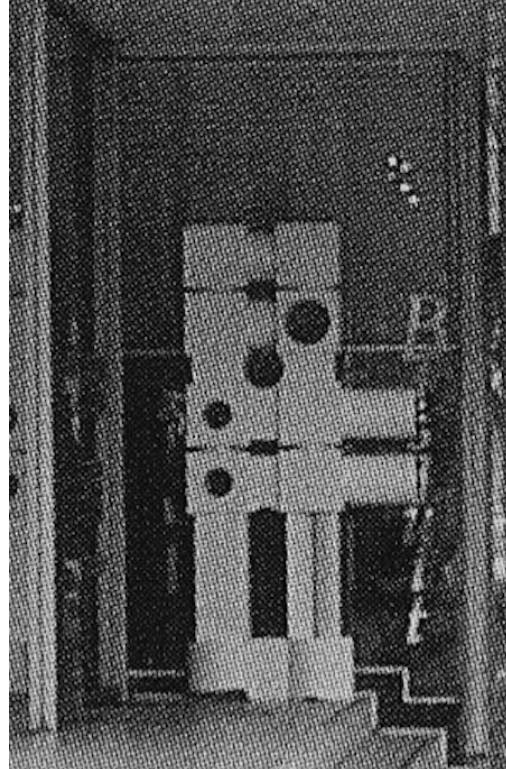


Figure 61.0, Enlargement of David Moore photo of Gaden House, Figure 59.0 opposite. Kitching's sculpture heralds the entrance to the commercial offices like a futuristic robot.



Figure 62.0, Original external location of Kitching sculpture, showing small fixing holes. AW 2018

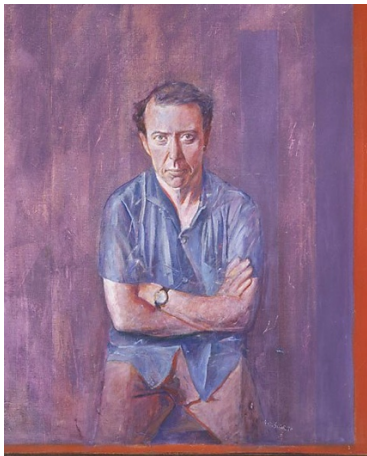


Figure 63.0 Showing original metal fixing for the sculpture which went up the middle of the spiral stair.

4.0 UNDERSTANDING THE PLACE

4.1 Neville Gruzman – the man

The three portraits of Gruzman below, figure 64.0, show him firstly as an architect in his prime in 1970, determined to make a difference, then as a cultural man with numerous literary interests and finally as a more reflective man. The portrait by Eric Smith, which won the Archibald Prize in 1970, was commissioned at the same time that the Gaden building was being designed and constructed.



Portrait of Gruzman by Eric John Smith, winner of Archibald Prize, 1970.



Neville Gruzman by Max Dupain



Gruzman. Wikipedia.

Figure 64.0, Three portraits of Neville Gruzman.

The following timeline shows the relevant milestones in Gruzman's life; - his university training, overseas trips and awards. A full biography of Gruzman's life can be found in *Gruzman & Goad* 2006.

Timeline	
1925	Born, Sydney, Australia. Parents of Russian extraction, Sam Gruzman and Rosalind Gunzburg. Two brothers, the eldest Laurence became a barrister and QC, the youngest Des also studied law.
1949	Completed third year of architecture study, The University of Sydney. Designed Lapin House.
1952	Graduated Bachelor of Architecture, The University of Sydney
1954	Commenced private practice in Hunter Street Sydney.
1955	Travelled to Japan

1956-58	Citizen member of the Waverley Council Planning Committee.
1958	Graduated Diploma Town & Country Planning, The University of Sydney.
1959	Four buildings included in the Architecture and Arts awards of the 'Twenty Best Buildings in Australia'.
1967	Graduate Diploma in Landscape Design
1979	Graduated Masters of Town & Country Planning, The University of Sydney.
1980	Commenced Master Degree in Fine Arts
1983	Honoured with retrospective exhibition of his work by the RAI, Sydney.
1984	Member of Order of Australia
1990	Delivered keynote lecture 'The Failure of Modern Architecture' at the Art Gallery of NSW.
1991-1996	Member of the Board, National Trust of Australia, NSW
1993	Member, Prime Minister's Urban Design Taskforce
1995-96	Mayor, Woollahra Municipal Council
2005	Died, Sydney, Australia

Gruzman died in Sydney in 2005, and the following Obituary, written by long term friend and colleague, Bruce Rickard (1 July 2005), gives the essence of Gruzman, the man:

NEVILLE WAS A complex character with many interests: architecture and town planning (degrees in both), urban design, teaching (adjunct professor at the University of New South Wales), community involvement (Mayor of Woollahra), and writing letters and articles for the Sydney Morning Herald. Whatever his interest he did it with great passion and dedication. Along the way he made many good friends and enemies, for he was single-minded and never compromised.

Among his many friends were his ex-students and ex-staff who respected and admired his work. These included Bruce Eeles, George Guest, Mike Harris, Rob Heath, Mike Hesse, Jorge Hrdina, Geoff Le Sueur, Peter Lonergan, Philip Moore, Glenn Murcutt and Rob Puffett.

Neville began teaching at the University of New South Wales in the 60s with Basil Beerman, Eric Daniels, Doug Gordon, Harry Howard, Peter Kollar, Bill Lucas, Allan Williams and Andrew Young – all recent graduates and young practitioners at the time. He continued to teach up to 2003. His classes were always popular...

I have always been impressed by Neville's buildings. While they are all different they have several elements in common. They have a beautiful spatial flow, the living areas all face north and they are exquisitely detailed. Several of the houses have particularly moved me – the hexagonal, gridded, organic, bush stone of the Chadwick house with its intimate scale and mysterious passageways; the simple, minimalist but rich Hills house; and the

delicate steel and glass cage of the Holland house floating above its rugged site at Middle Cove...

4.2 Gruzman – his work

Gruzman & Goad (2006) provide a list of Gruzman's Opus, 1949 to 2003, at the end of the book. This list reveals that Gruzman designed 87 houses, 30 commercial buildings, 4 apartment blocks, 4 schools and participated in 6 major urban design projects. The table below lists the commercial and public buildings designed by Gruzman, being of most relevance to this heritage assessment. Gaden House was the 6th commercial building designed by Gruzman.

Date	Name	Address
1955	Purnell Motors Pty Ltd	Arncliffe NSW
1957	South head Synagogue	Rose Bay NSW
1961	Fogl Medical Centre	Gladesville NSW
1963-64	Rudy Komon Art Gallery	Paddington NSW
1968	Gregory & Carr Funeral Chapel	Mona Vale NSW
1968	Gaden House	Double Bay NSW
1955	Shops and Surgery, alts and ads	Rose bay NSW
C1955	Series of dress shops	Bankstown NSW and other locations
1961	Wewak Council Chambers	Wewak, Papua New Guinea
1962	Astor Glass Factory	Surry Hills NSW
1962	Commercial Premises	Gladesville NSW
1963	House and Gallery, alts and ads Beecroft Galleries	Beecroft NSW
1964	Chevron Hotel redevelopment proposal	Potts Point NSW
1967	Commercial premises, alts and ads	Annandale NSW
1967	Wentworth Bowling Green	Double Bay NSW
1969	Moruya Post Office & Exchange	Moruya NSW
1969	RG Menzies Building	Double Bay NSW
1970	Neville Gruzman Pty Ltd Office	Woollahra NSW
C1970	Office for Queensland Mines Pty Ltd	Unknown location
1971	Commercial Pemises for Meriton	Double Bay NSW
1972	Double Bay Steak House	Double Bay NSW
1973	Helen Keller House	Woollahra NSW
1973	Saxonvale Winery	Broke NSW
1973	Sussex House	Sydney NSW
1973	Vardis Restuarant	Double Bay NSW
1974	Glenmore Country Club	Glenmore NSW
1974	Kingswood Public School	Kingswood NSW
1977	Building for Slomak properties, alts & ads	Double Bay NSW
1979	Commercial premises for Chadwick Holdings	Lane Cove NSW





Date	Name	Address
1989	Commercial premises, refurbishment	Double Bay NSW
1967	Illaroo Public School	Nowra NSW
1968	Murwillumbah High School	Murwillumbah NSW
C1970	Wagga Agricultural Residential College	Wagga Wagga NSW
1985	Sydney Boys High School, alts and ads	Surry Hills NSW
1962	The Rocks Redevelopment proposal (with Rickard, Douglas Gordon and Ian McKay)	The Rocks NSW
C1964-65	Blacket Square proposal	Double Bay NSW
1975	Victoria Street Redevelopment proposal	Kings Cross NSW
1985	Campbell's Cove Redevelopment proposal	Circular Quay NSW
1987	Overpass and retail development proposal	Double Bay NSW
1988	Martin Place Redevelopment proposal	Sydney NSW
2005	Partial involvement in the redevelopment of Babworth House.	Darling Point NSW


Recognition of Gruzman's work

Gruzman's work was held in high esteem by the Architectural community during his lifetime, as evidenced by the two exhibitions held to recognise his work in 1959 and 1983¹⁰, and by his Order of Australia in 1984.

Although none of Gruzman's work is currently listed as being of State Significance on the NSW State Heritage Register, seven of Gruzman's buildings are listed as items of local significance on LEPs, as shown in the table below. All of these listed items are residential buildings, with none of Gruzman's commercial buildings being recognised to date.

¹⁰ Gruzman agreed to the Retrospective Exhibition following two heart attacks and a quadruple bypass in 1982 (Gruzman & Goad 2006: 298).

Gruzman buildings listed as items of local significance				
Item name	Address	Suburb	LGA & Date listed	
Flat building, Montrose Apartments	439 Alfred Street North	Neutral Bay - North Sydney	North Sydney	
Former Chadwick House and Garden, c 1964	82 Arthur Street	Forestville	Warringah 2014	
House	6 Ruby Street	Mosman	Mosman	
Goodman House, Including interiors, 1956	17 North Arm Road	Middle Cove	Willoughby, 2007	
Item	15 Collins Rd	St. Ives	Ku-ring-gai	

Item name	Address	Suburb	LGA & Date listed	
Item	36 Banks Avenue	North Turramurra	Ku-ring-gai	
Item	104 Burns Rd	Wahroonga	Ku-ring-gai, 1989	

Extracts from the SHI listings for three of his buildings above, describe some of the fundamental characteristics of his work:

Montrose Apartments

An example of the Post War International Style designed by eminent architect Neville Gruzman that used patented and prefabricated materials in its construction.

The apartment building shows the excitement of new technology and the use of prefabrication. The building has a prismatic form with an expressed structural system and extensive glazing. The patented glazing system at the time of construction would have been more typically associated with industrial buildings but with glass louvres inserted.

Chadwick House

The Chadwick House is historically significant as a resource to demonstrate the many features of Late Twentieth – Century Organic “Wrightian” architecture and design theory & practice and Neville Gruzman’s contribution to the continuing development of residential design. A remarkable excursion into planning with interlocking hexagons, and building with bush stone, the Chadwick House is one of the most extraordinary Australian houses of the 1960s. The house demonstrates a rare combination of exceptional innovative contemporary design and excellent detailing, both sensitive to the environment and place.

Goodman House

This house is an interesting example of the work of noted Sydney architect, Neville Gruzman. It is of aesthetic significance for the way its modernist architectural expression is inflected to respond to its bush setting. It is an early instance of the influence of traditional Japanese architecture on local domestic modern architecture.

Key Elements of Gruzman's work

Based on the existing heritage listings above and writings on Gruzman's work, the following key elements of his work emerge:

- The use of new technology and the use of prefabrication.
- Exemplar of Post War International Style.
- Exemplar of Late Twentieth-Century Organic 'Wrightian' architecture.
- Contribution to the continuing development of residential design.
- Rare combination of exceptional innovative contemporary design and excellent detailing.
- Sensitive to the environment and place.
- Modernist architectural expression inflected to respond to its bush setting.
- Influence of traditional Japanese architecture on local domestic modern architecture.

Does Gruzman's work fit into stylistic categories?

Architects and their work are often squeezed into stylistic boxes that generally don't fit the originality of the work in question. Apperly, Irving & Reymolds in *Identifying Australia Architecture* (Angus & Robertson 1989) list 66 different categories of Australian styles, proving the point that most buildings don't fit neatly into a style category. Under the heading 'Post-War Period, c 1940 - 1960' are 5 sub-categories, while there are 14 sub-categories under the heading 'Late Twentieth-Century period 1960- '. As shown in the listing descriptions above, Gruzman's work has been described as 'Post-War International Style', 'Late twentieth-century Organic Wrightian' and just plain 'Modern'.

One specific aspect of Gruzman's work which linked him to some of his Australian contemporaries such as Harry Seidler and Bunning and Madden, is his desire to achieve a link between painting, sculpture and architecture. This aspiration was put into practice with one of his earliest commissions - the design of the Purnell Motors showroom at Arncliffe, 1955. Goad describes Gruzman's desire to link painting, sculpture and architecture in this commission:



Figure 65.0, Purnell Showroom. Max Dupain.

What made it spectacular was Gruzman's collaboration with the painter Eric Smith who had recently moved from Melbourne to Sydney...Smith designed an abstract pattern for the long linear terrazzo floor of the showroom, a mosaic mural for the balustrade of the mezzanine floor which was hung within the space of the glazed box, and a decorative timber screen for Norman Purnell's office. Ribbons of neon lighting then brought this artistically layered volume to life. Gruzman had achieved his desire for a 'direct relationship between painting, sculpture and architecture' (Gruzman & Goad 2006: 20).

Not only did Gruzman successfully integrate sculptural and artistic elements into his work, but his work as a whole can be described as sculptural:

...Gaden House, Double Bay (1968) was a startling piece of large-scale environmental sculpture, modelled and lit at night as a giant public ornament. At the same time...Gruzman was experimenting with materials and technology...the precast concrete and glass spiral stair and the reflective ceiling, lighting and air-conditioning systems at Gaden house. In each of these buildings [Rudy Komon Gallery, Gregory and Carr Funeral Chapel and Gaden House], Gruzman also included modern art as a necessary component of his public building project: 'real' art on the walls at Rudy Komon; an amber glass screen by Eric Smith at the Funeral Chapel...and at Gaden House, the extended glass and perspex sculpture of Michael Kitching that made its way from outside to inside and up the stairs to the legal offices above (Gruzman & Goad 2006: 28).

While Gruzman had aspirations for elevating architecture above the ordinary, often by the inclusion of art and sculpture in his work, he understood the practicalities of his profession and the primary need for a building to be functional, as he himself describes:

Whilst a building must be beautiful it must also work. Architecture is sculptured space that fulfils a functional role. If it fails as sculpture that is a great pity, but if it fails in its function, that is a disaster for the users of the building.

That is what the practice of Architecture is about. The joy of the architect is creating an object of beauty that fits and enhances its context and gives pleasure to those who use, see and visit. My concern has always been to raise the standard of building design in Australia, to develop architecture that is appropriate to our way of life, climate, landscape and context (Gruzman & Goad 2006: 312)

Gruzman himself was fiercely individual and fought against being squeezed into stylistic boxes. Philip Goad sums up Gruzman's work by saying that he:

represents a true original. His is a modernism that is personally developed but well informed by a myriad of international sources. It indicates a knowing worldliness at the periphery (Gruzman & Goad 2006:17).

Gruzman and Double Bay

Gruzman was passionate about the city and urban planning, evidenced by his participation in 6 major urban design projects and his period as Mayor of Woollahra, 1995-96. In his design for Gaden House he wanted to both respect the existing scale of the area and showcase the highest standard of design, as revealed in his letter to Woollahra Council accompanying his DA submission in 1969:

You will note that the building has been carefully planned so that it is a distinct contribution to the amenity of the area and its appearance generally.

My client has specifically instructed me to have a basement in the building which will increase the building costs by at least fifteen thousand dollars, so that the building will be more in scale with the existing redeveloped buildings now in Bay Street and for this reason too, the shops fronting on to Bay Street have been designed to relate to the individual small building which is now the present nature of that street.

This office has spent more than three months in designing this building so as to ensure that it is successful in itself and successful environmentally. We earnestly hope therefore that the matter of development approval can be given prompt attention so that the job can now be got underway properly. (DA 58/69).

As a result of the Gaden Building, Gruzman was asked to design two other buildings in Double Bay Shopping centre, figures 66.0 and 67.0 below, as he describes:

As a result from the Gaden house project, I was asked to design a four-storey building on the corner of Knox and Bay Streets, and the former Barbara McKewan interiors shop at 11 Bay Street, so I had put into Double Bay three sophisticated buildings (Gruzman & Goad 2006: 293).



Figure 66.0, Corner Bay St and Knox St



Figure 67.0, Number 11 Bay Street. AW 2018

There is no doubt that Gaden House was a ‘trend-setter’ when completed in 1971, and together with Gruzman’s other two commercial buildings in Bay Street, it contributed to the growing

cosmopolitan and international nature of Double Bay from the 1970s when it embodied a sophistication unknown in most Sydney suburban shopping centres.

Bruce Stafford, who has operated his architectural studio from the second floor of Gaden House since 2004, describes the experience of working in Gruzman's building as being both aesthetically beautiful and functional:

We moved office from Bondi to Double Bay in 2004. When looking for premises we were immediately attracted to 24 Bay Street because of its beautiful modernist design, which we were thought would complement the image that we would want to project to the public. When we viewed the premises, the stair immediately sold us to moving in and once we viewed suite 5, we were impressed by the fact that it literally was "suspended" in the trees. During our search, we looked at other premises and found that we would need to install blinds to protect our studio members from morning and afternoon sun. At 24 Bay Street, we noticed that the architect had carefully considered the comfort of the occupants and had designed the facades to allow maximum light, yet protecting occupants from direct sunlight. Our premises face north and west and the north façade has horizontal projected sunshade "blades" that cut out direct sunlight from the north. The west façade has vertical, angled deep "blades" that are angled to the south. At no stage in the afternoon, does any direct sunlight penetrate the studio, which works well. The sun control devices must also reduce the heat load for the air-condition and we don't require a lot of air-conditioning in summer and use minimal in winter.

In the 14 years that we have been tenants, no external maintenance has been undertaken, which was very sad to witness and we had to employ our own window cleaners to clean the external glass. I have been very impressed by the fact that the building has held up extremely well over the last 14 years.

Gaden House has served us well and almost every time clients arrive in our studio, they complement the building, the staircase and particularly the external facades.

It is great to work in a largely intact work of one of Sydney's most respected modernist architects¹¹.

To sum up Gruzman's work:

Goad describes Gruzman's non-residential 'insertions into Sydney's urban fabric' in the 1960s as 'crafted graftings of startling modernity or shocking guerrilla-like objects such as Gaden House that by their very difference seemed to resonate with significance' (Gruzman & Goad 2006: 28).

The significance of the architecture of Neville Gruzman is the special place that it occupies in the development of postwar architecture in Australia (Gruzman & Goad 2006:17).

¹¹ Email from Bruce Stafford to Anne Warr on 5th April 2018, with permission granted to reproduce the quote in this report.

4.3 Comparative Analysis

Gruzman and his post-war contemporaries

Goad (2006) describes the many strands of aesthetic thought present in Australia in the 50s and 60s, then hones in on the one overwhelming theme that dominated the national spectrum...

...that of a constant tension between the desire for an engagement with internationalism and the simultaneous negotiation of local sites, construction practices, and modest budgets that made innovations hard-won victories (Gruzman & Goad 2006: 17).

How does Gruzman's work fit into the post-war milieu of emerging modernism as expounded by some of his more famous and recognised contemporaries such as Harry Seidler, Arthur Baldwinson, Syd Ancher, Ken Woolley, Don Gazzard, Michael Dysart, John James, Hugh Buhrich, Bruce Eeles, Glenn Murcutt and Bruce Rickard?


Gruzman was an architect who embraced the potential opportunities provided by the introduction of international modernism into the post-war Sydney scene. Modernism is, however, hard to define, with the term being a complex one, with many interpretations, as summed up by Goad:

Modernism, as it was explored in the 1950s and 1960s, was a complex phenomenon. There were many modernisms... (Gruzman & Goad 2006:17).

How well understood and recognised is the work of post-war architects in NSW?

Harry Seidler (1923-2006) is perhaps the best known and most recognised of Gruzman's contemporaries. Goad describes Harry Seidler as operating more at the level of an International purity, whereas Gruzman's work was 'not so rarefied. It is frankly experimental' (Gruzman & Goad 2006: 17). Five of Seidler's buildings are listed as items of State significance on the SHR and 14 are listed as items of local significance on LEPs. Of the 5 Seidler buildings listed on the SHR, four are residential houses and only one is a commercial building – Torin House at Penrith. This lack of commercial post-war buildings on the SHR could be reflective of a number of factors, including the lack of familiarity with buildings of the recent past and the lack of desire of owners of commercial buildings to have them listed as heritage items.

The following table lists the five Seidler buildings which are listed as being of State significance on the SHR:

Seidler buildings listed as items of state significance				
Item name	Address	Suburb	LGA	SHR
Harry and Penelope Seidler House	13 Kalang Avenue	Killara	Ku-ring-gai	01793
Igloo House, The	65 Parriwi Road	Mosman	Mosman	01652
Rose Seidler House	69-71 Clissold Road	Wahroonga	Ku-ring-gai	00261
Thurlow House	9 Stuart Crescent	Blakehurst	Kogarah	01980
Torin Building	26 Coombes Drive	Penrith	Penrith	01796
		<p>Figure 68.0, Torin House at Penrith, 1976. Image by Max Dupain.</p>		

Of the 14 Seidler buildings listed as items of local significance, six are commercial buildings, one is an apartment building and seven are residential houses, as indicated on the table below:




Seidler buildings listed as items of local significance			
Item name	Address	Suburb	LGA
Commercial			
"Australia Square" including Tower and Plaza Buildings, Forecourt, Plaza & Interiors	264-278 George Street (and 87-95 Pitt Street)	Sydney	Sydney
Commercial building	2-2A Glen Street	Milsons Point	North Sydney
Former "Australian Consolidated Press" Façade	189-197 Elizabeth Street	Sydney	Sydney
Former Q Store including interiors	47-49 Bourke Road	Alexandria	Sydney
North Sydney Council Chambers - Wyllie Wing	200 Miller Street	North Sydney	North Sydney
Simsmetal House	41 McLaren Street	North Sydney	North Sydney
Apartment Building			
Blues Point Tower	14-28 Blues Point Road	McMahons Point	North Sydney

Residential			
Cohen House	19-21 Cynthea Road	Palm Beach	Pittwater
Currie House	3 The Avenue	Newport	Pittwater
Fink House	153 Queens Parade	Newport	Pittwater
House (including original interiors) - Meller House	37 The Bulwark	Castlecrag	Willoughby
Post war international style house and garden	16 Wicks Road	North Ryde	Ryde
Rose Seidler House	69-71 Clissold Road	Wahroonga	Ku-ring-gai
Treetops	23 Cynthea Road	Palm Beach	Pittwater
Weinreich House	11 Olda Avenue	Vaucluse	Woollahra





How well represented on the State Heritage Register are commercial post-war buildings?




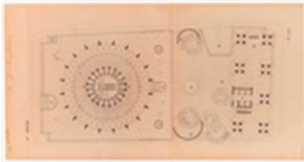


Only three post-war commercial buildings are listed on the State Heritage Register: - Liner House, Qantas House and Torin House as shown on the table below¹².

¹² A number of residential post-war buildings are also listed on the SHR, but are not shown here

Commercial buildings listed on the SHR – post 1940				
Date	Name & Address	Details	Listing	Image
1959-60	Liner House 13-15 Bridge Street Sydney 2000	Bunning & Madden John Sulman medal, 1961	SHR 1546, (1985).	
1957	Qantas House 68-96 Hunter Street Sydney 2000	Felix Tavener of Rudder Littlemore & Rudder	SHR 01512 (2001)	
1976	Torin House 26 Coombes Drive Penrith	Harry Seidler	SHR 01796	

Fourteen post-war commercial buildings are listed as items of local significance on LEPs, of which 13 have only been listed since 2012, as shown on the table below.

Local Heritage Listings post 1940 in NSW				
Date	Name & Address	Details	Listing	Image
1957/58	MLC Building 105-153 Miller Street, North Sydney 2060	Bates, Smart and McCutcheon	LEP 0854, (1992)	 A black and white photograph of the MLC Building in North Sydney, showing its prominent clock tower and modern architectural style.
1961	Kalamazoo Building 182 Blues Point Road McMahons Point	Rupert V Minnett & Cullis-Hill, Peterson & Powell. Eight storeys. Late 20th-Century Structuralist style.	LEP 10422, (2013)	 A color photograph of the Kalamazoo Building, a multi-story modernist structure with a distinctive white facade and cantilevered upper floors.
1973 + 1987	Seidler Offices 2-2A Glen Street Milsons Point	Harry Seidler. Late 20th-Century Late Modern style.	LEP 10531 (2013)	 A color photograph of the Seidler Offices, a modernist building with a grid-like facade and large windows.
1964-1967	Readers Digest Bldg	John James & Assoc. 2-4 storey Post-war Modern style sculptural commercial building.	LEP 11488 (2012)	 A color photograph of the Readers Digest Building, a modernist commercial building with a prominent sculptural facade and large windows.

Date	Name & Address	Details	Listing	Image
1961	Former Tooheys Administration building, 72-82 Mary Street, Surry Hills, NSW 2010.	Oser Fombertaux & Associates. Representative example of a Post-war International style office building.	LEP 11573 (2012)	
1972	Sims Metal House, 41 McLaren Street, North Sydney, NSW 2060	Harry Seidler. Five storey, concrete floor plates, white brick walls. Late 20 th Century International style.	LEP 10889 (2013)	
1972	The St Leonards Centre, 28-34 Clarke Street Crows Nest	Kerr & Smith Architects. Late 20 th Century, Brutalist style.	LEP 10141 (2013)	
1967	Australia Square 264-278 George Street Sydney	Harry Seidler Sulman medal 1967. Provision of public space.	LEP 11764 (2012)	
1962	AMP Building	Peddle Thorp & Walker. Twenty-five storey Post-war International style office building.	LEP 11662 (2012)	
1955	Montrose Apartments 439 Alfred St Neutral Bay	Gruzman, Post-war International style.	LEP 10542 (2013)	

Summary of comparative tables above:

- Gruzman has no works listed as being of State Significance.
- Gruzman has 7 residences listed as being of Local Significance.
- Seidler has 5 works listed as being of State Significance, one of which is a commercial building.
- Seidler had 14 works listed as being of Local Significance, 6 being commercial buildings.
- Only 3 post-war commercial buildings are listed as being of State Significance.
- Fourteen post-war commercial buildings are listed as being of Local Significance, 13 of these since 2012.

Liner House

The building which has achieved State Heritage Register listing and that is most comparable to Gaden House is **Liner House**, 13-15 Bridge Street Sydney, designed in 1959 by Architects Bunning and Madden, for which they won the Sir John Sulman Medal in 1961. Like Gruzman's Purnell Motors Showroom of 1955, Liner House integrated a mural screen by a prominent sculptor into the design, as described in the State Heritage Register Listing for Liner House by Clive Lucas Stapleton Architects:



Figure 68.0, Liner House and Mural, Docomomo Australia website.

Prominent in the design of the Shipping Chamber are the mural screen and spiral staircase. The mural screen was designed by sculptor Douglas Annand and manufactured and executed by Z. Vesley's Metal Products of Marrickville. Measuring 32' by 11' it forms the side wall to the former Passage Department located on the mezzanine floor. Supported by a structural metal framework hung from the floor above, it incorporates 160 different shapes in the materials of brass, copper, aluminium and stainless steel. Variety in the shapes is achieved by use of concave, convex, perforated, non-perforated and beaten patterns.

The spiral staircase turns 360 degrees in a height of 12' 6". It is constructed of terrazzo-filled steel tread pans carried off two bracket supported structural steel carriage pieces. (Clive Lucas Stapleton 52-54:1997)

The DOCOMOMO Australia website gives extensive coverage to Liner House, adding the following evaluation of its social significance:

The social value of Liner house is demonstrated through an ongoing recognition of the building's aesthetic and historic value at the time the building was constructed through the awarding of the Sulman Medal, and more recently through legislative powers aimed at protecting the cultural heritage.

Liner House is of social significance for its ability to exemplify by its modest scale the deliberate decision made by the client not to exploit the site for its maximum financial return but instead to erect a building which was modern and yet sympathetic to the nineteenth and early twentieth century stone faced adjoining buildings.

And of its Cultural & Aesthetic significance:

Liner House is an outstanding and relatively intact example of an International Style, curtain walled office building, distinguished particularly by the quality and consistency of its design, the fineness of its finishes and its sensitivity to its contemporary neighbours and streetscape.

The Docomomo website also gives a graphic account of the threats that may occur when an avant-garde building such as Liner House is sold by the original owners, and the new owners then proceed to make changes to the building without understanding the significance of the original design:

The property was purchased for \$5.8 million by Clute Holdings Pty Ltd in February 1986. Prior to this an Interim Conservation Order (ICO) (No. 391) had been gazetted by the Heritage Council of NSW in April 1985. This action complicated matters for the new owner when a lease was made to James Richardson Pty Ltd for the whole of the Ground and Mezzanine floors from June 1986 for the use as a duty-free retail outlet and office and store. The Clute Holdings application was withdrawn but the screen and stairs were subsequently blocked out and a neon sign erected on the stairs. The Heritage Council subsequently sought to have these alterations removed and charged the architects Richard Mann and Associates and lessees James Richardson Pty Ltd with offences under Section 57(1) of the Heritage Act 1977. Following the expiration of the ICO No. 391 in May 1987 a new ICO (No. 737) was gazetted. In April 1988 a further ICO (No. 845) was gazetted and notice given of a proposal to make a Permanent Conservation Order (PCO) for the building. This was the first time a modern era premises was subject to a Permanent Conservation Order. James Richardson Pty Ltd who continued as the lessee at the time objected to the making of the PCO under Section 41 of the Heritage Act of 1977 in that it would render the premises incapable of 'reasonable or economic use'. This issue was addressed at the subsequent Commission Enquiry. The extent of the unauthorised building work was described as:

- a plasterboard on a metal frame partition structure placed in front of the Douglas Annand mural;
- a wooden enclosure around the spiral staircase;
- a neon light attached to the wooden enclosure around the spiral staircase; and

– a glass covered showcase below the spiral staircase.

The Commissioner of Inquiry, William Simpson, found in October 1988 in favour of upholding the making of the PCO. The alterations were subsequently removed. The current owner purchased the property in February 1997 (Clive Lucas Stapleton 1997:51-57)

Liner House has been listed as being of State Significance for many reasons that are comparable with Gaden House. These include:

- The inclusion of a contemporary work of art by a prominent local artist as an integral part of the building's design.
- The fact that each building did not exploit the site for its maximum financial return but sought to be modern but sympathetic to the surrounding environment in terms of materials and scale.
- Both being outstanding and intact examples of the International style adapted to local conditions, exhibiting a finesse of finishes and detailing that remain largely extant.

Summary

1. The above discussion indicates an acceptance, and consequent formal recognition, of the value of Seidler's work as being good representations of Post-war Internationalism in Australia. Not so well understood and recognised is the work of locally trained architects such as Gruzman who operated in the Australian context which involved negotiating 'local sites, construction practices, and modest budgets that made innovations hard-won victories' (Gruzman & Goad 2006: 17).
2. Why are post-war International style commercial buildings not more recognized in heritage lists? Many heritage practitioners, when preparing local heritage studies and formal heritage listings, are not generally focussed on the architecture of the recent past and may not be familiar with the attributes that might make a post-war building of heritage significance. Hence the reason that not many post-war buildings have been listed on either the State Heritage Register or on local LEPs. In addition, owners of commercial buildings are often more strongly inclined to vigorously oppose a heritage listing of their property.
3. Is more recognition being given to post-war International style buildings? In 2006, the City of Sydney recognised that Post-war buildings were under-represented on their LEP and proposed an additional 11 items for inclusion in the 2012 LEP, including the Arnaboldi Building in Clarence Street, Former King George Tower and the Selbourne and Wentworth Chambers in Phillip Street.
4. Liner House, listed on the SHR in 1985, is comparable to Gaden House in terms of aesthetics, functionality, architectural features and detailing, innovation and contribution to the streetscape and surrounding retail district.

5.0 ASSESSMENT OF SIGNIFICANCE

5.1 Existing Heritage Listings

The subject property, Gaden House, is currently *not*:

1. listed on the State Heritage Register (SHR)
2. listed as a heritage item under Schedule 5 of the Woollahra Local Environmental Plan 2014 (LEP)
3. located within a conservation area.
4. classified by the National Trust of Australia (NSW).
5. listed on the DOCOMOMO Australia Register¹³

The property currently *is*:

- recognised by the Australian Institute of Architects Register of Twentieth Century Buildings of Significance. #4702079

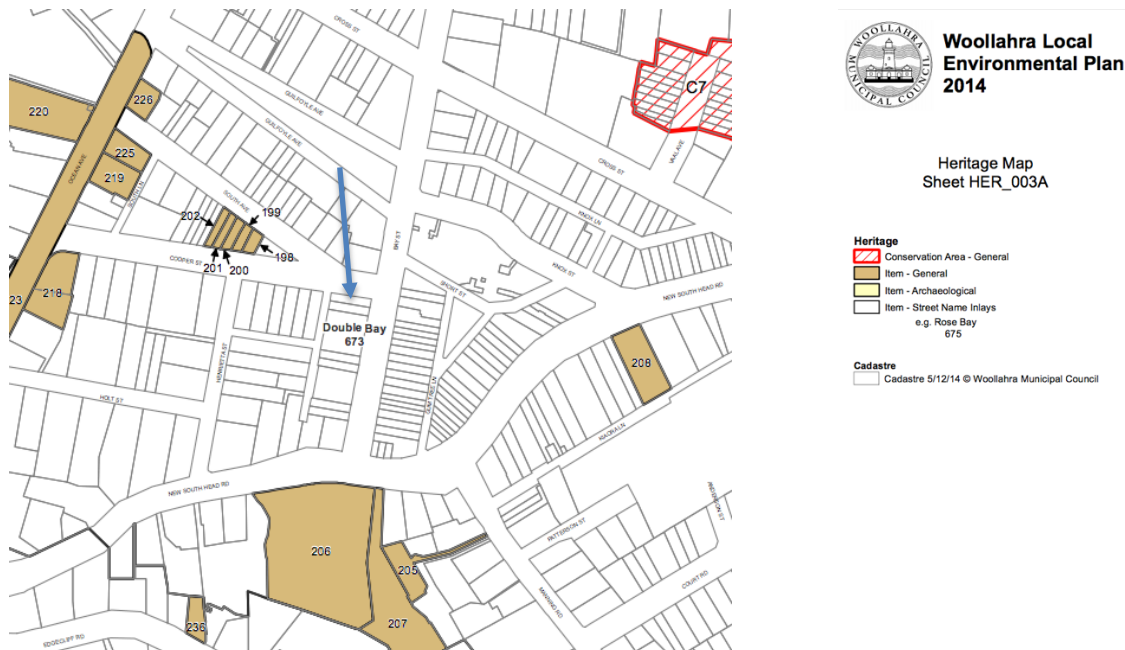


Figure 69.0, Portion of Heritage Map 003A, Woollahra LEP 2014, showing that the area around Gaden House is not in a heritage conservation area and does not have any nearby individually listed items, other than a group of residential dwellings in Cooper Street. The blue arrow indicates the location of Gaden House.

¹³ When checking with DOCOMOMO Australia about the lack of listing for Gaden House, the reply was simply that the members had not had time to prepare a listing for it.

5.2 Process for Assessment

This section considers information from the previous sections to establish the culturally significant attributes of the place. All aspects of significance are discussed and assessed to formulate a clear statement of cultural significance.

'Cultural significance' is defined in the Australia ICOMOS Burra Charter as meaning the aesthetic, historic, scientific, social or spiritual value for past, present or future generations. These values are used as the basis for discussion in this report. The Charter further clarifies that cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

With the creation of the State Heritage Register under Part 3A of the Heritage Act, in April 1999, the NSW Heritage Office developed a set of seven criteria against which the cultural significance can be assessed to determine the level of significance, i.e. State or local. At the end of this discussion, the values of the place are tested against these criteria to determine whether it meets the threshold for heritage listing at local or state level. This process follows the guidelines set out in the NSW Heritage Manual document 'Assessing Heritage Significance' (NSW Heritage Office 2001).

Assessing the item against the seven criteria

An item will be considered to be of NSW State or local significance if it meets one or more of the following seven criteria, as set out in the NSW Heritage Office Guideline 'Assessing Heritage Significance':

NSW heritage assessment criteria	
Criteria	Description
(a) Historic	An item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).
(b) Associative	An item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of the local area).
(c) Aesthetic	An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area).
(d) Social	An item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.
(e) Technical/ Research	An item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).

(f) Rarity	An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).
(g) Representative	An item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places; or cultural or natural environments, (or a class of the local area's cultural or natural places; or cultural or natural environments)

An item is not to be excluded from listing at local or state levels on the ground that items with similar characteristics have already been listed at local or state levels. While all criteria should be referred to during the assessment, only particularly complex items or places will be significant under all criteria. In many cases, items of environmental heritage will be significant under only one or two criteria.

NSW heritage guidelines for inclusion and exclusion		
Criteria	Guidelines for Inclusion	Guidelines for Exclusion
(a) Historic	<ul style="list-style-type: none"> • shows evidence of a significant human activity • is associated with a significant activity or historical phase • maintains or shows the continuity of a historical process or activity 	<ul style="list-style-type: none"> • has incidental or unsubstantiated connections with historically important activities or processes • provides evidence of activities or processes that are of dubious historical importance • has been so altered that it can no longer provide evidence of a particular association
(b) Associative	<ul style="list-style-type: none"> • shows evidence of a significant human occupation • is associated with a significant event, person, or group of persons 	<ul style="list-style-type: none"> • has incidental or unsubstantiated connections with historically important people or events • provides evidence of people or events that are of dubious historical importance • has been so altered that it can no longer provide evidence of a particular association

(c) Aesthetic	<ul style="list-style-type: none"> • shows or is associated with, creative or technical innovation or achievement • is the inspiration for a creative or technical innovation or achievement • is aesthetically distinctive • has landmark qualities • exemplifies a particular taste, style or technology 	<ul style="list-style-type: none"> • is not a major work by an important designer or artist • has lost its design or technical integrity • its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded • has only a loose association with a creative or technical achievement
(d) Social	<ul style="list-style-type: none"> • is important for its associations with an identifiable group • is important to a community's sense of place 	<ul style="list-style-type: none"> • is only important to the community for amenity reasons • is retained only in preference to a proposed alternative
(e) Technical/ Research	<ul style="list-style-type: none"> • has the potential to yield new or further substantial scientific and/or archaeological information • is an important benchmark or reference site or type • provides evidence of past human cultures that is unavailable elsewhere 	<ul style="list-style-type: none"> • the knowledge gained would be irrelevant to research on science, human history or culture • has little archaeological or research potential • only contains information that is readily available from other resources or archaeological sites
(f) Rarity	<ul style="list-style-type: none"> • provides evidence of a defunct custom, way of life or process • demonstrates a process, custom or other human activity that is in danger of being lost • shows unusually accurate evidence of a significant human activity • is the only example of its type 	<ul style="list-style-type: none"> • is not rare • is numerous but under threat

	<ul style="list-style-type: none"> • demonstrates designs or techniques of exceptional interest • shows rare evidence of a sig 	
(g) Representative	<ul style="list-style-type: none"> • is a fine example of its type • has the principal characteristics of an important class or group of items • has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity • is a significant variation to a class of items • is part of a group which collectively illustrates a representative type • is outstanding because of its setting, condition or size • is outstanding because of its integrity or the esteem in which it is held 	<ul style="list-style-type: none"> • is a poor example of its type • does not include or has lost the range of characteristics of a type • does not represent well the characteristics that make up a significant variation of a type

Grading the item against each of the seven criteria

Different components of a place may make a different relative contribution to its heritage value.

NSW heritage gradings of significance		
Grading	Justification	Status
Exceptional	Rare or outstanding elements directly contributing to an item's local or state significance	<i>Fulfills criteria for local or state listing.</i>
High	High degree of original fabric. Demonstrates a key element of the item's significance. Alterations do not detract from significance.	<i>Fulfills criteria for local or state listing.</i>
Moderate	Altered or modified elements. Elements with little heritage value, but which contribute to the overall significance of the item.	<i>Fulfills criteria for local or state listing.</i>
Little	Alterations detract from significance. Difficult to interpret.	<i>Does not fulfill criteria for local or state listing.</i>
Intrusive	Damaging to the item's heritage significance	<i>Does not fulfill criteria for local or state listing.</i>

State Historical Themes

The NSW Heritage Manual identifies a specific set of 'Historical Themes relevant to New South Wales' within which the heritage values of the place can be examined. Relevant themes for Gaden House include:

Historic Themes		
Australian Theme	NSW Theme	Fulfillment of theme by Gaden House
<p>Theme 3 Developing local, regional and national economies</p>	<p>Commerce Activities relating to buying, selling and exchanging goods and services.</p>	<p>Constructed to host the offices of the law firm, Gaden, Bowen & Stewart and retail spaces, the original intended use of the building has been maintained since construction. Opening in 1971, the mixed-used building was constructed within the commercial precinct of Double Bay. Although the tenants have changed since construction, the building has continued to serve the local economy. In assessing its contribution to the development of the local, regional and national economies it is apparent that Gaden House continues to generate a contribution to the local economy particularly in being placed within the local Double Bay civic centre and offering a select number of retail and commercial services.</p>
<p>Theme 4 Building settlements, towns and cities</p>	<p>Accommodation Activities associated with the provision of accommodation, and particular types of accommodation.</p>	<p>Gaden House challenged the status quo of suburban shopping centres by demonstrating that a suburban office and retail building could become a work of art. Neville Gruzman pushed the design boundaries to produce a building that was both a sculptural object in the streetscape at night as well as during the day. The interiors were not only environmentally comfortable but were visually delightful places in which to work. Not only was the building itself a work of art, but it originally incorporated the work of leading Australian sculptor, Michael Kitching, which survived intact until 2006.</p>
<p>Theme 4 Building</p>	<p>Towns, suburbs and villages</p>	<p>The construction of Gaden House on the site in 1971 was a creative leap, transforming what</p>

settlements, towns and cities	Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages.	<p>had been a pragmatic suburban subdivision with a motor garage on the corner through the first half of the 20th century, into a sculptural object at the junction of three streets in the increasingly sophisticated and cosmopolitan post-war shopping centre of Double Bay.</p> <p>The extract from the Wentworth Courier (Nov 24, 1971) describing the opening of the building indicates that Gaden House was welcomed as ‘a new kind of standard for Double Bay.’</p>
<p>Theme 8 Developing Australia’s cultural life</p>	<p>Creative Endeavour Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.</p>	<p>Gaden House is an exemplar of the development of Australia’s cultural life in the post-war era when architects embraced the purity of architecture as an art form including sculpture as an essential part of the design process.</p> <p>Gruzman’s determination to elevate the building above the ordinary, to make a contribution to the urban setting, to ensure that the external design was both functional and aesthetically pleasing, and to specially commission a sculpture that would flow through the building from the entrance foyer up the staircase to finish at the perspex dome, demonstrates a creative endeavour of the highest order and a contribution to Australia’s cultural life both at the time and through to the present.</p> <p>The achievement of such a creative endeavour in a 1970s suburban commercial building in NSW is rare.</p>
<p>Theme 9 Marking the phases of life</p>	<p>Persons Activities of, and associations with, identifiable individuals, families and communal groups</p>	<p>Gaden House was designed by prominent architect Neville Gruzman, a prominent figure within the local community, serving as Mayor of Woollahra from 1995 to 1996. Known for his residential buildings, Gaden House led the way for Gruzman to design two other commercial buildings located on Bay Street, Double Bay.</p> <p>Gaden House has been prominent within the Double Bay commercial precinct, receiving local</p>

		<p>recognition for its contribution to the civic centre and the commercial precinct of Double Bay.</p> <p>The building has accommodated prominent professional firms on the upper floors and prominent retail businesses and restaurants on the lower floors. Its covered podium areas facing Cooper and Bay Streets generously makes private space available for public enjoyment.</p>
--	--	---

Summary of historic themes

Gaden House represents the values covered in 4 national themes, 5 state themes and 5 local themes, as summarised in the table below, showing correlation of national, state and local themes.

Historic Themes		
National	State (35 themes in total)	Local (35 themes in total)
Theme 3 Developing local, regional and national economies	18. Commerce includes banking, retailing	18. Commerce includes banking, retailing
Theme 4 Building settlements, towns and cities	24. Housing Accommodation	24. Housing Accommodation
	10. Townships Towns, suburbs and villages	10. Townships Towns, suburbs and villages
Theme 8 Developing Australia's cultural life	26. Cultural sites Creative Endeavour	26. Cultural sites Creative Endeavour
Theme 9 Marking the phases of life	35. Persons	35. Persons

5.3 Assessment of Significance – Evaluation Criteria

Criterion (a) – An item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area)

Gaden House is an exemplar of the development of Australia's cultural life in the post-war era when architects embraced the purity of architecture as an art form including sculpture as an essential part of the design process.

The building demonstrates how an ordinary suburban office building could become a sculptural work in the streetscape, enhancing its corner location at the junction between a residential area and commercial area. The interiors also became sculptural spaces through the quality of finishes such as spiral stair and circular ceiling panels, as well as through the specially commissioned sculpture by Michael Kitching.

The building demonstrates how the principles of International Modernism could be realized at the level of a modestly scaled suburban commercial / retail building. It could be argued that Gaden House lifted the quality of the built environment in Double Bay shopping centre at a time when the area was growing in sophistication and cosmopolitanism as a result of post-war immigration. No other examples of commercial buildings in the Woollahra municipality demonstrate this level of design sophistication.

Gaden House reflects the contemporary form and materials of modern architecture of the period.

Assessment: **High** **State**
 Exceptional **Local**

Criterion (b) - An item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of the local area)

The current building on the site is associated with Sydney architect and former Councilor and Mayor of Woollahra, Neville Gruzman OAM, who designed the building to accommodate a prominent legal firm and well-known restaurant. The building embodied the close cooperative relationship between architect and sculptor which was an architectural aspiration of the time.

The building was opened in 1971 by the Premier of NSW, Robert Askin, and because of its avant-garde design combining international modernism to suit local conditions, it played a pivotal role in elevating Double Bay to its pre-eminent position as Sydney's most cosmopolitan and international shopping centre. It became a sought-after location for legal and architectural firms as well as fashionable design businesses such as Carla Zampatti who leased two shops in the building from 1979 to 1991.

**Assessment: Moderate State
 Moderate Local**

Criterion (c) - An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the cultural or natural history of the local area)

The Architect's determination to elevate the building above the ordinary, to make a contribution to the urban setting, to ensure that the external design was both functional and aesthetically pleasing, and to specially commission a sculpture that would flow through the building from the entrance foyer up the staircase to finish at the perspex dome, demonstrates a creative endeavour of the highest order and a contribution to Australia's cultural life both at the time and through to the present. Although the Kitching sculpture is no longer extant, surviving archival documentation would enable an accurate reconstruction to take place.

Gaden House demonstrates aesthetic characteristics and a high degree of creative and technical achievement in the following areas:

- The whole building, as assessed by leading architectural historian, Dr Philip Goad, is a 'startling piece of large-scale environmental sculpture, modelled and lit at night as a giant public ornament' (Guzman & Goad 2006: 28).
- The building incorporated the sculpture of a leading Australian sculptor, Michael Kitching, which although no longer extant, could be accurately reconstructed.
- The building experimented with materials and technology both internally and externally, as evidenced by the precast concrete and glass spiral staircase, the circular ceiling system incorporating lighting and air-conditioning, and the external metal clad louvres which were both functional and aesthetically pleasing.

Assessment: **Exceptional** **State**
 Exceptional **Local**

Criterion (d) - An item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons

The building has contributed to the community life of Double Bay since its completion in 1971. It has accommodated prominent professional firms on the upper floors and prominent retail businesses and restaurants on the lower floors. Its covered podium areas facing Cooper and Bay Streets generously made private space available for public enjoyment.

Together with the Royal Oak Hotel opposite, Gaden House has formed an urban gateway leading from the predominantly residential area of Cooper Street to the west to the cosmopolitan Double Bay shopping centre to the east.

The construction of Gaden House on the site in 1971 was a creative leap, transforming what had been a pragmatic suburban subdivision with a motor garage on the corner through the first half of the 20th century, into a sculptural object at the junction of three streets in the increasingly sophisticated and cosmopolitan post-war shopping centre of Double Bay.

Assessment: **Moderate** **State**
 High **Local**

Criterion (e) - An item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area)

The archaeological potential of the site is considered to be low with any early resources likely to have been highly disturbed by the demolition of the former garage building on the site and the excavation and construction of the existing building.

The building incorporates a simple concrete structure and retains most of its original external fabric including the terrazzo base, glazed shop walls, external lighting circles heralding shop entrances, stainless steel handrail leading to basement level and metal-clad louvres on each of the facades.

The interior retains the original terrazzo flooring, precast concrete and glass open tread spiral stair, original perspex dome at the top of the stair, most of the original circular ceiling system on the top floor, original full-height aluminium frosted glass entrance doors to offices, some original floor-mounted power-points and most of the original layout.

These original elements, internally and externally, have the potential to yield information about architectural thinking at the time by demonstrating a local architectural interpretation of the International Modernist style in both the pared-down external elevations and the attention to internal details such as stair, doors, floors and ceiling patterns.

To quote long-term occupant and architect Bruce Stafford: 'It is great to work in a largely intact work of one of Sydney's most respected modernist architects'.

Assessment: **Moderate** **State**
 High **Local**

Criterion (f) - An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area)

When completed in 1971, Gaden House set a standard for Double Bay in terms of quality of aesthetics, functionality and contribution to the surrounding streetscape, which has hardly been matched since. Although Gruzman designed a further two commercial buildings in Bay Street in the 1970s, neither of these structures measures up to the quality of design of Gaden House, although the three buildings as a group contribute to the growing sophistication of Double Bay shopping centre.

The fact that Gaden House has survived in a relatively intact manner since 1971 makes it a structure of some quality and rarity in Double Bay and in Sydney.

Architectural historian, Philip Goad, describes Gruzman's non-residential insertions into Sydney's urban fabric in the 1960s, such as Gaden House, as 'crafted graftings of startling modernity...that by their very difference seemed to resonate with significance (Gruzman & Goad 2006: 28).'

**Assessment: High State
Exceptional Local**

Criterion (g) - An item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places; or cultural or natural environments. (or a class of the local area's cultural or natural places; or cultural or natural environments)

Gaden House is:

- A fine example of International Modernism expressed in suburban Sydney.
- A fine and representative example of the work of Neville Gruzman, architect.
- A fine example of the integration of aesthetics and functionality, thereby expressing the characteristics of international modernism.
- A fine example of the modernist design aesthetic which paid attention to all aspects of the design of the building from the external form to the smallest details of the interior, seamlessly integrating form, function and beauty.
- A fine example of environmentally appropriate architecture, designing for climate, orientation and location.
- A fine example of a building that integrates sculpture and architecture
- A representative embodiment of the cosmopolitan nature of Double Bay in the early 1970s.

**Assessment: High State
Exceptional Local**

Summary table of significance gradings		
Criteria	Grading State	Grading Local
(a) Historic	High	Exceptional
(b) Associative	Moderate	Moderate
(c) Aesthetic	Exceptional	Exceptional
(d) Social	Moderate	High
(e) Technical/ Research	Moderate	High
(f) Rarity	High	Exceptional
(g) Representative	High	Exceptional

An item is considered to be of heritage significance if it meets one or more of the above criteria at a moderate level or above. Gaden House can therefore be considered to be of local significance and of NSW State Heritage Significance as it meets all the local and state heritage criteria at Moderate or above levels.

It is therefore considered to be significant at both local and state levels.

6.0 STATEMENT OF SIGNIFICANCE

Gaden House is an exemplar of the development of Australia's cultural life in the post-war era when architects embraced the purity of architecture as an art form including sculpture as an essential part of the design process. Neville Gruzman's determination to elevate the building above the ordinary, to make a contribution to the urban setting, to ensure that both the external and internal design was both functional and aesthetically pleasing, and to specially commission a sculpture that would flow through the building from the entrance foyer up the staircase to finish at the perspex dome, demonstrates a creative endeavour of the highest order and a contribution to Australia's cultural life both at the time and through to the present. The achievement of such a creative endeavour in a suburban commercial building in 1970s Sydney is rare.

Gaden House challenged the status quo of suburban shopping centres and transformed what could have been an ordinary suburban office and retail building into a work of art, pushing the design boundaries to produce a building that was a sculpture, both as an object in the streetscape

at night as well as during the day, and in the interiors as a delightful and environmentally comfortable place to work. Gruzman proved that a small suburban office building could also be a work of art. When the building was opened in 1971 by the Premier of NSW, Mr. Robert Askin, its avant-garde design, combining international modernism to suit local conditions, played a pivotal role in elevating Double Bay to its pre-eminent position as Sydney's most cosmopolitan and international shopping centre and has continued to contribute to the community life of Double Bay ever since.

Gaden House demonstrates aesthetic characteristics and a high degree of creative and technical achievement by experimenting with materials and new technology, as evidenced by the precast concrete and glass spiral staircase topped by a perspex dome, the specially designed circular ceiling system incorporating lighting and air-conditioning, and the external metal clad louvres which were both environmentally functional and aesthetically significant. Adding to the creative and aesthetic significance of the building was the work of leading Australian sculptor Michael Kitching, which was an integral part of the original design and survived in-situ until around 2006. Despite the loss of the sculpture, which has the potential to be reconstructed through surviving documentation in the Kitching Archive, the building retains much of its original fabric and detailing externally and internally, and these original elements have the potential to yield information about architectural thinking and practice at the time related to a local interpretation of international modernism. The fact that Gaden House has survived in a relatively intact manner since 1971 makes it a structure of some quality and rarity in Double Bay and in Sydney.

7.0 RECOMMENDATIONS

RECOMMENDATIONS

This report has assessed Gaden House as fulfilling the criteria for listing as an item of local significance under Woollahra LEP 2014 and as an item of State Significance on the NSW State Heritage Register.

The following recommendations are an outcome of the assessed level of significance:

1. That as the property, including its interiors, meets the criteria for local listing, it is recommended that the property and its interiors be listed on the Woollahra LEP 2014.
2. That as the property, including its interiors, meets the criteria for state listing, it is recommended that a nomination be made to list the property and its interiors on the State Heritage Register (SHR).
3. That an inventory sheet be prepared for listing of Gaden House and interiors on the Woollahra LEP 2014.

4. That an inventory sheet and nomination for listing on the State Heritage Register be prepared for Gaden House and its interiors.
5. That the inventory sheets include a recommendation that a Conservation Management Plan (CMP) be prepared for the property to guide any future works on the place.
6. That the CMP include the preparation of a works schedule for the building to ensure that the appropriate maintenance, restoration and reconstruction of significant elements of the building be itemised and detailed. These works would include research into the reconstruction of the Kitching sculpture, the restoration of the external louvres by the removal of the paint layers, the retention of the specially designed ceiling system on the upper floor and its reconstruction on the lower floor, and the conservation of the spiral stair and perspex dome above.

Anne Warr B.Arch, M.A (Conservation Studies) PhD MICOMOS
Heritage Architect
04 September 2018