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URBIS

HERITAGE IMPACT STATEMENT

Gaden House | 24 Bay Street
& 2a Cooper Street, Double
Bay

Prepared for

BROOKLYN LANE INVESTMENTS PTY. LIMITED

18 November 2021

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EXECUTIVE SUMMARY

Urbis has been engaged by Brooklyn Lane Investments Pty. Limited to prepare the following Heritage Impact Statement (HIS) for the proposed development at Gaden House, 24 Bay Street, Double Bay (the site).

The subject site, which is identified as a heritage item (refer to Section 1.3 below), consists of a mid-20th century, 3-level commercial building (plus basement) which accommodates retail tenancies at the ground-floor level and commercial office spaces at the upper levels.

The proposal entails internal and external alterations and additions to the building, including the addition of 2 new levels of commercial office space, in order to facilitate the property's ongoing historic use as a commercial office building. This HIS has been prepared to determine the potential impact of the proposed works on the heritage significance of Gaden House.

An application for this development was lodged with Woollahra Municipal Council in February 2021 (DA 68/2021, 'the development application') which was refused by the Local Planning Panel. Following this, a Section 34 conciliation conference was held between the proponent and Council, and the proposed scheme revised accordingly. This HIS has been updated accordingly to discuss the potential impacts of the revised scheme on the heritage significance of the site.

The assessment carried out in Section 5 of this report finds that the work would, on the whole, generate positive or acceptable heritage outcomes because:

- The proposal retains and conserves the heritage item, including its principal character-defining elements (both externally and internally). Conservation works such as the reinstatement of the bronze-coloured finish to the external louvres (which are to be replaced due to their poor condition), refurbishment of the backlit horizontal spandrels, and the reinstatement of the original wall treatment to the ground-floor corridor, are a highly sympathetic outcome.
- New work at the building's interior and exterior would be noticeably contemporary, yet sympathetic to the character and detailing of the heritage item.
- The new vertical addition to the building is in keeping with the original design intent of Neville Gruzman and is considered a sympathetic approach to adding height to this particular building. Multiple options were considered during the design development phase – which largely included a contrasting architectural language – however these were deemed to be inappropriate in the context of the heritage item.
- Internal works would be largely contained to spaces and fabric which are not deemed to make a defining contribution to significance.
- The building would be maintained for commercial purposes, in keeping with its historic use and heritage significance.

Additionally, the amendments to the scheme, which follow from the Section 34 conciliation with Woollahra Municipal Council, have further reduced the potential adverse impacts of the new addition on the heritage significance of the item. The internal modifications have resulted in increased setbacks of the level 4 addition to the east (Bay Street) and south, which has further reduced the perceived visual bulk of the addition. As such, the new addition will be clearly understood as a modest and visually subservient new element which will not compete with, dominate, or otherwise detract from the established character and visual prominence of Gaden House.

For the reasons stated above, the proposed works are recommended for approval from a heritage perspective, having regard to the recommendations made at the conclusion of this HIS.

1. INTRODUCTION

1.1. BACKGROUND

Urbis has been engaged by Brooklyn Lane Investments Pty. Limited to prepare the following Heritage Impact Statement ('HIS') for the proposed development at Gaden House, 24 Bay Street, Double Bay ('the site').

The subject site, which is identified as a heritage item (refer to Section 1.3 below), consists of a mid-20th century, 3-level commercial building (plus basement) which accommodates retail tenancies at the ground-floor level and commercial office spaces at the upper levels.

The proposal (discussed in Section 1.6 below) entails internal and external alterations and additions to the building, including the addition of 2 new levels of commercial office space.

An application for this development was lodged with Woollahra Municipal Council in February 2021 (DA 68/2021, 'the development application') which was refused by the Local Planning Panel. Following this, a Section 34 conciliation conference was held between the proponent and Council, and the proposed scheme revised accordingly. This HIS has been updated accordingly to discuss the potential impacts of the revised scheme on the heritage significance of the site.

1.2. SITE LOCATION

The subject site is located at 24 Bay Street (alternatively known as 2A Cooper Street), Double Bay, within the local government area of Woollahra. The site sits at the western extent of Double Bay village, at the northern end of the block bound by Bay Street (to the east), Cooper Street (to the north and the property's primary entrance) and Brooklyn Lane (to the west). The site is legally described as Lots 11 & 12 / DP4606.



Figure 1 – Locality map with the subject site outlined in red.

Source: SIX Maps, 2021

1.3. HERITAGE CONTEXT

1.3.1. Heritage Listings

The subject site is a listed heritage item of local significance (I681) under the Woollahra Local Environmental Plan 2014 ('LEP').

It is also noted that the subject site is listed on the non-statutory Register of Twentieth Century Buildings of Significance by the Australian Institute of Architects.

1.3.2. Heritage Conservation Area

The site is not situated within the boundaries of any Heritage Conservation Area which is listed under the Woollahra LEP 2014.

1.3.3. Heritage Items in the Vicinity

The site is not considered to be located in sufficient proximity to any identified heritage items such that the significance or setting of these items would be impacted by the proposal.

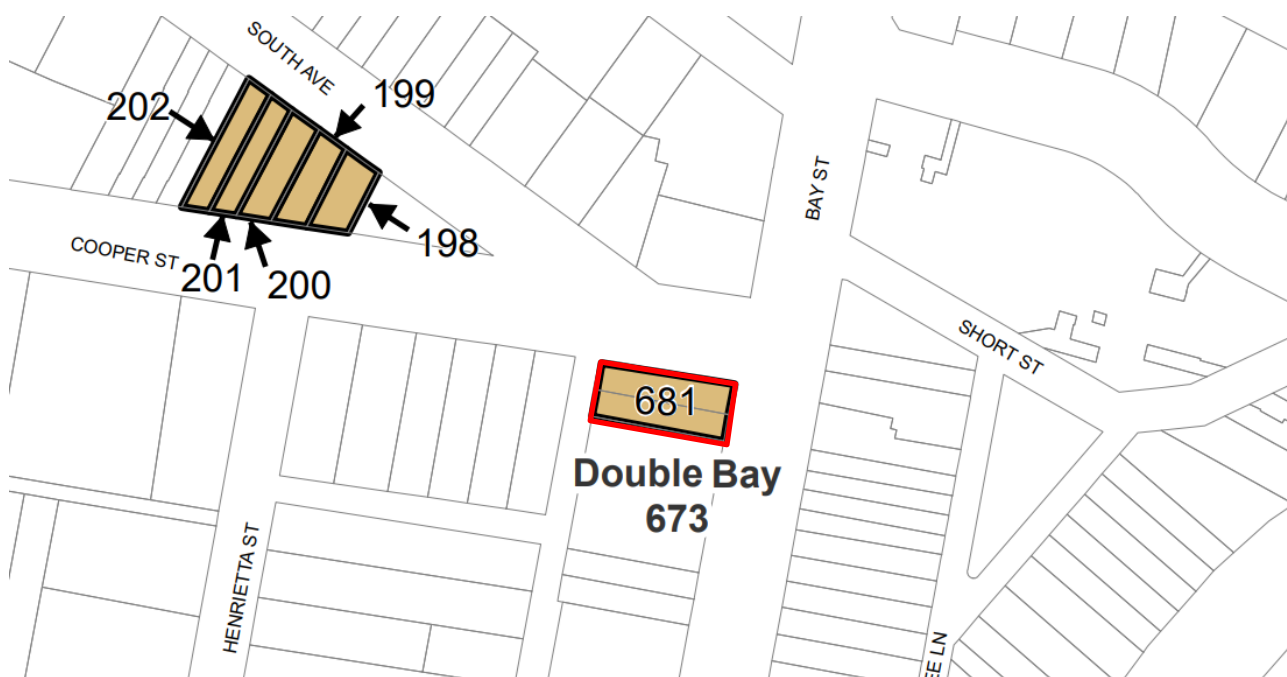


Figure 2 – Heritage map with the boundary of the subject site outlined in red.
Source: Woollahra LEP 2014, Heritage Map HER_003A

1.4. METHODOLOGY

This HIS has been prepared in accordance with the NSW Heritage Council guidelines ‘Assessing Heritage Significance’, and ‘Statements of Heritage Impact’. The philosophy and process adopted is that guided by the *Australia ICOMOS Burra Charter* 1999 (revised 2013).

Site constraints and opportunities have been considered with reference to relevant controls and provisions contained within the Woollahra LEP 2014 and the Woollahra Development Control Plan 2015 (‘DCP’).

The Conservation Management Plan (‘CMP’) and Schedule of Conservation Works (‘SCW’) prepared by Heritage 21 as part of a previous development application in 2019 are referred to throughout this HIS.

1.5. AUTHOR IDENTIFICATION

The following report has been prepared by Anthony Kilias (Senior Consultant) and Jack Lee (Heritage Assistant). Stephen Davies (Director) has endorsed its content.

Unless otherwise stated, all drawings, illustrations and photographs are the work of Urbis.

1.6. THE PROPOSAL

The works proposed include two additional storeys to be added to the building, becoming levels 3 and 4, as well as internal and external alterations and additions to facilitate the ongoing commercial use of the building.

Urbis has been provided with architectural documentation prepared by Lawton Hurley, dated which has been submitted with the application. This HIS has relied on these plans for the impact assessment carried

out in Section 5. Extracts of the proposed plans are also provided overleaf. Full-size plans should be referred to for detail.

1.6.1. External Work

Existing Floors

- External louvres to be removed and replaced with new elements to match original detailing (including bronze-coloured finish)
- Glazing to be replaced with like-for-like
- Damaged Perspex spandrel panels to be replaced with backlit glass
- Existing, introduced awning to be modified
- Existing terrazzo steps to be retained
- New accessible entrance to commercial office spaces from Bay Street

Third Floor (Proposed)

- New external walls and windows with louvred façade reflecting the pattern established by the first and second floors
- External louvres proposed to be new perforated louvres to match style of first two floors but differentiated in materiality

Fourth Floor (Proposed)

- New external recessed walls and windows (cladded with perforated aluminium screen)
- New planter and terrace
- Services including lift overrun

1.6.2. Internal Works

Retention & Restoration

- Retention of existing spiral stair at all levels
- Restoration of remnant, original ceiling soffit at eastern side of level 2 (within commercial office tenancy)

New Work

- Reconfiguration / demolition of intertenancy walls at all levels
- New amenities, services and circulation (including passenger lift, goods lift and fire-isolated stair) at southern side of building.
- Partial removal of walls at corridor (from Cooper Street entrance), with new wall treatment to interpret original finish (including removal of existing, introduced mirrored lining)
- New commercial office spaces to proposed 3rd and 4th levels, entailing introduction of some new supporting members at lower levels.

1.6.3. Amendments

Revised drawings prepared by Lawton Hurley, dated 28.09.2021. show the following amendments which have been made to the scheme following the initial lodgement of the development application:

- KE exhaust removed to minimize max building height
- Lift revised for shorter overrun (from 22650 to 21800)
- Lift location moved from south boundary
- Stairs run directions flipped to enable roof form at level 3/4 minimize shadows cast onto neighbouring apartments 16-22 Bay St

- Bike store added on each level
- L3 to L4 Stairs split and revised to reduce building bulk and overshadowing along south boundary.
- L3 floor space extended behind lift (south east corner of floor plate)
- L4 building mass pulled away from south boundary
- L4 West façade revised to reduce shadow impacts to 16-22 Bay terraces
- Parapet reduced from 22410 to 22210
- Planters add to roof of stairwell
- Louvres and planters added to south façade facing 16-22 Bay Street
- Internal Comms & risers revised on each level due to stair locations
- Screen to external mechanical plant (Level 3) deleted due to additional shadows cast to adjacent terraces

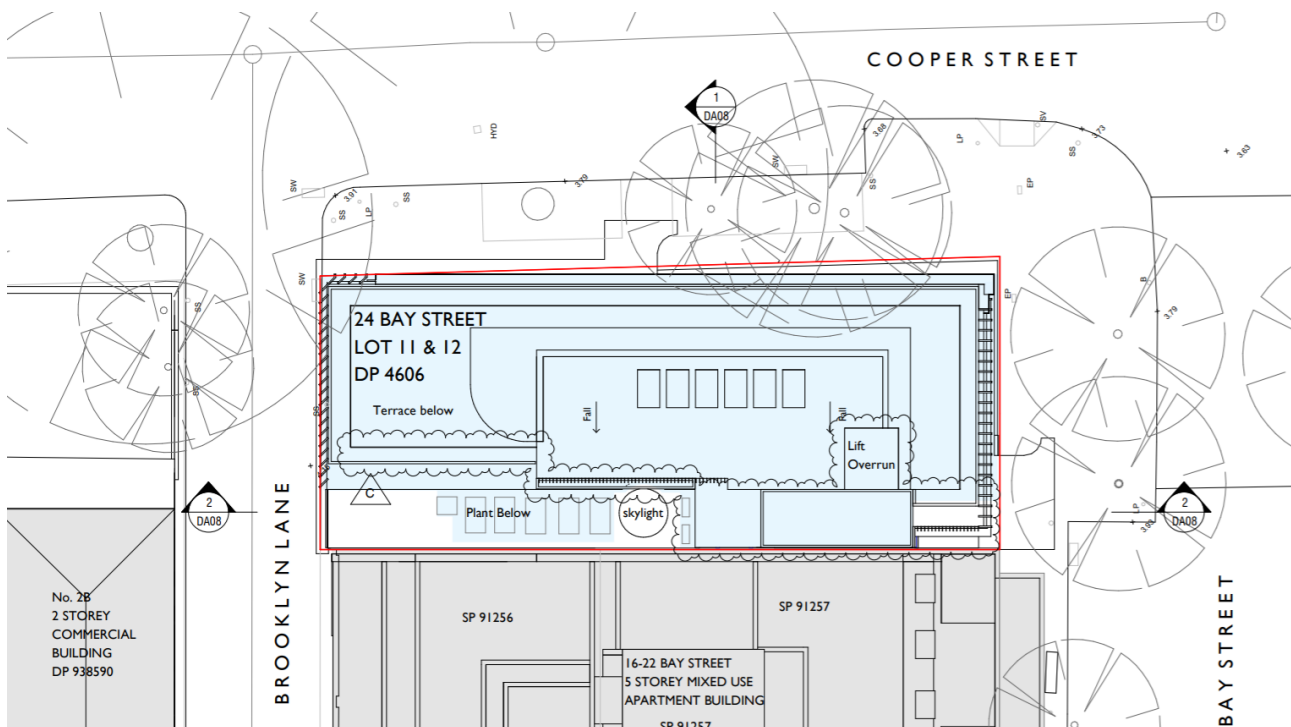


Figure 3 – Site & roof plan
Source: Lawton Hurley, September 2021

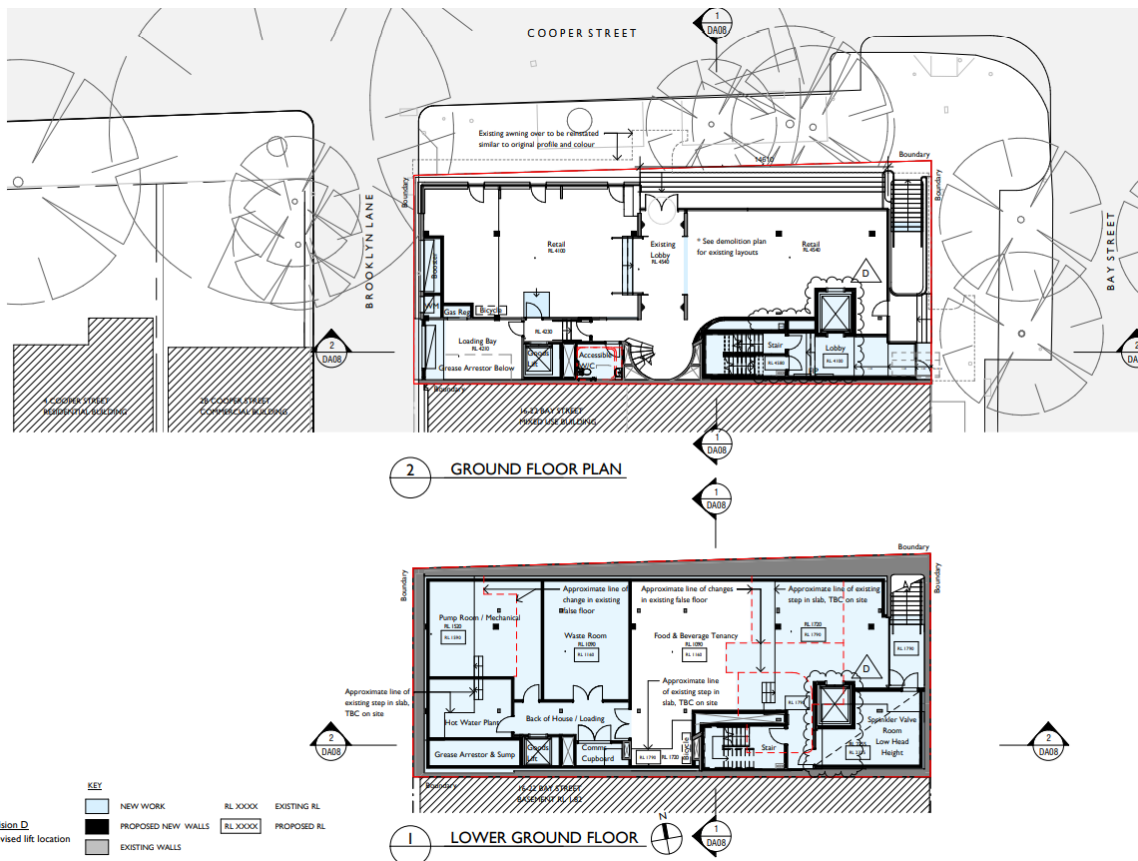


Figure 4 – Lower-ground and ground-floor plans
Source: Lawton Hurley, September 2021

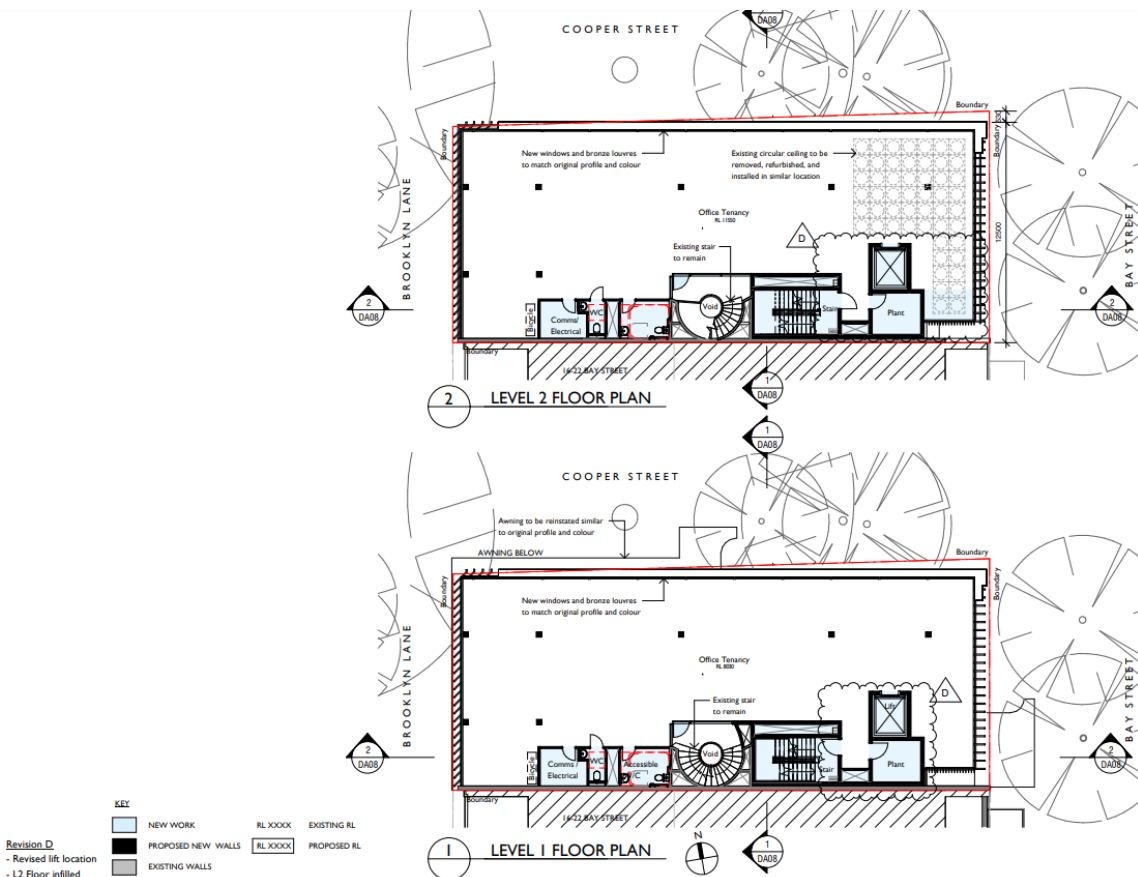


Figure 5 – Levels 1 & 2 floor plans
Source: Lawton Hurley, September 2021

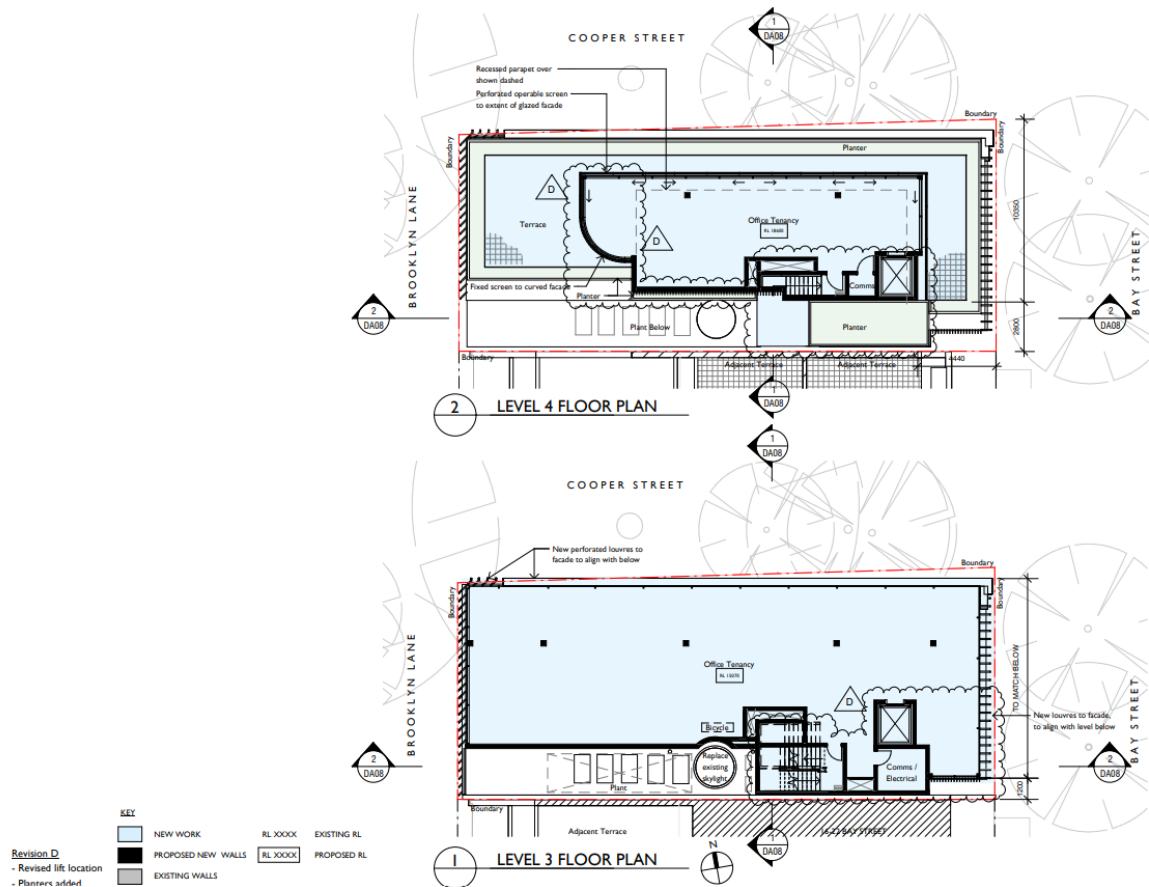


Figure 6 – Levels 3 & 4 floor plans
Source: Lawton Hurley, September 2021

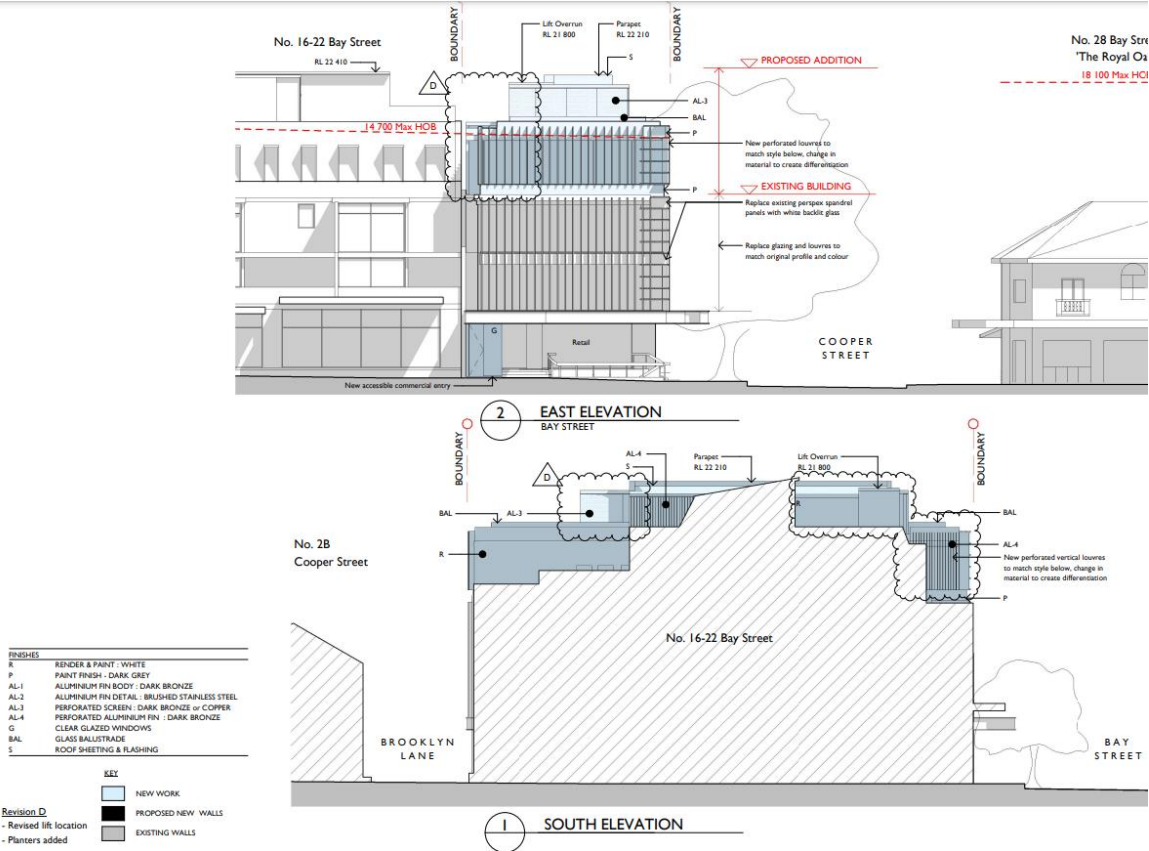
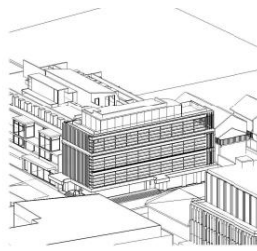


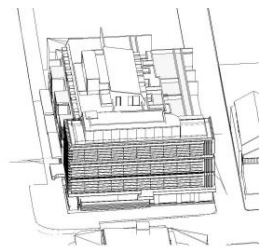
Figure 7 – East & south elevations
Source: Lawton Hurley, September 2021



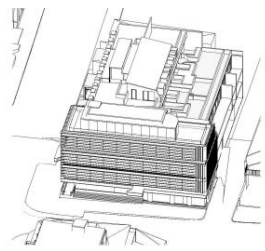
1 Revised Massing - Sun Eye 9am



2 Revised Massing - Sun Eye 10am



3 Revised Massing - Sun Eye 11am



4 Revised Massing - Sun Eye 12pm



5 Revised Massing - Sun Eye 1pm



6 Revised Massing - Sun Eye 2pm



7 Revised Massing - Sun Eye 3pm



8 Revised Massing - Sun Eye 4pm

Revision C
- Revised lift overrun
- Revised parapet detail

Figure 10 – Sun eye views
Source: Lawton Hurley, September 2021



Figure 11 – View from Cooper Street
Source: Lawton Hurley, September 2021



Figure 12 – View from Bay Street
Source: Lawton Hurley, September 2021

2. SITE DESCRIPTION

Note: the images below were taken by Urbis during a site inspection carried out in January 2021, unless otherwise stated.

2.1. SITE SETTING

The following setting description has been sourced from the CMP prepared by Heritage 21 which refers to the subject site at 24 Bay Street, Double Bay:¹

The subject site is located at 2A Cooper Street, Double Bay (Lot 11 & 12 / DP 4606), also known as 24-26 Bay Street, Double Bay. The site is bound by Cooper Street to the north (main street frontage), by Bay Street to the east and by Brooklyn Lane to the west. Opposite the north-western corner of the site, is the intersection of Cooper Street and South Avenue, with the Royal Oak Hotel located opposite the subject site (on the northern corner of Cooper and Bay Street).

The site is located in the western section of land zoned 'Local Centre' (Double Bay), with land to the west of the site zoned Low Density Residential and land to the north-west zoned Medium Density Residential.

Gaden House features a landmark quality due to its corner site location, with the building wrapping around Bay Street, Cooper Street and Brooklyn Lane. The building is in a leafy setting, with established trees lining Cooper and Bay Street, including a large Eucalyptus. On the western side of the Cooper Street elevation. This leafy location combined with the wide setbacks of the shops upon the podium provide a generous public area, particularly around the north-eastern corner of the building.

The building attracts attention due to its design, combining strong horizontal elements (louvres along Cooper Street façade, fascias, terrazzo stairs), vertical elements (louvres along Bay Street and Brooklyn Lane façades, uprights on Cooper Street façade) and curved/circular elements (circular light fittings, curved stainless steel handrails).



Figure 13 – Southern view along Bay Street. Gaden House is at the right of the image.



Figure 14 – Western view along Cooper Street. Gaden House is at the left of the image.

¹ Heritage 21, 2019



Figure 15 – Northern view along Bay Street.



Figure 16 – Southern view along Brooklyn Lane. Gaden House is at the left of the image.

2.2. SUBJECT SITE

2.2.1. General Description

Gaden House, which occupies much of the subject site, was designed by architect Neville Gruzman and completed in 1971. It is a four-storey (including a lower-ground level) building which provides space for a restaurant, several retail shops and two floors of office space. The building is a concrete slab and steel frame construction with a timber-framed flat roof and has a simple, rectilinear form. A large Fig tree and Eucalyptus tree are located on public land on the footpaths along the boundary of the site.

At its exterior, the building is notable for its horizontal (at Cooper Street) and vertical (at Bay Street) louvres across its first and second levels, which create a strong streetscape presence within the commercial village. The louvres – which provide shade within the building – are timber and have been clad in anodized aluminium (which was originally bronze coloured but has since been painted white). These louvres are mostly in poor condition, showing evidence of paint failure, detached / failed cladding, and timber rot. The upper levels of the building are defined, from the exterior, by horizontal spandrels of Perspex which was originally backlit. These are also in poor condition, with some sections of Perspex missing or broken and the lighting no longer operable. The Perspex panelling are considered a flammable material.

The lower-ground level of the building contains a commercial food & beverage tenancy. Public access is made via stairs at the Bay Street frontage, while a service / fire stair is also located within the building, at the south-western side of the ground-floor level.

The ground-floor level contains small commercial retail tenancies sitting on an elevated terrazzo podium. These tenancies have mostly retained their original dimensions (as evidenced by the solid walls which form the intertenancy partitions). The Cooper Street frontage also contains the main entrance to the upper levels, retaining evidence of a former revolving door which has been replaced over time. From this entrance, a corridor leads to the concrete spiral staircase which provides access between the commercial tenancies at ground-floor level and the upper levels of the building. The stair is surmounted by a large domed skylight.

The upper levels of the building contain a series of commercial office spaces, which have been subdivided with introduced lightweight walls. Ceiling and floor linings at the upper levels vary from office to office, however in some areas at the eastern side of level 2 the original ceiling detail (circular openings with scalloped edges) has been retained. The ceiling is described in *Gruzman, An Architect and His City* (2006) as follows:²

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.

² NSW Department of Premier & Cabinet, 2021, *Search for NSW Heritage*, <https://www.heritage.nsw.gov.au/search-for-heritage/search-for-nsw-heritage/>

Throughout levels 1 and 2 are a series of structural steel columns, which are in various states of repair (some show evidence of rust etc.).

In the Woollahra DCP 2015 the subject site has been identified as a character building of the 'Double Bay Centre', having high streetscape value through a strong architectural character in the way it addresses the street.

The following site description has been sourced from the Heritage 21 CMP:³

The main entrance to the subject building is located in the centre of its northern elevation (Cooper Street elevation) with steps leading up to ground level. A second entry on the eastern elevation (Bay Street elevation) leads up to ground level (shops in eastern section), while a third entry on the eastern elevation (Bay Street elevation) leads down to the basement level restaurant. A loading bay is situated in the Brooklyn Lane elevation.

The ground floor shops are positioned on an elevated podium reached by white terrazzo steps. The ground floor and two upper floor levels are linked architecturally through the repetition of the wide fascias and the podium/steps. Due to the building having been painted white in recent years, Gruzman's intended relationship between the bronze anodised sheet metal louvres and the elements which were originally white (wide fascias, terrazzo podium) has been lost.

The building's north-eastern corner (Bay / Cooper Street corner) received specific articulation by the architect, both in the three-dimensional modelling by wrapping around the horizontal louvres into the Bay Street façade and by the spacious unobstructed corner. Originally, this corner was also articulated further by the curved return of the awning on the Bay Street side of the corner (above the staircase leading down to the basement restaurant).

The building's north-western corner (Cooper Street / Brooklyn Lane corner) does not include the white terrazzo podium of the north-eastern corner as the shops in this area are at street level. The three-dimensional modelling is repeated on this corner, with the angled vertical louvres from the Brooklyn Lane façade wrapping around onto the Cooper Street façade.

Finally, the building's south-eastern corner was designed by Gruzman to allow the louvres to return around the building façade: the vertical louvres from the Bay Street façade wrap around the small recess on the second floor area of the building.

2.2.2. Images

2.2.2.1. Exterior



Figure 17 – Eastern elevation of Gaden House addressing Bay Street.



Figure 18 – South-western view of Gaden House at the junction of Bay and Cooper Streets.

³ Heritage 21, 2019



Figure 19 – Southern elevation of Gaden House addressing Cooper Street.



Figure 20 – Northern view of Gaden House at the junction of Cooper Street and Brooklyn Lane.



Figure 21 – Ground-floor retail tenancy on Bay Street.



Figure 22 – Detail of latch on Bay Street shopfront.



Figure 23 – Ground-floor frontage at the corner of Bay and Cooper Streets.



Figure 24 – Stairs to lower-ground restaurant showing stainless steel handrail.



Figure 25 – Terrazzo steps, providing access to Cooper Street shopfronts.



Figure 26 – Cooper Street ground-floor frontage.



Figure 27 – Main entrance on Cooper Street showing evidence of original revolving door.



Figure 28 – Ground-floor Cooper Street shopfronts.



Figure 29 – Awning at Cooper Street frontage.



Figure 30 – Ground-floor elevation at the corner of Cooper Street and Brooklyn Lane.



Figure 31 – Detail of horizontal and vertical louvers at the intersection of Cooper Street & Brooklyn Lane.



Figure 32 – Western elevation from Brooklyn Lane showing louvers on the first and second levels and loading dock.



Figure 33 – Detail of horizontal louvers on Bay Street.



Figure 34 – Awning and louvers on the corner of Bay and Cooper Streets.

2.2.2.2. Lower Ground



Figure 35 – Lower-ground entrance to the restaurant with introduced timber flooring and glazed bifold doors.



Figure 36 – Steps down to the lower ground, accessed from the corner of Bay and Cooper Streets.



Figure 37 – Interior of the lower-ground restaurant.



Figure 38 – Interior of the lower-ground restaurant.

2.2.2.3. Ground Floor



Figure 39 – Typical retail tenancy at ground-floor level, Cooper Street.



Figure 40 – Retail tenancy at ground-floor level, Bay Street.



Figure 41 – Detail of original door handle and latch.



Figure 42 – Ground-floor retail tenancy at ground-floor level, Cooper Street.



Figure 43 – Detail of services in ceiling and slab structure.



Figure 44 – Typical toilet on ground floor.



Figure 45 – Typical ground-floor toilet ceiling.



Figure 46 – Corridor from main entrance at Cooper Street, leading to spiral staircase.



Figure 47 – Ground-floor corridor from main lobby to shops and loading dock.



Figure 48 – Detail of wall light in the ground-floor lobby.



Figure 49 – Detail of terrazzo entrance with evidence of original revolving door.



Figure 50 – Ceiling detail above Cooper Street entrance, showing further evidence of removed revolving door.

2.2.2.4. Level 1



Figure 51 – Typical first-floor layout.



Figure 52 – Typical first-floor office space.



Figure 53 – View of vertical louvres from within building interior.



Figure 54 – Detail of louvres from within building.



Figure 55 – Office space at eastern side of level 1.



Figure 56 – Detail of later steel structural member.



Figure 57 – Kitchenette space.



Figure 58 – Typical bathroom.

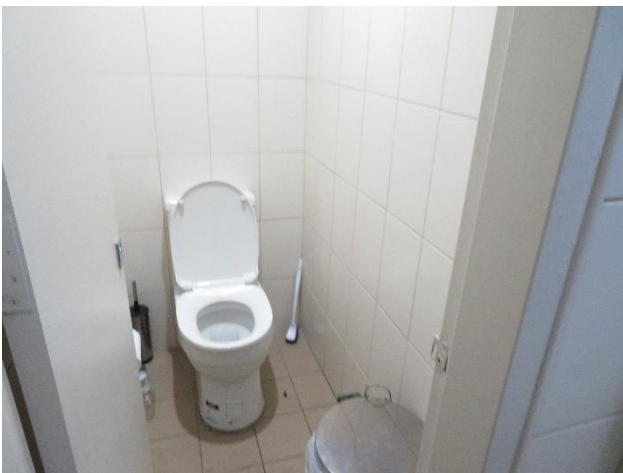


Figure 59 – Typical WC.



Figure 60 – Ceiling in bathroom.

2.2.2.5. Level 2



Figure 61 – Landing at top of stair at level 2, facing east.



Figure 62 – Eastern side of level 2, with original ceiling retained within office space.



Figure 63 – Detail of original ceiling at level 2.



Figure 64 – Detail of exposed ceiling panel.



Figure 65 – Subdivided office space at level 2.



Figure 66 – Detail of louvres from within level 2, showing lifted cladding and paint failure.



Figure 67 – Detail of vertical louvres, showing paint failure.



Figure 68 – Detail of horizontal louvre, showing lifted aluminium cladding.

2.2.2.6. Staircase



Figure 69 – Staircase, viewed from ground-floor corridor.



Figure 70 – Stairwell looking up from the ground floor.

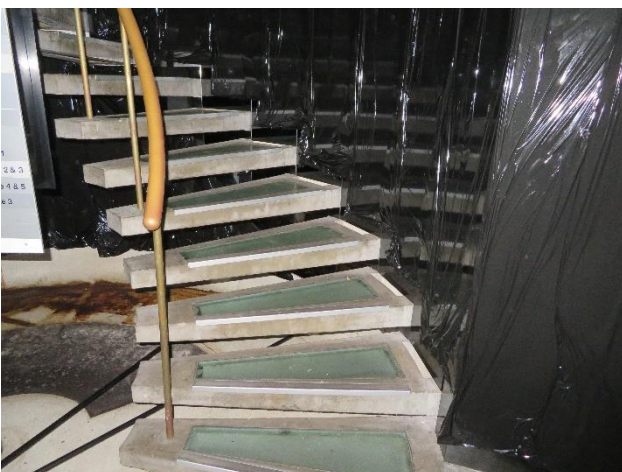


Figure 71 – Detail of stairs and brass handrail at ground-floor level.

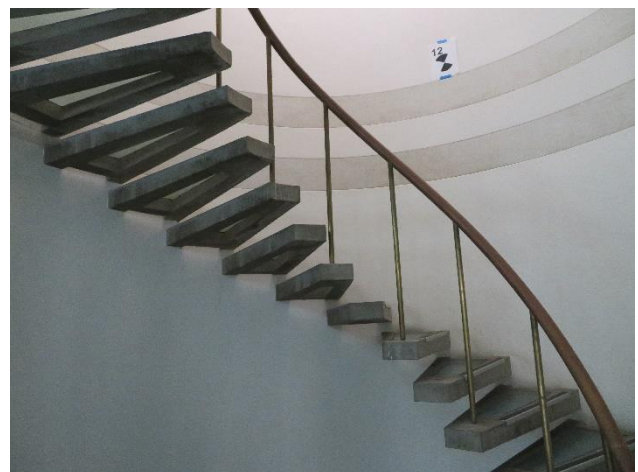


Figure 72 – Detail of stairs and railing at level 1.



Figure 73 – Stairwell looking down from level 2.

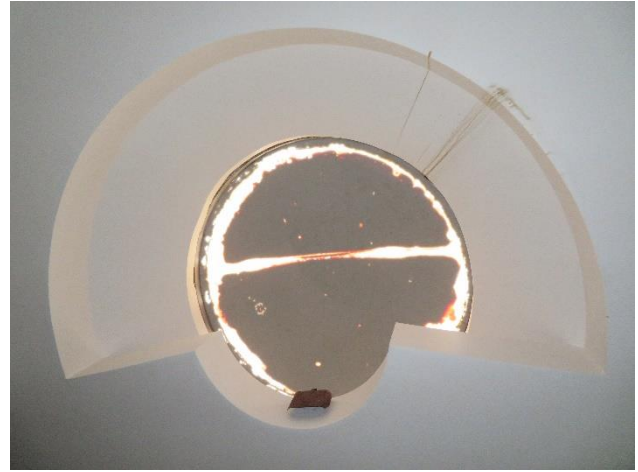


Figure 74 – Domed skylight above stairwell and leaks.

3. HISTORICAL EVIDENCE

3.1. HISTORICAL DEVELOPMENT OF LOCALITY & SITE

Detailed histories of the local area and the site are contained within the Heritage 21 CMP. This is attached to appendix A.

3.2. DATE OF CONSTRUCTION

The subject site was constructed in 1971. It was officially opened in November 1971 by then-Premier of NSW, Robert Askin.

3.3. ALTERATIONS AND ADDITIONS

Gaden House has undergone various modifications over almost 50 years throughout its ongoing commercial use. There is physical evidence of the various alterations within restaurant, shop and office fitouts including fixings / penetrations to the concrete slab flooring, new partition walls and doors, new floor and ceiling linings, and remodelling / relining of amenities.

The building has also undergone more significant changes over time, including the painting of the external louvres, the removal of the revolving door from the Cooper Street entry, the removal of the Mike Kitching glass sculpture from the centre of the spiral staircase, and changes to the original awning.

The table below lists the known works which have been carried out at the building.

Table 1 – Approved Development Applications at subject site

Sources: Woollahra Council Archives & NSW State Heritage Inventory

Approval Date	Applicant	Works	File No.	Notes
14 Jul 1969	Neville Gruzman	Shops and offices	DA 58/69	Initial building application
1969	David Dunne Galleries	Display and sale of jewellery	DA 216/71	Shop 4 fit-out
10 Feb 1970	Randolph Pty Ltd	Commercial premises	BA 1507/69	Application for building approved
1970	Randolph Pty Ltd	Mechanical vent	BA 366/70	-
1970	Randolph Pty Ltd	Mechanical vent	BA 1050/70	-
1970	Randolph Pty Ltd	Partitioning	BA 1493/70	-
1971	Randolph Pty Ltd	Partitions	BA 150/71	-
1971	Randolph Pty Ltd	Awning	BA 1355/71	-
1971	Randolph Pty Ltd Neville Gruzman	317A	BA 1393/71	-
20 Oct 1971	David Dunne Galleries	Display and sale of jewellery	DA 216/71	Shop 4 fit-out
20 Dec 1971	C. Jacovides	Men's fashion shop	DA 258/71 BA 1589/71	Shop 5 fit-out

Approval Date	Applicant	Works	File No.	Notes
20 Dec 1971	R. J. Palmer	Antique shop	DA 259/71	Shop 7 fit-out
20 Dec 1971	Mrs J. McGuinness	Ladies' fashion and accessories shop	DA 262/71	Shop 6 fit-out
20 Dec 1971	Gisselle Ert's Boutique	Ladies' fashion and accessories shop	DA 257/71	Shop 8 fit-out
24 Mar 1972	Mr W. E. Pennington	Interior decorations for shop and office	DA 59/72 BA 1602/71	-
1973	Gaden Bowen & Son	Replace doors	BA 241/73	-
1973	Ferrells Zero Frozen	Mechanical vent	BA 863/73	-
1973	Randolph Pty Ltd	Alterations	BA 1167/73	Shops 4 & 5 fit-out
8 Oct 1973	Naturals Pty Ltd	Men and women's clothes	DA 177/73	Shop 4 fit-out
8 Mar 1974	Randolph Pty Ltd	Men's boutique	DA 18/74	Shop 7 fit-out
1976	Randolph Pty Ltd	Mechanical vent	BA 112/76	-
16 Jun 1976	Messrs J. Meisner & Zampatti	Retail of ladies' fashion goods	DA 132/76	Shops 4 & 5 fit-out
1978	Randolph Pty Ltd	Alter and restore	BA 860/78	-
14 Feb 1978	Hepudu Pty Ltd	Extension of dining area	DA 283/77	-
29 Aug 1978	Randolph Pty Ltd	Double sided illuminated sign	DA 179/78	Signage
1981	Moore & Bevins	317A	BA 1040/81	
c.2000	-	Original bronze-finished stainless steel louvres painted white	-	-
c.2000	-	Original circular ceiling system removed from first floor	-	-
c.2006	-	Michael Kitching sculpture removed (location currently unknown)	-	-
15/01/2007	Ms D Do	Shop 2 & 3 - Change of use to a homewares shop with cafe and outdoor seating	DA 762/2006	-

Approval Date	Applicant	Works	File No.	Notes
30/04/2007	Ms D Do	Additional tables, chairs and new planter boxes and umbrellas to footpath	DA 762/2006	
11/04/2013	Mr J Mourad	Shop change of use from clothing retailer to hairdressing salon with hours of 7am-10pm (Mon-Sat) and 7am-8pm (Sunday)	DA 58/2013	Shop fit-out

4. HERITAGE SIGNIFICANCE

4.1. WHAT IS HERITAGE SIGNIFICANCE?

Before making decisions to change a heritage item, an item within a heritage conservation area, or an item located in proximity to a heritage listed item, it is important to understand its values and the values of its context. This leads to decisions that will retain these values in the future. Statements of heritage significance summarise the heritage values of a place – why it is important and why a statutory listing was made to protect these values.

Recent statements of significance have been prepared for Gaden House as part of recent development applications. These are reproduced below and will be used for the purposes of the assessment of the current proposal which will be undertaken in his report.

4.2. STATEMENTS OF SIGNIFICANCE

4.2.1. State Heritage Inventory

The following statement of significance has been reproduced from the NSW State Heritage Inventory:⁴

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 designs were 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. Neville 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 preeminent 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.

⁴ NSW Department of Premier & Cabinet, 2021

4.2.2. CMP

The following statement of significance is reproduced from the 2019 CMP prepared by Heritage 21:⁵

Gaden House is of historic significance due to the building being specifically designed by Neville Gruzman for Gaden, Bowen and Stewart legal firm, including offices on the upper floors, shops on ground floor and a restaurant on lower ground floor.

The site is strongly associated with Neville Gruzman, who designed the building and oversaw its construction, after which he stayed on as architect for the building until the late 1970s. Gruzman was a well-respected architect, with strong connections to the local community, partly due to his role as Mayor of Woollahra. The building also has some associations with Mike Kitching, who designed the 'Corridor and Stairway' sculpture which was an integral part of the building until its removal at a later date. The building also has some associations with Gaden, Bowen and Stewart, the legal firm, due to the building being named after one of its directors. Due to its location within the commercial precinct, Gaden House has had strong associations with the Double Bay community. The building has continued to accommodate high-end and well-known tenants, ensuring the site's relevance to the local community.

The site's existing subdivision pattern and surrounding street alignment reflects the Nineteenth Century subdivision pattern in the area, with the building being constructed upon a double allotment. Gaden House was attributed to leading the development of the commercial precinct of Double Bay, particularly as the architectural style in which the building was designed challenged the pre-existing utilitarian design of the commercial buildings within Double Bay. Since its construction, the building remains one of the key buildings located within Double Bay's local commercial precinct.

The site is of landmark quality due to its corner site location, within a leafy setting at the junction between the residential and commercial area at Double Bay. The building's modest scale provide [sic] an effortless assimilation into this setting. The leafy setting and the building's wide setback provide a generous public area, in particular around the north-eastern corner of the building.

Gaden House is an excellent example of the Late Twentieth Century International Style of Architecture. Gruzman achieved a sophisticated and innovative building, both externally and internally. Externally, the three façades provide attractive combinations of horizontal lines, vertical lines and curves, while the white terrazzo podium offers the impression of a 'floating' building. Internally, the open spaces and the detailing including the staircase, the circular ceilings and originally also the Kitching sculpture – evidence the building's high creative achievement. The original inclusion of art into the building, embodied by the Kitching sculpture, demonstrates Gruzman's original creative endeavour.

Gaden House illustrates Gruzman's innovative eminence, in its design, technology and materials. The building is an early and exceptional example of innovative passive solar design, incorporating fixed louvres at three different angles to achieve a comfortable environment. Gruzman moreover utilised Gaden House as a 'model' when teaching the principles of solar design. Secondly, Gruzman used innovative technologies, including the first precast concrete staircase in Australia and the circular ceilings providing the dual purpose of light and air-conditioning. Thirdly, the architect used innovative materials, as evidenced by the bronze-anodised sheet metal louvres.

Gaden House is a rare example of a purposely designed commercial building by Neville Gruzman, which exhibits excellent design features. It is a fine example of the architect's application of the Late Twentieth Century International Style, combining functionality and aesthetics in a sophisticated sculptural building.

⁵ Heritage 21, 2019

4.3. SIGNIFICANCE GRADINGS

The CMP includes gradings of significance for the building's extant fabric. These are referred to in the assessment of impact to be carried out in the following section of this report.

5. IMPACT ASSESSMENT

Below, the potential impact of the proposal is assessed against the applicable heritage-related statutory and non-statutory planning controls which relate to the site and the proposed development.

5.1. LOCAL PLANNING CONTROLS

5.1.1. Woollahra LEP 2014

The table below provides an assessment of the proposal against the relevant provision for heritage conservation as found in the Woollahra LEP 2014.

Table 2 – Assessment against Woollahra LEP 2014

Clause	Response
(1) Objectives	<p>The proposal will retain and conserve the subject heritage item, including its historic use as a purpose-built commercial building. The proposed external conservation works (including restoration of the louvres) would enhance the building's presentation as an important part of Sydney's Modern architectural heritage. Important internal elements – such as the spiral stair and the ceiling soffit within the commercial office space – would be retained and conserved, which is also a sympathetic outcome.</p> <p>The proposed roof-level addition has been designed to sympathetically respond to Gruzman's intent for the building as a bold, Modern expression which considered the users of the building as much as the passive viewer on the street. By emulating the louvred elements at the Bay and Cooper Street façades, the new addition would sit comfortably in the context of the existing design while providing for sufficient differentiation (in colour and texture) so as to distinguish it as new work. Additionally, the architectural drawings prepared as part of this application indicate that any required structural intervention to accommodate the new addition would be minimal and not, overall, intrusive to the important sense of open space at the upper-level commercial office tenancies.</p>
(2) Requirement for consent	The proposal entails alterations and additions to a building which is identified as a heritage item under Schedule 5 of the Woollahra LEP 2014. Development consent is sought from Woollahra Municipal Council, the consent authority, for the proposed works.
(4) Effect of proposed development on heritage significance	This HIS has been prepared to assist Woollahra Municipal Council in their determination of the proposed works to the subject heritage item.
(5) Heritage assessment	This HIS has been prepared to fulfil this sub-clause.

5.1.2. Woollahra DCP 2015

The table below assesses the proposal against the applicable, heritage-related controls as found in Chapter D5 (Double Bay Centre) of the Woollahra DCP 2015.

Table 3 – Assessment against Woollahra DCP 2015

Control	Discussion
D5.1 Introduction	
D5.1.3 Objectives	
O2 <i>To develop the particular qualities of different parts of the Double Bay Centre.</i>	O2 The proposal would maintain and further develop the characteristic qualities of Double Bay Centre. The proposal would retain and conserve highly significant, mid-20 th century building and provide increased capacity for its functionality as a purpose-built commercial office building. The presentation of the building as an important piece of mid-century architecture would not be adversely impacted as a result of the proposed development.
O3 <i>To encourage a diverse mix of uses in the Double Bay Centre and maintain retail uses at ground level.</i>	O3 The proposal would retain and enhance the building's historic use as a purpose-built commercial building, including retail at ground-floor level and office tenancies at the upper levels.
O4 <i>To conserve and enhance the visual and environmental amenity of all buildings and places of heritage significance in the Double Bay Centre.</i>	O4 The proposal maintains and conserves the visual and environmental amenity of the subject heritage item. The presentation of the building would be improved as a result of the restoration of the metal-clad, bronze-coloured louvres, while the new 3 rd level to the building would respectfully emulate Gruzman's intent with regard to sustainability and solar protection for the building's future users.
O5 <i>To enhance the way development contributes to a sense of place.</i>	O5 The repetition of the building's original language at the new upper-level addition would respect the building's established contribution to the urban fabric of the Double Bay Centre. In keeping with the best practice established by the <i>Burra Charter</i> , the new work would be respectful of the existing character of the building while also being noticeably new work through the use of contrasting materials and finishes. The clear distinction of 'old' and 'new' through the use of a dark horizontal spandrel is considered a sympathetic approach to defining original and introduced components of the building.
O7 <i>To preserve and enhance the diversity of uses in the Double Bay Centre.</i>	O7 The proposal would retain and enhance the building's historic use as a purpose-built commercial building, including retail at ground-floor level and office tenancies at the upper levels.
O8 <i>To ensure that new development is compatible with the existing built form, and streetscape and village character.</i>	O8 The proposed addition to the building would be compatible with, and respectful of, the architectural language of the mid-20 th century building, which is an important element within the Double Bay Centre. There would be no adverse impacts on the established character of the locality.
O10 <i>To ensure new development is designed to be compatible with the heritage significance of listed heritage items.</i>	O10 The proposal seeks to restore the original presentation of the building to the Double Bay Centre the reinstatement of the

Control	Discussion
	<p>characteristic louvred elements in their original finish of anodized bronze. This would generate a positive heritage impact.</p> <p>The introduction of new upper levels would be respectful of the existing building, incorporating the language of horizontal and vertical elements at the exterior which, as a direct result, would emulate Gruzman's original intention to provide solar protection for the users of the building. The uppermost level, at the roof, would be sufficiently setback from the front line of the building and would make negligible impact on the building's presentation to the Double Bay Centre. Overall, this is seen as a sympathetic approach to adding height to the building.</p>
D5.2 Understanding the context	
D5.3.2 Key strategies for the Double Bay Centre	
<p>Improve Double Bay's built form to provide appropriate definition to the public domain</p> <p>a) <i>Provide direction and certainty of outcome in relation to built form to ensure:</i></p> <ul style="list-style-type: none"> – a coherent street scale; – compatibility with existing urban fabric; – a variety of building types; – a high level of environmental amenity. <p>b) <i>Promote high quality architectural design throughout the centre that positively contributes to the streetscape.</i></p> <p>e) <i>Reinforce continuous active retail frontages along street boundaries.</i></p> <p>f) <i>Reinforce the presence of corner buildings addressing the public domain, recognising their importance in the centre in terms of street vistas, urban scale and identity.</i></p> <p>j) <i>Preserve the 'small shop' urban character of the centre by limiting the width of retail frontages.</i></p>	<p>a) The proposed development would ensure a coherent scale along the streetscape, which includes built forms ranging between 2 and 5 storeys.</p> <p>The proposal would retain and conserve the existing building, which is a notable example of mid-20th century architecture in a highly developed urban village context. The proposed new addition would exhibit compatibility with the existing urban fabric and, in particular, with the language of this highly significant commercial building. The introduction of the new louvred façade, which responds to that of the lower levels, would ensure that the original sustainability aims of the building are respected.</p> <p>b) The proposed work is of high architectural quality and would celebrate the original aesthetic qualities of the building. The existing building makes a highly positive contribution to the streetscape, and this will only be enhanced as a result of the reinstatement of the building's original bronze-coloured louvres.</p> <p>The new addition would not compete with the established contribution of the building but, rather, would highlight its unique architectural expression within the context of the Double Bay Centre.</p> <p>e) The proposal includes active retail tenancies at ground-floor level, in keeping with the established character of the locality.</p> <p>f) The proposal would retain, conserve and celebrate this important corner building. The reinstatement of the original bronze-coloured finish to the louvres would generate a positive impact with regard to the building's presentation to the public domain. The new upper-level addition would not compete with the original building, but rather seeks to respectfully respond to the building's strong and defined expression in order to highlight its significance and contribution to the streetscape while maintaining its historic use as a purpose-built commercial building.</p>

Control	Discussion
	<p>j) It is proposed to introduce a single retail tenancy to the ground-floor level of the building. However, this aspect of the proposal would not, in itself, generate a negative outcome with regard to heritage or urban design. The single-tenancy format would be easily reversible and, importantly, the building's external presentation would not be altered as a result.</p>
<p>Conserve and enhance the visual and environmental amenity of all buildings and places of heritage significance in the centre.</p> <p>a) <i>To identify character buildings within the Double Bay Centre.</i></p> <p>b) <i>To ensure that alterations and additions to character buildings and heritage items are compatible in scale, form and material with these buildings and items, and adjoining developments.</i></p>	<p>The subject building is identified as a character building and is also listed as a heritage item under the Woollahra LEP 2014.</p> <p>The proposal retains the subject building, while providing necessary upgrades to enhance and prolong its historic use as a purpose-built commercial structure.</p> <p>The proposed addition at the roof level is considered to be compatible with the scale, form and materiality of the heritage item. Instead of introducing a contemporary expression which might compete or clash with the strong architectural qualities of the Modernist structure, the new addition would instead respond in a sympathetic manner to the building's language. The new addition would allow for a smooth transition between the original and introduced levels, while distinguishing between old and new through contrasting materiality and colour.</p>
D5.4 Street character	
<p>D5.4.4 Bay Street (south)</p> <p>a) <i>Retain the existing modest, lot related building widths and retail frontages.</i></p> <p>b) <i>Provide setback areas at ground level that can be used for outdoor eating or public circulation.</i></p> <p>c) <i>Retain the character buildings along Bay Street.</i></p> <p>d) <i>Maintain the avenue of trees.</i></p>	<p>a) No changes are proposed to the established lot-related building widths or to the subdivision pattern more broadly. The retail frontage at ground-floor level would be retained and refurbished, in keeping with the historic use of the building.</p> <p>b) No changes are proposed to the established setbacks.</p> <p>c) The character building – which is also a listed heritage item – will be retained and conserved. Conservation measures, as well as new work, have been discussed throughout this assessment, and it is found that the proposed work would overall generate positive outcomes for the heritage significance of the place.</p> <p>d) No changes are proposed to trees.</p>
D5.6 Development Controls	
D5.6.3 Urban character	
<p>5.6.3.8 Heritage items and character buildings</p> <p><u>Objectives</u></p> <p>O1 <i>Protect and enhance heritage items and conservation areas.</i></p> <p>O2 <i>Encourage the sensitive adaptation or reuse of buildings that contribute</i></p>	<p><u>Objectives</u></p> <p>O1 The subject heritage item would be retained and conserved under the proposal. The development seeks to enhance its use and viability as a purpose-built commercial building, in keeping with its historic use.</p> <p>O2 As discussed throughout this assessment, the proposed works are highly sympathetic to the significance, character and contribution of the subject heritage item. The upper-level addition would be</p>

Control	Discussion
<p><i>to the spatial definition of the urban spaces they address.</i></p> <p><u>Controls</u></p> <p>C3 <i>Development to a character building is to respect the building and complement and enhance the key characteristics of the building including:</i></p> <ul style="list-style-type: none"> a) <i>street edge definition;</i> b) <i>its material, detailing and character;</i> c) <i>its holistic building character related to articulation, massing, and patterns and distribution of wall opening.</i> <p>C6 <i>Modifications to character buildings must retain or enhance the architectural streetscape value of the existing building.</i></p>	<p>understood as a contemporary addition, however one which does not seek to compete with the established architectural language of the building. Instead, the repetition of the horizontal and vertical louvres and horizontal spandrels on the new addition would be seen as an appropriate and sympathetic response to this expression. As such, the proposed new addition would sensitively adapt the building in a manner which facilitates its ongoing contribution to the spatial definition of the urban space which it addresses.</p> <p><u>Controls</u></p> <p>C3 The proposed development would respect the character building. The upper-levels addition would complement the street edge definition of the building as a prominent example of Modernist architecture within the locality. The repetition of the building's established language would be sensitively managed through the use of contrasting materials and colours, thereby being readily identifiable as new while still providing a sense of visual continuity between old and new.</p> <p>C6 The proposed reinstatement of the bronze-coloured louvres and backlit horizontal spandrels to the building's exterior would generate highly positive heritage outcomes, as it would allow for the restored and ongoing legibility of the original presentation of Gaden House.</p> <p>For the reasons discussed above, the proposed new addition to the upper levels of the building would allow for the retention of the architectural streetscape value of Gaden House. It is noted that other options for the treatment of the upper levels were explored as part of the design development phase, however all contrasting solutions were seen to be too clashing and contradictory to the strongly established expression of the subject building.</p>

5.2. CMP POLICIES

The proposed development is discussed below in relation to the conservation policies outlined in the CMP which was prepared for the site in 2019 by Heritage 21.

Table 4 – Assessment against CMP policies

Conservation Policy	Discussion
Basis of Approach	
<p>1.1 – Conservation Approach</p> <p><i>The ongoing conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS Charter for the Conservation of Places</i></p>	<p>The development has been conceived in accordance with the principles and articles of the Burra Charter. The Burra Charter advocates for conservation based on the holistic values of a place, honouring and / or enhancing its significance while allowing for greater change to elements or fabric which do not make a defining contribution to significance. The proposed development, on the whole, would be carried out in accordance with this overarching intent.</p>

Conservation Policy	Discussion
of Cultural Significance 2013 ('the Burra Charter').	
<p>1.2 – Relationship to Significance</p> <p><i>The Statement of Significance and assessments of the significance of individual elements set out in this report should guide all planning for and carrying out of work on the site.</i></p>	<p>The assessment of impact carried out in this HIS has been undertaken with due regard for the significance of the place as outlined in the 2019 CMP.</p>
<p>Policy 1.3 – Damage to Significant Aspects</p> <p><i>Works that would adversely impact on significant areas, elements or fabric of the place should only be permitted where:</i></p> <ul style="list-style-type: none"> ▪ <i>The work makes possible the recovery of aspects of greater significance;</i> ▪ <i>The work helps ensure the security and viability of the place;</i> ▪ <i>There is no feasible alternative (e.g. to meet safety requirements);</i> ▪ <i>The area, element, or fabric is adequately recorded and, where appropriate, interpreted; and</i> ▪ <i>Full assessment of alternative options has been undertaken to minimise adverse impacts.</i> 	<p>Impacts on different aspects of the place will be discussed in detail below.</p> <p>Generally, adaptation is proposed to those areas / elements which are:</p> <ul style="list-style-type: none"> ▪ of higher contributory value and require maintenance / restoration; or ▪ of lesser contributory value and able to be adapted without compromising the overall significance of the place
Managing Change	
<p>Policy 3.1 – Coordinated Planning</p> <p><i>Proposed changes to use or fabric and/or development of any part of the site should always be considered as part of a coordinated and documented plan for the whole.</i></p>	<p>The scheme has been developed in a manner which seeks to maintain and conserve the significance of the subject building, while proposing sufficient change to facilitate and prolong its ongoing, historic use as a purpose-built commercial building.</p> <p>Conservation and restoration works have been included as part of the proposed development, which would generate positive heritage outcomes and sufficiently offset the potential impacts of new work.</p>
<p>Policy 3.2 – Responsible Approach</p> <p><i>A responsible approach to design, planning and maintenance should be developed within the guidelines of this plan. The objective should be to make appropriate, efficient and safe use of</i></p>	<p>As above.</p>

Conservation Policy	Discussion
<i>the place having regard to its amenity, character and cultural significance.</i>	
Heritage and Conservation Advice	
<p>Policy 4.1 – Expert Heritage and Conservation Advice</p> <p><i>Persons with relevant expertise and experience in heritage and conservation projects should be involved in the consistent interpretation of this CMP and the resolution of conservation issues.</i></p>	<p>Urbis was engaged as the project heritage consultant to provide advice around the resolution of heritage-related issues during the design development phase.</p>
Treatment of Fabric	
<p>Policy 5.1 – Proposed Alterations to Fabric of High Significance</p> <p><i>Proposed changes to the fabric and elements identified in this CMP as being of ‘high significance’ must be minimal and must not result in a reduction of their significance.</i></p> <p><i>Such spaces and elements must not be demolished and their appropriate maintenance must be undertaken.</i></p> <p><i>Any new work proposed to these highly significant spaces and elements must be sympathetic to the original fabric [...]</i></p>	<p><u>Building exterior</u></p> <p>Fabric at the building’s exterior which is assessed in the CMP as being of High contributory value would either be retained and conserved or replaced to match the form of the original profile and material intent as necessary. This includes, importantly, the horizontal and vertical louvres at the existing upper levels of the building, which are in very poor condition and require urgent repair. Timber rot and rust to the metal cladding is evidenced, and the existing, non-original painted finish is found to be highly detracting. As such, the removal of the existing louvres and replacement with new metal-clad louvres, in the original bronze colour, would generate a highly positive heritage outcome.</p> <p>The existing glazing is also proposed to be replaced in order to maximise the building’s environmental performance. This aspect of the work is also in keeping with Gruzman’s intention to create an environmentally sustainable commercial building and would not involve change which would visibly alter the building’s appearance or presentation. This aspect of the work is, therefore, also supportable from a heritage perspective.</p> <p><u>Building interior</u></p> <p>Internal changes to the existing building would relate largely to fabric which is of little or no contributory value. Important, character-defining elements (including the original spiral stair and the original ceiling soffit at level 2) would be retained and conserved.</p> <p>Changes are, however, proposed to the ground-floor corridor from the Cooper Street entrance, which would entail the removal of the central portion of the existing walls to create a contiguous retail tenancy across the ground-floor level. However, the retention of the existing walls (including curved terrazzo base) at either end of the corridor would permit the continued legibility of this space, while allowing for reasonable change which would facilitate ongoing use and financial viability. It is also noted that the current treatment of the corridor walls (exhibiting a mirrored finish) is not original and has been assessed in the CMP as Intrusive. Additionally,</p>

Conservation Policy	Discussion
	<p>the scheme proposes to reinstate an interpretation of the original wall lining of plaster and mirror, which would reasonably offset the removal of part of the existing wall from a heritage perspective.</p> <p>It is also proposed to relocate one of the existing bathrooms. These spaces are assessed in the CMP as being of High contributory value as they are original (although the linings appear to have been altered). It is, however, our view that these spaces do not make a defining contribution to the overall significance of Gaden House, which is recognised for its exceptional architectural qualities. Rather, the location of the amenities relates simply to a logical arrangement of the internal floorplan, which allows for a maximum of useable space for the internal tenancies. Under the current proposal, amenities and circulation would still be contained within the southern side of the building, which would allow for Gruzman's open-plan format for the tenancies to be maintained.</p>
<p>Policy 5.2 – Proposed Alterations to Fabric of Moderate Significance</p> <p><i>Proposed changes to fabric and elements identified in this CMP as being of 'moderate significance' may take place so long as it does not result in a reduction of the significance constituted in the spaces and elements identified in this report as possessing 'high significance'.</i></p> <p><i>Demolition of such spaces or elements for logistical reasons would be generally permissible in order to continue the use of the site, as long as it does not result in a reduction of the significance constituted in the elements and spaces identified in this report as possessing 'high significance'.</i></p> <p><i>Photographic archival recording would be required in the case of any such demolition.</i></p> <p><i>Any new work proposed to such spaces identified as possessing moderate significance should, wherever possible, be sympathetic to the original fabric and spaces. [...]</i></p>	<p>Changes to fabric which is assessed as being of Moderate significance in the CMP is largely contained to removal of the internal intertenancy walls at the ground-floor level. It is noted that some of the tenancy walls have been modified / removed over time to accommodate the changing needs of building tenants, which is wholly in keeping with the building's nature as a purpose-built commercial development. Similarly, the proposed changes to the ground-floor level intertenancy walls as part of this proposal would not engender unreasonable or adverse heritage impacts, as it would be reversible work to fabric which does not make a defining contribution to significance. Importantly, the external presentation of the shopfronts would be maintained, which is a positive heritage outcome.</p>
<p>Policy 5.2 – Proposed Alterations to Fabric of Little Significance</p> <p><i>Proposed changes to fabric identified in this CMP as being of 'little significance' may take place so long as it does not</i></p>	<p>Fabric assessed in the CMP as being of Little significance relates to introduced elements which do not make a positive contribution to significance. This fabric is largely proposed to be removed and replaced – this would not generate any adverse heritage outcomes as there would be</p>

Conservation Policy	Discussion
<p><i>result in a reduction of the significance constituted in the elements and spaces identified in this report as possessing 'high significance'.</i></p> <p><i>Demolition of such spaces or elements is generally permissible where appropriate. Any new work proposed to such spaces identified as possessing little significance should, wherever possible, be sympathetic to the original fabric and spaces. [...]</i></p>	<p>no impact on elements which are assessed as demonstrating High significance.</p>
<p>Policy 5.3 – Proposed Alterations to Fabric of Intrusive Significance</p> <p><i>Proposed changes to fabric identified in this CMP as being 'intrusive' may take place so long as it does not result in a reduction of the significance constituted in the elements and spaces identified in this report as possessing 'high significance'.</i></p> <p><i>Such intrusive spaces and elements should be removed or modified so as to eliminate or minimise their detrimental impact on the significance of the site. [...]</i></p>	<p>Fabric assessed in the CMP as being of Intrusive significance relates to introduced elements which do not make a positive contribution to significance. This fabric is largely proposed to be removed and replaced – this would not generate any adverse heritage outcomes as there would be no impact on elements which are assessed as demonstrating High significance.</p>
New Additions	
<p>Policy 6.1 – Addition of New Structures</p> <p><i>Guidelines should address the design of new additions. Additions should be defined in location, form, height, bulk and the effect they have on existing fabric. New features might be detrimental to the place and its setting and should also be defined in terms of their location, form, height, bulk and their effect on views to and from the place.</i></p> <p><i>Any new additions on the rooftop level should be of lightweight construction and should be setback to reduce impact upon the original building. Any new additions should respect the</i></p>	<p>The proposed upper-levels addition has been designed in a manner which respects the established architectural language of the Modernist building.</p> <p>The repetition of the louvred façade at the new 3rd storey would not compete with the existing building, but rather would complement its defined expression and be distinguishable as new work through the use of contrasting materials and colours (namely, the darker horizontal spandrel which will provide a clear distinction between the original building and the new addition).</p> <p>The new 4th level would be sufficiently set back from the front building line (over 3m at each of the principal elevations, being Bay and Cooper Streets) so as to remain a visually recessive new part of the building. This is a sympathetic outcome, and one which would allow for the continued legibility of the original form, scale and character of the building.</p> <p>The addition would require new structural members to be introduced into the building's interior, however these would be relatively minimal in dimension and, importantly, would not impact any fabric which is of high contributory value. Additionally, the new members would not have</p>

Conservation Policy	Discussion
<i>original design and should be of high architectural merit.</i>	detrimental impacts on internal amenity or functionality, which would allow for its ongoing use for commercial purposes.
Policy 6.2 – Coordinated Design and Planning <i>Additional buildings or elements should not be planned in isolation but in the context of the whole site, its layout and use.</i>	<p>The new upper-levels addition was carefully considered during the design development phase and has resulted in a new section of the building which respects and carries on with Gruzman's design intent for Gaden House.</p> <p>Similarly, the proposed works to the building's interior seek to provide high-quality commercial space for new tenants, in keeping with the historic use of the purpose-built commercial structure. The works to the interior would be minimal and would not, on the whole, generate an adverse impact on the established heritage significance of the place.</p>
Policy 6.3 – Scale, Form and Fabric of New Structures <i>The scale and massing of new elements should not dominate the significant elements of the site. New additions should also respect the form and fabric of the existing structures.</i>	<p>The scale of the new upper-levels addition would not be such that it would visually dominate the building or its significant elements, including its presentation to the Double Bay Centre. A dark horizontal spandrel has been used to separate the new structure from the original below, and the repetition of the building's visual language at the new 3rd level (to be differentiated through the use of different materials for the louvres) is seen as a sympathetic manner to add height the building without competing with its established and strong presentation. The uppermost level would be sufficiently setback from the front lines of the building, thereby significantly minimising its potential visual impacts.</p>
Missing Elements	
Policy 7.1 – Reinstatement of Missing Elements <i>Reinstatement or reconstruction of missing elements might be considered if there is sufficient physical and documentary evidence to justify its reconstruction and it does not involve changes to or removal of fabric of high significance.</i>	<p>The exterior louvres are proposed to be removed due to the poor condition of the existing fabric and replaced with elements continuing the original profile in form and material intent. This is wholly acceptable from a heritage perspective. This is because the louvres are significant for their tangible qualities only insofar as they provide for the building's unique architectural expression – that is, there is nothing inherent in their fabric (such as a rare material or construction technique) which makes them significant. In their current poor condition, these elements diminish the visual and aesthetic qualities of the building. In this regard, their replacement with fabric of higher quality (in their original colour) would ensure that Gruzman's vision for Gaden House is maintained and celebrated for the benefit of future users and the wider public.</p>
Views and Setting	
Policy 8.1 – Exterior Views <i>Views to the building from the surrounding streets should be maintained, and enhanced where possible, by restoration of significant exterior fabric, in particular the louvres, windows and spandrels.</i>	<p>Views to the exterior of the building from the Double Bay Centre would be significantly improved and enhanced as a result of the restoration and reinstatement of the louvres and backlit spandrels. These elements have been found to be in very poor condition and require replacement and reinstatement in order to restore their high contributory value. This approach is consistent with the best practice advocated by the Burra Charter.</p> <p>The new addition at the upper levels would not detract from views to the building, particularly as the repetition of the established language of the</p>

Conservation Policy	Discussion
	building would mean that there is no new element which is attempting to 'compete' with the original structure.
<p>Policy 8.2 – Interior Views</p> <p><i>Views of significant fabric from within the building should be maintained, and enhanced where possible, by the restoration of significant interior fabric, including the staircase and circular ceilings.</i></p>	<p>Views to significant fabric from within the building's interior would be maintained – this includes views to the stair and to the ceiling soffit at level 2 (noting also that this fabric would be subject to restoration work as part of the proposal).</p> <p>Understanding and legibility of the external louvre system would be improved when viewed from within the building as a result of the removal of fabric in poor condition and its replacement with new fabric to match the original detailing.</p>
<p>Policy 8.3 – Leafy Setting</p> <p><i>The site's leafy setting should be maintained. The established trees lining Cooper and Bay Street should be retained.</i></p>	<p>The site's established, leafy setting would not be impacted as a result of the proposal.</p>
Interpretation	
<p>Policy 10.1 – Interpretation Strategy</p> <p><i>An Interpretation Strategy should be developed for the site by a suitably qualified heritage professional.</i></p>	<p>A recommendation is made at the conclusion of this HIS which calls for heritage interpretation to be carried out as part of the development.</p>

5.3. HERITAGE NSW GUIDELINES

The proposed works are addressed in relation to relevant questions posed in Heritage NSW's (former Heritage Office/Heritage Division) 'Statement of Heritage Impact' guidelines.

Table 5 – Assessment against HNSW guidelines

Question	Discussion
<p><i>The following aspects of the proposal respect or enhance the heritage significance of the item or conservation area for the following reasons:</i></p>	<ul style="list-style-type: none"> ▪ The proposal retains and conserves the subject heritage item, including its highly significant fabric and setting. ▪ The proposal would include the reinstatement of the building's original detailing, including the external louvres and backlit spandrel panels which are in very poor condition. ▪ The proposal seeks modest changes to the existing building in order to facilitate and prolong its historic use as a purpose-built commercial building. ▪ The new upper-level additions have been conceived in a manner which minimises their visual impact on the existing building. This includes the repetition of the architectural expression of the building at the new 3rd level, and a deeply setback new 4th level at the top, both of which would be successful by not competing with the existing structure but, rather, by respectfully responding to it.

Question	Discussion
<p><i>The following aspects of the proposal could detrimentally impact on heritage significance.</i></p> <p><i>The reasons are explained as well as the measures to be taken to minimise impacts:</i></p>	<p><u>Adaptation to existing fabric</u></p> <p>The proposal would include some changes to existing, original fabric. Namely, this would entail removal of some solid internal walls at the ground-floor level in order to create a single, contiguous retail tenancy. While this would engender some negative heritage impact, the impact is considered acceptable for the following reasons:</p> <ul style="list-style-type: none"> ▪ The changes would be reversible. ▪ The changes would be to fabric which, largely, does not make a defining contribution to the significance of the place. This includes intertenancy walls, and amenities. ▪ The changes would not detract from the overall legibility or presentation of the building, particularly from its exterior. ▪ The changes are proposed in order to facilitate the ongoing historic use of the building as a purpose-built commercial property. <p><u>New addition</u></p> <p>Introducing a new addition to an established and significant building – in particular one which demonstrates strong and defined architectural expression – could always pose a risk to its overall heritage significance (both aesthetically and with regard to the physical intervention which would be required to support the addition). However, these risks have been sufficiently mitigated, from a heritage perspective, due to the following aspects of the work:</p> <ul style="list-style-type: none"> ▪ The dark spandrel panel between the existing 2nd and new 3rd level would act as a type of shadow line to differentiate original from introduced in a subtle yet meaningful way. ▪ The repetition of the established architectural language of the building, at the new 3rd level, would not compete with the visual presentation and significance of the building but, rather, would be seen as a sensitive and sympathetic response to it. The treatment of the new 3rd level would demonstrate contrasting yet sympathetic materiality, which would further allow for a clear understanding between old and new. ▪ The new 4th level would be sufficiently setback – over 3m from each of the Bay Street and Cooper Street frontages – which would greatly minimise its visual prominence and allow it to remain visually recessive. ▪ It is understood that minimal structural intervention would be required throughout the rest of the building to support the new addition, which would result in minimal material impacts on existing building fabric.
<p><i>The following sympathetic solutions have been considered and discounted for the following reasons:</i></p>	<p>Urbis advised that it would be preferable, from a heritage perspective, to retain the entirety of the walls to the corridor between the Cooper St entrance and the internal spiral stair. However, it was also recognised that the commercial imperatives of the development – and, indeed, the ongoing viability of the building – would be better served by allowing for a single, larger-format retail tenancy at ground-floor level.</p>

Question	Discussion
	<p>To offset to this potentially adverse heritage outcome, the original wall treatment (a combination of plaster and mirrored lining) is proposed to be introduced to the retained sections of wall in order to provide an interpretation of the original lining to the walls of the corridor. It is also deemed appropriate that a sufficient amount of the walls, including the terrazzo 'gutter line', have been retained throughout the ground-floor level in order to provide an ongoing understanding of the original corridor arrangement.</p> <p>In light of the above, this aspect of the proposal is considered supportable from a heritage perspective.</p>

5.4. RESPONSES TO SFAC

As discussed at the beginning of this report, the scheme which was lodged with the development application has been revised following a recent Section 34 conciliation conference. Below, the revised scheme is discussed in relation to the heritage contentions contained in the Statement of Facts and Contentions which formed part of the conciliation.

Particulars

(a) *The proposed fifth-storey (level 4 floor) will adversely affect the heritage significance of Gaden House including its associated fabric, setting and views available from the public domain, because:*

- i. the scale and massing of the proposed fifth-storey (level 4 floor) would visually dominate the existing heritage building in terms of its height and bulk in that it would minimise perception of the existing three-storey street wall building base as the most prominent visual element of the streetscape and a key characteristic of the original building fabric,***

The new level 4 to the building would be sufficiently set back from the principal frontages so as to be clearly legible as a new addition. These setbacks would enable the perceived scale and massing of the addition to be greatly minimised when viewed from the streetscape. The façade treatment to the addition would be noticeably more modest than the levels below, reinforcing its legibility as new, subservient work when viewed in relation to the rest of the building. As such, the new fifth-storey addition would not detract from the perception of the existing three-storey street wall building base as the most prominent visual element of the streetscape as a key characteristic of the original building fabric.

- ii. the significant views of Gaden House would be diminished in terms of its visual prominence as an existing three-storey heritage item, which was designed to be read as a piece of light sculpture hovering above a white terrazzo podium, when viewed from significant public domain viewpoints,***

The reading of Gaden House as an existing three-storey heritage item, designed to be read as a piece of light sculpture hovering above a white terrazzo podium, would not be adversely impacted by the new level 4 addition. The new upper level will be set back from the building frontages and, although visible, would be a noticeably new, subservient addition to the building.

- iii. the proposed fifth-storey (level 4 floor), does not provide adequate setbacks to the fifth-storey (level 4 floor) from Bay and Cooper Street that would eliminate its visibility and adverse visual impact on the public domain and the heritage item, and***

The proposed 3.2m setback from Cooper Street has been maintained in the revised scheme. As with the original scheme lodged with the development application, this is considered to be of sufficient allowance to retain the visual primacy of the principal building form as viewed from the public domain.

The setback of the new addition from Bay Street has been slightly increased as a result of the revisions to the location of the new internal lift. The original scheme lodged with the development application provided a minimum setback of 3.8m from this frontage, which itself was considered by Urbis to be of sufficient allowance to not interrupt the legibility of the principal building form from the public domain. The increase to the addition which is shown in the revised scheme is an improved outcome and, similarly, would not generate adverse impacts on the established character and significance of the subject building.

It is also noted that the new addition has been further set back from the southern boundary (and a new curved wall introduced at the south-west corner) as the result of the reconfiguration of the new internal building circulation. This will further allow the addition to remain legible as a modest and subservient addition to the item.

- iv. *the proposed fifth-storey (level 4 floor) fails to retain or enhance the visual prominence, in terms of the original design intent and language of the existing building, including the simple vertical and horizontal lines of the heritage item.***

The external treatment of the new level 4 façade was carefully considered during design development. While multiple options were tested – including the repetition of the louvres present at the lower levels – it was found that the most sympathetic response would be a more modest façade treatment which would enable the addition to be read as subservient new work. In this regard, the simple, glazed façade will be read as a new lightweight addition that does not detract from the established character and significance of the item.

- (b) *For the above reasons, the Proposal is contrary to aim (f) in Clause 1.2(2) Aims of WLEP and fails to achieve objectives (a) and (b) in Clause 5.10(1) of the WLEP.***

For the reasons discussed above, the proposed level 4 addition is considered to be a modest, subservient, and visually lightweight addition to the heritage item which will not detract from or diminish its established character and significance including its fabric, setting, and views.

- (c) *Further, the proposed fifth-storey (level 4 floor) is contrary to Objectives O4 and O10 in Part D5.1.3; Controls C1, C3, C4, C6 and Objective O1 in Part D5.6.3.8 of the WDCP 2015 as the proposal is incompatible with the heritage significance of the heritage listed character building 'Gaden House – including interiors', as it:***

- i. *does not conserve and enhance the visual amenity of Gaden House, and***
- ii. *will adversely impact on the visual prominence of Gaden House as viewed from the public domain due to its height, bulk, scale and massing.***

For the reasons discussed above, the proposed level 4 addition is considered to be of a sufficiently modest form and finish so as to maintain, and not detract from, the visual amenity and primacy of the heritage item. The new addition will be clearly subservient to the principal form and character of the building without visually imposing on it in any manner. In this regard, the new addition would be compatible with the character and significance of the heritage item and would be clearly understood as a sensitive adaptation to the building.

6. CONCLUSION AND RECOMMENDATIONS

6.1. GENERAL CONCLUSION

This HIS has been prepared in the context of proposed alterations and additions to the heritage item, Gaden House, located at 24 Bay Street, Double Bay. The report has discussed the proposal with regard to relevant heritage planning and design controls for the site, in order to assess the potential impacts of the proposed works on the heritage significance of the site.

The assessment carried out in Section 5 of this report has found that the work would, on the whole, generate positive or acceptable heritage outcomes because:

- The proposal retains and conserves the heritage item, including its principal character-defining elements (both externally and internally). Conservation works such as the reinstatement of the bronze-coloured finish to the external louvres (which are to be replaced due to their poor condition), refurbishment of the backlit horizontal spandrels, and the reinstatement of the original wall treatment to the ground-floor corridor, are a highly sympathetic outcome.
- New work at the building's interior and exterior would be noticeably contemporary, yet sympathetic to the character and detailing of the heritage item.
- The new vertical addition to the building is in keeping with the original design intent of Neville Gruzman and is considered a sympathetic approach to adding height to this particular building. Multiple options were considered during the design development phase – which largely included a contrasting architectural language – however these were deemed to be inappropriate in the context of the heritage item.
- Internal works would be largely contained to spaces and fabric which are not deemed to make a defining contribution to significance.
- The building would be maintained for commercial purposes, in keeping with its historic use and heritage significance.

Additionally, the amendments to the scheme, which follow from the Section 34 conciliation with Woollahra Municipal Council, have further reduced the potential adverse impacts of the new addition on the heritage significance of the item. The internal modifications have resulted in increased setbacks of the level 4 addition to the east (Bay Street) and south, which has further reduced the perceived visual bulk of the addition. As such, the new addition will be clearly understood as a modest and visually subservient new element which will not compete with, dominate, or otherwise detract from the established character and visual prominence of Gaden House.

For the reasons stated above, the proposed works are recommended for approval from a heritage perspective, having regard to the proposed recommendations below.

6.2. RECOMMENDATIONS

Notwithstanding the positive recommendation made as a result of the assessment carried out in this report, it is nonetheless recommended that the following be implemented into the conditions of consent in order to best maintain the building's established heritage significance:

- Prior to the issue of a Construction Certificate a Photographic Archival Recording should be undertaken of the place and must be prepared in accordance with the NSW OEH Heritage Division's Guidelines for 'Photographic Recording of Heritage Items Using Film or Digital Capture'.
- A suitably qualified heritage consultant should be engaged to provide ongoing advice throughout the design development, contract documentation and construction stages of the project.
- A Schedule of Conservation Works should be prepared by a suitably qualified and experienced heritage consultant prior to the issue of a Construction Certificate.
- A Heritage Interpretation Strategy should be prepared for the site by a suitably qualified heritage consultant as a condition of the DA consent. The Heritage Interpretation Strategy should identify significant themes and narratives for interpretation, as well as identifying locations, media, and indicative content for interpretation. Interpretation should be developed throughout detailed design and construction phases in conjunction with the project architect and other specialists as required.

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[Note: Some government departments have changed their names over time and the above publications state the name at the time of publication.]

DISCLAIMER

This report is dated 18 November 2021 and incorporates information and events up to that date only and excludes any information arising, or event occurring, after that date which may affect the validity of Urbis Pty Ltd (**Urbis**) opinion in this report. Urbis prepared this report on the instructions, and for the benefit only, of Brooklyn Lane Investments Pty. Limited (**Instructing Party**) for the purpose of a Development Application (**Purpose**) and not for any other purpose or use. To the extent permitted by applicable law, Urbis expressly disclaims all liability, whether direct or indirect, to the Instructing Party which relies or purports to rely on this report for any purpose other than the Purpose, and to any other person which relies or purports to rely on this report for any purpose whatsoever (including the Purpose).

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This report has been prepared with due care and diligence by Urbis and the statements and opinions given by Urbis in this report are given in good faith and in the reasonable belief that they are correct and not misleading, subject to the limitations above.

APPENDIX A

HISTORICAL ANALYSIS OF GADEN HOUSE

Reproduced from the *Gaden House Conservation Management Plan*,
Heritage 21 (2019)

2.0 HISTORICAL ANALYSIS

2.1 History of the Double Bay area

The Double Bay area is located within Cadigal land. The Cadigal were Dharug language speakers. The first European settlement in the Woollahra area occurred in 1790, two years after the arrival of the First Fleet. A flagstaff was erected at South Head, near the site of the Signal Station, to serve as a landmark for ships arriving at the Heads.¹ Until the 1820s, Double Bay was known as ‘Keltie’s Cove’, after James Keltie, the Master of the First Fleet ship the *Sirius*. The name ‘Double Bay’ appears to be derived from the fact that a minor point divides the bay.

Governor Macquarie recorded the name Double Bay in his journal when visiting the area in September 1821. The purpose of the visit was to mark out a site of 20 acres (8 hectares) on the western flat land at Double Bay for future botanic gardens. The new gardens would replace those areas now known as the Royal Botanic Gardens and The Domain as that area was to be maintained for the exclusive use of the Governor, as originally designated by Governor Phillip.² The gardens in Double Bay were never constructed and Surveyor General Thomas Mitchell considered the land would be suitable for a village.

In 1834 Larmer surveyed the village of Double Bay located in the area bounded by today's Ocean Avenue, New South Head Road, Bay Street and the Harbour foreshore.³ The auction sale of 31 lots of approximately half an acre (2000 square metres) was advertised on 13 February 1835 and the lots were available with a base price of 20 pounds. At that time the streets known as Ocean, Cross, Bay, Adelaide and 'Lilian' (which was renamed William Street) were surveyed.⁴

Thirty years after the arrival of the Europeans, mixed groups of Aboriginal people had retreated to ‘Blacks’ camps’ close to freshwater creeks in less-populate parts of the Port Jackson shoreline, including Point Piper, Rose Bay, Double Bay, Darling Point and Rushcutters Bay.⁵ In 1845, Leopold Verguet, a French Marist Catholic missionary, described a tribe led by Tamara ‘in their camp under a rock at Double Bay’. There were about 20 Aboriginal men, women and children in this group. Amateur artist Henry Campbell drew a pencil sketch of a group of Aboriginal people around a campfire and rock shelters; they were probably members of Tamara’s clan (Figure 6).⁶

¹ A Brief History of Woollahra, in: Woollahra Municipal Council, www.woollahra.nsw.gov.au/library/local_history/a_brief_history_of_woollahra

² Woollahra History and Heritage Society, n.d., p. 1.

³ Ibid.

⁴ Pollon, F., (Compiler), 1996, p. 85.

⁵ *Eora: Mapping Aboriginal Sydney 1770-1850*, State Library of New South Wales, June 2006, p4.

⁶ Keith Vincent Smith, *Aboriginal Life around Port Jackson after 1822*, in: *Dictionary of Sydney*, 2011.



Figure 6: 1840s pencil drawing 'Scene on Double Bay, Sydney NSW' by amateur artist Henry Campbell. (Source: Mitchell Library, PXC 291)

In 1813, Captain John Piper was recommended to Governor Macquarie to receive a grant of land. Piper proceeded to lay the foundation stone for his new house at Eliza Point (now known as Point Piper), although the promised grant of 190 acres was not formalised until 1820. He finished 'Henrietta Villa' in 1822. He continued to acquire land through grants and purchases. By 1826, his holdings included the Point Piper land, 475 acres at Vacluse ('Vacluse Estate'), the 1190 acres at Woollahra ('Point Piper Estate'), and further property including in Neutral Bay, Botany Bay, Petersham, Bathurst, and Tasmania. The 'Point Piper Estate' was the largest estate in the Woollahra area and included parts of Edgecliff, Double Bay (including the subject site), Point Piper, Bellevue Hill and Rose Bay. Despite this extensive amount of land ownership, John Piper was in financial difficulties by 1826-1827, during which time he sold most of his property, including Henrietta Villa, and the Vacluse and Point Piper Estates. In 1826, the Point Piper Estate was conveyed to the partnership of Daniel Cooper and Solomon Levey (both emancipists and partners in several ventures). Cooper also purchased the 190 acres of land including *Henrietta Villa* from John Piper in 1827. In 1830, Cooper and Levey's title to the land was confirmed.⁷

⁷ Captain John Piper, *Woollahra Municipal Council*, in:

https://www.woollahra.nsw.gov.au/library/local_history/woollahra_plaque_scheme/plaques/captain_john_piper



Figure 7: 1847 painting 'Port Jackson NSW, distant view from above Double Bay, on the South Head Road' by George Edwards Peacock. (Source: Mitchell Library, a128041/ML237)

By 1847 the Point Piper Estate became the sole property of Daniel Cooper. When Cooper died in 1853, his nephew, also named Daniel Cooper, was appointed trustee of the Point Piper Estate until his uncle's son, again named Daniel Cooper, turned twenty-one years old in 1869.

Daniel Cooper (the above-mentioned nephew) was a successful businessman and politician, who was highly regarded. He lived in *Henrietta Villa* until he had it demolished in the 1850s to make way for his new villa 'Woollahra House'.⁸ In 1860, 'Woollahra' was also adopted as the name for the newly formed Municipality of Woollahra.⁹

⁸ The word 'Woollahra' is thought to have its origins in the Aboriginal words 'Woo-la-ra', 'Wilarra' and 'Wallara'. In 1788 the First Fleet officer Daniel Southwell translated the word 'Woo-la-ra' as meaning 'The Look-out'.

⁹ *A Brief History of Woollahra*; Captain John Piper.

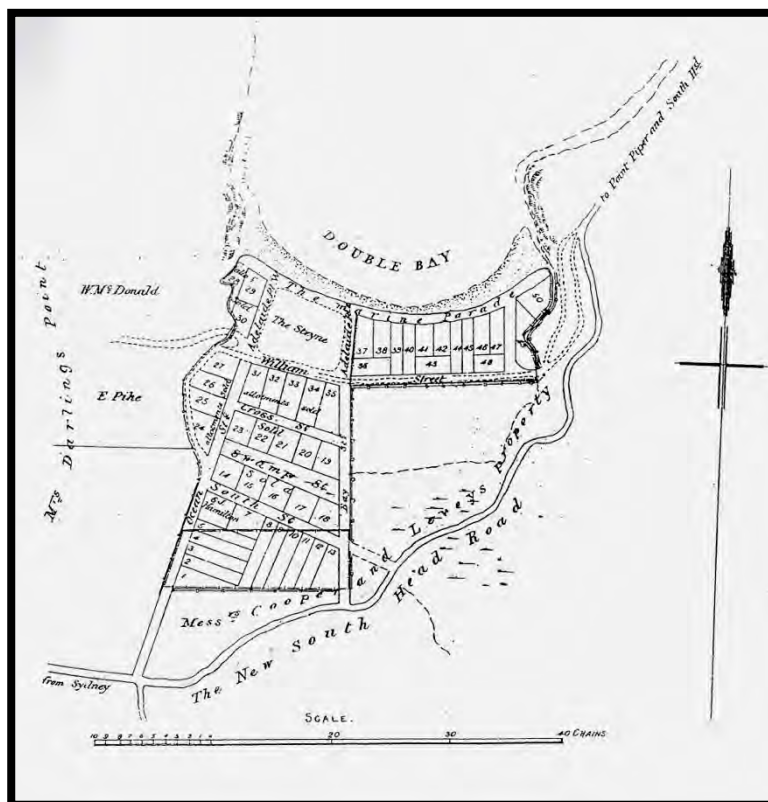


Figure 8: C.1848; Surveyor S.A. Perry's plan of the Double Bay Village, explaining the boundary of the village and the property of Cooper and Levey granted. *The Steyne* is now a reserve called Steyne Park. (Source: Broomham, 2001, p9.)

Although the proposed botanic gardens within the western flat land of the 'Village' area as envisioned by Governor Macquarie, did not eventuate, Michael Guilfoyle, a well-known botanist who immigrated in 1853, established a nursery of exotic plants in the environs which operated during the 1860s and 1870s. Situated within five kilometres of the city centre, and known as '*Exotic Nursery*', the nursery grew Asian date palms, Brazilian coconuts, Arabian tea and coffee trees and cinnamon trees from Sri Lanka. Guilfoyle laid out the gardens of many of the large houses in Double Bay and Guilfoyle Avenue, situated in the original village, is named after him.

The remainder of the flat land in Double Bay was a reed swamp as far back as Cooper Park. Accordingly New South Head Road was constructed on a raised causeway seven feet (two metres) high. The land was gradually drained and much of it used for market gardening. Over time the land was filled and sold from 1880 to 1910.¹⁰ The streets created with the 1880s subdivisions included Cooper, Henrietta, Holt, Beach and Hill (later Stafford) Streets. Pelham Street was built to the north of New South Head Road. The Bellevue Hill (southern) side of New South Head Road had Bellevue Road, which was cleared by Mitchell in 1844, and Manning Road leading to the mansion *Wallaroy*.¹¹ During the Federation period much development occurred north of New South Head Road. In the same period to the south of New South Head Road, between Manning and Bellevue Roads, Edward Harkness was primarily responsible for the opening up and development of the former market

¹⁰ Woollahra History and Heritage Society, n.d., p. 1.

¹¹ Broomham, R., n.d., p. 5.

garden area there. Although Harkness constructed cottages on his subdivisions into the 1920s, by that time developers were more interested in investing in residential flats, which by the end of the Inter-War period dominated parts of New South Head Road.¹²



Figure 9: C. 1870 photograph entitled 'Double Bay 1870s'. The view appears to show New South Head Road, looking towards Point Piper. (Source: Woollahra Library)



Figure 10: Detail of Higginbotham and Robinson's 1889 Municipal Map of Woollahra, showing the extent of the Point Piper Estate. (Source: Woollahra Library, M000002)

¹² Broomham, R., n.d., p. 9.

Woollahra developed as a residential locality. In the nineteenth century a few local industries were established, including a foundry and brewery in Woollahra, and distillery and tannery in Paddington; but it was Paddington that produced the biggest concentration of industries and factories during the twentieth century.

In 1919, a bronze statue of a soldier in bayonet charge (by sculptor William Priestley Macintosh) was unveiled in Double Bay's Steyne Park. The statue was then mounted on a monumental pedestal base designed by Oscar Backhouse, inscribed with the names of over 400 local residents who had volunteered for service in the World War I.

After World War II, many Europeans migrated to the Woollahra area. This migration helped changed the face of Woollahra's commercial centres, including at Double Bay.

During the 1960s, Paddington and West Woollahra were gentrified, with most of these industries disappearing by the end of the century. Dairies and market garden were the predominant agriculture in the Woollahra area. In the 1880s, Chinese market gardeners began leasing land in Double Bay Gully and Rose Bay. The last market gardens disappeared from Rose Bay by the 1930s. Fishing was also popular, especially around the village of Watsons Bay.

Land releases and transport improvements shaped the development of the individual suburbs and the resulting appearance of Woollahra throughout the nineteenth and early twentieth centuries.¹³

¹³ *A Brief History of Woollahra.*

2.2 Early History of the subject site

2.2.1 Land Grants in the Area

The earliest Parish Map of the area (Figure 11) – predating 1826-27 - shows the early land grants in the surrounding area, in particular John Piper's land (granted during the 1820s). The map includes the 100-acre land grant by Robert Cooper, Francis Forbes and James Underwood, which dates to c.1823.



Figure 11: Detail of undated (c.1823) Parish Map of the Alexandria parish, with the approximate location of the subject site circled. The subject site appears to be located just outside of the land owned by John Piper. (Source: *Alexandria Parish Map*, in: *HLRV*, sheet 1 Ed 0)

In April 1833, the site was part of approximately 5 acres of land granted to Daniel Cooper. On the 1834 map of the Village of Double Bay (Figure 12), the subject site is part of lot 13, with Cooper Street not yet created.

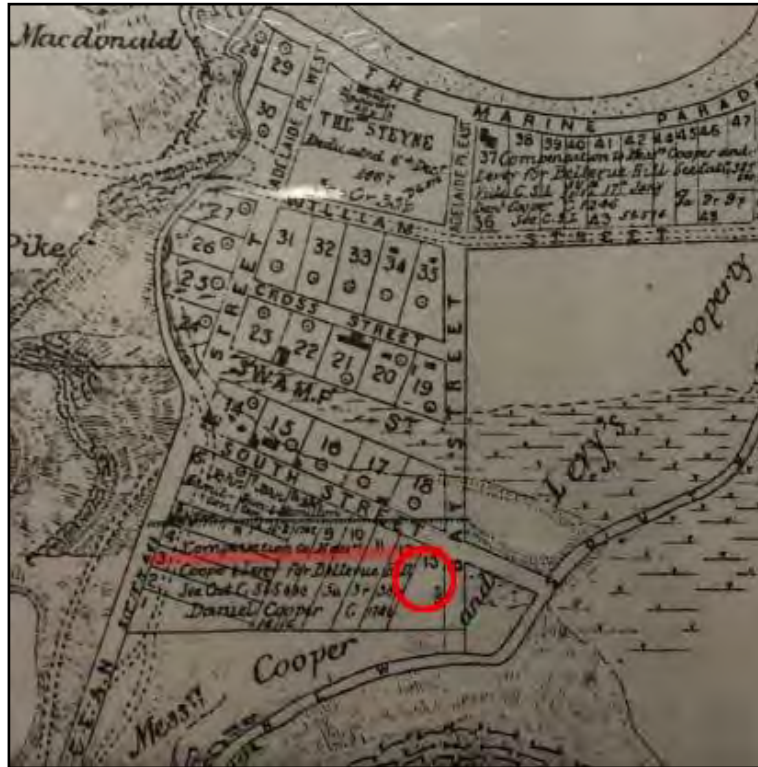


Figure 12: Detail of 1834 map of the Village of Double Bay. The red line indicates Cooper Street's future approximate location, while the red circle indicates the approximate location of the subject site (within lot 13). (Source: Woollahra Library)

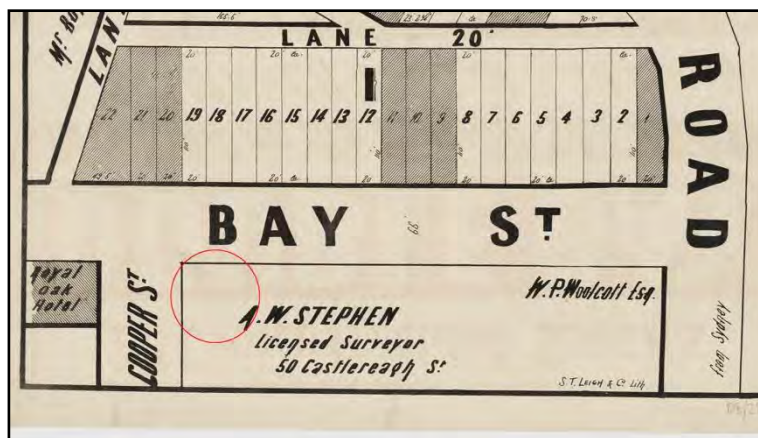


Figure 13: 1889 20 Choice Freehold Blocks, Double Bay. The subject site was not part of this subdivision, however, is indicated by the red circle. Cooper Street had been created by this time. (Source: 20 Choice Freehold Blocks, in: NLA Z/SP/D9 IE8741460)



Figure 14: Detail of Higginbotham and Robinson's 1889 Municipal Map of Woollahra; the approximate location of the subject site is indicated by the red circle. The land is noted to be part of Daniel Cooper's Compensation Grant. (Source: Woollahra Library, M000002)

The site was part of the 1905 Brooklyn Estate subdivision, containing lot 11 and 12 (Figure 15).

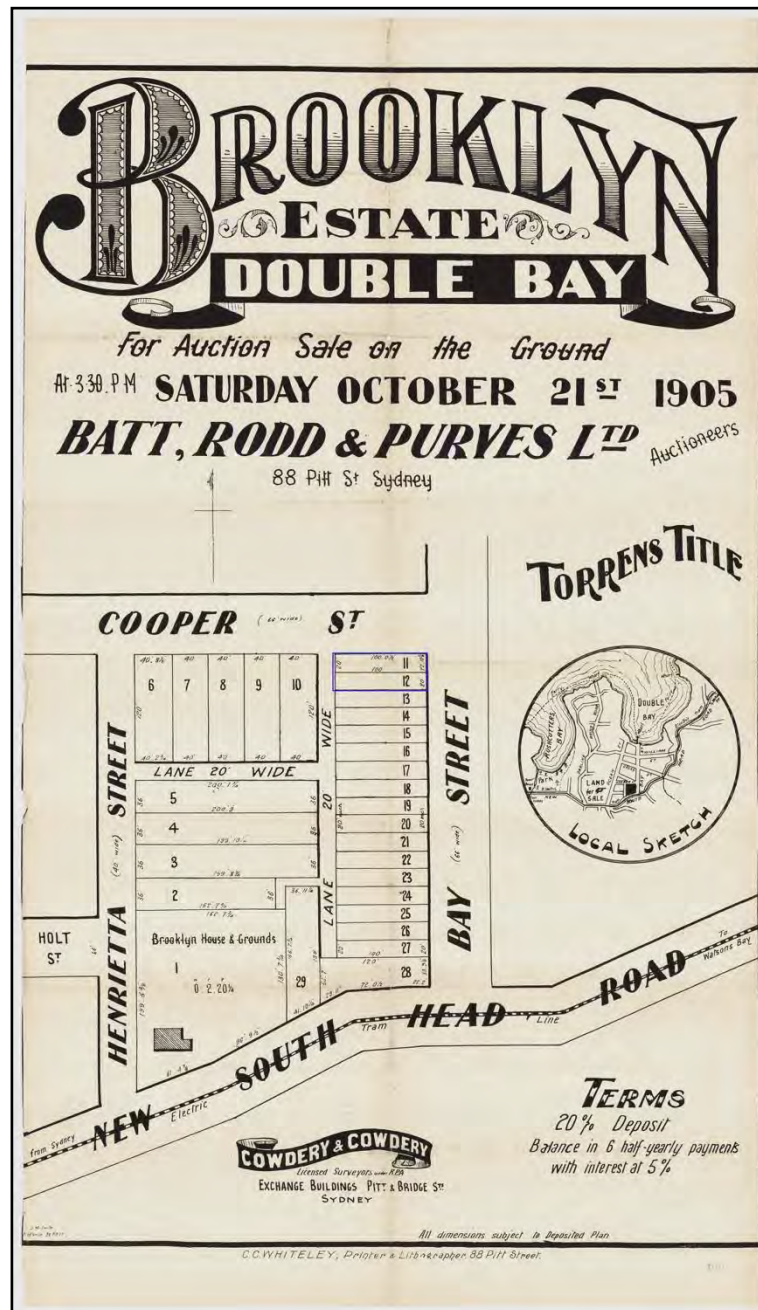


Figure 15: 1905 Brooklyn Estate Subdivision Map, with the approximate location of the subject site (Lots 11 & 12) outlined in blue. (Source: *Brooklyn Estate Double Bay*, in: NLA 230167743)



Figure 16: Detail of undated Parish Map (c. early 1900s? pre-1914) of the Alexandria parish, with the approximate location of the subject site circled. The allotment (236) is identified as 'compensation grant' under Daniel Cooper's name. (Source: Alexandria Parish Map, in: HLRV, sheet 3 Ed 0)

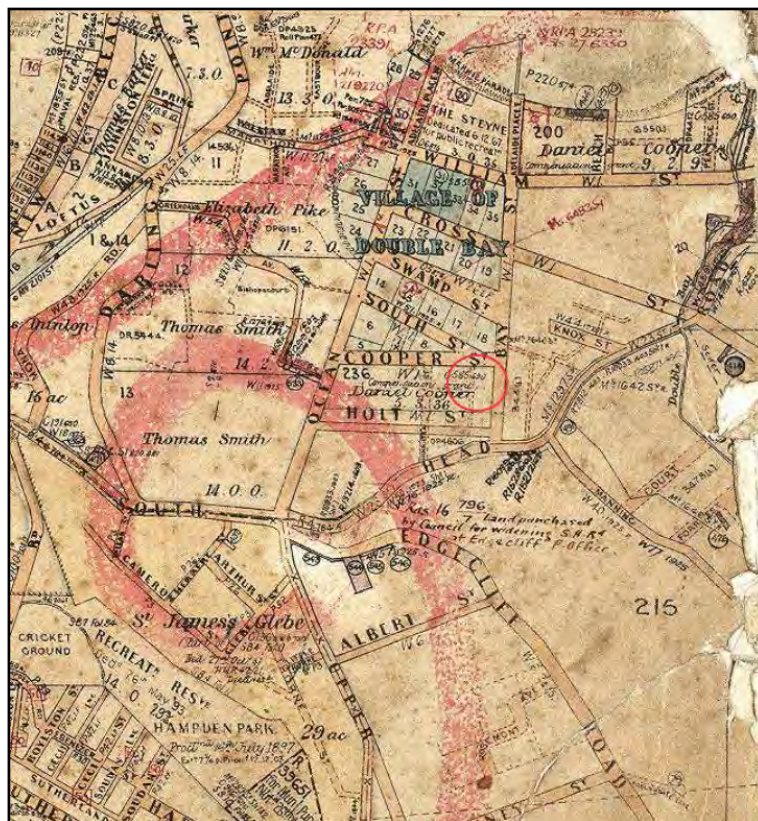


Figure 17: Detail of undated Parish Map (1914-1927) of the Alexandria parish, with the approximate location of the subject site circled. (Source: Alexandria Parish Map, in: HLRV, sheet 7 Ed 0)

2.2.2 History of the subject site

The subject site was originally part of land (*'five acres, three roods, thirty-six perches'*) granted to Daniel Cooper by Crown Grant dated the seventh of April 1833.¹⁴ Figure 12 is a detail of an 1834 map, which shows the subject site within an allotment identified as number 13. The 1889 subdivision map (Figure 13) and the 1889 Higginbotham and Robinson's Municipal Map of Woollahra (Figure 14) both suggest that the allotment which included the subject site was owned by W.P. Woolcott at the time.

In 1905, Frances Leonora MacKay (a widow from Sydney) applied for a Primary Application in Fee Simple for the original parcel of land, as shown in Figure 18.¹⁵ Figure 15 shows the Brooklyn Estate subdivision. In 1906, Lots 11 and 12 of plan 4606 were transferred from Frances Leonora MacKay to Mary Anne Allerton (a widow from Sydney).¹⁶

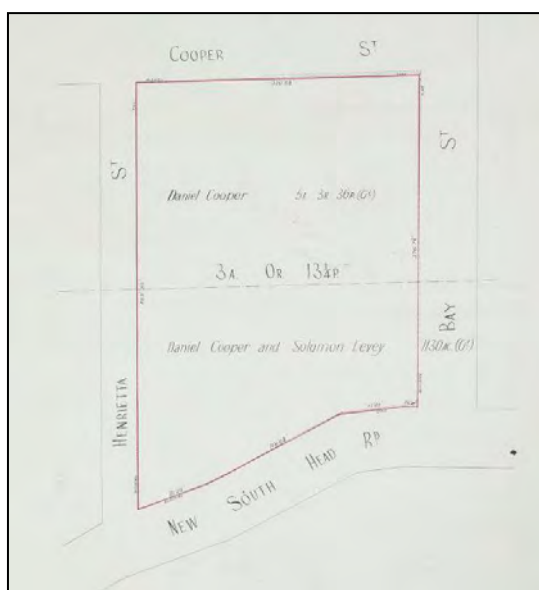


Figure 18: The original parcel of land in 1905. (Source: CT 1642 Fol 174)

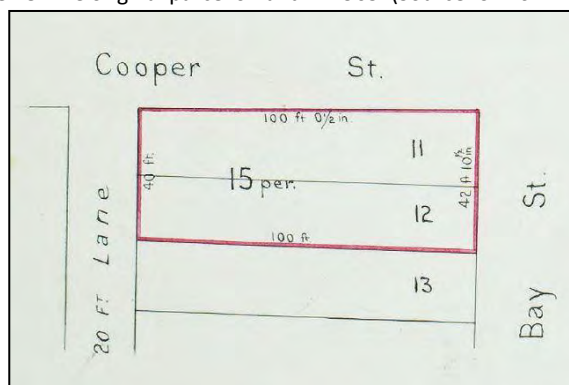


Figure 19: Detail of Lots 11 and 12 in CT 1742 Fol 61, dated 1905. (Source: CT 1742 Fol 61)

¹⁴ From CT Vol 1742 Fol 61.

¹⁵ CT Vol 1642 Fol 174; Primary Application 13809.

¹⁶ CT Vol 1742 Fol 61.

In 1916, the site was transferred to Samuel Galbraith (noted on the deed as being a motor proprietor from Double Bay) and his wife Nellie Josephine Galbraith as joint tenants. Samuel and Josephine's names appear from prior to 1914 in the Sands Directory, as "*cab proprietors and motor garage 'Zetland'*" at no. 37 Bay Street, which appears to have been located across the road from the subject site (east side of Bay Street).¹⁷ From 1920 onwards, the Sands Directory still includes '*Galbraith J&S, motor garage*' on the eastern side of Bay Street (no. 39), while '*Galbraith J&S, motor garage*' now also appears on the west side of Bay Street (the subject site), between no. 26 [the Royal Oak Hotel'] and no. 22 [Griffiths EJ, greengrocer].

A newspaper article from 1922 advertised a clearance sale for the Galbraith's '*high-class old established livery and cab plant*' as it is mentioned that the couple had '*decided to increase their motor service vehicles*' and were intent on selling the horse-driven portion of their business.¹⁸

Information on the Certificate of Title for the land indicates that a lease existed between 1916 and 1929 for the site to Wood, Coffill and Company Limited, a company of undertakers. A lease to John Tighe Coleman (a station superintendent from Breadalbane) started in 1929. A lease to Lionel Athol Treglown (a garage proprietor from Double Bay) started in 1938.¹⁹

Samuel Galbraith's death is noted on the Certificate of Title (as the CT was in Samuel and Josephine's names being joint tenants) in April 1943. In 1951, another lease was registered on the certificate, to Qantas Empire Airways Limited. Historical research has not provided any further information regarding Qantas' use of the subject site, however one of the historic DA files notes that the building had been occupied as a RAAF training school with offices. The site was likely chosen due to its proximity to Rose Bay, which was used as an international airport for Qantas' flying boats from the 1930s onwards.²⁰



Figure 20: C.1939 photo of two Qantas Empire Airways flying boats at Rose Bay, Sydney, NSW. (Source: State Library, 00271)

¹⁷ Sands Directory 1914 Pt9, p889.

¹⁸ Advertising, in: *Sydney Morning Herald*, Thursday 16 March 1922, p3.

¹⁹ CT Vol 1642 Fol 174

²⁰ *Flying Boats: Sydney's Golden Age of Aviation*, in: *Sydney Living Museums website*; Council File 69/57.



Figure 21: 1943 aerial, with the subject site indicated by the red arrow. (Source: *Six Maps*)

In 1957, Nellie Josephine Galbraith sold the property to Arrow Motors Pty Ltd, who in turn sold to Tractor Training Service Australia Pty Ltd in 1960.²¹

In 1963, three rooms at the eastern end on the first floor of the building were leased to John Athelston Victor Nisbet (an architect from Darling Point).²²

The below 1963 aerial image (Figure 22) shows the building.

In December 1968 the site was purchased by the company Randolph Pty Ltd.²³ Gordon Vivian Stewart, Peter Michael Bowen and Mr Gaden²⁴ were partners in the legal firm of Gaden, Bowen and Stewart.²⁵

In March 1969, an application was successfully made by the existing building's tenants Retravisio (Australia) to use the ground floor for accounting and administration purposes. The owners of the site are listed as 'Randolph Pty Ltd', noted to be care of 'Gaden, Bowen & Stewart (Solicitors)'.

²¹ CT Vol 7417 Fol 28.

²² CT Vol 7417 Fol 28.

²³ CT Vol 7417 Fol 28.

²⁴ Extensive historical research into the given name of Mr. Gaden has not yielded any results.

²⁵ Gordon Stewart was a director of Randolph Pty Ltd (Warr, p19). Council file 69/1507 includes a letter from P.M. Bowen, who is identified as being a director of Randolph as well. Therefore it is likely that Mr. Gaden was also a director in the company.

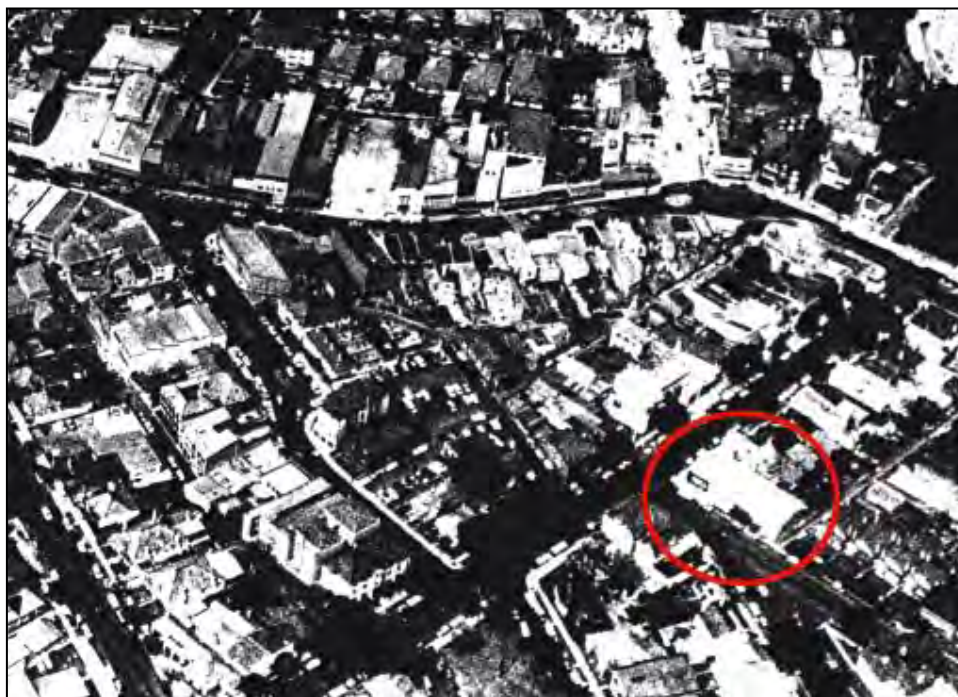


Figure 22: 1963 aerial, with the subject site circled in red. (Source: Woollahra Library, pf004898)

2.3 History of Gaden House

The building was developed as a suburban branch office for the legal firm ‘Gaden, Bowen and Stewart’, resulting in its name ‘Gaden House’. Neville Gruzman was a friend of Gordon Stewart’s, a senior partner in the firm. Gruzman was commissioned to design a building to house the legal firm’s offices as well as the well-known restaurant ‘D’Arcy’s’.²⁶

2.3.1 Initial 1969 Development Application (March)

Neville Gruzman submitted the initial²⁷ Development Application for the owners, noted as ‘Randolph Pty Ltd’ in the form) to Woollahra Council on 18 March 1969. Gruzman’s accompanying letter explained the architect’s design intent for the new 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 buildings 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*

²⁶ Goad, 2006, p293.

²⁷ DA 58/69

development approval can be given prompts attention so that the job can now be got underway properly.’²⁸

The accompanying plans were printed on glossy paper and included rather minimal detailing for the building, however the design intent of the architect was clear. Under this initial application, the building was named ‘GBS House’.

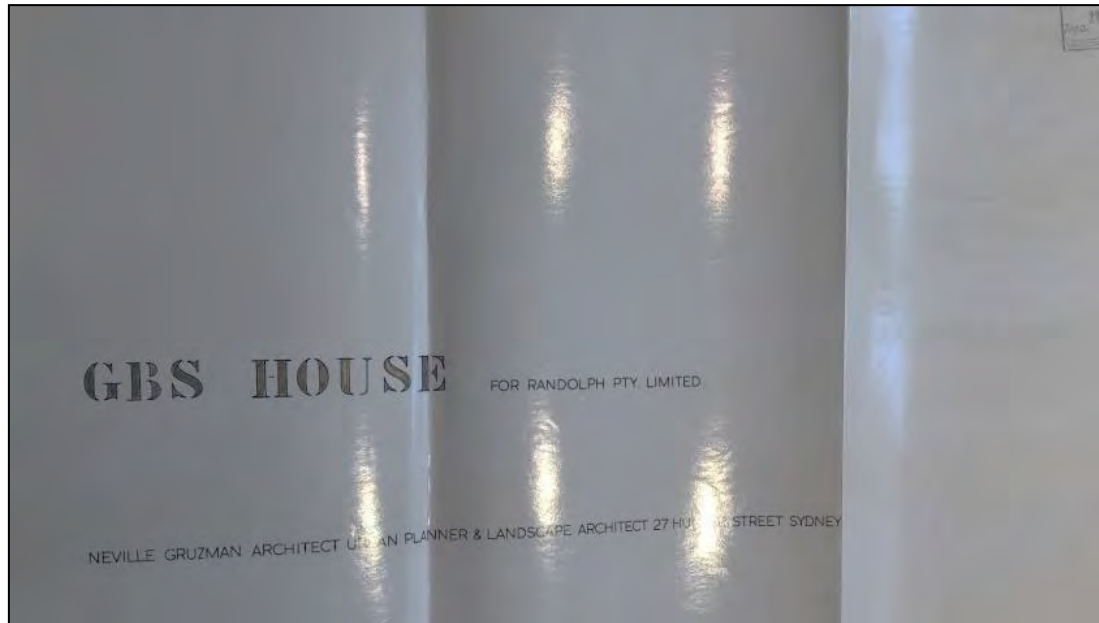


Figure 23: Front page of initial 1969 application, showing the building was initially intended to be called ‘GBS House’.
(Source: Woollahra Council Archives, file DA 58/69)



Figure 24: Perspective of initial 1969 application. (Source: Woollahra Council Archives, file DA 58/69)

²⁸ DA 58/69

The Gruzman and Goad book describes the design intent for Gaden House as follows:

*'Described at the time of its completion as 'electrographic', Gaden House was developed for a firm of solicitors for their own use. 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) elevation. 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 the 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. These 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.'*²⁹

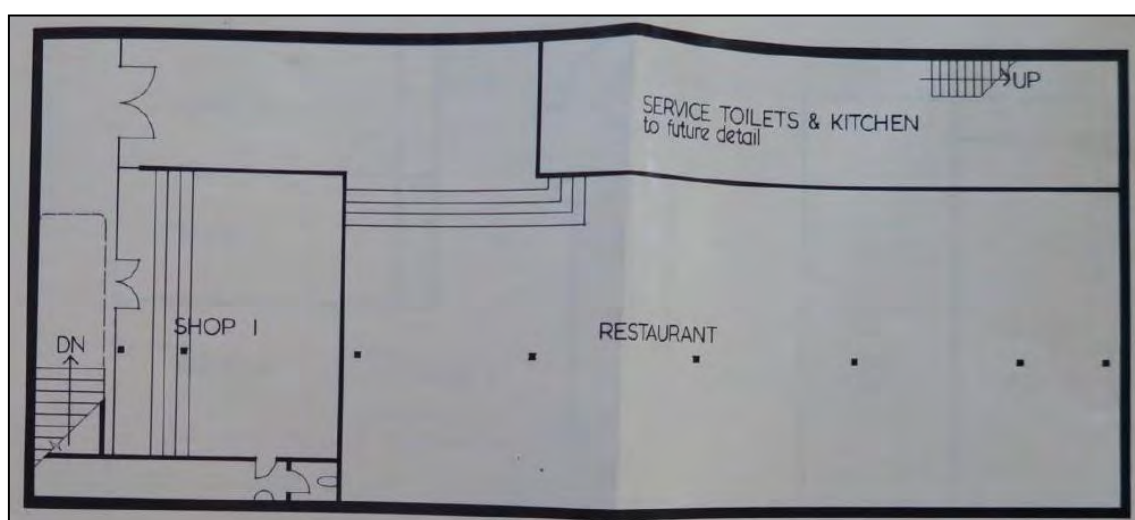


Figure 25: Lower Ground Floor of initial 1969 application, showing D'Archy's Restaurant and Shop 1. (Source: Woollahra Council Archives, file DA 58/69)

²⁹ Goad P & N. Gruzman, *Gruzman: An Architect and his City*, 2006, p152.

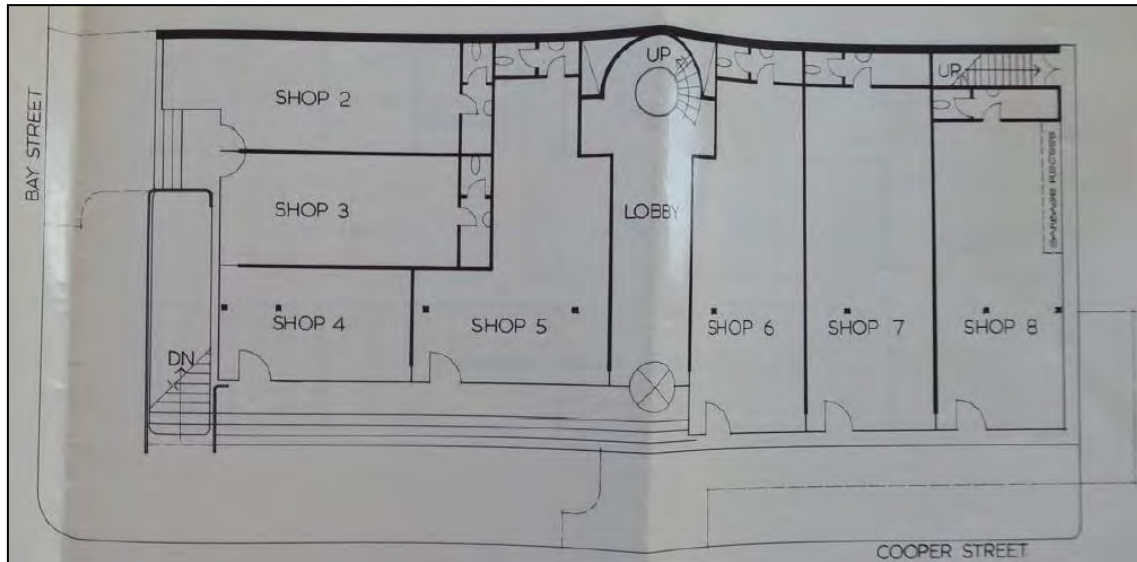


Figure 26: Ground Floor of initial 1969 application. (Source: Woollahra Council Archives, file DA 58/69)

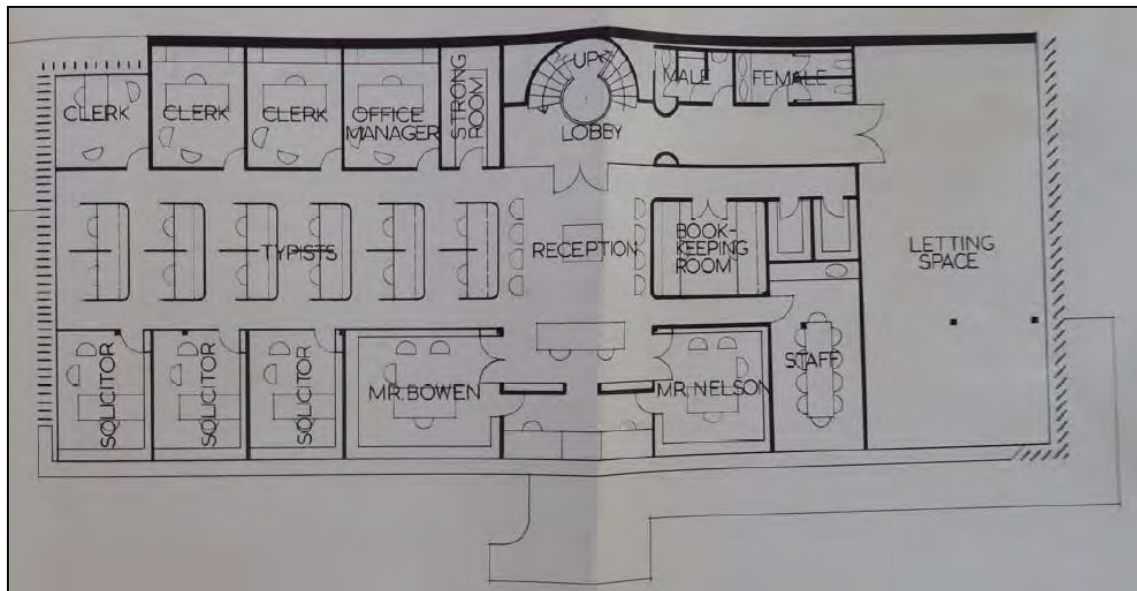


Figure 27: First Floor of initial 1969 application. (Source: Woollahra Council Archives, file DA 58/69)

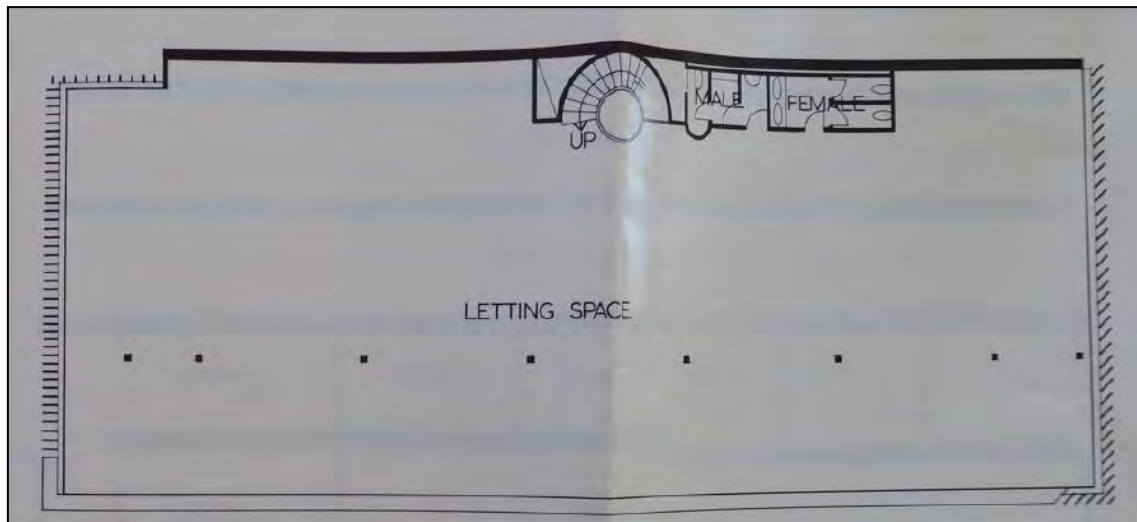


Figure 28: Second Floor of initial 1969 application. (Source: Woollahra Council Archives, file DA 58/69)

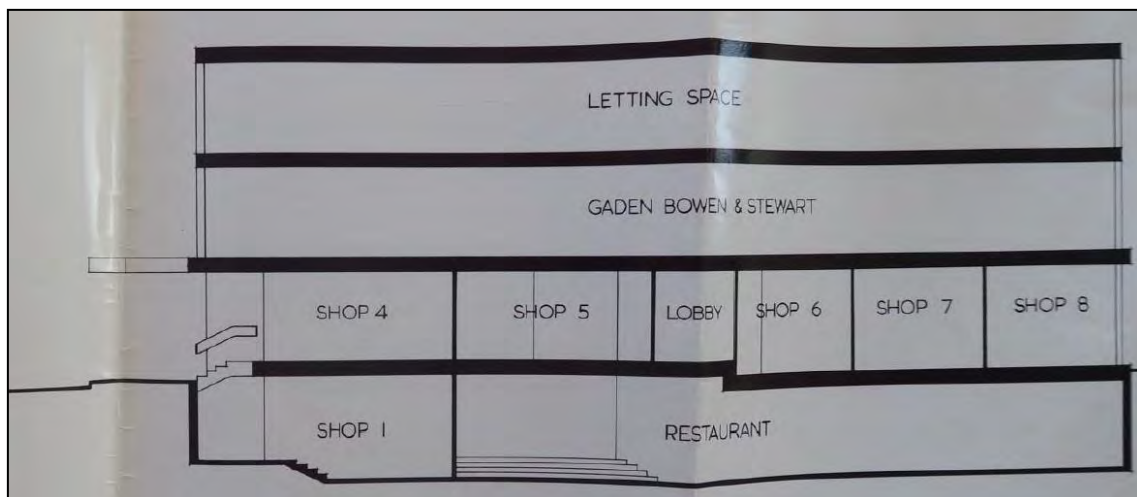


Figure 29: Section of initial 1969 application. (Source: Woollahra Council Archives, file DA 58/69)

The Council's Building and Health Committee assessed the application, noting that *'[...] 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.'*

Council's Planning Control Officer had three recommendations:

'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 13 May 1969, the Town Clerk of Woollahra Council wrote to Gruzman inviting amendments to the plans in order to provide a loading and unloading bay, a service corridor from the bay and for the mechanical plant details to the roof levels to be provided.

On 15 July 1969, the Town Clerk again wrote to Gruzman, advising that consent had been granted to the application, subject to the following five conditions:

- 1. Provision of a loading and unloading bay of at least 20' in depth, 15'0" in width and a clearance of 19', with bay to be located to Brooklyn Lane.*
- 2. The height of the building not exceeding three times the least horizontal measurements from that part of the building to the middle of Brooklyn Lane.*
- 3. The mechanical ventilation plant being located within the building profile.*
- 4. the hours of operation being restricted to midnight or such other closing time as the Council may deem necessary from time to time, having regard to the circumstances of the case and the public interest.*
- 5. The music to be provided being restricted to soft background music and by taped recordings only.*
- 6. That such recordings being permitted without prejudice to any action by the Council should, if in its opinion, a nuisance caused such as may affect persons or residents in the vicinity of the premises.*
- 7. The premises complying in all respects with council's requirements for restaurant premises.*
- 8. The proprietor signifying, in writing, his agreement with the abovementioned provisos.*

2.3.2 Subsequent 1969 Development Application (December)

On 2 December 1969, Neville Gruzman submitted a new application to Woollahra Council. Subsequent correspondence shows that certain issues were flagged by Council initially, such as insufficient toilets and staff change rooms for the restaurant, ceiling heights in the lower ground area, etc.

On 10 February 1970, Council issued the Permit for the project, with a Schedule of Conditions including additional applications to be submitted for air conditioning and mechanical ventilation systems, structural engineer's documentation in relation to the reinforced concrete, etc.³⁰

³⁰ Council File 69/1507.

CONSERVATION MANAGEMENT PLAN – Gaden House, Double Bay

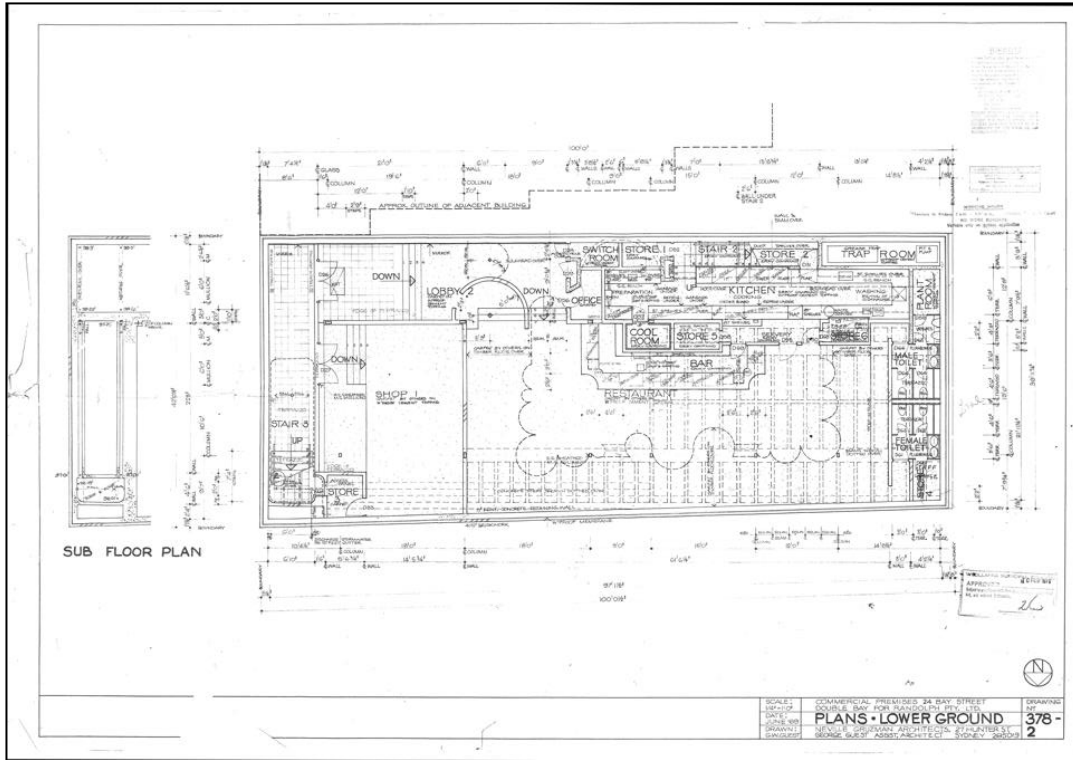


Figure 30: Lower Ground Floor Plan, approved by Council 10 February 1970. This plan was subject to two further amendments (see below) (Source: *Woollahra Council Archives, file 69/1507*)

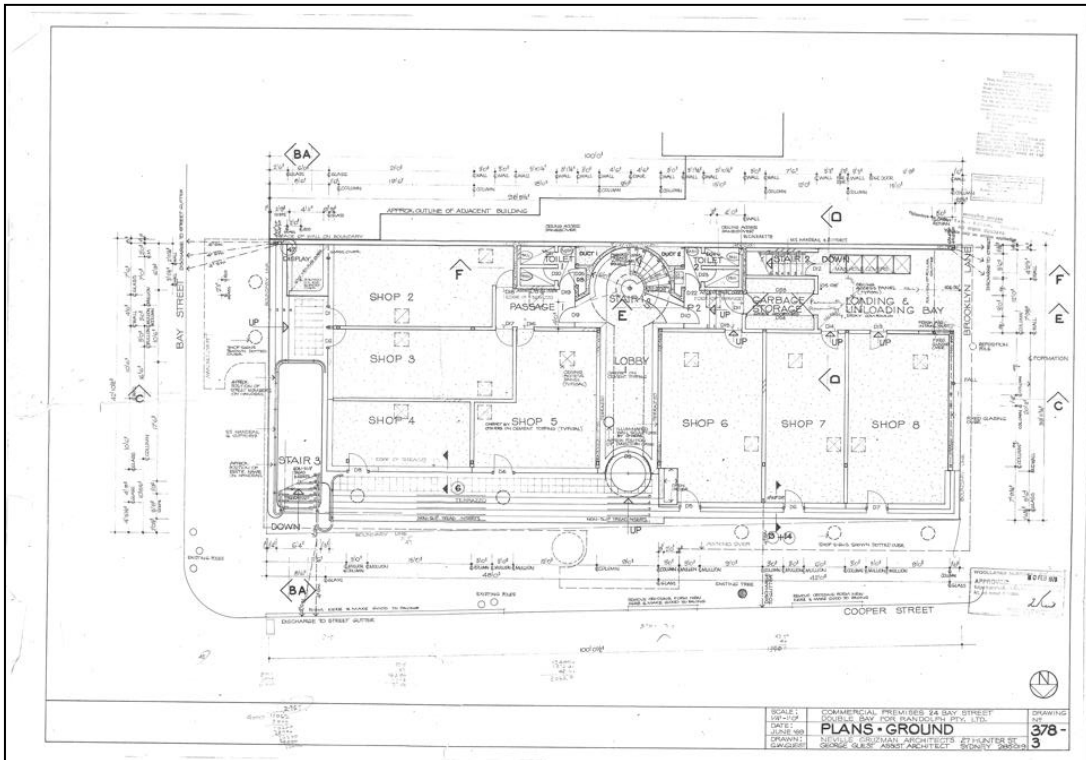
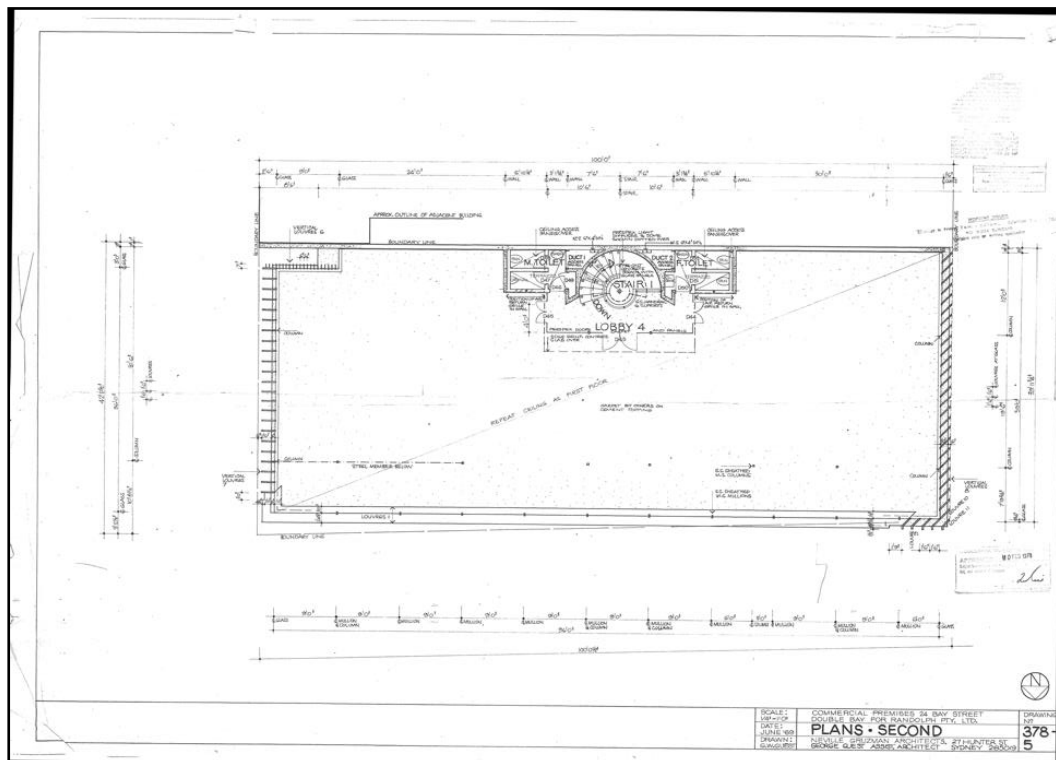
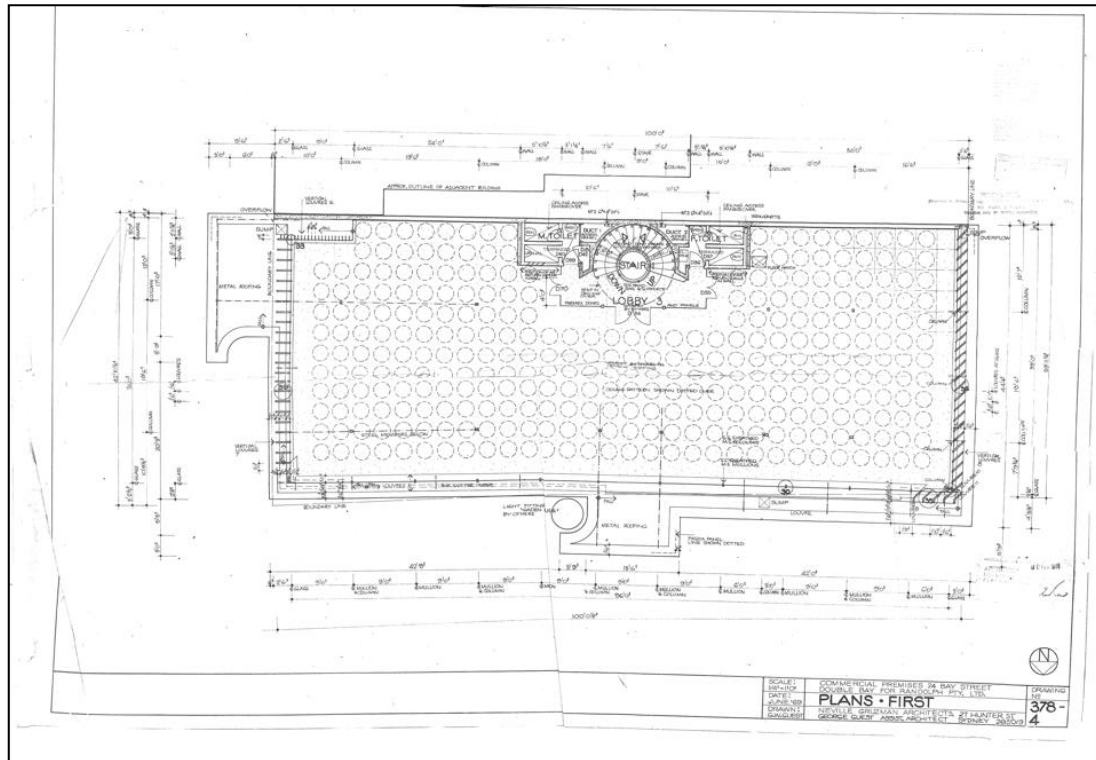


Figure 31: Ground Floor Plan, approved by Council 10 February 1970. (Source: *Woollahra Council Archives, file 69/1507*)

CONSERVATION MANAGEMENT PLAN – Gaden House, Double Bay



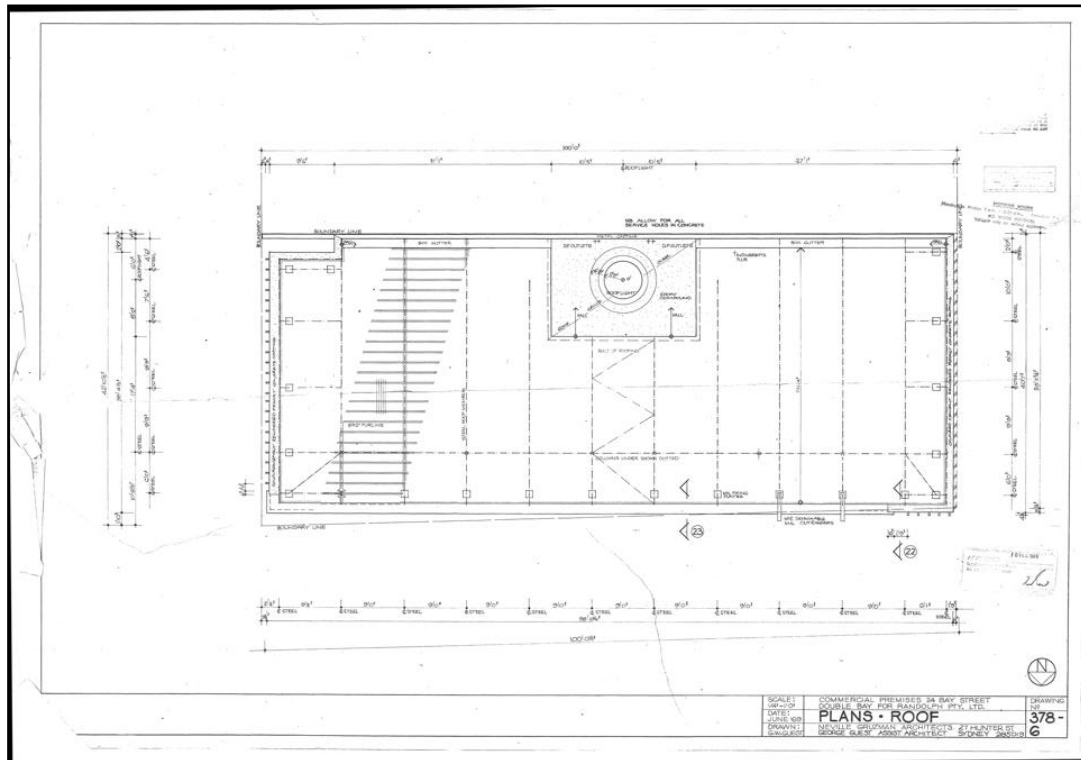


Figure 34: Roof Plan, approved by Council 10 February 1970. (Source: Woollahra Council Archives, file 69/1507)

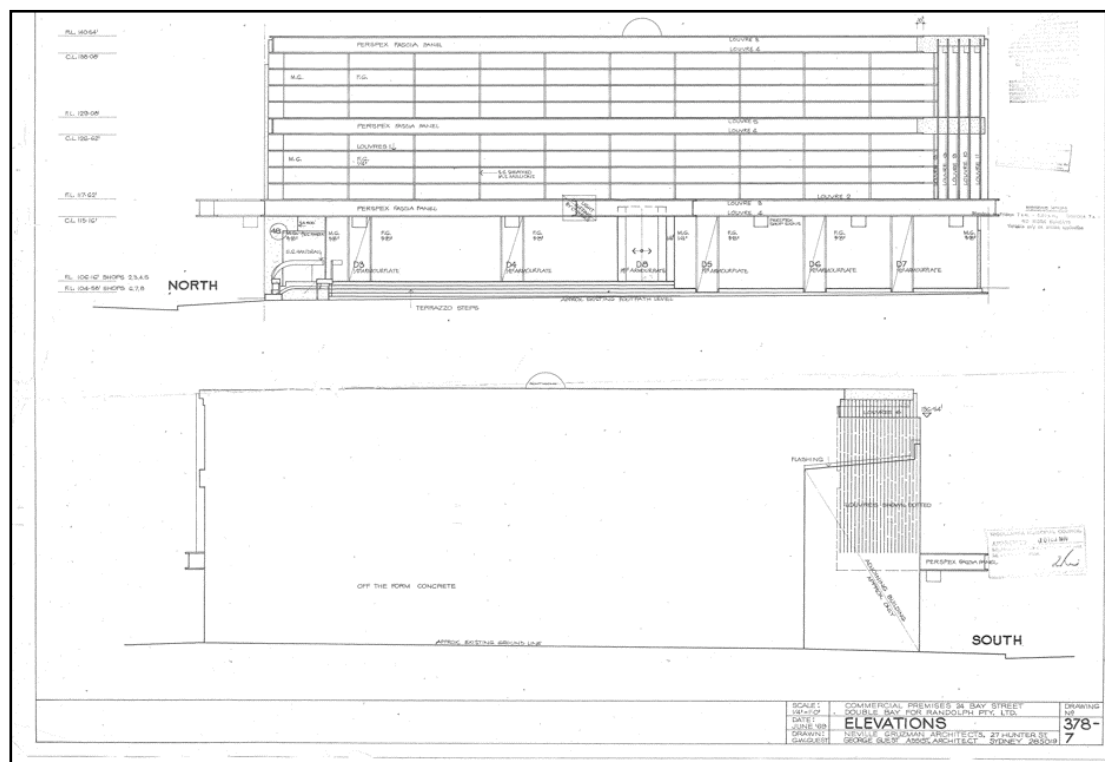


Figure 35: Elevations, approved by Council 10 February 1970. (Source: Woollahra Council Archives, file 69/1507)

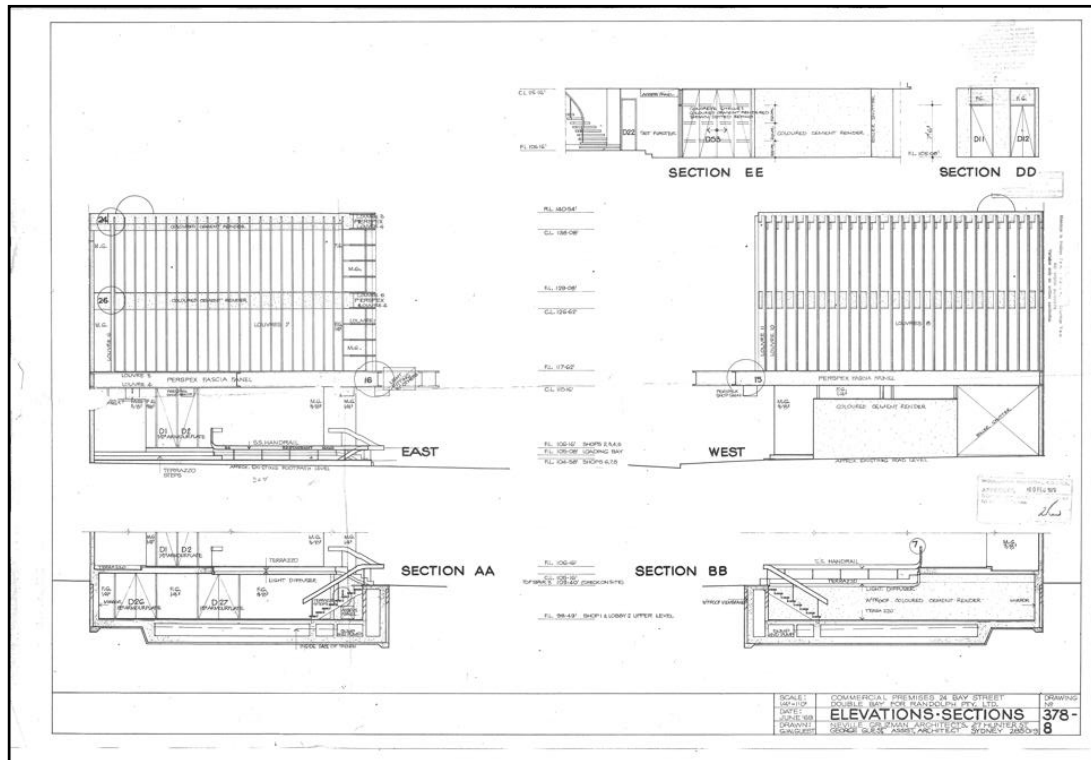


Figure 36: Elevations and sections, approved by Council 10 February 1970. (Source: Woollahra Council Archives, file 69/1507)

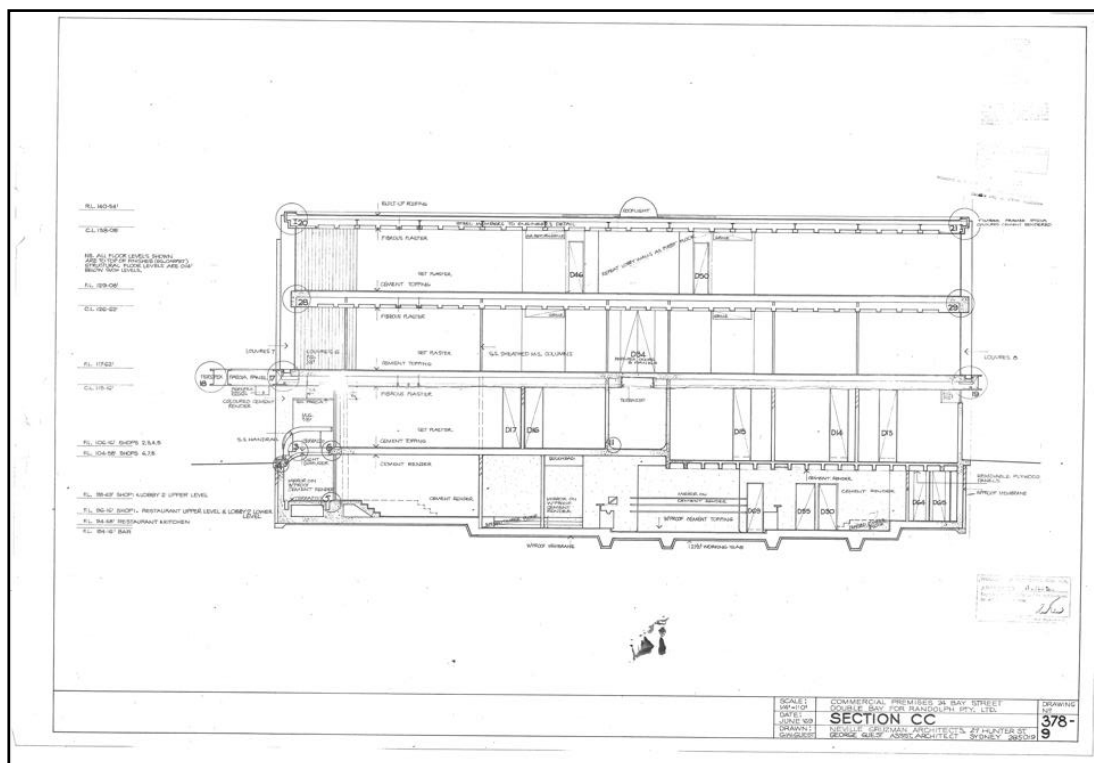


Figure 37: Section CC, approved by Council 10 February 1970. This section was subject to a further amendment (see below) (Source: Woollahra Council Archives, file 69/1507)

Schedule 8 prohibited the height of the building to exceed *‘three times the least horizontal measurement from that part of the building to the middle of Brooklyn Lane’*. This would have resulted in the architect being forced to remove the louvres on the Brooklyn Lane elevation, a prospect strongly opposed by Gruzman, documented by his letter to Council on the matter.

He argued the design included generous setbacks of the building to *‘increase its sculptural quality and enhance the quality of the street’*. Gruzman urged Council to reconsider the further 12” setback on the Brooklyn Lane elevation, by interpreting the setback to be the glass line, which would allow the louvres to be retained. He noted that *‘Contrary to normal practice in Double Bay, this building has been designed to look as beautiful as possible, even from Brooklyn Lane and the louvres in that area are costing approximately \$14,000 simply to ensure that this aspect of the building is as beautiful and has the same sculptural quality as the rest of the building.’* He further added that *‘[...] the only solution, if Council insists on an interpretation of the set back which precludes the louvres projecting into the space, is to remove the louvres.’* Gruzman also indicated his correspondence with the Local Government Department which had advised that Council would be able to dispense with the requirement due to the Act requiring conformity with only two streets (therefore due to the proposal complying on the Cooper and Bay Streets street frontage) and due to the Act requiring compliance at only one frontage, being where the main entrance is (the main frontage being Cooper Street).

Even though Council’s Building Surveyor’s Department continued to maintain their original recommendation, Council’s Building and Health Committee recommended the deletion of the condition. Council formally adopted the deletion of the condition on 23 February 1970, with a letter sent to Gruzman informing him of the deleted condition, resulting in the bronze clad louvres therefore being allowed to project into the setback along Brooklyn Lane.

In the next few months, Council required additional documentation in relation to structural, mechanical ventilation, etc. However, the majority of correspondence related to the Lower Ground (Basement) level of the building. An amended plan for the Basement was submitted in May and approved in August 1970, while a second amended Basement plan was submitted in August with final approval taking place in January 1971.

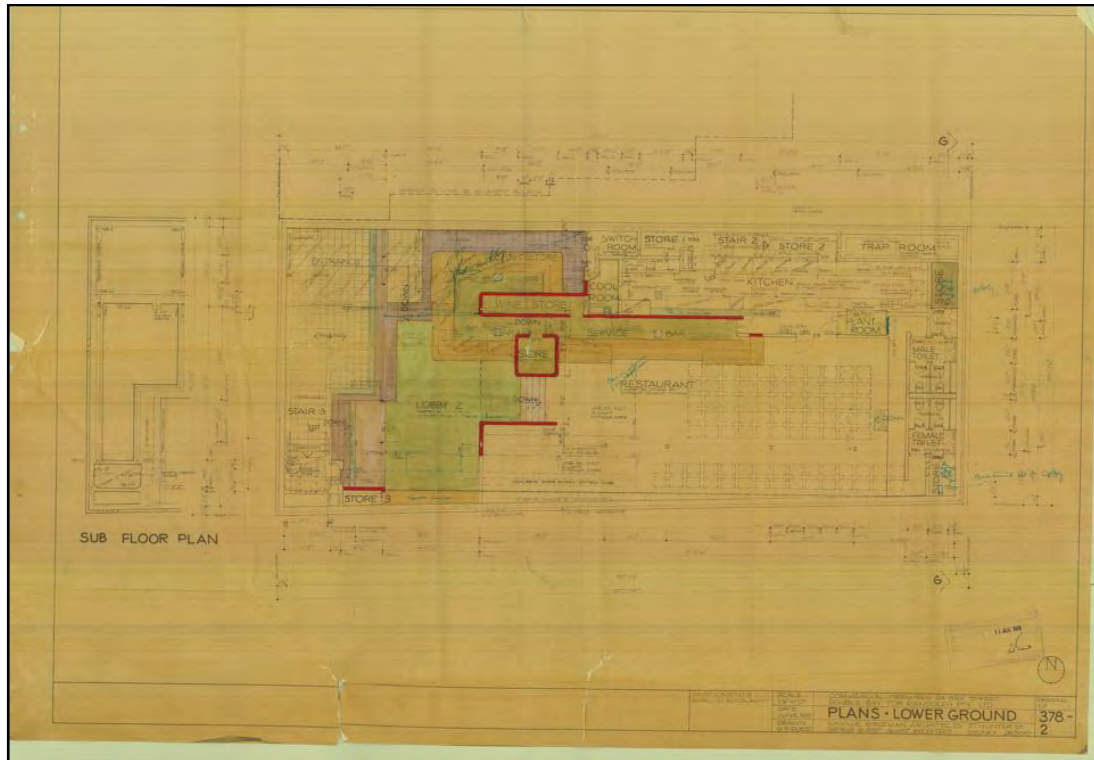


Figure 38: Lower Ground, approved by Council 11 August 1970. This plan was subject to a further amendment (see below) (Source: Woollahra Council Archives, file 69/1507)

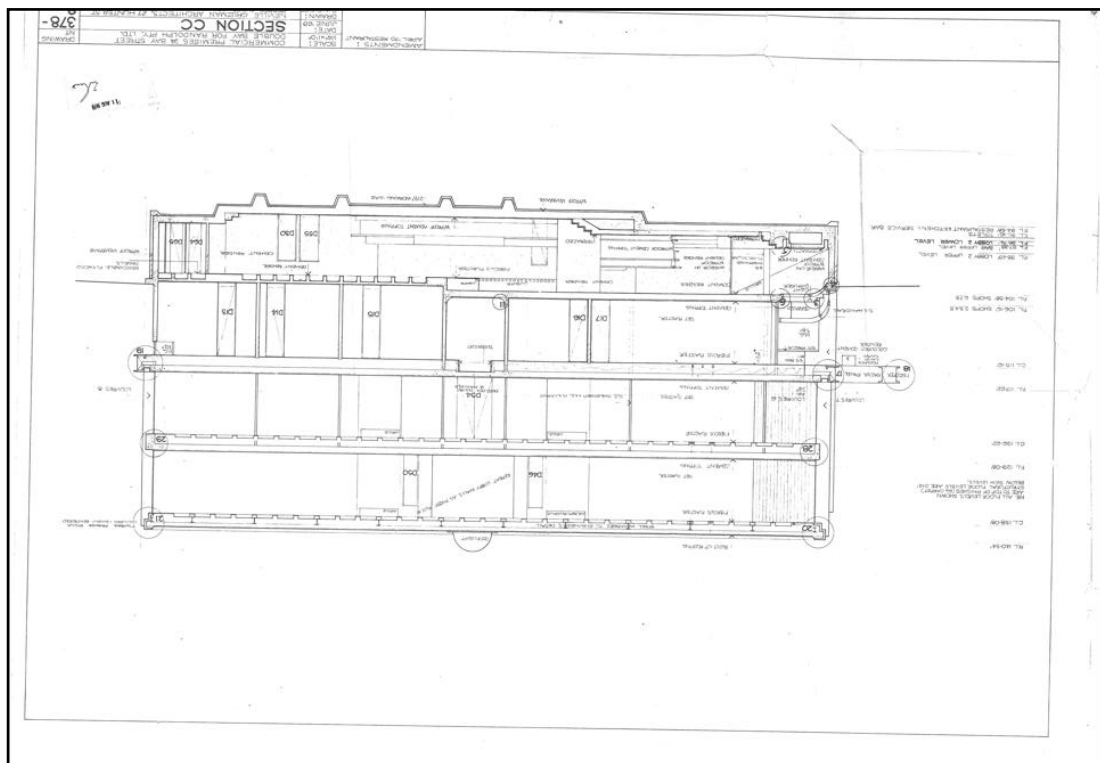


Figure 39: Section CC, approved by Council 11 August 1970. This section would be subject to a further amendment (see below) (Source: Woollahra Council Archives, file 69/1507)

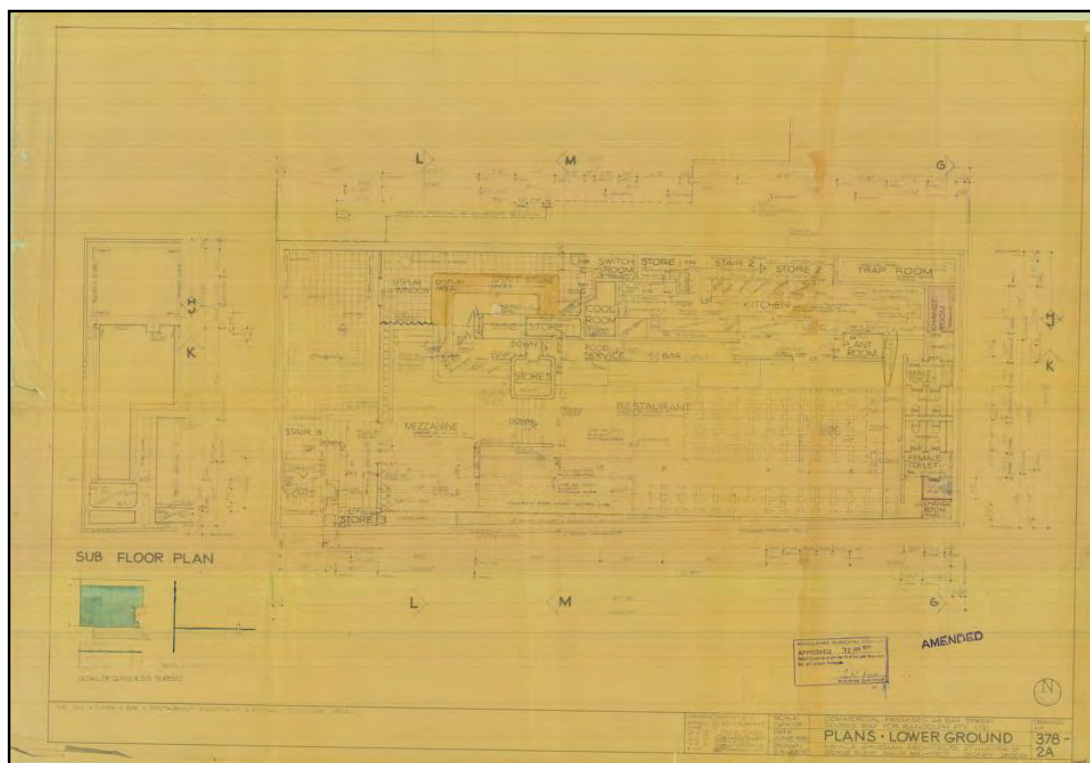


Figure 40: Lower Ground, approved by Council 12 January 1971. (Source: Woollahra Council Archives, file 69/1507)

2.3.3 1971 opening of Gaden House

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

The following description of Gaden House was published in the Wentworth Courier of 24 November 1971:

'Gaden House A Trend Setter.

Setting what is hoped will be a new kind of standard for Double Bay, is the newly built 'Gaden House', at the corner of Bay and Cooper Streets, Double Bay, which will be officially opened by the Premier, Mr Askin on Thursday, November 25.

An entirely new concept in modern building, it features glass and a 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. It is the kind of architecture that is being described in Europe as 'electrographic'.

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.

Principal tenants are Gaden, Bowen and Stewart. In the basement is Darcy's new Restaurant, all in shining white.

Designed by architect Neville Gruzman and built by T.C. Whittle, it is certainly Sydney's newest talking point.

Four hundred guests will attend the opening on Thursday.'



Figure 41: 1971 photo of completed Gaden House in Wentworth Courier. (Source: *Wentworth Courier*, Wednesday 24 November 1971, p3)

Mike Kitching's sculpture for the building was known as '*Corridor and Stairway*', with the sculpture running from the exterior of the building near the main entrance on Cooper Street, then running along the entrance corridor, subsequently rising vertically in the centre of the circular stair. The sculpture was removed at a later date.³¹ Gruzman noted that he tried to integrate art into the problem solving, by enlisting Kitching's help to further develop Gruzman's stepped podium. The outside, inside and up-the-stairs sculpture created a dynamic entrance in combination with the cantilevered glass and stainless steel stairs.³² Gruzman always endeavoured to create stairs to be '*an adventure, a real climb to somewhere*'.³³

³¹ Anne Warr notes that the removal of the sculpture may have occurred in 2006. Heritage 21 has been unable to corroborate the precise date of removal.

³² Goad, p159.

³³ Kerr, 1983.

Internally, the two top levels of Gaden House included a modular ceiling system of square panels, each inset with a circle divided by sheet metal channels designed to take a glass top hamper to all positions. Each module was an artificial light source and an invisible air-conditioning outlet.



Figure 42: 1975 photo from across Bay Street, looking south-west towards Gaden House. (Source: Woollahra Library, Image Double Bay NSHd Rd April 75 Page 3 1 a)



Figure 43: Detail of c.1975 photo from across Bay Street, showing south-eastern section of Gaden House, including one of the shops (called 'Victoria', later called 'Victoria and Albert'). (Source: Woollahra Library, Image Double Bay Bay Guilfoile Knox St Areas Page 4 33)



Figure 44: Detail of c.1975 photo showing intersection with Brooklyn Lane and Cooper Street, looking south from Cooper Street, showing north-western section of Gaden House. (Source: Woollahra Library, Image Double Bay Page 5 17)



Figure 45: Undated photo of Gaden House. (Source: Goad, p155)



Figure 46: Undated photo of Gaden House (Ground Floor, Bay Street elevation). (Source: Goad, p157)



Figure 47: Undated photo of Gaden House (Ground Floor, Cooper Street elevation). (Source: Goad, p157)



Figure 48: Undated photo of Gaden House (Offices on First or Second Floor). (Source: Goad, p158)



Figure 49: Undated photo of the Mike Kitching sculpture in the staircase. (Source: Goad, p153)



Figure 50: Undated photo of the Mike Kitching sculpture in the staircase. (Source: Goad, p293)



Figure 51: Undated photo of the Mike Kitching sculpture in the staircase; note the plug points. (Source: Goad, p156)



Figure 52: Undated photo of the Mike Kitching sculpture in the staircase (Ground Floor). (Source: Goad, p26)

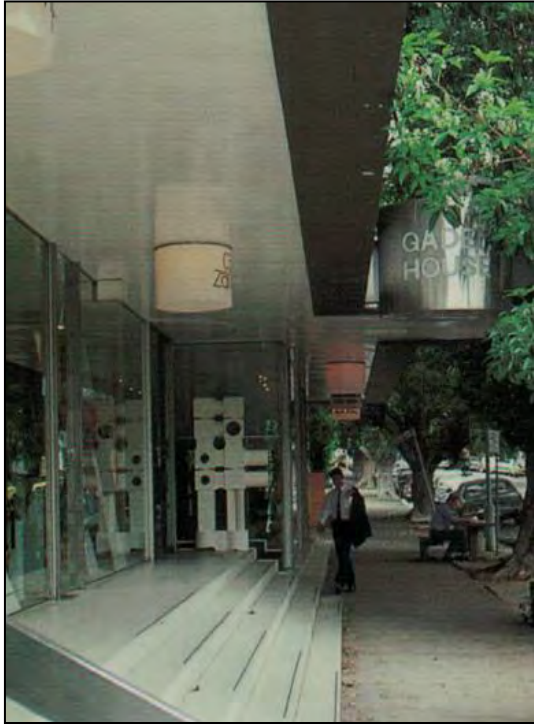


Figure 53: Detail of undated photo of the Mike Kitching sculpture at the entrance to Gaden House. The sculpture started outside, followed the main entrance and up the stairs. (Source: Goad, p157)

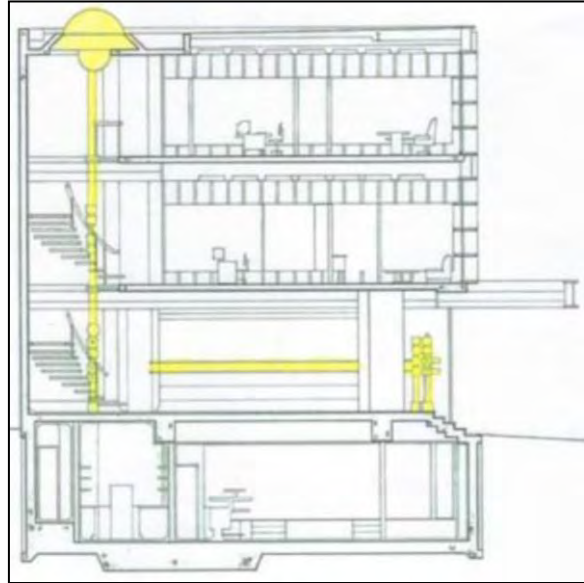


Figure 54: Section drawn by Ted Quinton, showing the Kitching sculpture shaded yellow. (Source: Warr, p31)

2.3.4 Gaden House Tenants

The shops on the ground floor of Gaden House were used for high end retail, including jewellery and designer clothing.

Shop 2 and 3 was used by designers Terence and Patricia Burkitt for over twenty years, the shop selling couture clothes being known as '*Victoria & Albert*'.



Figure 55: Detail of c.1975 photo from across Bay Street, showing 'Victoria and Albert' designer clothing shop. (Source: Woollahra Library, Image *Double Bay Bay Guilfoile Knox St Areas Page 4 33*)

Shop 4 and its prime corner position was used by David Dunne Galleries as a jewellery shop between 1971 and 1979 specialising in '*exclusive items of jewellery*'. This upmarket 'Gallery-Shop' included Perspex display units specifically designed by Mike Kitching (Figure 56).

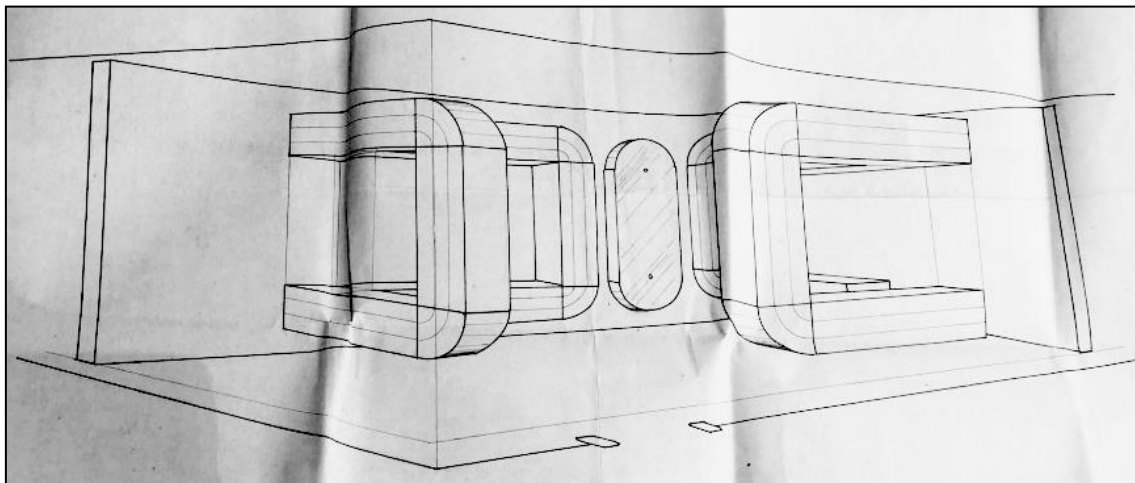


Figure 56: Mike Kitching design of David Dunn Jewellery Shop cabinets (shop 4). (Source: *Woollahra Council Archives, file DA 216/69*)

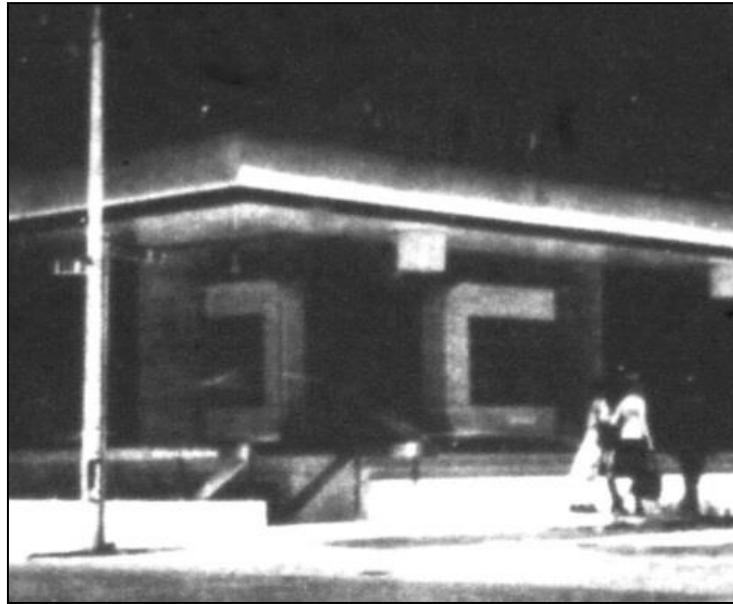


Figure 57: Detail of the 1971 newspaper photo, showing the Kitching cabinets had been installed in time for Gaden House opening. (Source: Wentworth Courier, Wednesday 24 November 1971, p3)

From 1979 until at least the 1990s, Shop 4 and 5 were combined into a designer womenswear shop, initially under a collaboration by Carla Zampatti and Joanne Meisner, and eventually solely by Carla Zampatti.



Figure 58: Detail of undated photo, showing Carla Zampatti shop (Cooper Street elevation). (Source: Goad, p157)



Figure 59: Detail of undated photo, showing Carla Zampatti shop (Bay Street elevation). (Source: Goad, p157)

The basement level was initially occupied by D’Arcy’s Restaurant, owned by D’Arcy Glover. Another D’Arcy’s restaurant existed at 92 Hargrave Street, Paddington, which served Swiss and French inspired cuisine. The new D’Arcy’s Double Bay restaurant in the basement of the subject building was described as the ‘*ultimate legal gastronomic experience*’, a hint to the building’s use (two top levels) by Gaden’s legal firm.³⁴ The restaurant officially opened 30 November 1971.³⁵

In 1978, drawings for the basement level submitted to Council by Neville Gruzman, show that ‘*Double Bay Steak House Provodore Pty Ltd*’ were the new restaurant owners.³⁶ Other restaurants at the premises in later years were ‘*Zasha’s*’, the ‘*Regent Restaurant*’ and a bar called ‘*Bollywood*.’³⁷ Currently the basement level is occupied by *Pelicano* restaurant.

Various tenants occupied the upper levels (office space) of the building over the past five decades, including Randolph / Gaden, Bowen and Stewart, Nemar Pty Ltd, Novana Pty Ltd, Challenges Accepted Pty Ltd, Vandenbrink Industries Limited, George Cross & Harry Who Design Company Limited, Ian Gamble (Real Estate), George Cross Design Pty Ltd.

2.3.5 Recent ownership

The building continued to be leased by commercial and retail tenants, with applications submitted to apply for change of use, change of business hours and modifications to the building.

Randolph Pty Ltd were the owners of the site until 1981, when it was sold to the Broken Hill Mine Employees Pension Fund Custodian Limited (mining magnate Lang Hancock). In 1988 ownership was transferred to Rose Marie Hancock (Lang’s wife), during which time maintenance to the building was limited. In 2016, the current owners, AMA Holdings Pty Ltd, purchased the property.

³⁴ Advertising, in: *Wentworth Courier*, Wednesday 24 November 1971, p37.

³⁵ *Sydney Went Hollywood*, in: *The Australian Womens Weekly*, Wednesday 1 December 1971, p6.

³⁶ DA 860/78

³⁷ DA 283/77; *Restaurant Review (24 Bay Street)*, in: *Tharunka*, Tuesday 16 March, p35.

2.4 Chronology of the site

Table 2 provides a chronological summary of the historical development of the site and the construction of buildings and structures. For the building numbers referred to in the chronology, please refer to Section 4.0 below.

Table 2: Chronological history of the development of the site

Date	Event
1833	Site part of 5acres grant to Daniel Cooper
1905	Brooklyn Estate Subdivision; Lots 11 and 12 of Plan 4606
1906	Transfer of site from Frances Leonora MacKay to Mary Anne Allerton
1916	Transfer of site to Samuel & Nellie Josephine Galbraith
1916-1920	Construction of motor garage by the Galbraiths
1916 onwards	Leases to Wood, Coffill & Company Ltd (undertakers), John Tighe Coleman (station superintendent), Lionel Athol Treglown (garage proprietor)
1943	Death of Samuel Galbraith
1951	Lease to Qantas Empire Airways Limited (RAAF training school with offices)
1957	Transfer of site from Nellie Josephine Galbraith to Arrow Motors Pty Ltd
1960	Transfer of site from Arrow Motors Pty Ltd to Tractor Training Service Australia Pty Ltd
1963	Lease of first floor (E section) to John Athelston Victor Nisbet (architect)
1968	Transfer of site to Randolph Pty Ltd (Gaden, Bowen & Stewart)
1969	Retravision Australia made successful application to use ground floor of existing building for accounting & administration purposes
1969 (March)	Initial DA by Gruzman
1969 (May)	Council requested amendments re loading bay, service corridor & mechanical plant
1969 (December)	New DA by Gruzman
1970 (February)	Council issued Permit, with Schedule of Conditions
1970 (May & August)	Amended Basement (Lower Ground) plans submitted
1971 (January)	Final approval by Council
1971 (November)	Official opening of Gaden House, by the Premier Mr Askin

2.5 History of associated people

2.5.1 Neville Gruzman ³⁸

Neville Bruce Gruzman was born in Sydney on 14th November 1925 ³⁹. His parents Sam Gruzman and Rosalind Gunzburg were of Russian descent. Neville and his two brothers (Lawrence and Des) grew up near Cooper Park in Bellevue Hill, a section of remnant bushland, which would have a lasting impression on Neville. In 1933, Sam Gruzman died, leaving Rosalind to raise the three boys. Lawrence became a barrister and Queens Counsel, while Des also studied law. Neville, on his mother's wishes, was to study medicine. However, after completing his secondary education at Sydney Boys High School, Neville instead enrolled in Architecture at the University of Sydney at the end of World War II.



Figure 60: 1947 article showing Members of the Royal Art Society Junior Auxiliary, including Neville Gruzman (left).
(Source: *The Sun*, Monday 23 June 1947 p8)

Neville did not perform well in the three initial years of his Architecture degree at the University of Sydney, almost failing every year until the completion of his third year in 1949. Neville was not good at drawing and he disagreed with the university's Beaux Arts curriculum of the late 1940s. Neville's extra-curricular interests during this time included ballroom dancing –providing a refreshing change

³⁸ This section of the report is based on the 2006 Goad book, the selective writings in the 1992 Retrospective catalogue, and other sources such as newspaper articles.

³⁹ *Family Notices*, in: *Sydney Morning Herald*, Saturday 28 November 1925, p16; Gruzman himself often stated he was born in 1928.

from the wartime years which had just past- and working for interior decorator Margaret Jaye's Rowe Street shop –where Neville learnt the techniques of glamorous décor.

During Neville's fourth year at university, he came into contact with two important educators: architect George Molnar and painter Lloyd Rees. Molnar inspired Neville's fascination with the European Modernists (Le Corbusier, Mies van der Rohe), resulting in dramatically improved design marks. Neville's taste for modern architecture was further encouraged by Bob Canterbury at the Victorian Public Works Department, who took Neville under his wing.

Before Gruzman had completed his architecture degree, an opportunity arose to design and build a house for his aunt Mollie Lapin in Rose Bay, '*Lapin House*'. This commission would enable Gruzman to start off his independent architectural practice. In 1954, he commenced private practice in Hunter Street, Sydney.

In 1954-55, one of Gruzman's earliest commissions were the (now heritage-listed⁴⁰) '*Montrose Apartments (Maisonnettes)*' (Figure 61) at Neutral Bay, which were projected to be the first apartment block in Australia to adopt a two-storey layout for individual units. Gruzman reduced both the material and structure of the apartments to their absolute minimum, utilising curtain walls to result in an extraordinary early example of minimalist Modernism, in which the load-bearing structure of the building virtually disappeared.



Figure 61: 1955 photo of the '*Montrose Apartments*', photographed by Max Dupain. (Source: www.athomeinnorthsydney.com.au)

⁴⁰ Heritage listed under North Sydney LEP 2013 and also noted on the AIA register. *Flat Building (Montrose Apartments)*, in: *Heritage Inventory Sheet, database number 2182720*, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p40.

In 1955, Gruzman was commissioned to design ‘Purnell Motors’ at Arncliffe (Figure 62), which was perhaps Australia’s most glamorous car showroom of the 1950s, but which was subsequently significantly altered. Gruzman designed the building as a pristine glass box with a long suspended mezzanine office floor, which hung from the roof, almost extending the entire length of the showroom. Gruzman collaborated with Sydney painter Eric Smith, who designed the coloured glass screens and terrazzo floors for the showroom.



Figure 62: 1955 photo of ‘Purnell Motors’. (Source: HeriCon Consulting, 2013, p102)

In 1956, Gruzman designed ‘Goodman House’ at Middle Cove (Figure 63), one of the earliest Sydney houses with dark stained timbers and natural brick of the ‘Sydney School’ of the early 1960s. The curved roof and dark-stained post and beam construction displays strong oriental influence inspired by Gruzman’s recent visit to Japan. All panels on the exterior of the north side of the building are copper-faced; this was achieved by using plywood, sheeted on one side with anodised sheet metal and copper on the other.⁴¹

⁴¹ Heritage listed under Willoughby LEP 2012 and also noted on the AIA register. *House (including original interiors)*, in: *Heritage Inventory Sheet*, database number 2660019, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p81; *Blends with Bush Setting*, in: *The Australian Women’s Weekly*, Wednesday 26 April 1967, p64.



Figure 63: Photo of 'Goodman House'. (Source: Goad, p77)

Another successful collaboration between Gruzman and Eric Smith was the 1957 'South Head Synagogue' at Rose Bay (Figure 64).⁴² Gruzman's design included a freestanding shallow fibreglass dome marking the entry to the synagogue, which is set well below street level. A flight of curved concrete steps spiralled down around a shallow concrete dish, which filled with water, would reflect the canopy/dome above. A tall colonnade connected to a modest brick hall further guided the worshippers to the Smith/Gruzman-designed timber and stained glass entrance doors.



Figure 64: Photo of the entrance stair surrounding the reflection pool at 'South Head Synagogue'. (Source: Goad, p217)

⁴² The synagogue is noted on the AIA Register. Australian Institute of Architects, *Register of Significant Buildings in NSW*, p90.

Architect Glenn Murcutt worked for Neville Gruzman during these early projects, including the Montrose Apartments, Purnell Motors and the South Head Synagogue.⁴³

Gruzman's designed his family home '*Gruzman House*' in Darling Point in 1958 (with extensions in 1965 and 1995). It was built over and around four existing flats made from two Edwardian terrace houses, with the house's main living space being located three floors above street level and at the back of the site. The Gruzman House living room was described by architect Jorn Utzon as having '*The best living room in Australia*'.⁴⁴



Figure 65: Recent photo of '*Gruzman House*'. (Source: Domain Real Estate website, 2018)

In 1959, four of Gruzman's buildings were included in the Architecture and Art Awards of the 'Twenty Best Buildings in Australia'.

In 1960, Gruzman designed '*Salz House*' in Mosman (Figure 82).⁴⁵ The house displays vertical grey brick repetitive piers, which interplay with the horizontal planes of the gravel-covered flat roofs. Internally, Gruzman's typical glossy white ceilings sit between interlocking brick forms.



Figure 66: Photo of '*Salz House*'. (Source: Goad, p71)

⁴³ Goad, p276. Smith, in *Retrospective Catalogue*, 1992.

⁴⁴ Goad, p246; *Modernist Australia*, 2018; noted on AIA register: Australian Institute of Architects, Register of Significant Buildings in NSW, p90.

⁴⁵ Heritage listed under *Mosman LEP 2012* and also noted on the AIA register. *House*, in: *Heritage Inventory Sheet*, database number 2060444, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p35.

'Chadwick House' in Forestville was designed by Gruzman in 1961, and built by 1974, with extensions in 1968 and 1976 (Figure 67).⁴⁶ The house is of a remarkable design in its Australian context, with its interlocking hexagonal forms and its timber and bush stone construction. Gruzman noted that he was influenced by American architect Frank Lloyd Wright in adopting a plan based on the hexagon, however in order to relate to the Australian landscape, he tilted the hexagonal roofs and altered the hexagon plan form in the living spaces.



Figure 67: Photo of bush stone construction and timber-framed parasol roofs in 'Chadwick House', taken by Max Dupain c.1964. (Source: OEH website, database 2610297)

In 1961 the Lend Lease Corporation held a housing exhibition at Carlingford to publicise its new subdivision and promote innovation and economy in project house design, while publicising new techniques and materials. Gruzman was part of a panel of seven of Sydney's foremost architects selected for the project; the other architects were Ken Woolley and Michael Dysart; John Ley; Harry Seidler; Lightfoot and Stanton; Towell, Jansen and Rippon; and Clarke, Gazzard and Yeomans.⁴⁷

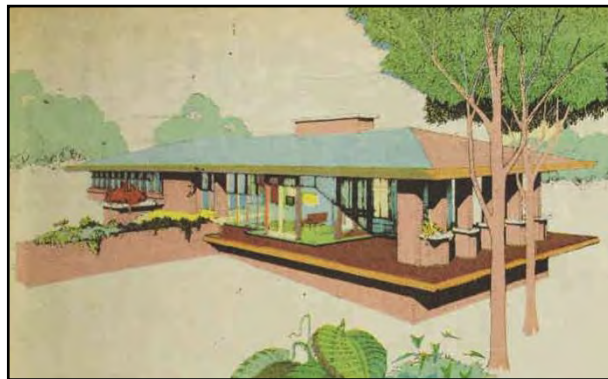


Figure 68: Exhibition home designed by Gruzman. (Source: *Australian Women's Weekly*, 1962)

⁴⁶ Heritage listed under *Warringah LEP 2011* and also noted on the AIA register. *Former Chadwick House and Garden*, in: *Heritage Inventory Sheet*, database number 2610297, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p76.

⁴⁷ *Three Houses are linked by Pergolas*, in: *The Australian Women's Weekly*, Wednesday 2 May 1962, p18-19 & p46-47.

In 1963-64, Gruzman stripped and refitted a former McWilliams Wine Bar into the '*Rudy Komon Art Gallery*' in Paddington, to become Sydney's then most chic commercial gallery (Figure 69).

Gruzman's signature glossy white walls and ceilings and white terrazzo floors became the backdrop for Australia's then most significant artists including Fred Williams, Leonard French and John Brack. Gruzman collaborated with painter Leonard Hessing in developing innovative solutions: a flexible lighting system and a hanging system using a strip of fine black timber and a track with ball bearings to hang the paintings from slender metal chains.



Figure 69: Photo of '*Rudy Komon Art Gallery*'. (Source: Goad, p124)

In 1966, Gruzman designed the '*Hills House*' in Turramurra (Figure 70).⁴⁸ The original owner of the house was a nudist and vegetarian, for whom Gruzman designed a house that allowed maximum privacy, with the surrounding landscape moulded and planted to allow privacy to the predominantly glass walls of the house. Thin concrete floor planes hovered above the ground, with the space between capped by the planes of two floating roofs each with deep fascias, which could be illuminated at night. Internally Gruzman designed a suspended concrete stair and hanging flue. The building is described to be a mixture of two iconic twentieth Century houses, Frank Lloyd Wright's '*Fallingwater*' and Mies van der Rohe's '*Farnsworth House*', through which Gruzman created the ultimate diagram of abstract shelter in the landscape. In 1983, Gruzman restored the house for a new set of clients, a young couple with three children, adding an entire new wing.

⁴⁸ Heritage listed under *Ku-Ring-Gai LEP 2015* and also noted on the AIA register. Item, in: *Heritage Inventory Sheet*, database number 1880072, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p25.

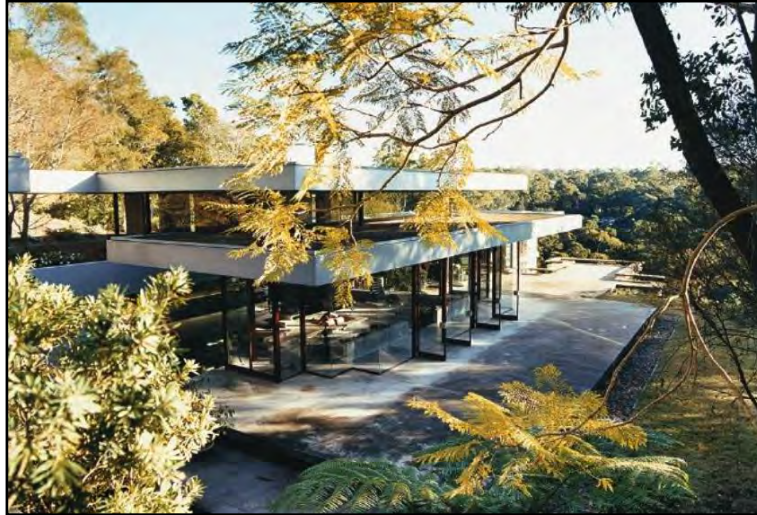


Figure 70: Photo of 'Hills House'. (Source: *Daily Telegraph*, 2016)

A 1967 article in the *Australian Women's Weekly* described Gruzman's process of constructing balsa wood models to enable him to understand the building before it was built, in an attempt to reduce the 'chance element' in building.⁴⁹

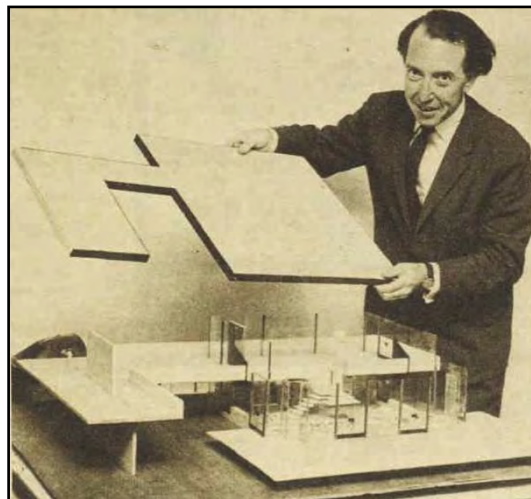


Figure 71: Neville Gruzman with a house model. (Source: *The Australian Women's Weekly*, 1967)

In 1968, Gruzman designed Gaden House, as described in Section 2.3 of this report. Design elements from Gruzman's prior projects return at Gaden House, including the building appearing to hover above a podium, large fascias which could be illuminated, the combination of architecture and art, a suspended concrete staircase and terrazzo floors. The architect noted that *'the Gaden's building, though quite small, gave me the opportunity to show how good office space could be created'*. The Gaden House project resulted in more opportunities for Gruzman in Double Bay, when he was invited to design a four-storey building on the corner of Knox and Bay Street (Figure 72 and Figure

⁴⁹ He makes mini-homes, in: *The Australian Women's Weekly*, Wednesday 12 April 1967, p31.

73), and also the former Barbara McKewan Interior shops at 11 Bay Street. Gruzman was satisfied that he had ‘put into Double Bay three sophisticated buildings’.⁵⁰



Figure 72: Detail of c.1980 photo of building on the corner of Bay and Knox Street (45 Bay Street), designed by Gruzman. (Source: Woollahra Library, Image *Double Bay NSHd Rd April 75* Page 3 1 a)



Figure 73: Recent photo of 45 Bay Street, designed by Gruzman. (Source: *Google Streetview*, 2017)

Gruzman’s Castlecrag ‘Gowing House’ (Figure 74) designed by Gruzman in 1969 included a parasol roof with upturned stainless steel eaves. The fortress-like building includes huge walls of glass, white terrazzo tiles, and vast bright white walls. This grand house includes illuminated eaves, a formal garden courtyard to the north, a balcony terrace to the south, and three bunker-like servant forms recalling the crystalline forms of the Griffin’s nearby Castlecrag houses.⁵¹



Figure 74: Photo of ‘Gowing House’. (Source: *Goad*, p36)

⁵⁰ Goad, 2006, p293.

⁵¹ *The Houses of Castlecrag*, in: *The Crag*, October 2014, p5.

In 1970, painter Eric Smith won the prestigious Archibald Prize with a portrait of Neville Gruzman (Figure 75).

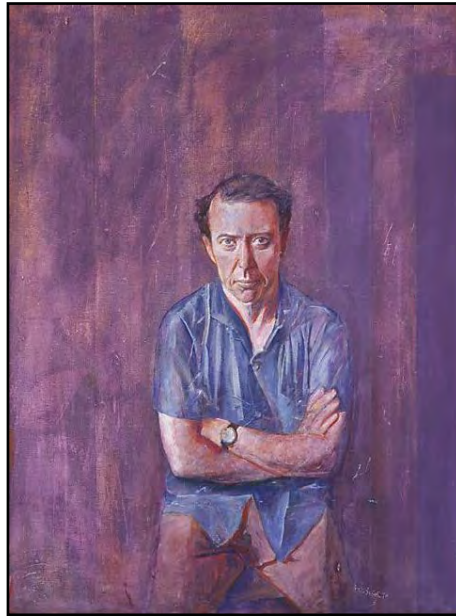


Figure 75: Eric Smith painting of Neville Gruzman. (Source: Art Gallery of NSW)

In 1978, Gruzman designed 'Thorpe House' in Palm Beach (Figure 76), as a weekender for a family of five. On the waterfront side of the house, the fully glazed living spaces opened onto a terrace where sliding bronze louvred screens protect the building from the western sun while also providing privacy. The terrazzo floors were a glossy deep brown with black aggregate, later known as 'Gruzman Brown'. The walls were Gruzman's typical high gloss white, while the floating ceilings were lined to emulate the interior of a sleek motor cruiser. This deliberate marine image was further achieved by bronze-framed, tinted windows.



Figure 76: Photo of 'Thorpe House'. (Source: Goad, p182)

In 1983 Neville Gruzman was honoured with a retrospective exhibition ('25 small buildings') of his work by the Royal Australian Institute of Architects, while in 1985 he was made a Member of the Order of Australia. In 1990, Gruzman delivered a keynote lecture 'The Failure of Modern Architecture' at the Art Gallery of New South Wales. In 1992, a second retrospective exhibition of his work took place. In 1995-1996 Gruzman became Mayor of Woollahra. Neville Gruzman died in Sydney in 2005.⁵²

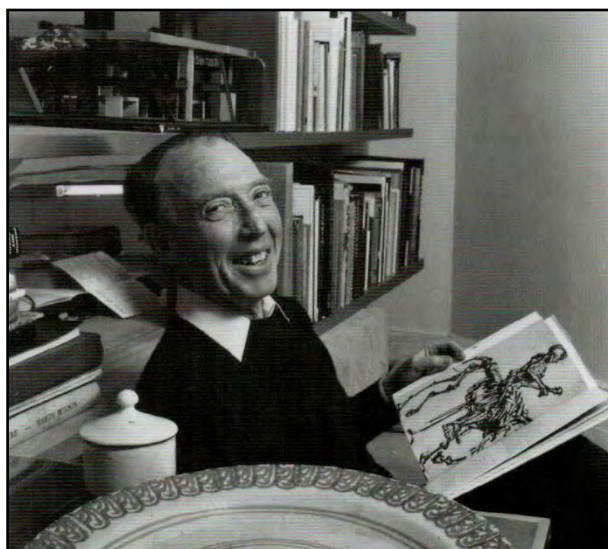


Figure 77: Neville Gruzman. (Source: Goad, p301)

Gruzman's architectural style was perhaps best described by art historian Joan Kerr: '*Gruzman might be called an international nationalist offering a personal solution to the ever-present Australian problem of expressing national identity within an inescapable international architectural language. Because he neither asserts the primacy of internationalism as, for instance, Seidler and Andrews do, nor retreats into extreme Romantic individualism as the Sydney School did, his work has sometimes been considered as a compromise between two stronger positions. It would be more correct, I feel, to understand it as a valid, original solution to an unnatural dichotomy.*'⁵³ Gruzman noted in his memoir that Kerr's article confirmed that his direction had been valid.⁵⁴

His works were summarized in Goad's book; they included eighty-seven houses, thirty commercial buildings, four apartment blocks, four schools and participation in six major urban design projects.

The following table includes a timeline of Neville Gruzman's life, listing both significant events and projects.⁵⁵

⁵² Full List of Honours Awarded for Australia Day, in: *The Canberra Times*, Saturday 26 January 1985, p13. Goad, p296-297,

⁵³ Kerr, 1983.

⁵⁴ Goad, p297.

⁵⁵ Goad, p316-317; Warr, 2018; newspaper articles; OEH website; 1992 Retrospective Catalogue. Projects are in bold. Items which are listed as a heritage item or which are listed by the AIA are footnoted where identified.

Date	Event
1925	Born, Sydney, Australia
1949	Completed third year of architecture study, the University of Sydney
1949-52	Designed Lapin House, Rose Bay, NSW
1951-53	Editor of Jaras Art Magazine
	Junior Auxiliary of the Royal Art Society of NSW
1952	Graduated Bachelor of Architecture, the University of Sydney
	Bursill House, design, Rose Bay, NSW
1953-54	Travelled throughout Europe
1954	Commenced private practice at 80 Hunter Street (5th floor), later 27 Hunter Street
	Sobal Flats, Point Piper, NSW
	Tennyson House, Newport, NSW
1954-55	Montrose Apartments (Maisonettes), Neutral Bay, NSW⁵⁶
1955	Travelled to Japan
	Shops and surgery, alterations & additions, Rose Bay, NSW
	Smythe House, Dural, NSW
	Studio, Eric Smith House, Woollahra, NSW
c.1955	Purnell Motors Pty Ltd, Arncliffe, NSW
	Series of dress shops, Bankstown, NSW & other locations
1956	Goodman House, Middle Cove, NSW⁵⁷
	Murcutt started with Gruzman (he was his first employee)
1956-57, 1966	Probert House, St Ives, NSW⁵⁸
1956-58	Citizen member of the Waverley Council Planning Committee
1957	Kindergarten Union Incorporated, basement alterations, Sydney, NSW
	Winter House, Castlecrag, NSW
	South Head Synagogue, Rose Bay, NSW⁵⁹
1957-59	Wolanski House, Dover Heights, NSW
1958	Eric Smith House, alterations & additions, Bellevue Hill, NSW
	Seaforth House, Seaforth, NSW

⁵⁶ Heritage listed under *North Sydney LEP 2013* and also noted on the AIA register (439 Alfred Street North, North Sydney). *Flat Building (Montrose Apartments)*, in: *Heritage Inventory Sheet, database number 2182720*, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p40.

⁵⁷ Heritage listed under *Willoughby LEP 2012* and also noted on the AIA register (17 North Arm Road, Middle Cove). *House (including original interiors)*, in: *Heritage Inventory Sheet, database number 2660019*, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p81; *Blends with Bush Setting*, in: *The Australian Women's Weekly*, Wednesday 26 April 1967, p64.

⁵⁸ Heritage listed under *Ku-Ring-Gai LEP 2015* (address: 15 Collins Road, Wahroonga). *Item*, in: *Heritage Inventory Sheet, database number 1880249*, Office of Environment and Heritage website.

⁵⁹ Noted on AIA register: Australian Institute of Architects, *Register of Significant Buildings in NSW*, p90.

1958, 1965, 1995	Gruzman House, Darling Point, NSW⁶⁰
1959	Four buildings in Architecture & Arts awards of '20 Best Buildings in Australia'
	Joint exhibition with Eric Smith at Blaxland Gallery, Sydney
	Benjamin House, Longueville, NSW
	Percival House, Campbelltown, NSW
	Segal House, Caringbah, NSW
	Steen House, Dover Heights, NSW
	Weinberg House, Coogee, NSW
1960	Salz House, Mosman, NSW⁶¹
	Stuart House, Canberra, ACT
1961	Fogl Medical Centre, Gladesville, NSW
	Holland House, Middle Cove, NSW⁶²
	Wewak Council Chambers, Wewak, Papua New Guinea
1961-62	Lend Lease Corporation Houses, Carlingford, NSW⁶³
1961-64, 1968, 1976	Chadwick House, Forestville, NSW⁶⁴
1961-77	Part-time lecturer in Design, The University of NSW
1962	Astor Glass Factory, Surry Hills, NSW
	Baudish House, unbuilt, Middle Cove, NSW
	Butt House, St Ives, NSW
	Gunn House, St Ives, NSW
	Organic Chemistry Building, documentation, University of New England, Armidale, NSW
	The Rocks Redevelopment, proposal (with Rickard, Douglas Gordon & Ian McKay), The Rocks, NSW
	Commercial Premises, Gladesville, NSW
	Suster House, Neutral Bay, NSW
1962-64	Long House, Dolls Point, NSW
1963	Travelled to India, Europe & the USA
	Burrawinda Flats, Balmoral, NSW
	House and gallery, alterations & additions, Beecroft Galleries, Beecroft, NSW
	McCallister House, Beecroft, NSW

⁶⁰ Noted on AIA register: Australian Institute of Architects, *Register of Significant Buildings in NSW*, p90.

⁶¹ Heritage listed under *Mosman LEP 2012* and also noted on the AIA register (address: 6 Ruby Street, Mosman). *House*, in: *Heritage Inventory Sheet, database number 2060444*, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p35.

⁶² Noted on AIA register: Australian Institute of Architects, *Register of Significant Buildings in NSW*, p81; noted on Docomomo Website: Holland House, 1960-62, (address: 31 Rembrandt Drive, Middle Cove, NSW).

⁶³ Noted on AIA register: Australian Institute of Architects, *Register of Significant Buildings in NSW*, p6.

⁶⁴ Heritage listed under *Warringah LEP 2011* and also noted on the AIA register (address: 82 Arthur Street, Forestville). *Former Chadwick House and Garden*, in: *Heritage Inventory Sheet, database number 2610297*, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p76.

	Shirvington House, East Lindfield, NSW
1963-64	Rudy Komon Art Gallery, Paddington, NSW
1964	Married Margot Lovell Ryrie
	Capricornia, Newport, NSW
	Chevron Hotel Redevelopment, proposal, Potts Point, NSW
	Williams House, Rose Bay, NSW
c.1964-65	Blacket Square, proposal, Double Bay, NSW
1965	Travelled to Japan, Europe, Canada & the USA
	House for Wesdin Pty Ltd, Bondi, NSW
	Japanese Consul General Residence, Bellevue Hill, NSW
	Southcott House, Springfield, SA
c.1965	Ansell House, Balwyn, Vic
	Drake - Brockman House, Red Hill, ACT
1966	Foundation Chairman, Craft Association of Australia
	Queen Victoria Markets Redevelopment, proposal, Sydney, NSW
	Riley House, Gordon, ACT
	Rosmil House, Bondi, NSW
	Scott House, Woollahra, NSW
1966, 1983	Hills House, Turramurra, NSW⁶⁵
1966-72, 1998	Ashton House, Woollahra, NSW
1967	Travelled to India
	Awarded Graduate Diploma in Landscape Design
	Commercial Premises, alterations & additions, Annandale, NSW
	Illaroo Public School, Nowra, NSW (in association with NSW Government Architects)
	McKewan Interiors, alterations & additions, Double Bay, NSW
	Rosenbaum House, Lilli Pilli, NSW
	Taylor House, Chatswood, NSW
	Wentworth Bowling Green, Double Bay, NSW
1968	Gregory & Carr Funeral Chapel, Mona Vale, NSW
	Gaden House, Double Bay, NSW⁶⁶
	Murwillumbah High School, Murwillumbah, NSW (in association with NSW Government Architects)
	Woods House, Whale Beach, NSW
1968-70	Mitchelmore House, alterations, Woollahra, NSW
1969	Gowing House, Castlecrag, NSW
	Hardiman House, Sylvania Waters, NSW
	Moruya Post Office & Exchange, Moruya, NSW

⁶⁵ Heritage listed under *Ku-Ring-Gai LEP 2015* and also noted on the AIA register (address: 36 Banks Avenue, North Turramurra). *Item*, in: *Heritage Inventory Sheet, database number 1880072*, Office of Environment and Heritage website; Australian Institute of Architects, *Register of Significant Buildings in NSW*, p25.

⁶⁶ Noted on AIA register: Australian Institute of Architects, *Register of Significant Buildings in NSW*, p91.

	RG Menzies Building, Double Bay, NSW
	Scholer House, Killara, NSW
1970	De Laune & Faunce House, Forrest, ACT
	Neville Gruzman Pty Ltd Office, Woollahra, NSW
	Stanbury House, alterations & additions, Bellevue Hill, NSW
	Artist Eric Smith won the 1970 Archibald Prize with a portrait of Neville Gruzman
c.1970	Offices for Queensland Mines Pty Ltd, unknown location
	Wagga Agricultural Residential College, Wagga, NSW
1970-83	Member Council Association of Classical Archaeology, the University of Sydney
1971	Commercial Premises for Meriton, Double Bay, NSW
	Heath House, Bellevue Hill, NSW
	Williams House, Hawthorn East, Vic
1972	Healey House, Hunters Hill, NSW
	Double Bay Steakhouse, Double Bay, NSW
	Eric Smith Studio, Double Bay, NSW
	Townhouses, proposal, Cremorne Point, NSW
	Vernon House, garden, Double Bay, NSW
1973	Prepared People's Plan for The Rocks, Sydney
	Part of the Woolloomooloo Residents' Action Group
	Helen Keller House, Woollahra, NSW
	Saxonvale Winery, Broke, NSW
	Sussex House, Sydney, NSW
	Vardis Restaurant, Double Bay, NSW
	Victoria Point, Victoria Street, Kings Cross, NSW
1974	Member of Architects' Advisory Panel, NSW Builders Labourers Federation
	Created Knight of Merit and Grace Order of St Agatha Foundation Chairman, Friends of National Art School, Sydney
	Organised 50th anniversary exhibition of National Art School, Sydney
	McHollick House, Paddington, NSW
	Glenmore Country Club, Glenmore, NSW
	Kingswood Public School, Kingswood, NSW
	Steadman House, Wollstonecraft, NSW
1975	Victoria Street Redevelopment, proposal, Kings Cross, NSW
1976	Semmil - Van Dalen House, Woollahra, NSW
	Townhouses, proposal, Vaucluse, NSW
1977	Smith House, Dee Why, NSW
	Taylor House, alterations & additions, Woollahra, NSW
	Building for Slomak Properties, alterations & additions, Wahroonga, NSW
1978	Travelled to Kuala Lumpur & Burma
	Thorpe House, Palm Beach, NSW
1979	Graduated Masters of Town & Country Planning, The University of Sydney
	Travelled to China
	Hamilton House, Bilgola Beach, NSW

	Commercial Premises for Chadwick Holdings, Lane Cove, NSW
	Thompson Jnr House, alterations & additions, Wahroonga, NSW
1980	Commenced Masters Degree in Fine Arts
	Queen Street House, alterations & additions, Woollahra, NSW
	Thompson House, Terrey Hills, NSW
1981	Travelled to Sri Lanka
1983	Travelled to China, India, Europe & the USA
	Honoured with retrospective exhibition ('25 small buildings') of his work by the Royal Australian Institute of Architects, Sydney
	Selinger House, Middle Cove, NSW
1984	Made Member of Order of Australia
	Brogan House, alterations & additions, Collaroy, NSW
	Hawk House, Balmain, NSW
	Murray House, Dee Why, NSW
	Reid House, Coffs Harbour, NSW
1985	Campbell's Cove Redevelopment, proposal, Woollahra, NSW
	Lyndon - James House, alterations & additions, Balmoral, NSW
	Sydney Boys High School, alterations & additions, Surry Hills, NSW
1986	Travelled to Italy & the USA
	Weise House, alterations & additions, unknown location
1987	Visiting Professor of Architecture, the University of NSW
	Connelley House, alterations, Darling Point, NSW
	Jeremy Gruzman House, Bondi, NSW
	Overpass & Retail Development, proposal, Double Bay, NSW
1988	Travelled to Holland, France, Britain & the USA
	Conley House, alterations, Woollahra, NSW
	Lots House, alterations & additions, Northbridge, NSW
	Martin Place Redevelopment, proposal, Sydney, NSW
	McDonough House, Hunters Hill, NSW
1989	Commercial Premises, refurbishment, Double Bay, NSW
1990	Delivered keynote lecture 'The Failure of Modern Architecture' at the Art Gallery of NSW
1991	Hilton House, alterations & additions, Bellevue Hill, NSW
1992	Second retrospective exhibition held at Rex Irwin Gallery, Sydney
1993	Member, Prime Minister's Urban Design Taskforce
1994	Lecturer in Architecture, the University of Sydney
1995	Turner House, Woollahra, NSW
1995-96	Mayor, Woollahra Municipal Council
1995-99	Rona, Bellevue Hill, NSW
1996	Schaeffer House, Bellevue Hill, NSW
1997	Chairman, Save East Circular Quay Committee
	Rydge House, unbuilt, Point Piper, NSW
1998	Visiting Professor of Architecture, the University of NSW
	Patron, Save East Circular Quay Committee

1998-2000	Laslett House, Lindfield, NSW
1999-2001	Adjunct Professor of Architecture, the University of NSW
2000-	Rose Bay Waters, Rose Bay, NSW
	Kings Apartments, Rose Bay, NSW
2001	Babworth House, Darling Point, NSW
2002	Research of new art museums in Rome, London, Paris & Bilbao
2003	Gregory House, Longueville, NSW
2005	Died, Sydney, Australia
Undated	Factory Premises, Marrickville, NSW
	Franks House, Port Macquarie, NSW
	Merimbula Flying School, Merimbula, NSW
	Penguin Mews Holiday Apartments, Merimbula, NSW⁶⁷
	House, Merimbula, NSW⁶⁸

⁶⁷ Noted on AIA register: Australian Institute of Architects, *Register of Significant Buildings in NSW*, p1.

⁶⁸ Noted on AIA register: Australian Institute of Architects, *Register of Significant Buildings in NSW*, p1.

2.5.2 Mike Kitching

Artist Michael (Mike) Kitching is best known for his sculptures in stainless steel, aluminium and plexiglass, which often incorporate light.

He was born in Hull, England, in 1940, moving to Australia in 1952. His father James Digby Percival Kitching was a military trained engineer, whose creative influence instilled Mike's love of art. His father also taught him how to work, construct and create with his hands. The beginning of his career focussed on drawing and painting, sometimes being turned into prints for women's wear, with *'The Solstice'* winning the Australian Fashion Fabric Arts Award.



Figure 78: Mike Kitching. (Source: Mike Kitching website)

Eventually sculpture became Mike's main focus. In 1964, he won two major art prizes: the Young Contemporaries Exhibition for his assemblage (made from wood, iron, aluminium and paint) *'Conscription'*, and the Blake Prize for his assemblage (made from table legs, corrugated aluminium panels and parts of an electric generator) *'Last Supper – Premonition'* (Figure 80). Other art prizes won by the artist included the 1967 Alcorso-Sekers Travelling Scholarship for his piece *'Nevada'* and the 1967 Mildura Prize for Sculpture for his piece *'Phoenix II'*.



Figure 79: Antonia Kitching with Mike's sculpture 'Nevada'. (Source: *Pittwater Online News*)



Figure 80: Mike Kitching's 1964 Blake Prize winning sculpture: 'Last Supper – Premonition'; composed from table legs, corrugated aluminium panels, parts of electric generator. (Source: *Pittwater Online News*)

In 1967, Kitching married artist Antonia Hoddle. In 1969-1970, John Kaldor (well-known Australian art collector) contacted Mike as he wanted to build a showroom with the brief being '*I want to live inside a Mike Kitching sculpture*'; Mike designed all the stairs, furniture, tables and chairs for the showroom. Figure 81 shows some of the design, a lot of which was made in Perspex.



Figure 81: John Kaldor Showrooms Furniture, designed by Mike Kitching. (Source: *Pittwater Online News*)

Around the same time, Mike Kitching was involved in the sculpture '*Corridor and Stairway*' for the Gaden House building (See Figures in Section 2.3.3). By that time, Kitching's primary materials were aluminium, Perspex and light; the sculpture could be lit up. The sculpture's commission provided another opportunity to Kitching; he designed the Perspex cabinets for the David Dunn Jewellery store at Gaden House (See Section 2.3.4).

Between 1972-1975, Kitching was commissioned to produce an extensive set of sculptures for the High Court building in Macquarie Street, Sydney. In 1974, he produced a stainless steel and granite sculpture (Figure 82) to commemorate Guglielmo Marconi, the pioneering inventor and electrical engineer who in 1930 made history by lighting up Sydney's Town Hall from his yacht in Genoa (over

16000km away). In 1978, he produced the polished stainless steel and red fibreglass sculpture named 'Seqvanae' for the Health Commission in Canberra.

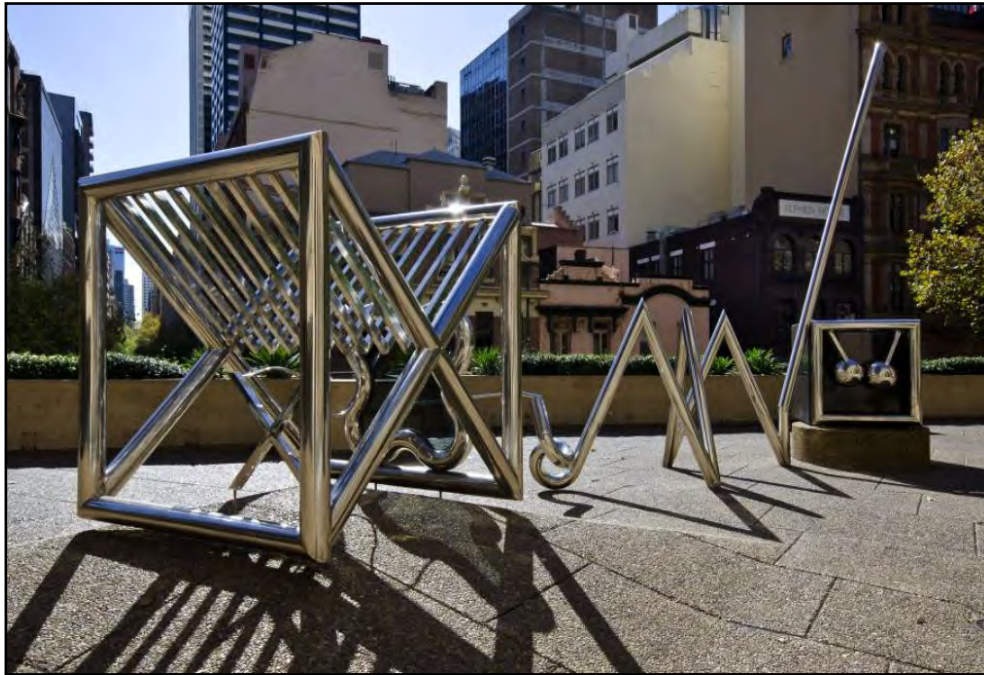


Figure 82: Mike Kitching's sculpture in honour of Marconi. (Source: *City Art Sydney*)

