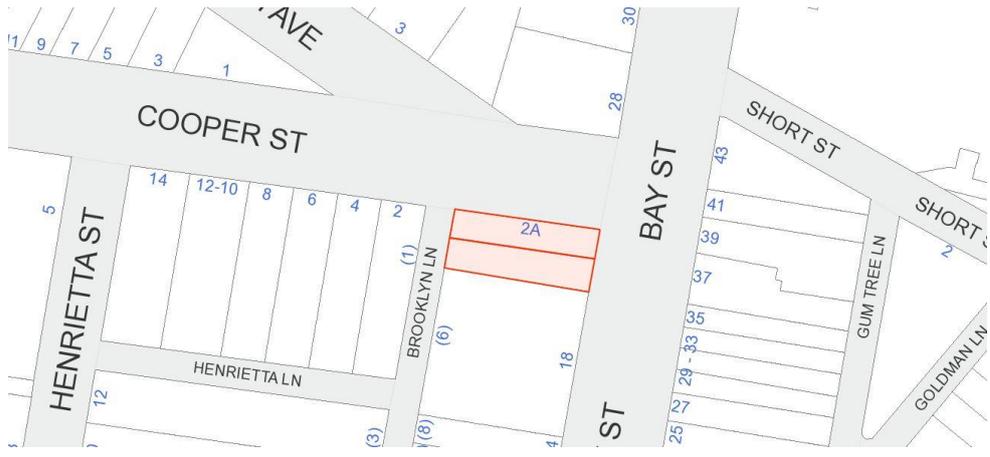


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ITEM DETAILS			
Name of Item	Gaden House		
Other Name/s Former Name/s			
Item type (if known)	Commercial premises		
Item group (if known)			
Item category (if known)			
Area, Group, or Collection Name			
Street number	2A		
Street name	Cooper Street		
Suburb/town	Double Bay	Postcode	2028
Local Government Area/s	Woollahra		
Property description	<p>'Gaden House' is located on the site known as 2A Cooper Street, Double Bay (also known as 24-26 Bay Street, Double Bay). The legal description of the land title is Lots 11 & 12, DP 4606.</p> <p>The subject site sits at the apex of a triangle formed by the intersection of three streets: Cooper Street, South Avenue and Bay Street. Opposite the subject site, at 28 Bay Street, is the Royal Oak Hotel.</p> 		
Location - Lat/long	Latitude		Longitude
Location - AMG (if no street address)	Zone	Easting	Northing
Owner	AMA Holdings Pty Ltd		
Current use	Retail and Commercial		

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Former Use	Retail and Commercial	
Statement of significance	<p>Gaden House is an exemplar of the development of Australia's cultural life in the post-war era when architects embraced the purity of Architecture as an art form including sculpture as an essential part of the design process. 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.</p> <p>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 pre-eminent position as Sydney's most cosmopolitan and international shopping centre and has continued to contribute to the community life of Double Bay ever since.</p> <p>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.</p>	
Level of Significance	State <input checked="" type="checkbox"/>	Local <input type="checkbox"/>

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DESCRIPTION						
Designer	Neville Gruzman OAM					
Builder/ maker	TC Whittle					
Physical Description	<p>Gaden House is a three-storey commercial building with lower ground level, designed in 1969 by Sydney architect, Neville Gruzman, and opened by Premier Robert Askin in 1971. The building is constructed to its three site boundaries on Bay Street, Cooper Street and Brooklyn Lane. The ground floor level is raised above street level and was designed with seven retail tenancies; - two facing Bay Street and five facing Cooper Street. A lobby extends from the Cooper Street frontage to a spiral stair that extends up from the ground floor and accesses the two upper storeys which are currently used as offices. A separate, external stair accesses the lower ground level which was originally designed for D'Arcy's restaurant and one retail tenancy. Pelicano's restaurant now occupies the entire basement level.</p> <p><i>'Its form and appearance were intended to stand out. Designed as a piece of light sculpture hovering above a white terrazzo podium, each façade was modelled by deep louvres on the east (angled vertical), north (horizontal) and west (vertical) elevations. Before it was disastrously painted white, the building was sheathed in bronze stainless steel, and opaque white and transparent Perspex. It could be fully illuminated. The exterior and lobby were originally decorated with a Michael Kitching sculpture that made its way inside and up the circular glass, precast concrete and stainless-steel stair which led to the two levels of offices. The upper spaces were distinguished by a special ceiling system devised by Gruzman which both uniformly lit the space and acted as a giant plenum for the air-conditioning system. The result was a stunning reflective soffit punctuated by luminous circles, without a single ugly air-register to be seen'</i> (Gruzman & Goad 2006: 152)</p>					
Physical condition and Archaeological potential	<p>The building incorporates a simple concrete structure and retains most of its original external fabric including the terrazzo base, glazed shop walls, external lighting circles heralding shop entrances, stainless steel handrail leading to basement level and metal-clad louvres on each of the facades designed to achieve maximum environmental benefits.</p> <p>The interior retains the original terrazzo flooring, precast concrete and glass open tread spiral stair, original perspex dome at the top of the stair, most of the original circular ceiling system on the top floor, original full-height aluminium frosted glass entrance doors to offices, some original floor-mounted power-points and most of the original layout. These original elements, internally and externally, have the potential to yield information about architectural thinking at the time.</p> <p>To quote long-term occupant and architect Bruce Stafford: <i>'It is great to work in a largely intact work of one of Sydney's most respected modernist architects'</i>.</p> <p>The archaeological potential of the site is considered to be low, with any early resources likely to have been highly disturbed by the demolition of the former garage building on the site and the excavation and construction of the existing building.</p>					
Construction years	Start year	1970	Finish year	1971	Circa	<input type="checkbox"/>

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Modifications and dates	<p>Council records and the land title documents indicate that the building continued to be leased by various retail and commercial tenants and that applications were submitted for change of uses and modifications particularly for the restaurant use and also for change of business hours for the other retail premises from the 1970s to the present.</p> <p>Ownership:</p> <p>1969-1981 Randolph Pty Ltd</p> <p>1981-1988 The Broken Hill Mine Employees Pension Fund Custodian Limited.</p> <p>1988 – 2017 Rose Marie Hancock</p> <p>2017 - AMA Holdings Pty Ltd,</p> <p>Modifications:</p> <p>C2000 The original bronze-finished stainless steel external louvres painted white</p> <p>C2006 The Michael Kitching sculpture removed. Location unknown.</p> <p>C2000 The original circular ceiling system removed on first floor.</p>
Further comments	<p>Australia's most recognised architect of the Post-war International style, Harry Seidler, has five works listed as being of state significance on the NSW SHR, only one of which is a commercial building – Torin House, Penrith. Seidler has 14 works listed as being of local heritage significance, six of which are commercial buildings. There are three Post-war International style commercial buildings on the State Heritage Register – Torin House, Qantas House and Liner House. There are 14 Post-war International style buildings listed as being of local significance, 13 of these since 2012.</p> <p>These statistics highlight the lack of recognition for Post-war International style buildings in NSW, particularly commercial buildings. In 2006, the City of Sydney recognised that post-war buildings were under-represented on their LEP and proposed an additional 11 items for inclusion in the 2012 LEP, including the Arnaboldi Building in Clarence Street, Former King George Tower and the Selbourne and Wentworth Chambers in Phillip Street.</p> <p>While Harry Seidler's work has achieved deserved recognition, the work of locally trained architects such as Neville Gruzman, who operated in the Australian context which involved negotiating 'local sites, construction practices and modest budgets that made innovations hard-won victories' (Gruzman & Goad 2006: 17), have not been so well understood or recognised. As of June 2018, there were no Gruzman works listed as being of state significance, and only six residences and one block of flats (Montrose Apartments Neutral Bay) listed as being of local significance. None of Gruzman's many commercial works have been listed at local or state levels. The reason for this lack of recognition is not necessarily a lack of merit, but more a general lack of focus by heritage practitioners on understanding the architecture of the recent past and the attributes that might make a post-war building of heritage significance.</p>

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	<p>Liner House at 13-15 Bridge Street Sydney, designed in 1959 by Architects Bunning and Madden, was listed on the SHR in 1985, due to a perceived threat to the building at that time. Gaden House is comparable to Liner House, at a State Heritage level, in terms of aesthetics, functionality, architectural features, detailing, innovation and contribution to the streetscape and surrounding retail districts. The nomination of Gaden House to the NSW SHR seeks not only due recognition for an architectural work of deserved merit, but also recognition of an architectural style that is under-represented on heritage lists at local and state levels, and therefore at threat from uninformed alterations, additions and potential demolitions.</p>
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HISTORY	
Historical notes	<p>Gaden House was originally part of just over five acres of land granted to Daniel Cooper in April 1833, and later conveyed to Frances Leonora Mackay in October 1904. The land was subdivided as the “Brooklyn Estate” in 1905 and in 1906, the subject site, Lots 11 and 12 was transferred to Mary Anne Allerton, a widow from Sydney. In 1916 the site was transferred to Samuel Galbraith, Motor Proprietor, and his wife Nellie Josephine Galbraith who developed the land as service station and garage proprietors. From this period onwards, Bay Street began to change from a predominantly residential area to an area of mixed residential, retail and commercial developments, gradually transforming into a thriving retail and commercial area.</p> <p>The subject site continued to operate as a motor garage, through several ownerships, until the site was purchased in 1968 by Randolph Pty Ltd, of whom Gordon Stewart, a partner in the legal firm of Gaden, Bowen and Stewart, was a Director. The construction of the Gaden building on the site in 1971 was a creative leap, transforming what had been a pragmatic suburban subdivision with a motor garage on the corner through the first half of the 20th century, into a sculptural object at the junction of three streets in the increasingly sophisticated and cosmopolitan post-war shopping centre of Double Bay.</p> <p>The subject building was developed as a suburban branch office for the established firm of solicitors, Gaden, Bowen and Stewart – hence the building was known as ‘Gaden House’.</p> <p>Gruzman’s Architectural office, then operating from 8 Oswald Street Darling Point, spent over three months working on the design before submitting the revised Development Application to Woollahra Council on the 18th March 1969.</p> <p>The builders for the project were TC Whittle, and the building was officially opened by the Premier of NSW, Mr Robert Askin, on Thursday November 25 1971, with a guest list of four hundred.</p> <p>The building continued to be leased by various retail and commercial tenants since its opening in 1971. Randolph Pty Ltd retained ownership of the building until 1981 when it was transferred to the Broken Hill Mine Employees’ Pension Fund Custodian Limited. The building was transferred to Rose Marie Hancock in December 1988, and from that time until the recent sale of the building, little maintenance has been undertaken on the building. The current owners are AMA Holdings Pty Ltd.</p>

THEMES	
National historical theme	<p>3. Developing local, regional and national economies. 4. Building settlements, towns and cities. 8. Developing Australia’s cultural life. 9. Marking the phases of life.</p>
State historical theme	<p>10. Townships (National Theme 4). 18. Commerce (National Theme 3).</p>

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	24. Housing / accommodation (National Theme 4). 26. Cultural sites (National Theme 8). 35. Persons (National Theme 9).
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APPLICATION OF CRITERIA	
Historical significance SHR criteria (a)	<p>Gaden House is an exemplar of the development of Australia's cultural life in the post-war era when architects embraced the purity of architecture as an art form including sculpture as an essential part of the design process.</p> <p>The building demonstrates how an ordinary suburban office building could become a sculptural work in the streetscape, enhancing its corner location at the junction between a residential area and commercial area. The interiors also became sculptural spaces through the quality of finishes such as spiral stair and circular ceiling panels, as well as through the specially commissioned sculpture by Michael Kitching.</p> <p>The building demonstrates how the principles of International Modernism could be realised at the level of a modestly scaled suburban commercial / retail building. It could be argued that Gaden House lifted the quality of the built environment in Double Bay shopping centre at a time when the area was growing in sophistication and cosmopolitanism as a result of post-war immigration. No other examples of commercial buildings in the Woollahra municipality demonstrate this level of design sophistication.</p> <p>Gaden House reflects the contemporary form and materials of modern architecture of the period.</p>
Historical association significance SHR criteria (b)	<p>The current building on the site is associated with Sydney architect and former Councillor and Mayor of Woollahra, Neville Gruzman OAM, who designed the building to accommodate a prominent legal firm and well-known restaurant. The building embodied the close cooperative relationship between architect and sculptor which was an architectural aspiration of the time.</p> <p>The building was opened in 1971 by the Premier of NSW, Robert Askin, and because of its avant-garde design combining International Modernism to suit local conditions, it played a pivotal role in elevating Double Bay to its pre-eminent position as Sydney's most cosmopolitan and international shopping centre. It became a sought-after location for fashionable design businesses such as Carla Zampatti who leased two shops in the building from 1979 to 1991.</p>
Aesthetic significance SHR criteria (c)	<p>The Architect's determination to elevate the building above the ordinary, to make a contribution to the urban setting, to ensure that both the external and internal design were functional and aesthetically pleasing, and to specially commission a sculpture that would flow through the building from the entrance foyer up the staircase to finish at the perspex dome, demonstrates a creative endeavour of the highest order and a contribution to Australia's cultural life both at the time and through to the present. Although the Kitching</p>

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	<p>sculpture is no longer extant, surviving archival documentation would enable an accurate reconstruction to take place.</p> <p>Gaden House demonstrates aesthetic characteristics and a high degree of creative and technical achievement in the following areas:</p> <ul style="list-style-type: none"> • The whole building, as assessed by leading architectural historian, Dr Philip Goad, is a 'startling piece of large-scale environmental sculpture, modelled and lit at night as a giant public ornament' (Gruzman & Goad 2006: 28). • The building incorporated the sculpture of a leading Australian sculptor, Michael Kitching, which although no longer extant, has the potential to be accurately reconstructed. • The building experimented with materials and technology, as evidenced by the precast concrete and glass spiral staircase, the circular ceiling system incorporating lighting and air-conditioning, and the external metal clad louvres which were both functional and aesthetically pleasing.
<p>Social significance SHR criteria (d)</p>	<p>The building has contributed to the community life of Double Bay since its completion in 1971. It has accommodated prominent professional firms on the upper floors and prominent retail businesses and restaurants on the lower floors. Its covered podium areas facing Cooper and Bay Streets generously made private space available for public enjoyment.</p> <p>Together with the Royal Oak Hotel opposite, Gaden House has formed an urban gateway leading from the predominantly residential area of Cooper Street to the west to the cosmopolitan Double Bay shopping centre to the east.</p> <p>The construction of Gaden House on the site in 1971 was a creative leap, transforming what had been a pragmatic suburban subdivision with a motor garage on the corner through the first half of the 20th century, into a sculptural object at the junction of three streets in the increasingly sophisticated and cosmopolitan post-war shopping centre of Double Bay.</p>
<p>Technical/Research significance SHR criteria (e)</p>	<p>The archaeological potential of the site is considered to be low with any early resources likely to have been highly disturbed by the demolition of the former garage building on the site and the excavation and construction of the existing building.</p> <p>The building incorporates a simple concrete structure and retains most of its original external fabric including the terrazzo base, glazed shop walls, external lighting circles heralding shop entrances, stainless steel handrail leading to basement level and metal-clad louvres on each of the facades.</p>

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	<p>The interior retains the original terrazzo flooring, precast concrete and glass open tread spiral stair, original perspex dome at the top of the stair, most of the original circular ceiling system on the top floor, original full-height aluminium frosted glass entrance doors to offices, some original floor-mounted power-points and most of the original layout.</p> <p>These original elements, internally and externally, have the potential to yield information about architectural thinking at the time by demonstrating a local architectural interpretation of international modernism in both the pared-down external elevations and the attention to internal details such as stair, doors, floors and ceiling patterns.</p> <p>To quote long-term occupant and architect Bruce Stafford: 'It is great to work in a largely intact work of one of Sydney's most respected modernist architects'.</p>
<p>Rarity SHR criteria (f)</p>	<p>When completed in 1971, Gaden House set a standard for Double Bay in terms of quality of aesthetics, functionality and contribution to the surrounding streetscape, which has hardly been matched since. Although Gruzman designed a further two commercial buildings in Bay Street in the 1970s, neither of these structures measures up to the quality of design of Gaden House, although the three buildings as a group contribute to the growing sophistication of Double Bay shopping centre.</p> <p>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.</p> <p>Architectural historian, Philip Goad, describes Gruzman's non-residential insertions into Sydney's urban fabric in the 1960s, such as Gaden House, as 'crafted graftings of startling modernity...that by their very difference seemed to resonate with significance' (Gruzman & Goad 2006: 28).</p>
<p>Representativeness SHR criteria (g)</p>	<p>Gaden House is:</p> <ul style="list-style-type: none"> • A fine example of International Modernism expressed in suburban Sydney. • A fine and representative example of the work of Neville Gruzman, architect. • A fine example of the integration of aesthetics and functionality, thereby expressing the characteristics of International Modernism. • A fine example of the modernist design aesthetic which paid attention to all aspects of the design of the building from the external form to the smallest details of the interior, seamlessly integrating form, function and beauty. • A fine example of environmentally appropriate architecture, designing for climate,

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	<p>orientation and location.</p> <ul style="list-style-type: none">• A fine example of a building that integrates sculpture and architecture.• A representative embodiment of the cosmopolitan nature of Double Bay in the early 1970s.
Integrity	<p>The building retains most 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.</p> <p>The following significant elements of the original design remain intact:</p> <p><u>Externally</u> The simple concrete structure. Most of the original external fabric including the terrazzo base, glazed shop walls, external lighting circles heralding shop entrances, stainless steel handrail leading to basement level and metal-clad louvres on each of the facades.</p> <p><u>Internally</u> The interior retains the original terrazzo flooring, precast concrete and glass open tread spiral stair, original perspex dome at the top of the stair, most of the original circular ceiling system on the top floor, original full-height aluminium frosted glass entrance doors to offices, some original floor-mounted power-points and most of the original layout.</p>

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HERITAGE LISTINGS	
Heritage listing/s	Australian Institute of Architects Register of Twentieth Century Buildings of Significance, #4702079.

INFORMATION SOURCES				
Include conservation and/or management plans and other heritage studies.				
Type	Author/Client	Title	Year	Repository
Publication	Guzman, N & Goad, P	Guzman, An Architect and His City	2006	Stanton Library
Archives	Various	Council documents and reports	various	Woollahra Municipal Council Double Bay NSW

RECOMMENDATIONS	
Recommendations	<ol style="list-style-type: none"> 1. That a nomination for listing on the State Heritage Register be prepared for Gaden House and its interiors. 2. That as the property meets the criteria for state listing, it is recommended that the property, including its interiors, be listed on the State Heritage Register (SHR). 3. That a Conservation Management Plan (CMP) be prepared for the property to guide any future works on the place. 4. That the CMP include the preparation of a works schedule for the building to ensure that the appropriate maintenance, restoration and reconstruction of significant elements of the interior and exterior of the building be itemised and detailed. These works would include research into the reconstruction of the Kitching sculpture, the restoration of the external louvres by the removal of the intrusive paint layers, the conservation of the specially designed ceiling system on the upper floor and its reconstruction on the lower floor, the conservation of internal elements such as the original doors and custom designed services outlets

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	and the spiral stair with skylight.
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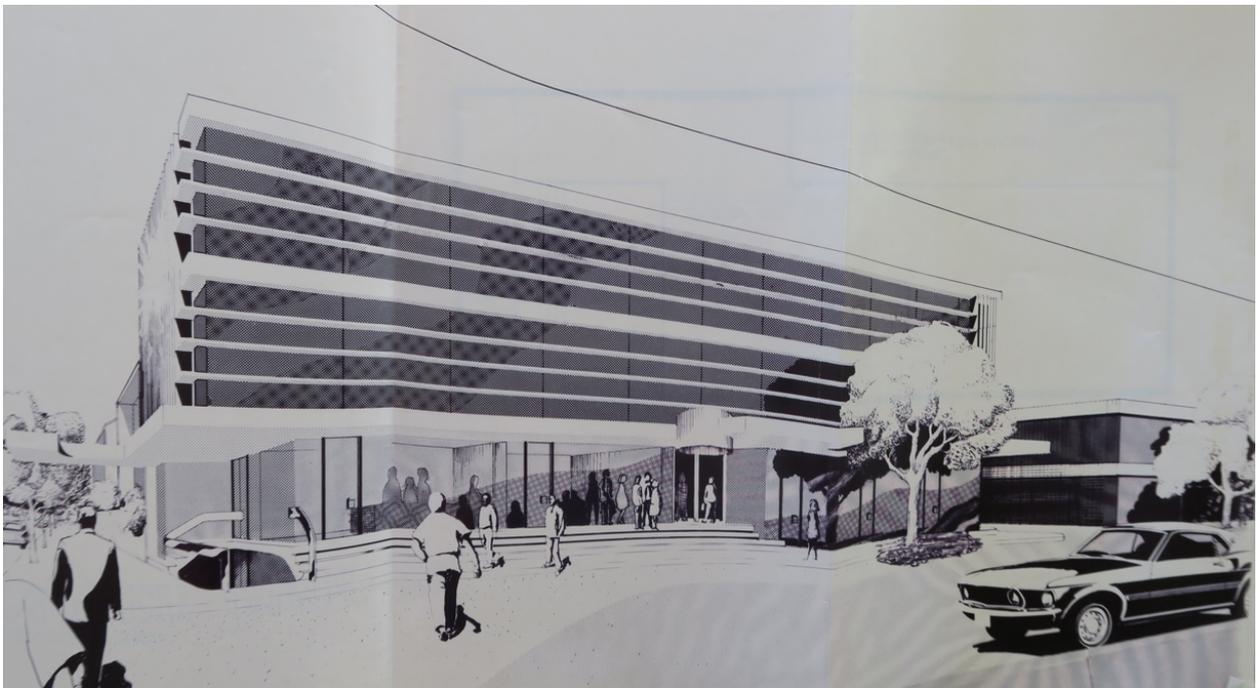
SOURCE OF THIS INFORMATION			
Name of study or report	Gaden House Heritage Assessment	Year of study or report	2018
Item number in study or report			
Author of study or report	Anne Warr		
Inspected by	Catherine Colville, Strategic Heritage Officer – Woolahra Municipal Council. Anne Warr		
NSW Heritage Manual guidelines used?			Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
This form completed by	Anne Warr	Date	03.09.18

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IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	Development Application Perspective, Gaden House, 1969				
Image year	1969	Image by	Neville Gruzman	Image copyright holder	Woollahra Council



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Image caption	Gaden House – A Trend Setter				
Image year	1971	Image by	Wentworth Courier	Image copyright holder	Wentworth Courier



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Image caption	Gaden House – North East Elevation				
Image year	1971	Image by	David Moore	Image copyright holder	



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Image caption	Gaden House – North West Elevation				
Image year	2018	Image by	Anne Warr	Image copyright holder	Anne Warr



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Image caption	Northern podium and Carla Zampatti shop				
Image year	1971	Image by	David Moore	Image copyright holder	David Moore



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Image caption	Northern podium of Gaden House				
Image year	2018	Image by	Anne Warr	Image copyright holder	Anne Warr



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Image caption	Spiral stair and Kitching sculpture				
Image year	1971	Image by	David Moore	Image copyright holder	David Moore



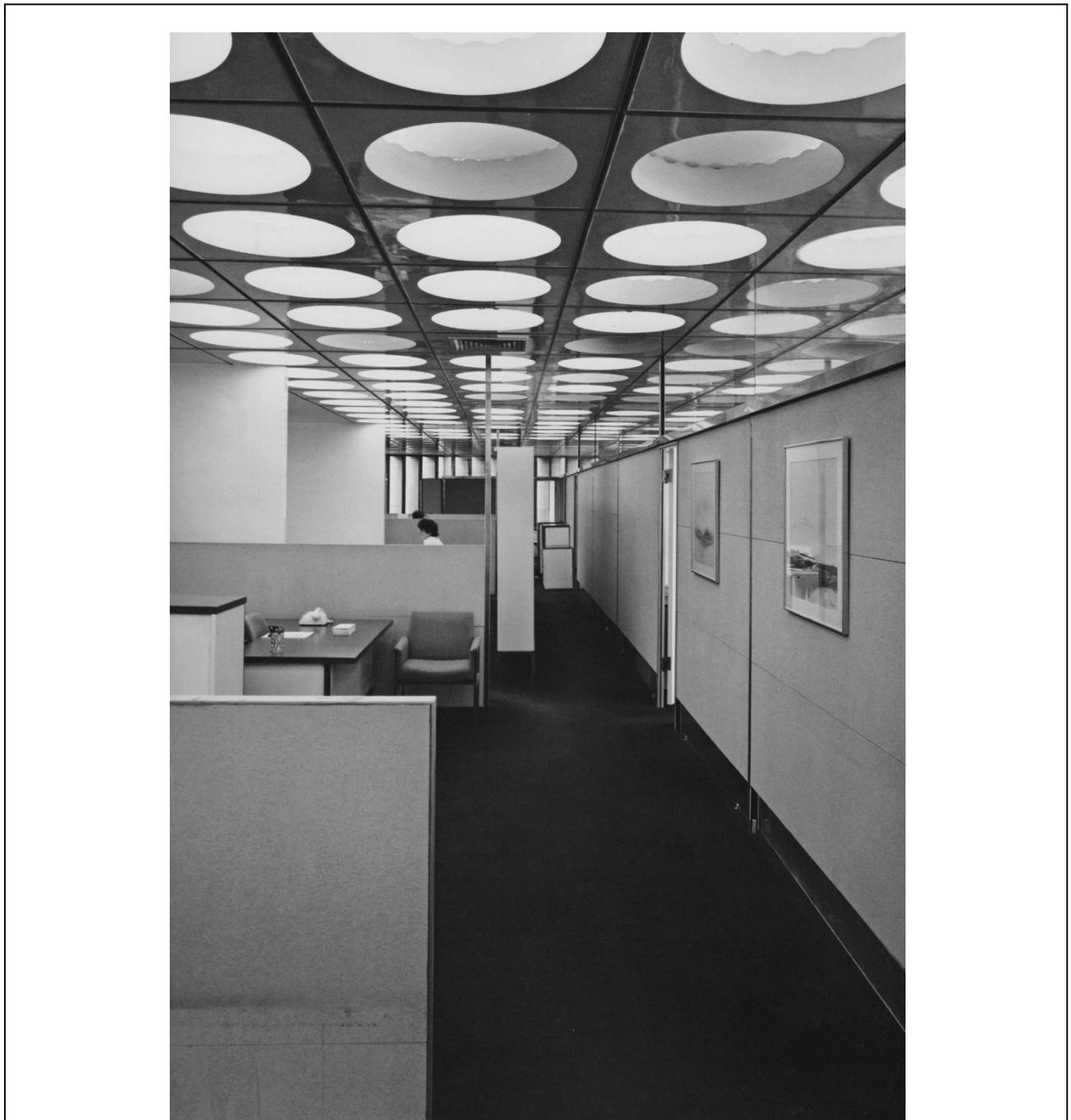
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Image caption	Spiral stair without Kitching sculpture				
Image year	2018	Image by	Anne Warr	Image copyright holder	Anne Warr



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Image caption	Upper floor specially designed ceiling system for uniform lighting and Air con				
Image year	1971	Image by	David Moore	Image copyright holder	David Moore



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Image caption	Upper floor specially designed ceiling system for uniform lighting and Air con				
Image year	2018	Image by	Anne Warr	Image copyright holder	Anne Warr

