

Attachment G

**Revised Inventory Sheet - Ithaca Gardens,
12 Ithaca Road, Elizabeth Bay**

Item Name Ithaca Gardens, excluding apartment interiors other than unit 1001			
Address	12 Ithaca Road, Elizabeth Bay	Lot number	Lot A DP 155142, Lots 1–40 SP 5704
Architect	Harry Seidler and Associates	Construction date	1960
Builder	Civil and Civic Contractors		
Listings	Sydney Local Environmental Plan 2012: Within the Elizabeth and Rushcutters Bays Heritage Conservation Area (C20), identified as detracting on the Sydney Development Control Plan building contributions map. Australian Institute of Architects (NSW Chapter) Register of Significant Architecture.		

Historical overview

The Cadigal people of the Eora nation have lived in the Sydney area for thousands of years and have shaped its landscape and nurtured its plants and animals. Before the arrival of the European settlers the Potts Point area was known as Kurrajeen (or Curageen) and Yarrandabbi. Governor Lachlan Macquarie set aside land near Elizabeth Bay, Potts Point and Woolloomooloo as a 'model fishing village' for Aboriginal people in 1820. At this settlement, known as Elizabeth Town, several huts were built, a patch of land was cleared for a garden, and boats were provided for use by the Aboriginal people who lived there. John Palmer's estate at nearby Woolloomooloo Bay was also an important gathering place for local Aboriginal people, and was the location of a corroboree in 1831 attended by Bungaree's son, Young Bungaree.¹

The subject site formed part of the original 54-acre property granted to Alexander Macleay, Colonial Secretary of New South Wales, by Crown grant in 1831. In 1839 Macleay constructed a stone mansion named Elizabeth Bay House on the property, as well as extensive stables, museums, and a large garden of interesting plants featuring specimen trees, an orchard and an orangery. Financial trouble forced Alexander Macleay to submit to the foreclosure of his mortgage to his son William Sharp Macleay in 1845. When William died in 1865, the property passed to his brother George. George arranged for the subdivision of the property and sold leaseholds of portions of the estate between 1865 and 1882.

In 1872 parts of the Elizabeth Bay Estate, including blocks 62–64, were leased to Alexander Haywood Richardson and Ann Marie Richardson. Three years later they subdivided the property. At this date Lots 8–12 formed a triangular parcel of land approximating the boundary of the study site. The land had a succession of lessees and underlessees before it was sold as freehold to Arthur Thomas Henry Pittar, Walter Douglas Brewer Pittar and Arthur Paterson in 1917. The subject site remained vacant land until the 1950s. Ithaca Development Pty Ltd, owned by Marcell Seidler, acquired the land in August 1951 and simultaneously transferred it to Ithaca Gardens Pty Ltd.

Marcell Seidler lodged an interim development application for a block of flats on the site in October 1950 and was granted approval one month later. The following year his brother Harry Seidler submitted a revised application to erect an eight-storey block of flats in reinforced concrete (BA 502/51). The application was approved; the site had been cleared by August the same year. However, in May 1952 the City of Sydney Council notified Seidler that the approval had lapsed. In response Seidler indicated the project would proceed pending finance being available.

In this intervening period Seidler sought publicity for his planned building on the site, which was published in a number of newspapers and magazines.

During the 1950s Seidler was successfully completing houses that were gaining a lot of attention, but he had so far failed to enter Sydney's growing apartment scene.

¹ City of Sydney 2013, 'Aboriginal People and Place'.

Historical overview

The Seidlers struggled to find financial support for the project and it was not until Civil & Civic Contractors agreed to finance the development that it was able to proceed. At an unknown date Marcell approached Gerardus Jozef 'Dick' Dusseldorp. Initially Dusseldorp sent word back through a middleman that he didn't think much of the scheme 'because it was sort of monks' cell ... but he would be interested to build something on that site if you could adjust your proposal'.² Seidler revised his design and re-presented it to Dusseldorp, who agreed to construct the project. Dusseldorp paid Marcell and Harry in real estate, one apartment for Harry, two for Marcell. Harry and Penelope Seidler moved into one of the top-floor apartments in 1960 and lived there for seven years. The family still retains ownership of the apartment, which is intact as Seidler designed it.

When Ithaca Gardens was completed in 1960, due to its long gestation period, it was Seidler's first completed apartment project. Although in 1957 Seidler had developed an extensive scheme for the redevelopment of McMahon's Point, Blues Point Tower (completed 1962) was the only building then realised. As the 1960s progressed Harry Seidler and Associates completed many apartment projects that reflected and further developed the structural and planning innovations explored in Ithaca Gardens.

Ithaca Gardens Apartments received the 1960 *Journal of Architecture and Arts* Award. The building was a widely published and celebrated example of modernist architecture in Australia.

Harry Seidler and Associates

Harry Seidler (1923–2006) was born in Vienna to Jewish parents. Following the Nazi occupation of Austria in 1938, Seidler relocated to England where he attended Cambridge Polytechnic, before being deported to Canada in 1940. He was awarded a Bachelor of Architecture in Canada in 1944. He won a scholarship to study at the Graduate School of Design, Harvard University, where Walter Gropius and Marcel Breuer were teachers. He then studied at Black Mountain College, under Josef Albers, before working with Breuer in New York City (1946–1948) and briefly with Oscar Niemeyer in Rio de Janeiro, on his way to Sydney in 1948.

Arriving in Sydney, his first commission was to design a house for his parents (Rose Seidler House, 1948–1950). Seidler gained Australian citizenship and in 1958 married Penelope Evatt, who was to be a significant partner in his career. By the 1960s Seidler's practice began to receive significant commissions including Blues Point Tower (completed 1962) and Australia Square (1960–1967). The latter, designed with engineer Pier Luigi Nervi, became a 'type-model' for Seidler's urban tower designs throughout his career. From the 1970s Harry Seidler and Associates was commissioned for significant large-scale commissions across Australia and overseas. These included the Australian Embassy, Paris (1973); MLC Building, Sydney (1978); Riverside Centre, Brisbane (1984); Shell Headquarters, Melbourne (1988); and QV1, Perth (1992).

Throughout his career, Seidler wrote about architecture and taught at various universities around the world, as well as advocating planning reform in Australia. He was awarded numerous honours throughout his career including being made an Honorary Fellow of both the American Institute of Architects and the Royal Institute of British Architects (RIBA awarded him the Royal Gold Medal in 1996); and a Life Fellow (1970) of the Royal Australian Institute of Architects (receiving 50 awards including five Sulman Medals, four Wilkinson Awards and the Gold Medal [1976]). He was also awarded an Order of the British Empire (1972). His impact and the work of his firm were a major cultural influence, applying uncompromising Bauhaus-inspired modernist architecture and principles in Australia.

Civil & Civic and Lend Lease

The company Civil & Civic (later expanded as Lend Lease) was a pioneer of corporate design and construction in Australia. It was instrumental in the campaign for the introduction of strata title in NSW; the 1961 legislation was drafted by a lawyer engaged by the company, significantly changing the speculative development landscape. Civil & Civic was founded by Gerardus Jozef 'Dick' Dusseldorp, an engineer who had come to Australia from the Netherlands in 1951 to work on the Snowy Mountains project.

Their first apartment project was the 1958 Broadwaters in Darling Point designed by Hugo Stossel, which caused a scandal when Council took Civil & Civic to court for breaching planning

² Helen O'Neill 2013, *A Singular Vision: Harry Seidler*, p 172.

Historical overview

regulations. High-profile, prolific and powerful Dusseldorf won the case and construction continued.

The high historical profile of Lend Lease is partly due to its association with Harry Seidler. Both Dusseldorf and Seidler were high-profile advocates for their projects. Blues Point Tower, completed at McMahon's Point in 1962, became one of the most-publicised apartment buildings ever built in Sydney.

Having completed several large apartment buildings in Sydney in the late 1950s Lend Lease's ambitions in the apartment industry were thwarted by the early 1960s credit squeeze: flats sold slowly at Blues Point Tower, one of the first strata-titled buildings in Sydney, and the company closed its Home Unit Display Centre at Circular Quay and avoided the flat market until 1968, then focusing on flats in the suburbs rather than the inner city. Lendlease remains one of Australia's major construction companies.

Description

An inspection from the public domain was undertaken by GML in September 2024. The physical assessment is based on that and publicly available documentation of the site.

Setting and context

Ithaca Gardens is located on the eastern side of the highest point of Ithaca Road. The topography of the area slopes steeply down to the north. The building is located within the Elizabeth and Rushcutters Bays Heritage Conservation Area (HCA). The immediate vicinity of the site is characterised by Inter-War flat buildings and multistorey apartment buildings that are comparable in scale to Ithaca Gardens. Due to its scale and setback from the street, and its design and materiality, Ithaca Gardens has a prominent streetscape presence within the HCA.

Physical description

Ithaca Gardens is a 10-storey flat building containing 40 two-bedroom units. The lot shape is roughly triangular. The building is located centrally on the lot with a sloping open space between it and Ithaca Road. It is oriented to maximise views to the northeast. There is minimal landscaping, mostly around the building entry, with other areas left open.

The building has a simple elongated rectilinear form and is constructed of a reinforced concrete frame with blonde face brickwork infill walls. The concrete slabs are exposed externally. The slabs have a downturn along the side (eastern and western) elevations.

The building elevations are symmetrical. The main southern elevation features external projecting open galleries along alternate floors, accessed by door on either side of the gallery. The feature has no apparent function other than to give access to both lifts (for when one lift is non-functional).

The ground level is open with an undercroft supported on a grid of columns. At its centre is the entrance lobby, which is marked by a thin, folded concrete cantilevered awning. The whole front elevation of the lobby is a wide expanse of open glass. The floor and rear wall are clad in stone.

The building features a covered carpark to the north. Its roof is constructed of a very thin continuous folded concrete slab, which is cantilevered from a high concrete retaining wall. The cantilever of approximately 6m allows for a covered yet column-free carpark. The carpark roof/retaining wall ensemble and the entrance canopy represent a high level of structural innovation and concrete construction for this time and have precedents in the work of Seidler's former employers and teachers Marcel Breuer and Oscar Niemeyer.

The northern elevation addresses the views and the sun and features alternate vertical rows of recessed balconies and ribbon windows. The balconies feature aluminium-framed balustrades with wire glass panels.

The ribbon windows comprise aluminium-framed double-hung windows and fixed panes. The ribbon windows are shaded by fixed sun awnings constructed of structural aluminium with interlocking sheets angled at 45 degrees.

On the rooftop a blonde face brickwork structure houses the communal laundry room and the lift room.

Description

In plan the building has a simple rectangular shape with a two-bedroom units on either side of each stair and lift core, resulting in four apartments per floor. The units are roughly square in plan and all rooms have external windows providing natural light, ventilation and views.

The integrity of the internal configuration and finishes is unknown, with the exception of Harry and Penelope Seidler's apartment which is recorded as intact from its period of construction.

Landscaping

The landscaping on the site is minimal. Some mature trees along Ithaca Road provide visual screening to the building.

Modifications/integrity

Council records from 2004 onwards indicate the following:

DA/2006/1041 was approved for internal refurbishment, demolition of non-structural walls and bedroom window replacement in Unit 604.

DA/2022/53 was approved for alterations and additions to Unit 801.

DA/2024/427 was approved for demolition of an existing window and half-wall and installation of a new full-height glazed sliding door in Unit 904.

Condition

The condition of Ithaca Gardens is unknown due to limited site access.

Comparative analysis

Ithaca Gardens can be seen as representative of Seidler's early 1960s multi-residential projects with a focus on utility, repetition, density and high levels of amenity, especially solar access, natural ventilation and views.

Ithaca Gardens is a representative example of the linearly planned late 1950s and early 1960s works of Harry Seidler and Associates including the City Council Housing Apartments in Camperdown (unbuilt), Ithaca Gardens Apartments 1 (unbuilt) and Diamond Bay Apartments (1962). Another typical apartment planning arrangement by Harry Seidler in the 1960s was that of four corner apartment arrangements on each floor as in Avalon Apartments (1959); Blues Point Tower, McMahon's Point (1962); Earlwood Apartments (1963); and Ocean Avenue Apartments, Double Bay (1964).

From 1964 onwards Seidler's housing schemes tended to rely on linear arrangements with complex split-level planning, and later still with curved, radial planning showing Baroque influences.

Blues Point Tower shares similarities with Ithaca Gardens, namely its bands of ribbon windows for bedrooms and larger windows to living rooms. However, the tower's alternating recessed balconies and window arrangements of several apartment types create a more varied and expressive façade than found at Ithaca Gardens.

Also demonstrated in the project is Seidler's consistent and responsible engagement with climate control and sun shading. The 45-degree external aluminium awning sun shading used in Ithaca Gardens is similar to that of Bland House, Coogee (1958); the Silvers Building, Ultimo (1960) (sun shading now removed); and Garran Group Housing, Canberra (1964). This approach was then discontinued for more integral solutions such as inset balconies, slab edges or formed concrete sun shades.

Ithaca Gardens is of particular significance as the first realised apartment project designed by Harry Seidler, from a time when Seidler's Bauhaus-influenced training was first being applied to multi-residential projects.

It can be seen as an important example of a group of projects Seidler completed in the 1960s, when economically planned flats on smaller sites were a particular focus. Although each of these flat buildings responded to its site and context, as a group they can be seen as evolving structural and planning prototypes. Seidler noted in relation to this group of apartments 'the aim of their design is the development of prototypes incorporating a system, both of planning and

Comparative analysis

construction' (Statement from Harry Seidler included in Ian Mackay, *Living and Partly Living: Housing in Australia*, 1971).

Each of these projects is built of the same materials; poured-in-place concrete and brick infill walls. They all explore systematised construction with repeated layouts and segregated vertical access cores simplifying the main structure. They all express their structure, and their façades express their internal uses and the importance of rooms through window size. Typically, full-height glass walls alternate with ribbon windows created by down-turned concrete slabs. Fixed awnings and sun shading are all carefully arranged to create a characteristic 'tensional' façade pattern. Living units are reduced to their minimum to allow flexibility of use. Lesser rooms (kitchens and bathrooms) are given horizontal ribbon windows, generally on the secondary elevations. During this period Seidler fought regulations requiring direct ventilation for kitchens and bathrooms, so his plans could maximise the amenity of living zones.

Of particular note is the split-level planning of Aquarius, Ercildoune and Village Towers (Arlington), that Seidler realised during the mid-1960s. This can be seen as having been first explored in the external alternate level gallery circulation of Ithaca Gardens, and further developed in later projects. The innovations in concrete construction Seidler developed during this period are also seen in the thin cantilevered concrete of Ithaca Gardens, which are technically significant and rare for this period.

Ithaca Gardens is noteworthy as Seidler's first apartment project. Its progressive development during the 1950s represents his early exploration of planning and construction methodology applied in later projects. It is able to demonstrate Seidler's early concerns with utility, density and high levels of amenity, especially solar access and natural ventilation.

Seidler was a tireless and effective promoter of modernist architecture and Ithaca Gardens received considerable media attention. That the architect and his brother developed the project and then he lived in the building, and had the interior photographed by Max Dupain, has added to its reputation. Seidler had significant influence on the growing popularity of compact inner-city apartment living and Ithaca Gardens can be seen to have played an important role in this.

Ithaca Gardens is considered rare as an early and innovative modernist apartment project in Elizabeth Bay, and as the first apartment building by Harry Seidler.

The building also has representative significance as the first of Seidler's 1960s apartment projects, which collectively have an exceptional level of significance for their ability to demonstrate the architect's evolving planning and construction prototypes. Seidler's architecture of this period was extremely influential, widely published and highly awarded. It can be seen to have made a major contribution to the development of modern architecture in Australia and is highly regarded internationally.

Comparative analysis



Figure 1 Blues Point Tower (likely to be of state heritage significance), McMahon's Point, of 24 levels and 144 apartments, is of a much larger scale than Ithaca Gardens; however, its regular façade arrangement shows similar design characteristics. (Source: Wikimedia)



Figure 2 Village Towers (Arlington), Edgecliff (1965–1966), is a significant example of Seidler's evolving use of planning and construction prototypes first applied in Ithaca Gardens. (Source: Philip Thalys)

Assessment of significance

Criterion A (Historic significance)

Ithaca Gardens has historic significance as a prominent example of medium-rise housing developed in the Elizabeth Bay and Potts Point area during the 1950s and 1960s.

Architect Harry Seidler had significant influence on the growing popularity of compact inner-city apartment living and Ithaca Gardens can be seen to have played an important role in this. Seidler was an effective promoter of modernism and Ithaca Gardens received considerable media attention. That the architect lived in the apartment, and had the interior photographed by Max Dupain, added to the reputation of the building.

The building's design demonstrates modernist architecture's engagement with compact multi-housing forms, and is a key example of the introduction of Bauhaus-influenced modernism into the Australian context. Ithaca Gardens is able to demonstrate wider historical trends of importance to the local area and to NSW more generally.

Ithaca Gardens **has** cultural significance at a local level under this criterion.

Ithaca Gardens potential significance at a state level under this criterion.

Assessment of significance

Criterion B (Historical association)

Ithaca Gardens is associated with architect Harry Seidler, one of the most significant modernist architects in Australia, who has made an important contribution to the development of Australia's built environment. As his first completed apartment project, and as his place of residence, Ithaca Gardens has strong associations with the architect and is of particular historical interest in interpreting the context of his work.

Ithaca Gardens has some significance for its association with Civil & Civic Constructions (later expanded as Lendlease) as the first project by the long-running and significant partnership formed between the firm and Harry Seidler, which continued through the next decades.

Ithaca Gardens **has** cultural significance at a local level under this criterion.

Ithaca Gardens has potential significance at a state level under this criterion.

Criterion C (Aesthetic/creative/technical achievement)

Ithaca Gardens shows many innovations in planning and construction that make it a noteworthy example of a late 1950s–1960s modernist apartment building.

Ithaca Gardens is an early application of what can be seen as typical elements of the work of architect Harry Seidler during the 1960s. It shares aesthetic elements with some of Seidler's most notable projects including Blues Point Tower, Village Towers (Arlington), Ercildoune and Aquarius, which demonstrate distinctive aesthetic attributes in form and composition.

In its construction, planning and detailing it demonstrates Seidler's progressive development of design prototypes applied across multiple projects. Its expression of structure, its regular façade arrangement, its use of materials and spare planning, with a concern for natural light, sun shading, and ventilation, are all typical of Seidler's highly acclaimed architecture. Ithaca Gardens was widely published and is a noteworthy example of the architect's work. It is a substantial achievement and the work of an important designer.

The original design and structure are largely intact, with minimal alterations visible to the exterior of the buildings.

Ithaca Gardens **has** cultural significance at a local level under this criterion.

Ithaca Gardens has potential significance at a state level under this criterion.

Criterion D (Social, cultural and spiritual significance)

Ithaca Gardens is listed on the Australian Institute of Architects (NSW Chapter) Register of Significant Architecture, indicating that it has importance to architects and the design community more generally.

Ithaca Gardens **has** cultural significance at a local level under this criterion.

Ithaca Gardens has potential significance at a state level under this criterion.

Criterion E (Research potential)

As an early example of innovative apartment design and construction in Australia, and as an example of Seidler's early apartment designs, Ithaca Gardens has the ability to contribute to knowledge about the evolution of housing in Australia and the work of Harry Seidler.

Assessment of significance

	Ithaca Gardens has cultural significance at a local level under this criterion. Ithaca Gardens has potential significance at a state level under this criterion.
Criterion F (Rare)	Ithaca Gardens is considered rare as an early and innovative modernist apartment project in Elizabeth Bay. It is also rare as an apartment designed in the 1950s by a European architect, with modernist training in Canada and the United States, and constructed in Sydney in the 1960s. Possibly more than any other apartment project completed by Seidler, Ithaca Gardens represents the first application of his modernist training in the Australian context. As the first apartment project designed by Harry Seidler to be constructed in Australia it is rare. Ithaca Gardens has cultural significance at a local level under this criterion. Ithaca Gardens has potential significance at a state level under this criterion.
Criterion G (Representative)	Ithaca Gardens is considered to have representative significance as one of a group of 1960s apartment projects designed by Harry Seidler and Associates, which are collectively highly significant. Other examples include Blues Point Tower, Stephen Towers, Village Towers (Arlington), Ercildoune and Aquarius. These projects were widely published and featured in the multiple surveys of Harry Seidler's career. As Seidler himself noted each project applied a series of evolving structural and planning prototypes. They were built of the same materials, and with evolving structural systems, repeated layouts for construction efficiencies, repeated window units and sun shading elements to create characteristic 'tensional' façade patterns. Many of these elements were first applied in Ithaca Gardens and then further developed in later projects throughout the 1960s. Ithaca Gardens displays key characteristics of this significant group of apartment projects and is an important representative example of Harry Seidler's long-term innovation and engagement with construction and planning efficiency. Ithaca Gardens is representative of wider trends in housing, the redevelopment of inner-city suburbs with higher density apartments, and the growing demand for compact, well-located housing. Ithaca Gardens has cultural significance at a local level under this criterion. Ithaca Gardens has potential significance at a state level under this criterion.

Statement of significance

Ithaca Gardens has historic significance as a prominent example of medium-rise housing developed in the Elizabeth Bay and Potts Point area during the 1950s and 1960s. The building's design demonstrates modernist architecture's engagement with compact multi-housing forms and is a key example of the introduction of Bauhaus-influenced modernism into the Australian context. Ithaca Gardens is able to demonstrate wider historical trends of importance to the local area and to NSW more generally. It has significant historical associations with architect Harry Seidler, one of the most significant modernist architects in Australia, and with Civil & Civic

Statement of significance

Constructions (later expanded as Lendlease) as the first project undertaken by the firm and Harry Seidler.

Ithaca Gardens shows many innovations in planning and construction that make it a noteworthy example of a late 1950s–1960s modernist apartment building. Ithaca Gardens is an early application of what can be seen as typical elements of the work of architect Harry Seidler during the 1960s. It shares aesthetic elements with some of Seidler's most notable projects including

Blues Point Tower, Village Towers (Arlington), Ercildoune and Aquarius, which demonstrate distinctive aesthetic attributes in form and composition. Widely published, it is a noteworthy example of the architect's work. Ithaca Gardens is a substantial achievement and the work of an important designer.

As an early example of innovative apartment design and construction in Australia, and as an example of Seidler's early apartment designs, Ithaca Gardens has the ability to contribute to knowledge about the evolution of housing in Australia and the work of Harry Seidler. It is also rare in the Australian context as an apartment designed in the 1950s by a European architect, with modernist training in Canada and the United States, and as the first apartment project designed by Harry Seidler to be constructed in Australia.

Ithaca Gardens is considered to have representative significance as one of a group of 1960s apartment projects designed by Harry Seidler and Associates, which as a group are highly significant.

Ithaca Gardens displays key characteristics of this significant group of apartment projects and is an important representative example of Harry Seidler's innovation and long-term engagement construction and planning efficiency.

Recommendations

Ithaca Gardens meets the threshold for local heritage significance under all seven criteria and is recommended for heritage listing on the Sydney Local Environmental Plan.

Heritage approval pathway

The best way to conserve the heritage significance of places is to carry out minor works and regular maintenance and repairs.

Most minor works or maintenance works that do not affect the significance of a heritage item don't require development approval. However, consent is generally required for other works to be carried out on heritage items or items within heritage conservation areas. The following provides guidance as to when development approval is required.

Local heritage exemption

When undertaking minor works you need to apply for a local heritage exemption and receive written confirmation from us (Council) before you start.

This includes 'like-for-like' replacement or rectification works, and minor or maintenance works, for example replacing failing gutters, replacement of downpipes to match original details or the upgrading of services.

Requests for local heritage exemptions should be lodged online using our ePlanning service. Fees may apply. (<https://www.cityofsydney.nsw.gov.au/development-applications/gain-exemption-development-consent-heritage-works>)

Development approval

Works of a more complex nature or that impact the fabric of the place, alter its external appearance or make changes to common areas require planning consent. In many cases these works will be approved after their potential heritage impacts have been assessed through a Statement of Heritage Impact (<https://www.environment.nsw.gov.au/publications/guidelines-preparing-statement-heritage-impact>).

This process requires submission of a development application through the NSW Planning Portal. When you are preparing an application, we (Council) can provide general advice about planning controls, application requirements and fees, and help identify potential issues including through our duty planner or pre-lodgement advice service

(<https://www.cityofsydney.nsw.gov.au/development-applications/get-advice-city-development-application>).

Definitions

The following terms reference the definitions set out by Australia ICOMOS in the Burra Charter, or terminology utilised by Heritage NSW.

- **Heritage significance:** the historic, aesthetic, scientific or social value of a place, for past, present or future generations.
- **Fabric:** all the physical material of a place, including its building materials, fixtures, finishes and other elements.
- **Conservation:** all the processes of looking after a place so as to retain its heritage significance. This can include maintenance, preservation, restoration, reconstruction and adaptation.
- **Maintenance:** the continuous protective care of a place and its fabric.
- **Preservation:** maintaining the fabric of a place in its existing state and slowing down deterioration.
- **Restoration:** returning existing fabric to a known earlier state, for example by removing later changes or reassembling existing parts.
- **Reconstruction:** returning a place as nearly as possible to a known earlier state, usually by introducing materials.
- **Adaptation / adaptive reuse:** changing a place to suit an existing or proposed use while respecting its heritage significance.
- **Compatible use:** a use that respects the cultural significance of a place and has little or minimal impact on that significance.
- **Setting:** the area around a place, which may contribute to how its heritage significance is understood and experienced.
- **Local heritage exemption:** written confirmation from Council that minor works or maintenance can proceed without development consent because they will not adversely affect heritage significance. This requires a heritage exemption application to be lodged online using our ePlanning service and written confirmation from us (Council) before you start.
(<https://www.environment.nsw.gov.au/publications/guidelines-preparing-statement-heritage-impact>)
- **Like-for-like:** replacing or repairing an element using matching or very similar materials, design, dimensions, finish and appearance, so the heritage character is maintained.
- **Sympathetic:** A sensitive approach wherein changes and alterations to the site do not impact the heritage significance.

Specific Guidelines

This guidance is provided so that owners and Council officers have a shared understanding of what elements of Ithaca Gardens do and do not contribute to its significance and what can be altered without detailed investigation.

Please refer first to the State Heritage Listing for the place and the associated Standard Exemptions and Site-Specific Exemptions as guide for works that do not require development consent.

General management guidelines

A Conservation Management Plan (CMP) or Heritage Asset Action Plan (HAAP) that follows relevant Heritage NSW guidelines should be prepared for the place to guide future use,

maintenance and development and ensure its heritage values are well understood by the building owners and managed appropriately.

The interiors of the apartments, with the exception of apartment 1001, are not included in the heritage listing of Ithaca Gardens. Most works to the interiors of the apartments would not require heritage approval, provided they are not visible from common areas, do not impact structural walls and do not alter the size or pattern of windows or enclose external openings.

All work undertaken to Ithaca Gardens should aim to be sympathetic to the place's identified heritage values and significance.

It is recommended that unit owners or strata managers consult with the City of Sydney through their Pre-DA process prior to a DA submission to determine whether works are exempt from development consent, or to develop strategies and mitigation measures to assist in the application and approval process.

Any proposal for non-minor work or work that will impact significant building features or fabric should be prepared in consultation with a heritage specialist and be assessed through a Statement of Heritage Impact. Works that will result in an impact to the heritage significance of the place should be avoided.

All conservation, adaptive reuse and future development should be undertaken in accordance with the Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter) and under the supervision or guidance of a heritage specialist.

Information sources

Type	Author	Title	Year	Repository
Site inspection (external)	GML		2024	GML
Written	City of Sydney Council	Building application file No 502 Year 1951: Ithaca Road (between Substation & "The tavern"), new flat building	1951–1956	City of Sydney Archives
Written	City of Sydney Council	Building Inspectors Card: Lot A, Ithaca Rd, Elizabeth Bay, new building-flats	1958–1960	City of Sydney Archives

Information sources

Written	Helen O'Neill	<i>A singular vision: Harry Seidler</i>	2013	GML
Written	Peter Blake	<i>Architecture for the new world: the work of Harry Seidler</i>	1973	GML

Image caption	Ithaca Gardens apartments, Elizabeth Bay, NSW. Architect: Harry Seidler. <i>Cross-Section</i> No. 76, February 1959. Cross-Section archive.				
Image year	1959	Image by	Max Dupain	Image copyright holder	Harry Seidler and Associates



Image caption	Working drawing ground, site and foundation plans for Ithaca Gardens Home Units, Ithaca Road, Elizabeth Bay, Sydney. Architect: Harry Seidler. Approved 1 August 1958.				
Image year	1958	Image by	Harry Seidler	Image copyright holder	Harry Seidler and Associates

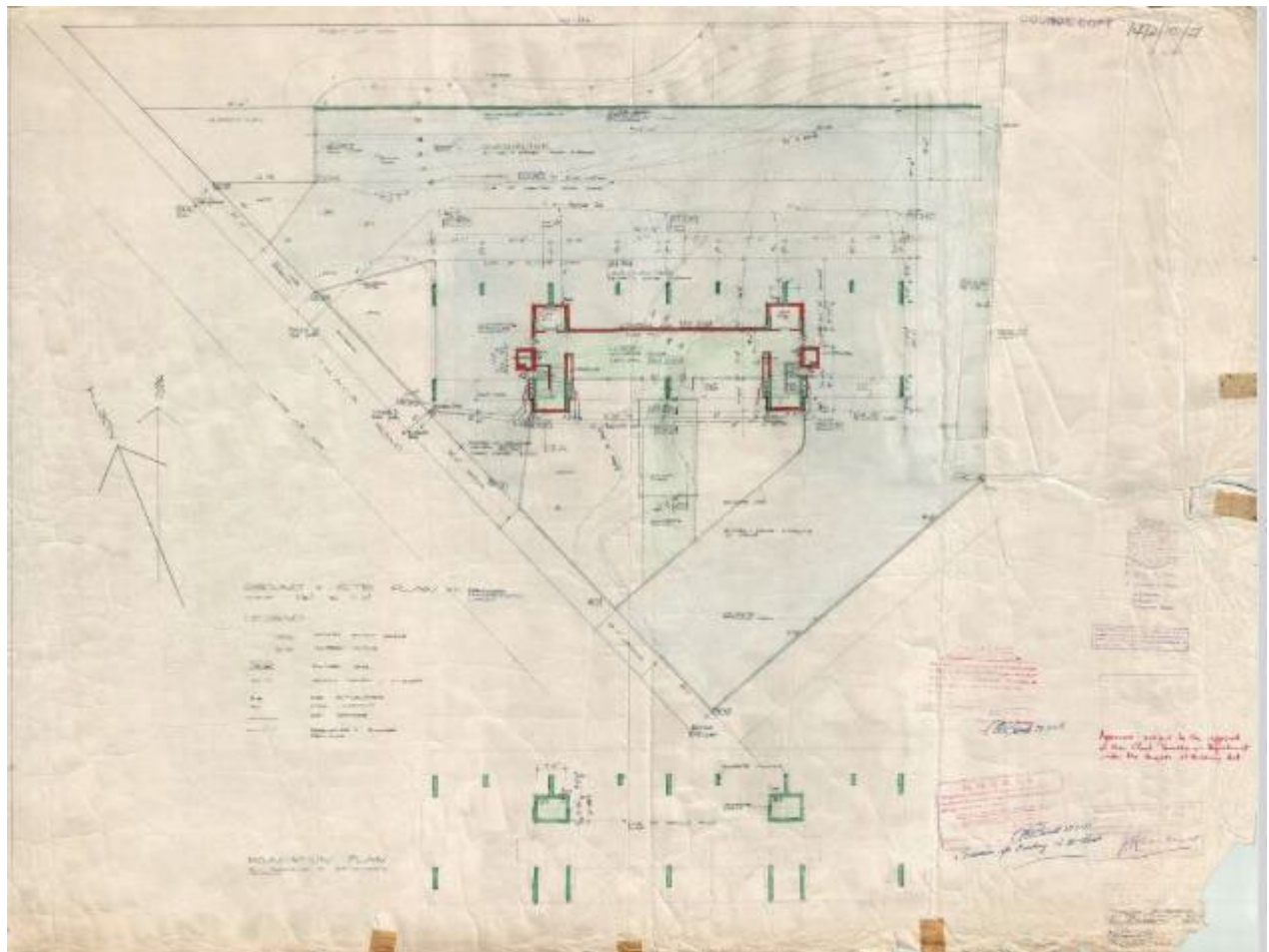


Image caption	Working drawing plan and interiors, elevations for Ithaca Gardens Home Units, Ithaca Road, Elizabeth Bay, Sydney. Architect: Harry Seidler. Approved 1 August 1958.				
Image year	1958	Image by	Harry Seidler	Image copyright holder	Harry Seidler and Associates

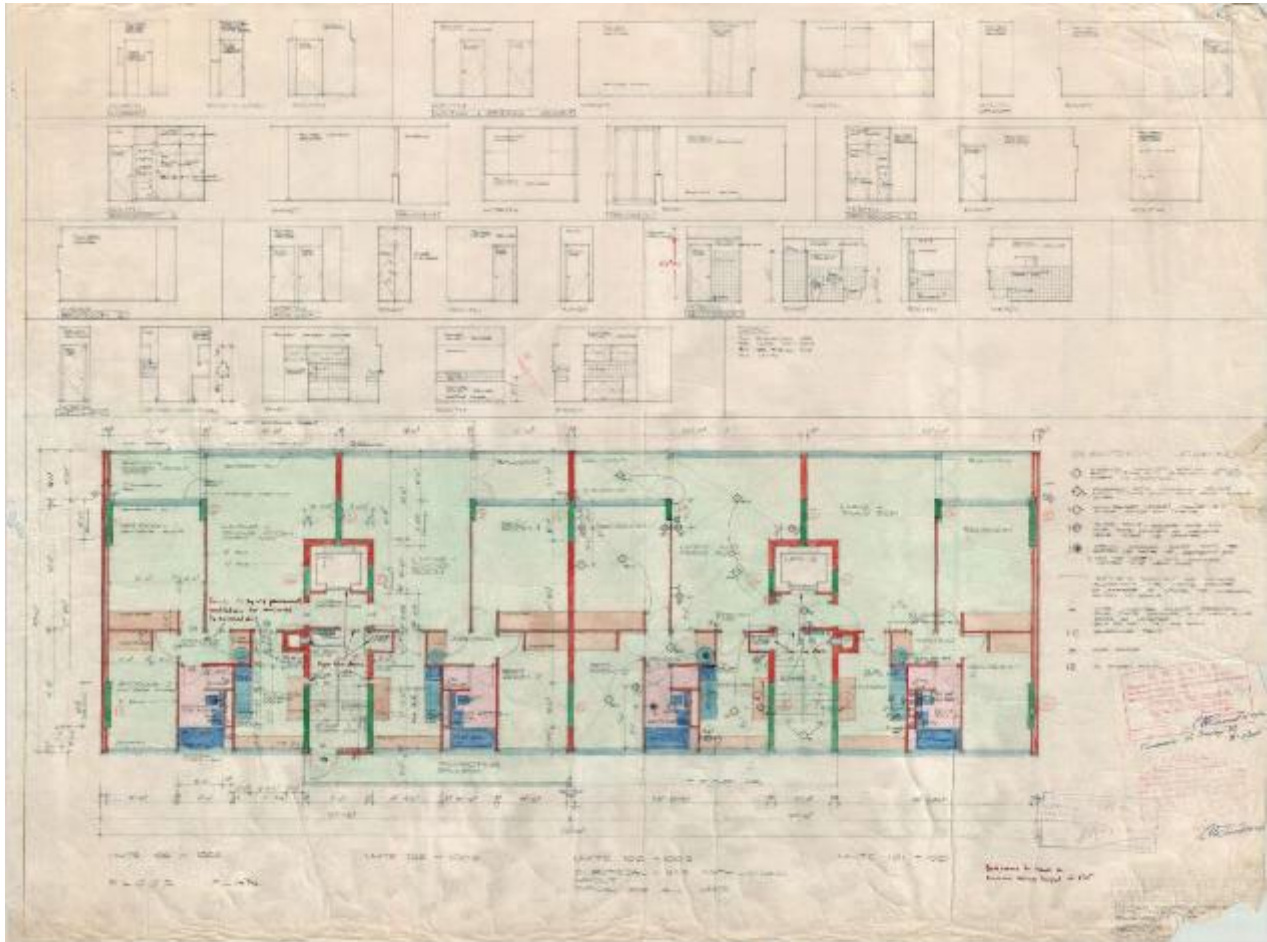


Image caption	Working drawing sections for Ithaca Gardens Home Units, Ithaca Road, Elizabeth Bay, Sydney. Architect: Harry Seidler. Approved 1 August 1958.				
Image year	1958	Image by	Harry Seidler	Image copyright holder	Harry Seidler and Associates

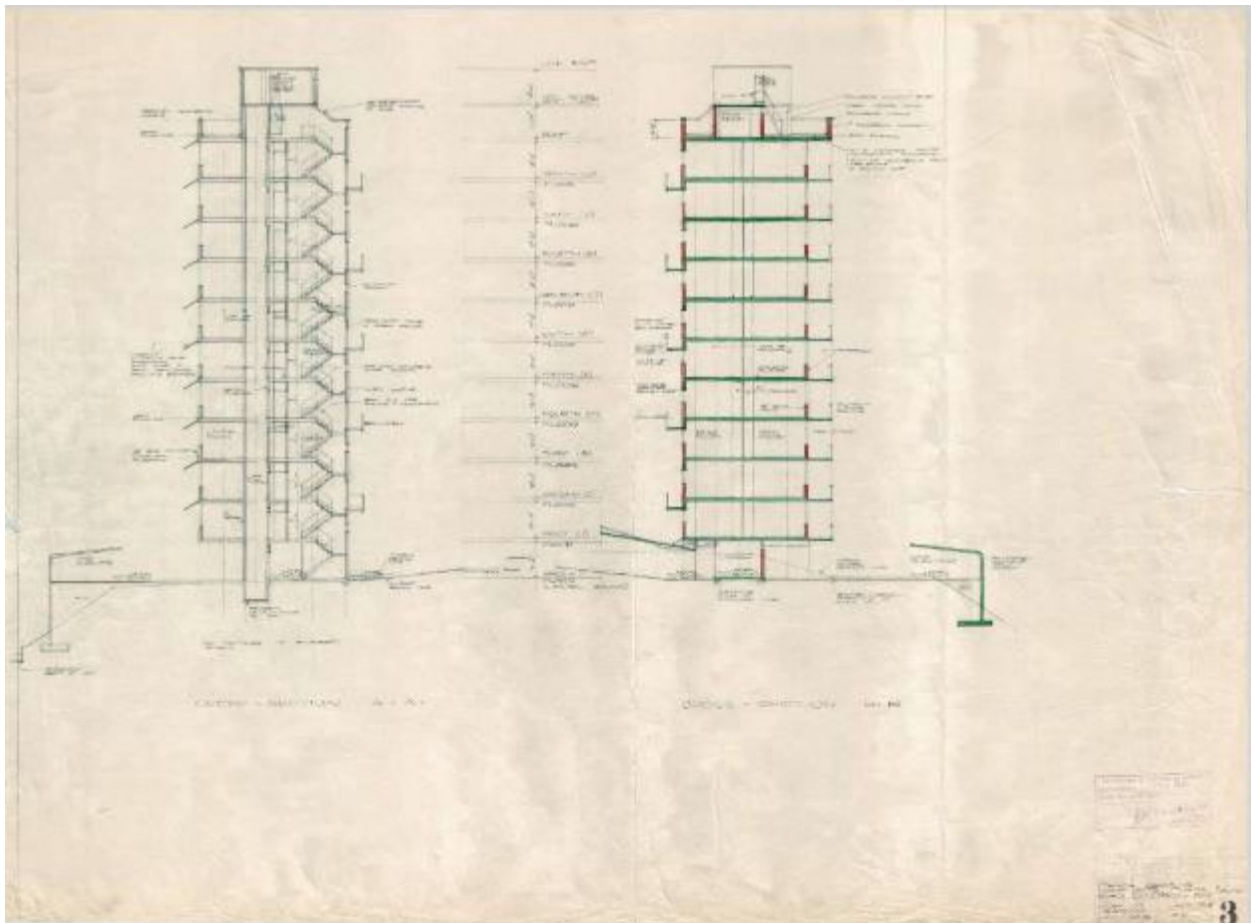


Image caption	Working drawing plans and sections for Ithaca Gardens Home Units, Ithaca Road, Elizabeth Bay, Sydney. Architect: Harry Seidler. Approved 1 August 1958.				
Image year	1958	Image by	Harry Seidler	Image copyright holder	Harry Seidler and Associates

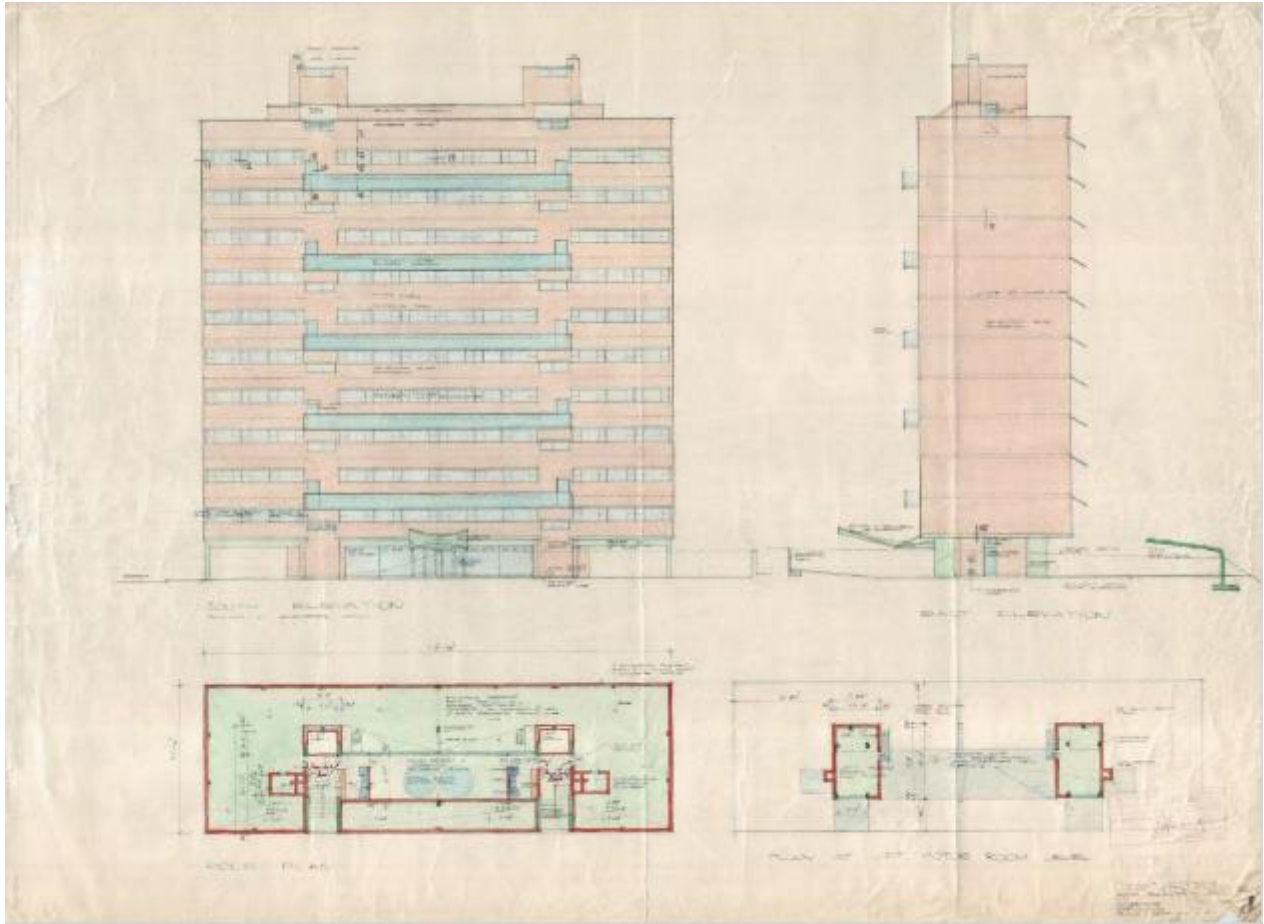


Image caption	Working drawing elevations for Ithaca Gardens Home Units, Ithaca Road, Elizabeth Bay, Sydney. Architect: Harry Seidler. Approved 1 August 1958.				
Image year	1958	Image by	Harry Seidler	Image copyright holder	Harry Seidler and Associates

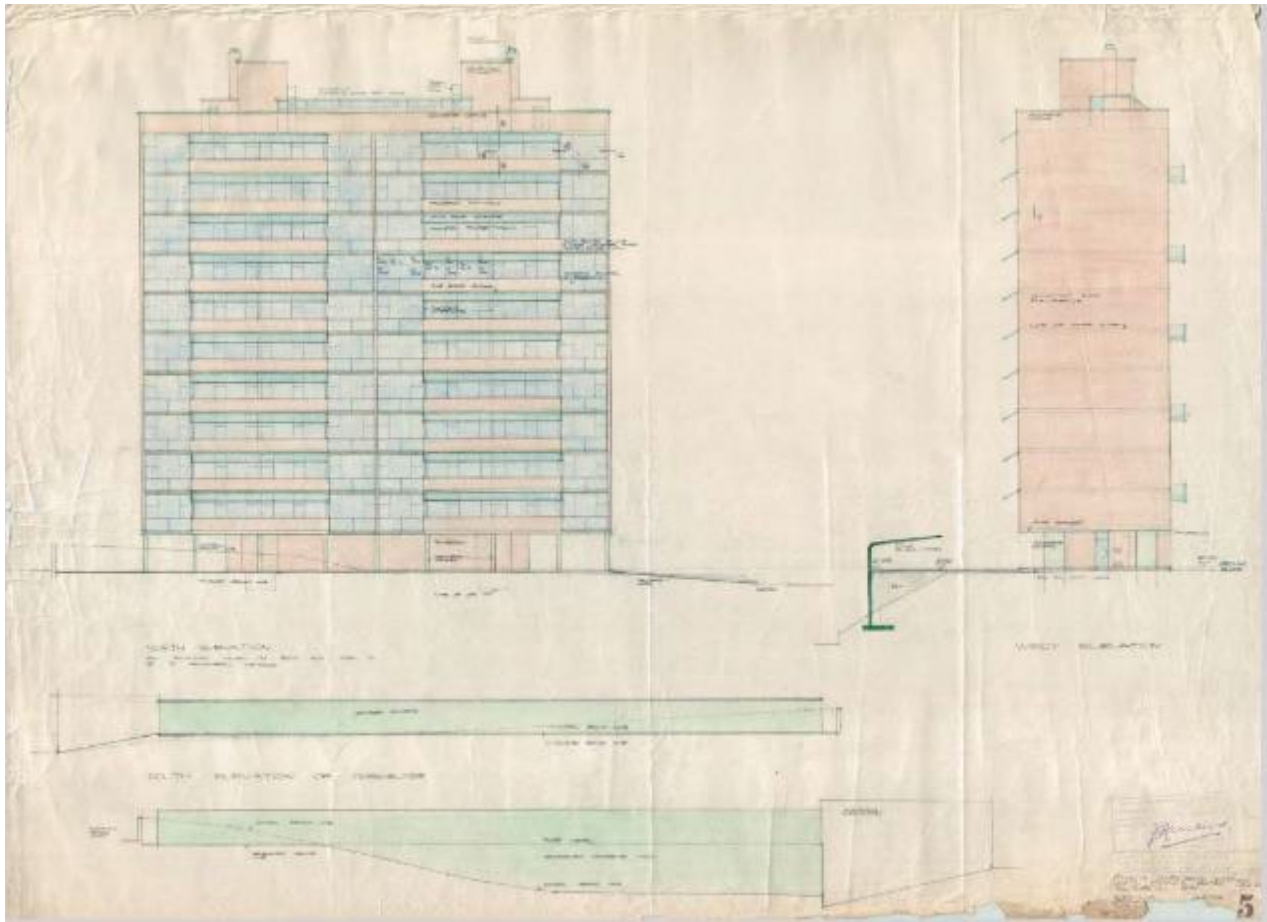


Image caption	Promotional material for Ithaca Gardens.				
Image year	1960	Image by	Ithaca Gardens Pty Ltd	Image copyright holder	Ithaca Gardens Pty Ltd

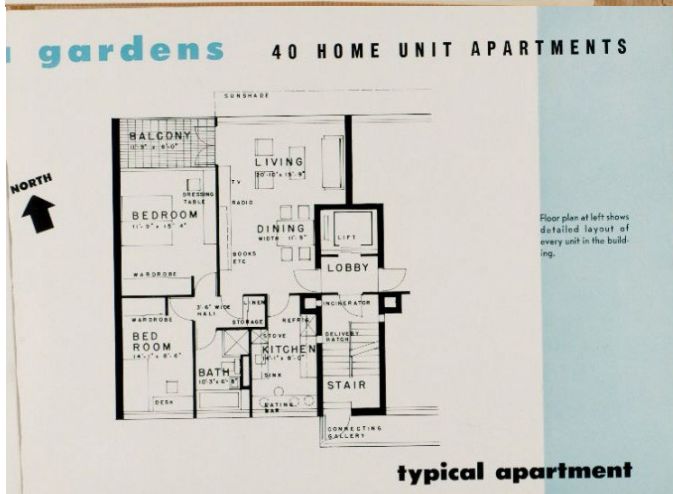
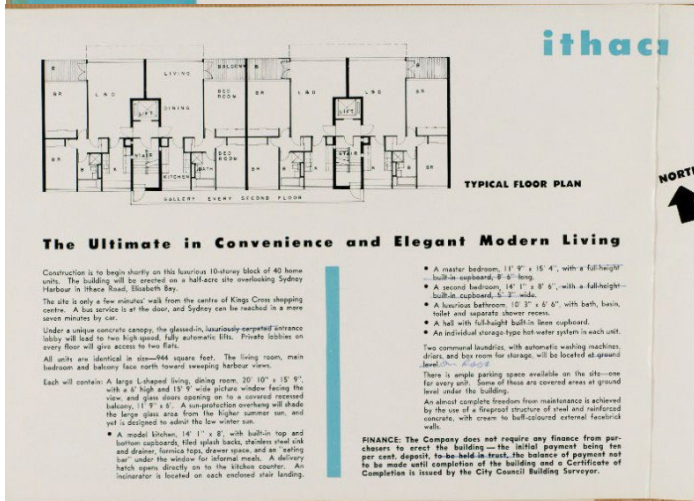


Image caption	'Ithaca Gardens Apartments in Elizabeth Bay NSW (1960)' from <i>Harry Seidler 1955/63: houses, buildings and projects.</i>			
Image year	1963	Image by		Image copyright holder
				Horwitz Publications (Harry Seidler)

Ithaca Gardens Apartments in Elizabeth Bay NSW (1960)

a/ view from the harbour / Ausblick in den Hafen / Ansicht vom Hafen
 b/ typical floor plan / Plan de l'étage type / Wanderschnitt
 c/ looking up from below the bridge looking out on the water / Vue sous le pont regardant l'eau / Blick von unten auf den Wasserweg



E This block of 40 individual ownership ("home unit") apartments stands on a sloping site facing its long dimension toward the north-east coinciding with a panoramic view of the harbour. All apartments face the view and are provided with access in pairs by means of a lift and fire-stair for each half of the building. To comply with regulations requiring alternate means of fire escape, the stairs are constructed by an external gallery in every second landing, between floors, thus not interfering with privacy or windows. All units are identical in size (950 sq. ft.) and arrangement. The "L" shaped living-dining space, the recessed terrace and main bedroom face the harbour view, the kitchen, bath and second bedroom on the approach side face a park in the distance. The structure is of reinforced concrete. Columns of varying length are largely contained within wall thicknesses. Floors are 9 1/2" thick flat-slab design except for the openings to support the cantilevered connecting galleries.

F Ce bloc d'appartements de 40 unités est situé sur un terrain en pente avec façade longue au nord-est, face à une vue panoramique du port. Tous les appartements donnent bien entendu au nord-est et sont pourvus de deux moyens d'accès avec ascenseur et escalier de secours pour chaque moitié du bâtiment. Le Règlement en cas d'incendie prévoit un moyen de sortie supplémentaire, aussi les deux escaliers de secours sont-ils reliés à un balcon extérieur à chaque second palier entre étages, ne troublant pas ainsi l'intimité des appartements. Toutes les unités sont de même dimensions (87 m²) et de même agencement. La pièce de séjour et de repas en forme de "L," la terrasse en retrait et la chambre à coucher font face à la vue; cuisine, salle de bains et seconde chambre à coucher sur l'arrière donnent sur un parc au loin. Ossature en béton armé. Planchers de longueur variée contenus dans l'épaisseur des murs de remplissage. Dalles de planchers de 24 cm. en béton armé.

D Dieser 40 Eigentumswohnungen umfassende Block steht auf einer abfallenden Parzelle, deren Längsseite gegen Nordosten gerichtet ist, und bietet einen Rundblick über den Hafen. Sämtliche Wohnungen sind der Aussicht zugekehrt und mit einem Lift und einer Feuertrappe paarweise bedient. Die Verbindungsgalerien zu den Treppenhäusern in jedem zweiten Geschoss, die so angelegt sind, dass das Privatleben der Mieter nicht gestört wird, resultieren aus einer leichten Bauvorschrift. Alle Einheiten stimmen in Grundriss und Flächeninhalt überein (87 m²). Der L-förmige Wohn-Raum, die Terrasse und das Hauptschlafzimmer sind der Aussicht zugewandt. Die Küche, das Bad und der zweite Schlafraum überblicken einen Park. Die Tragkonstruktion besteht aus armiertem Beton. Stützen von verschiedener Länge sind den Wandscheitern entsprechend dimensioniert. Eine 24 cm starke Betonplattendicke, die nur dort mit Unterzügen verstärkt ist, wo sie als Verbindungsgalerie ausragt, überspannt die Geschosse.

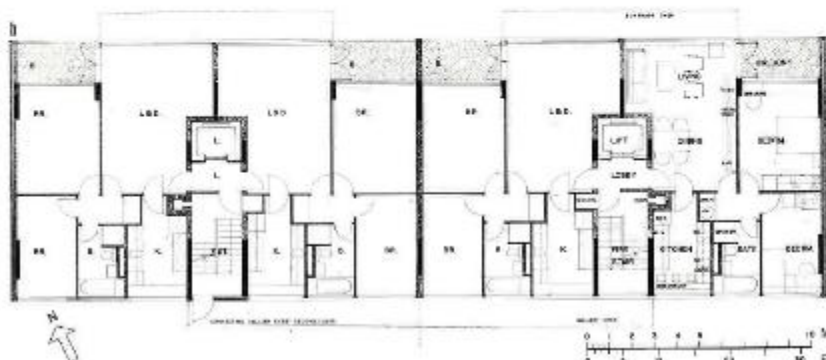


Image caption	The dining room of Harry and Penelope Seidler's apartment in Ithaca Gardens, Elizabeth Bay, May 1960, showing Josef Albers' <i>Study for visa versa</i> (1943). Sourced from National Gallery of Australia.				
Image year	c1960	Image by	Max Dupain	Image copyright holder	Harry Seidler and Associates



Image caption	Entrance canopy along the southern elevation.				
Image year	2024	Image by	GML	Image copyright holder	GML



Image caption	Southern elevation.				
Image year	2024	Image by	GML	Image copyright holder	GML



Image caption	Retaining wall along the northern elevation.				
Image year	2024	Image by	GML	Image copyright holder	GML



Image caption	View of the northern façade above the folded concrete retaining wall.				
Image year	2024	Image by	GML	Image copyright holder	GML



Image caption	Northern elevation, showing the sun shading and recessed balconies.				
Image year	2024	Image by	GML	Image copyright holder	GML



Image caption	Cantilevered folded concrete roof over the parking area on the northern side of the site.				
Image year	2024	Image by	GML	Image copyright holder	GML

