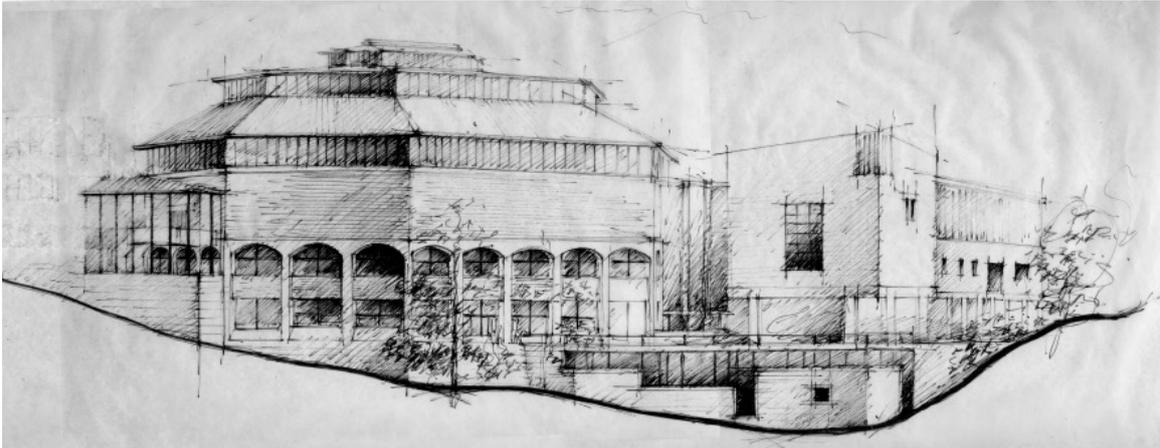


# HISTORIC HERITAGE EVALUATION



*View of the Synagogue from Myers Park. Sketch by the architect John Goldwater. Image source: Justine Goode*

## Auckland Synagogue and Community Centre

108-116 Greys Avenue,  
Auckland Central

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Document Status: Draft V.2

Date Issued: May 2017

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Prepared for: The Auckland Council Heritage Unit.

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## 1.0 Purpose

The purpose of this document is to consider the place located at 108 – 116 Greys Avenue against the criteria for evaluation of historic heritage in the ‘Operative in Part’ Auckland Unitary Plan.

The document has been prepared by Burgess, Treep & Knight Architects on the specific instructions of our client, the Built and Cultural Policy team, Heritage Unit, Auckland Council. It is solely for the use of Auckland Council for the purpose it is intended in accordance with the agreed scope of work.

The evaluation has been specifically commissioned to consider the place in more detail under the Unitary Plan scheduling thresholds and methodology to determine if the place is considered to meet the Unitary Plan thresholds and if so;

- 1) as a category, A or category B place;
- 3) heritage values meeting at least considerable (in relation to ‘known values column’)
- 4) identification of primary feature(s)
- 5) defining a recommendation extent of place.

It should be noted that, due to an administrative error, only a portion of the site falls within the extent of place in the operative version of the Unitary Plan (the legacy area had a ‘site surrounds’ which extended from the building to cover the entire site).

## 2.0 Identification

<b>Site address</b>	108 – 116 Greys Avenue, Auckland Central, 1010
<b>Legal description and Certificate of Title identifier</b>	LOT 2 DP 44754 LOT 2 DP 45093 ALLOTS 57-58 SEC 29 AUCKLAND CITY
<b>NZTM grid reference</b>	Based on the NZTM details on the GIS viewer this is NZTM 1756776, 5919614.
<b>Ownership</b>	Auckland Hebrew Congregation
<b>Unitary zoning</b>	Business - City Centre Zone  City Centre Residential, Precinct  Natural Heritage: Regionally Significant Volcanic Viewshafts And Height Sensitive Areas Overlay [rcp/dp] - E10, Mount Eden, Viewshafts  Built Heritage and Character: Historic Heritage Overlay Extent of Place [rcp/dp] - 1965, Auckland Synagogue
<b>Existing scheduled item(s)</b>	Auckland Synagogue, Schedule ID: 01965, Category A  The primary feature is the 1968 Synagogue building complex The interior of the building is scheduled The entire property is included in the extent of place.

<b>Additional controls</b>	Macroinvertebrate Community Index [rcp/dp] – Urban
<b>Heritage New Zealand Pouhere Taonga listing details</b>	Not listed with Heritage New Zealand
<b>Pre-1900 site (HNZPT Act 2014 Section 6)</b>	Unknown  The place is the site of human activity before 1900 but is not recorded as an archaeological site and has not been assessed to determine if it has archaeological values
<b>CHI reference/s</b>	N/A
<b>NZAA site record number/s</b>	N/A

### 3.0 Constraints

The evaluation does not address archaeological values or the importance of the place to Mana Whenua.

The seismic strength / structural integrity of the building has not been evaluated as part of this assessment.

Graeme Burgess and Lilli Knight visited the Synagogue and the surrounding area on 16 January 2017. The interior spaces were also inspected as part of the site visit with the exception of the classrooms, which were in use at that time.

This assessment is based on the available research material, the 2017 site visit and what can be seen from the public domain.

The evaluation is based on the availability of information provided by Council, supplemented by the research that we were able to undertake within the time frame. We acknowledge more in depth additional research may yield new information.

The evaluation is based on interviews with people associated with the design and construction of the building, in particular David Mitchell and George Farrant, and on text written by the architect, John Goldwater, the construction drawings and other material held at various archives, in particular Auckland Council Archives, and also on the information in the Auckland Council property file. We have also used the excellent BArch dissertation, *“John Goldwater (1930-2000) Principle and Practice”* written by Justine Goode in 2007 (Justine is married to John Goldwater’s nephew Michael Goldwater).

## 4.0 Historical summary

### 4.1 BACKGROUND HISTORY OF THE SITE

#### a) Grey Street (Greys Avenue)

Greys Avenue, originally named Grey Street, was established very early in the development of the Auckland inner city. The street was renamed to Greys Avenue in 1927. The street was most likely named after Sir George Grey, Prime Minister and Governor, whose statue originally stood outside the town hall.<sup>1</sup> Grey Street formerly ran right through the area which is now Aotea Square to the east of the town hall. This became part of Aotea Square from around 1976.<sup>2</sup>

In 1937 Grey's Avenue was described as 1/2 mile and 880 yards long, with 46 business premises and 120 residences.<sup>3</sup> Subdivision began along Greys Avenue in the late 19<sup>th</sup> century. The Synagogue site is made up of 3 of the original lots, which were once part of this early subdivision. These three lots once containing 5 separate dwellings. Four of these dwellings had frontages to Greys Avenue.

The 1908 Gas Company map of Auckland shows that the site listed as Sec 29 pt lot 40 formed two properties, 114 & 116 Grey Street (now Greys Avenue). There were two brick buildings on the site, both buildings were listed as being owned and occupied By Alfred John Tapper, a hotel keeper.



Figure 1: Auckland Gas Company Map showing the original subdivision and location of dwellings in 1908. Synagogue site shaded yellow.

The neighbouring site, downhill to the north, lot listed as Sec 29 half of 41, also formed two properties 110 and 108 Grey Street. 110 Grey Street, a wooden house, was owned and occupied by a Mr.

Harry S Daldey, a boot importer. The house at 108 Grey Street, also constructed of wood, was owned and occupied by two men. Mr John William Duffus, a gentleman and Herman Albert Luks, a hotel manager. The 1908 map also shows two adjoining sheds at the rear of the site.

There is a third lot visible on the 1908 subdivision plan. It is a rear site which has an entrance to Greys Avenue. The building on site appears to have been a substantial home with a frontage to Myers Park, located at the rear of the buildings at 114 & 118 Grey Street. The positioning of the large house within its context suggests that it was probably one of the earlier buildings in the area. The surrounding development is most likely a result of the subdivision of what was originally a much larger property.

<sup>1</sup> <http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll>

<sup>2</sup> <http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll>

<sup>3</sup> <http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll>

## b) Myers Park

Auckland's Jewish community have played an important part in city life since colonial times. Among the most influential was Arthur Myers, a leading businessman and Auckland mayor (1905–1909) and the Nathan Family. In 1913 Myer donated inner-city land in the valley behind Greys Avenue for what became Myers Park. In 1919 the Nathan family sold their property St Kevens, to Council creating the opportunity to link the park to Karangahape Road through a new arcade building, the St Kevins Arcade.<sup>5</sup> Appropriately, the Synagogue backs onto the park.

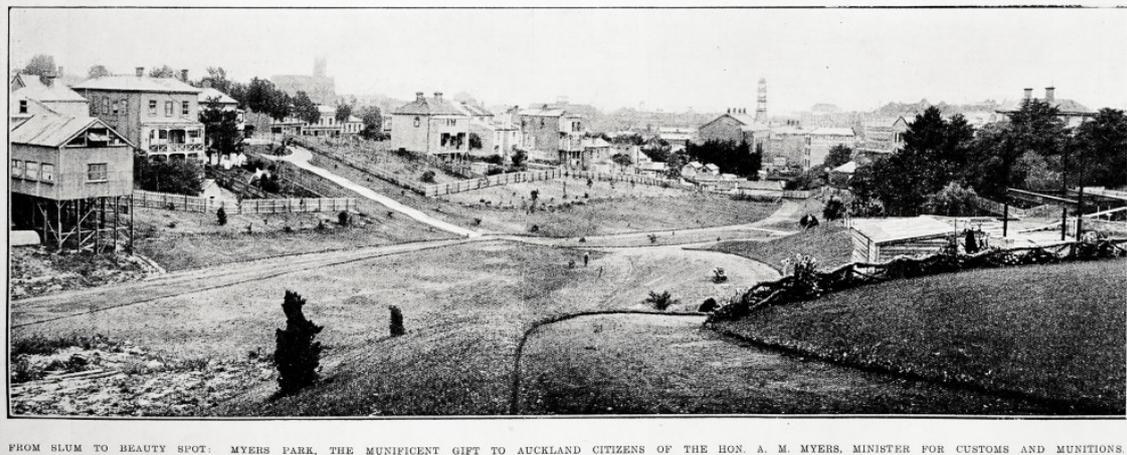
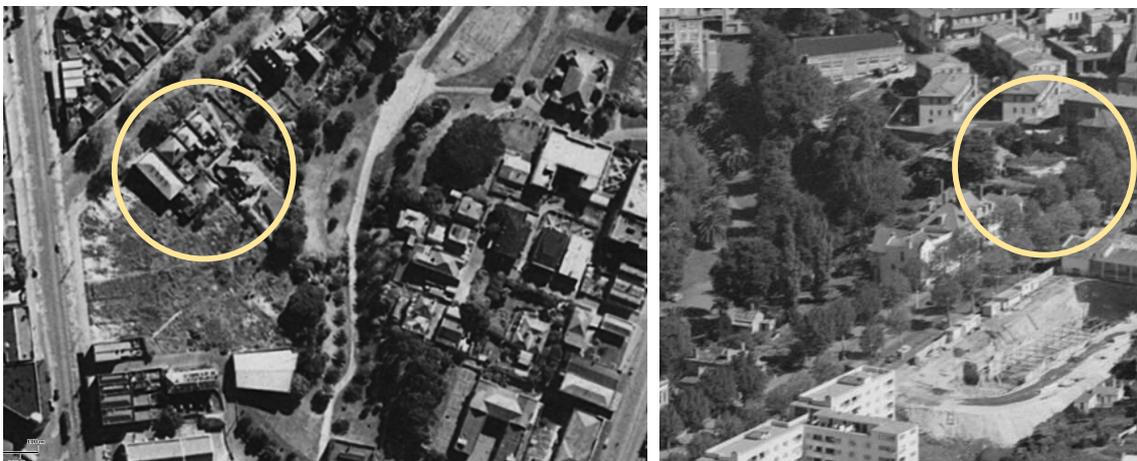


Figure2: Showing panoramic view of Myers Park with the rear of properties along Grey Street visible 3 February 1916. Image source: Sir George Grey Special Collections, Auckland Libraries, AWNS-19160203-48-3

The four buildings along Grey Street and the large house behind are all visible in the 1940 aerial photograph of the area. All five houses appear again in a 1953 Whites Aviation photograph of Grey Avenue and surrounding area<sup>6</sup>

By 1959 the entire Synagogue site, comprising the three original lots, is vacant and all of the five buildings on site have been demolished.

A 1966 Whites Aviation photograph shows the vacant lot being used as a carpark.<sup>7</sup>



Figures 3 & 4: Showing the site in 1940 (left) Image source: Auckland council GIS. Showing the site on March 15 1956 (right). Image source: Ref: WA-40716-G. Alexander Turnbull Library, Wellington, New Zealand. <http://natlib.govt.nz/records/30117031>

<sup>5</sup> <http://www.kroad.com/heritage/myers-park>

<sup>6</sup> Whites Aviation photograph, Greys Ave and surrounding area, 16 Jun 1953. Image: Alexander Turnbull Library, Wellington, New Zealand

<sup>7</sup> Auckland central looking south-west, includes Queen Street, Town Hall and Greys Avenue 26 Jul 1966, WA-66154-G. image source: Alexander Turnbull Library, Wellington, New Zealand

## 4.2 JEWISH CONTRIBUTION TO AUCKLAND

Although small in numbers within the overall community Jews have contributed significantly to the civic life and development of Auckland. In his contribution to the 1990 publication "Identity and Involvement" John Goldwater begins 'Jews have contributed to the shaping of the physical environment of Auckland over the last 150 years'.<sup>8</sup> Goldwater notes that from the beginnings of European settlement Jews distinguished themselves as philanthropists and benefactors to the fledgling colony.

A large number of Auckland City mayors starting with the first mayor, Philip Aaron Phillips 1871-74, have been Jewish.

Phillips ensured that Albert Barracks became a public park when relinquished by the army. His successor, Henry Isaacs, was also a Jew.

Sir Arthur Myers was mayor of Auckland, 1905 – 1909. Later the Myers family, donated £10,000 towards the formation of Myers Park. The area had long been associated with the Jewish community as the Nathan family had owned the property on Karangahape Road at the top of the park (now St Kevins Arcade). David Nathan had purchased the property in 1848, and had built a modest home. This was sold in 1853 to a bootmaker Thomas Keven. The house burnt down in the late 1850s and was rebuilt by Keven. The property was purchased by Charles Davis in 1865. David's son Laurence rented the property from 1870 and purchased the property from the Davis estate in 1883.<sup>9</sup> At some stage the home had been named St Kevens after its former owner, and this name morphed into St Kevins.

Sir Ernest Davis, mayor of Auckland 1935 - 1941, was a significant philanthropist. He donated Motukorea/Browns Island to the city, he donated the light for the Tiritirimatangi Lighthouse, and, among other substantial donations, was a significant benefactor to the Auckland Public Hospital.

Sir Dove-Myer Robinson was mayor of Auckland from 1959-1965, and from 1968-1980. Another member of the Jewish community, Colin Kay, was mayor from 1980- 1983.

The Myers were related through marriage to another prominent Jewish family, the Ehrenfried family, and the Ehrenfrieds were linked to one of the great founders of Auckland, John Logan Campbell. John Logan Campbell and Louis Ehrenfried made their fortunes in the brewing trade. Campbell and Ehrenfried was formed in 1897 following the merger of Brown and Campbell with Ehrenfried Bros.

David Nathan is considered to be the founder of the Auckland Jewish Congregation, the Beth Israel Kehillah.<sup>10</sup> He was president of the congregation from 1853-55, 1860-61, 1868 and 1878-82. The Nathan family have always been strong supporters of the Synagogue.

David Nathan, born in London 1816, arrived in the Bay of Islands in 1840 shortly after the first signing of the Treaty of Waitangi. By 1841 he was in the newly established Auckland operating from a tent on the foreshore of Commercial Bay. With his cousin Israel Joseph he bought a two acre property at the corner of Shortland Crescent and High Street in the first land sale held by the Crown, April 1841. They constructed a two-storied building and established a trading business

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<sup>8</sup> p.51 Identity and Involvement – Auckland Jewry, Past and Present, Ed. Ann Gluckman, Dunmore Press 1990. Jews as Shapers of Auckland – John Goldwater

<sup>9</sup> p.259 Jewish Lives in New Zealand-a History, editors: Leonard Bell + Diana Morrow, pub: Godwit 2012

<sup>10</sup> p.75 Identity and Involvement – Auckland Jewry, Past and Present, Ed. Ann Gluckman, Dunmore Press 1990, David Nathan 1816-1886, Lawrence D. Nathan.

on the property, opened in August 1841. David Nathan married the widow Rosetta Aarons in the first Jewish marriage ceremony held in New Zealand on 31 October 1841. In 1844 Joseph returned to Sydney, dissolving the partnership with Nathan. Nathan went on to establish one of the most successful businesses in Auckland, L.D. Nathan & Co. Ltd.

### 4.3 JUDAISM IN AUCKLAND

There were a number of practising Jews among the first settlers to arrive in Auckland. As with most settlers the first Jewish arrivals were from Britain. Many were from families that had previously escaped the eighteenth and nineteenth century anti-semitic pogroms experienced by Jews in Eastern Europe.

John Goldwater in his 1993 paper discussing the Synagogues of Auckland<sup>11</sup> states that the first Jewish ceremony in New Zealand was the wedding of David Nathan and Rosetta Isaacs (sic) held at Russell in 1839. The Nathan family record this event as taking place on 31 October 1841. Rosetta at that time was known by her former husband's name, Aarons.<sup>12</sup>

According to Goldwater the first religious services held in Auckland took place in the Nathan home on Shortland St and Jewish services later moved to a purpose-built room in the Nathan store on Fort St. Around 1855 the Jewish community took a lease on a wooden building in Emily Place, then purchased the building for use as a Synagogue. It was named Beth El. A break-away group, Sha'are Tikvah, was formed around this time, and this group held services run by the Rev. J.E. Myers in the shop of Isaac Doitsch in High St. Nathan, away at the time of the split, was able to persuade the groups to re-unite.<sup>13</sup>

The Emily Place building was sold and services were then held in the Masonic Hall. In the 1880s the main congregation acquired the property at the corner of Waterloo Quadrant and Princes St.



Figure 5: The Princess Street Synagogue, 1903. Image source: Sir George Grey Special Collections, Auckland Libraries, 1-W1025

Architect Edward Bartley was commissioned to design a new Synagogue. His design was based on the highly admired Garnet Hill Synagogue in Glasgow. The foundation stone of this building was laid by David Nathan in 1884.

Goldwater notes that the Bimah was originally in the centre of the Synagogue facing the Ark, and that his father Albert shifted the Bimah closer to the Ark, following conservative American examples. Albert also designed the school building at the back of the Synagogue facing Waterloo Quadrant.

<sup>11</sup> p.15 Identity and Involvement – Auckland Jewry, Past and Present, Ed. Ann Gluckman, Dunmore Press 1993. Background- Synagogues of Auckland, John Goldwater

<sup>12</sup> p.77 Identity and Involvement – Auckland Jewry, Past and Present, Ed. Ann Gluckman, Dunmore Press 1990, David Nathan 1816-1886, Lawrence D. Nathan.

<sup>13</sup> p.80 Identity and Involvement – Auckland Jewry, Past and Present, Ed. Ann Gluckman, Dunmore Press 1990, David Nathan 1816-1886, Lawrence D. Nathan.

By the 1960s the Princes Street Synagogue had become too small for the community. A scheme to expand the Synagogue was rejected by Auckland City Council as they had plans at that time to use the land for motorway access. As a result, the community entered into an agreement with Council to swap the Princes St property for a Council owned property in Greys Avenue.



Figure 6: The opening of the Synagogue and Community Centre, Greys Avenue. Image source: Home and Building magazine. Published December 1, 1969.

The new Synagogue, designed for this property by architect John Goldwater, was opened in August 1968. The place was called the Auckland Jewish Community Centre, and included a main Synagogue with twice the capacity of the Princes St Synagogue, a small Synagogue, a social hall, kitchen, 10 classrooms, administration offices, a board room, clubrooms, several flats and a mikveh.<sup>14</sup>

It is now known as the Auckland Hebrew Congregation and Kadimah School.

#### 4.4 KADIMAH COLLEGE

The idea of a Jewish day school in Auckland was first put forward by Mr Leo Manning and his wife Olive, following a visit in 1959 to Mt Scopus College in Melbourne. In 1963 the Jewish Kindergarten was opened in Parnell by Mrs Margit Jablonka, who was joined by Mrs Maureen Whyte as headmistress.<sup>15</sup>

Education, particularly in Hebrew language and the laws and traditions of the Jewish faith, is seen as very important in Jewish culture. “Shul” or “Schule” is the Yiddish word both for both Synagogue and school. Part of the *Bar Mitzvah* or *Bat Mitzvah* – the coming of age ceremony for adolescent boys and girls - is a demonstration of ability to read Hebrew and demonstrate an understanding of Jewish law (Halacha) and tradition (Minhag). The Synagogue was designed with classrooms arranged around the courtyard for these community lessons, usually operated on Sunday mornings.<sup>16</sup>

The school was made possible by a generous bequest from the Bernard Goldwater Trust, a trust established to further Jewish education. Leo Manning, M. David Robinson, N.P Ross and Jack Ross were the first Board of Governors of the school. They appointed Miss Margaret Murray, a graduate of King’s college London, as the first principal.

Kadimah College, the only Jewish school in New Zealand opened at the Greys Avenue Synagogue in 1971 as a private primary school with a single pupil. By 1975 there were 46 pupils, only 14 were Jewish. The ratio of 2/3 non-Jewish, 1/3 Jewish students has remained, with some fluctuations.<sup>18</sup>

<sup>14</sup> p.16 Identity and Involvement – Auckland Jewry, Past and Present, Ed. Ann Gluckman, Dunmore Press 1993. Background- Synagogues of Auckland, John Goldwater

<sup>15</sup> The History of Kadimah College up to 1985 by Alison Goodyear-Smith. <http://www.kadimah.school.nz/about-us/>

<sup>16</sup> Goode, Justine. John Goldwater (1930 – 2000) principle and practice. BArch Dissertation 2007. Pg. 15

<sup>18</sup> *ibid*

Over time the school has grown significantly in numbers and now included the intermediate school years. The majority of the pupils of the school over time have been non-Jewish. This has brought many families from outside the Jewish community into the complex.

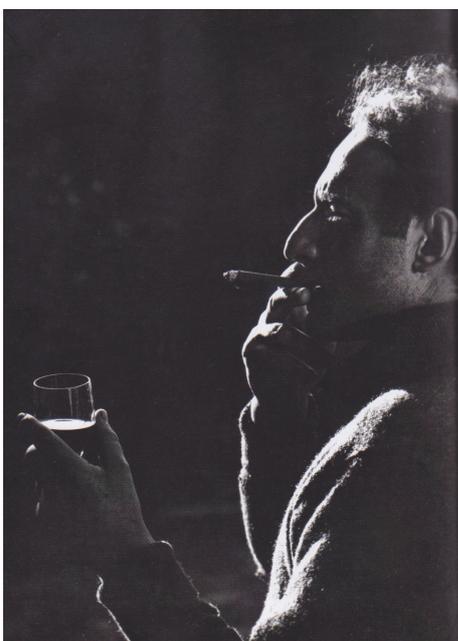
The majority of the alterations and additions to the place have been carried out to improve facilities and amenities for the school. (refer to additions and alterations). The educational function of the Synagogue complex has a greater influence on the overall character and function of the complex than when it was first opened in 1968.

School rooms pre-dating the extensions include the kindergarten to the rear of the Synagogue, which is part of the original plan. A number of classrooms and offices were arranged around the courtyard.

In 1991 the school was expanded with the additions of a music suite and a so-called “tower” (in reality 4 stories high). Design for these additions was carried out by John Goldwater himself, and is stylistically in keeping with the original, although some of the steel work reveals its period. The music suite incorporates a performance space above with practice rooms below at the park ground level. The “tower” includes staff facilities and classrooms. The additions have been carefully designed to retain the integrity of the existing buildings. Brick has been used for the main volumes, which are constructed as separate pavilions. Glass ceilings function as both a “seam” between the old and the new, and also a source of light into corridors which would otherwise be uncomfortably dark and “underground-feeling”.

The height of the tower is maximised, but without challenging the supremacy of the main Synagogue. Planning within this portion of the complex is labyrinthine, stretching across several levels, and narrow in plan. In parts the construction is less carefully crafted than in the original, and there is a sense that money was not readily available for a high level of finishing. However there is no compromise in the consistency of design intent.<sup>20</sup>

#### 4.5 THE ARCHITECT – JOHN GOLDWATER



*Figure 7: John Goldwater. Photograph by Marti Friedlander. Image source: Jewish Lives in New Zealand - A History. Edited by Diana Morrow and Leonard Bell. 2012*

John was named Albert Nathan John Goldwater, as was his father. His great grandfather Nathan Goldwater (c.1832-1924) had come to Auckland in the late 1850s in company with Bernard Levy with whom he was in the clothing trade until 1874. Polish-born Goldwater, a tailor, had moved to London in 1850 where he gained work in the Government’s clothing department during the Crimean war. In New Zealand, he served in the colonial militia, and was present at Gate Pa in the Bay of Plenty, in 1864.<sup>21</sup>

John’s mother Reiza Schniedeman (known by the family as Rosie) was born in Newcastle in England and arrived in New Zealand with her family when she was a baby.

<sup>20</sup> Goode, Justine. John Goldwater (1930 – 2000) principle and practice. BArch Dissertation 2007. Pg. 17

<sup>21</sup> Heritage New Zealand Summary Report 21 February 2014, former Chapman and Goldwater Building, 94-96 Queen St

Albert and Rosie lived at Argyle Street in Herne Bay when John was young before shifting to the North Shore. John grew up in Takapuna, in the early years above Belmont Beach, then on the shores of Lake Pupuke. He learnt to sail at an early age and built his first boat when he was eight. His passion for sailing stayed with him for life.

John's father Albert was an architect. Albert inspired John's interest in painting and architecture, taking him on site visits from an early age. He remembers being fascinated seeing raw structures going up and wondering how these would be finished. At first his interest in building was manifested through boat building. Following his secondary education at Takapuna Grammar he studied architecture at Auckland University.

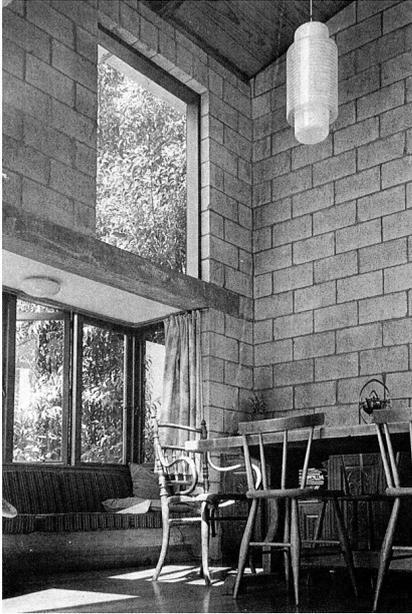
John worked in Albert's office when he first graduated. He worked with Albert on the design of a number of projects, including the Beth Shalom Synagogue, opened 1960, on Manukau Road, and the Jewish Centennial Memorial Hall, Tahara House, in the Jewish section of the Symonds St Cemetery on Karangahape Road.

John met his first wife Hinda Shienkin through relatives. They married in 1953 before John completed his final thesis. They left for Europe shortly after the wedding, arriving in Italy. They travelled through Italy and France before getting to London where John managed to find architectural work on a new department store in Oxford Street. John was not impressed by London. Their ambition was to travel to Israel. At that time, it was difficult to travel across Europe to the Middle East. They set out to France on a motorbike. Hinda mentioned on the way that she would love to go to Spain, and they diverted their trip into Iberia. In John's recollection Spain was enormously interesting, architecturally and historically. They caught a ship to Ibiza intending to stay one week and ended up there for a year. John considered Ibiza to be the western outpost of the Venetian empire, directly connected back to Israel. John described Ibiza as extremely fulfilling and influential, and considered that he probably would never have returned if his parents had not written to them asking for them to come back so that they could travel overseas.

John and Hinda returned to Auckland. He and Hinda stayed in Takapuna and looked after John's younger brothers Kim and Paul, and John ran Albert's practice.

John worked with Albert from his offices in the Plaza building in Queen Street, eventually setting up his own office, taking over Albert's office, and later teaching at the School of Architecture. He was both a practicing architect and an academic.

Their time in Europe had kindled a deep interest in urbanity and cities. The masonry architecture of Ibiza continued to influence his approach to construction and design. John also considered Auckland to be a great Victorian city, and this also informed his architectural philosophy and practice.



*Figure 8: Goldwater House, Grafton. Interior of double height living space. Note concrete block interior, high level window, recessed window embrasure below, heavy timber beam set into concrete block wall, and vaulted ceiling. Photo reproduced from *The Elegant Shed*, p35. Image source: Justine Goode*

John and Hinda initially moved to a four bedroom 1870s Parnell cottage. In the 1960s they bought a property in the Grafton Gully and here John designed a concrete block masonry house for his family that was his statement on living in New Zealand.

With its voluminous interior spaces, its intimacy and honesty of materials, this building was greatly admired in the architectural community. The house, constructed in 1964, was demolished in the early 1970s to make way for the motorway. By that time, they had moved to a house on the cliffs above Hobson Bay at the bottom of Logan Terrace in Parnell. They had also bought their property at Kennedy

Bay on Waiheke Island at that time, together with the Lush family. His brother Kim and sister-in-law Jeannette bought the adjoining property and eventually established the Goldwater Estate Winery.

John and Hinda had four children, Aaron, Stefan, Daniel and Rachel.

Hinda became unwell in the late 1970s, and died in 1981.

John remarried, having met Janet through Rachel. They had one child, a daughter, Naomi.

John died in 2000, and Janet died in Melbourne in 2004.

#### **4.6 DESIGNING THE SYNAGOGUE**

Initially Albert Goldwater was asked by Laurence Nathan to investigate options for the expansion of the Princes Street Synagogue. Nathan asked for a building with twice the capacity of the Princes Street Synagogue, and other facilities. The design was rejected by the community as too expensive. John then prepared a design that involved redevelopment of the entire site. Auckland City Council rejected this proposal as an entrance to the proposed new motorway system was planned for this site, and the property was to be acquired by Council as part of that process. Auckland City Council negotiated with the community and offered the land in Greys Avenue in exchange for the Princes Street property.

The design Goldwater then developed was a site-specific response to the Greys Avenue site and to the brief given to him by the community. The design references his experiences of traditional courtyard buildings, particularly his experience of courtyard buildings in Ibiza. He also referenced the enclosed Synagogues of Morocco. It was designed to create forms that reinforce the closeness of the Jewish community and the significance of the daily activities and rituals that bind them. John was intensely aware of the liminal nature of Judaism in the mainstream New Zealand society and wished to create a building that was both protective and welcoming.

The Auckland Jewish community in the 1960s, embraced modernity and the arts generally. They understood history written into architectural form.<sup>22</sup>

<sup>22</sup> David Mitchell Interview, Graeme Burgess + Lilli Knight March 2017

Goldwater greatly admired the work of Finnish architect Alvar Aalto. The design of the Synagogue was strongly influenced by Alvar Aalto's 1952 Säynätsalo Town Hall. The roof truss forms of the gymnasium, the courtyard layout and the sculptural brick forms of the Greys Avenue frontage all reference Säynätsalo. It also incorporates references to the work of Swiss/French architect Le Corbusier.

The building was designed by John with the assistance of a recent graduate, David Mitchell. David was known to John; he had baby-sat for architects Lillian and David Crystall, and through that had come to be part of the Crystalls' social group, a group that included the Goldwaters.

As part of the design process John went with Hinda to Melbourne to research modern Synagogues. He met with architects who were then designing new Synagogues, *'learnt a bit, and then came home'*<sup>23</sup>. David Mitchell and his wife looked after their children.

John approached David, who was then working at Fletcher Construction, and invited him to work on the Synagogue project. It turned out that: *'my punt was a good one, we turned out to be an excellent working team'*. According to John they worked together in a scrambling way as ideas were developed or rejected. David remembers John being extremely generous to him, treating him as intelligent and able to contribute when he was a *'greenhorn'*.

As part of the process John introduced David to Jewish culture and family rituals, and the role of the Synagogue or 'shul' in Jewish society. John also freely discussed his design philosophy with David. During the design process John invited David to attend a service at the Princes Street Synagogue, considered by David to be a beautiful room.<sup>24</sup>

John regretted the tendency of new Synagogues of the time to pick up the architecture of Christianity, and was determined to create a building that did not reference Christian ecclesiastical architecture. He had researched the history of Synagogues and was enthusiastic about the stepped historic wooden Synagogues of Eastern Europe, the *'hat on hat on hat'* model. This became the model for the main Synagogue roof form.<sup>25</sup>

David recalls working with models to determine the relationship of the forms on the site<sup>26</sup>, confirmed by John who recalled making models to work out how to position the building on the site, doing sketches and then using the model as the starting point for their drawings.<sup>27</sup> John described the design process as building a village rather than building a building.

The Synagogue was always going to have a courtyard, the initial sketch started with the Synagogue at the back, with the courtyard wrapped by other buildings leading to the street. This came from John's experience living in Ibiza. For John, the notion of protected space was very important to Synagogue architecture, particularly as John considered that the Jewish community could never be truly safe. The building was conceived as a place of refuge as well as a meeting place.<sup>28</sup>

The awkward geometry of the site and its steep topography also strongly affected the design. The vacant site had *'a powerfully pitched diagonal slope, a geotechnical hell, it needed a bit of juggling.'*

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<sup>23</sup> John Goldwater interview, Antony Hart 2000, courtesy Stefan Goldwater

<sup>24</sup> David Mitchell Interview, Graeme Burgess + Lilli Knight March 2017

<sup>25</sup> David Mitchell Interview, Graeme Burgess + Lilli Knight March 2017

<sup>26</sup> David Mitchell Interview, Graeme Burgess + Lilli Knight March 2017

<sup>27</sup> John Goldwater interview, Antony Hart 2000, courtesy Stefan Goldwater

<sup>28</sup> David Mitchell Interview, Graeme Burgess + Lilli Knight March 2017

The orientation of the Synagogue was determined by the placement of the Ark, the repository of precious scrolls of the Torah or “Five books of Moses” which are read from in every worship. It must face Jerusalem, explaining the diagonal orientation of the main Synagogue in relation to the site.<sup>29</sup>

This resulted in the placement of the main Synagogue at the back corner of the property.

David recalled that finding the shape for the minor Synagogue was one of the key elements in the design. John came up with the polygon space of this very fine room. The level shifts resulted in the main entry from the street being at the down-hill end of the building beside the administration wing.

David describes Greys Avenue as being *‘a terrific street at the time the Synagogue was first built, with beautiful buildings and Chinese restaurants at the bottom of the hill’*. As part of the design process they spent time in the area, considering the neighbouring buildings. They both admired Patterson’s Central Fire Station, at the corner of Pitt Street, and were drawn to the Ambulance Station on the other side of the road. This building has an internal courtyard, then a rather bare space within the building, now a garden. They were not certain what the proportions of the courtyard they were designing would be like, and were concerned that the courtyard might be a *‘shady hole’*. Seeing the quality of the Ambulance Station courtyard reinforced that the proposed courtyard at the Synagogue would work.<sup>30</sup>

The design also responded to the neighbouring City Mission building, a rough cast neo-Georgian structure which was built hard to the street. The frontage of the Synagogue was designed to carefully align with this building and was the same height. This building has since been replaced by the Amora Apartment building.

The design process involved frequent meetings with the head of the congregation, L.D. Nathan, described by David as *‘a formidable character’*. David attended meetings with John at Nathan’s office. The design was presented to the community at a special fund-raising event. At the presentation Imric (Imi) Porsolt, a prominent Jewish architect and teacher at the Auckland University School of Architecture, praised the proposed plan, and his support helped to ensure the support of the community for the project.

During the course of the design process the community also managed to convince Auckland City Council that the school, an integral component of the complex, should be able to use Myers Park as a formal recreational area for the children.<sup>31</sup>

The following description of the Synagogue complex is given by John Goldwater in his paper entitled “Synagogues of Auckland” published as part of the book *Identity and Involvement – Auckland Jewry Past and Present* (Ed. Ann Gluckman, Dunmore Press 1993)

*Whereas the design of the previous Synagogue followed the general fashion of then contemporary Western European Synagogues, and introduced Middle Eastern motifs derived from archaeological discoveries of ancient forms, I was faced with the problem of what a Synagogue should be like in the latter part of the twentieth century, in the antipodes.*

*It is not a public building in the traditional sense but a community centre for a subculture of the city, therefore a slightly withdrawn, but still visible forecourt suggested itself as a*

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<sup>29</sup> The Auckland Hebrew Congregation Synagogue and Community Centre and Kadimah College Heritage Assessment, Salmond Reed Architects, January 2007, pg 7 -8

<sup>30</sup> David Mitchell Interview, Graeme Burgess + Lilli Knight March 2017

<sup>31</sup> DM

*community space. In some ways, this is reminiscent of mediaeval Synagogues in Morocco which are essentially hollow squares, the outside walls being strong, the functional component being internal, for defensive purposes. From this space, all the different facilities within could relate in ways appropriate to their specific requirements. Emphasising this community space, solid masonry walls reinforce a sense of privacy and community.*

*The inspiration for the materials and construction came from the tawny cream Waitemata Series, the underlying sandstone of the Auckland Isthmus, from which the bricks were made, appropriately providing a link with the land. This monolithic brick theme exposed inside and outside is fairly continuous but gives way to cloistered columns. This allows the true relationships of the parts to be accurately expressed. The shapes of the roofs mimic the arch of the sky in the large space but tip towards the courtyard inviting the sky in, to dramatise the big events of the universe and relate them to this complex. A flourishing olive tree, which bears fruit, gives a flavour of ancient Israel.*

*The design of the major Synagogue was in part inspired by the mishkan, the tent which is described in Exodus (33.ii), and in part by the sanctuary which is described in Exodus (25.i-ii).*

*All the details attempt to play minor themes within the main drama; the erect masonry monolith of the Ark recalls Mount Sinai, with its cave-like niche contrasting with the open central Bima, the twin poles around which our religious rituals flow. On the stone work of the Ark are stylized representations of the Twelve Tribes of Israel. Judaism allows artistic representation as long as there are never idolatrous implications. The eternal light in front of the Ark has been variously interpreted as a reminder of the perpetual lamp of the lamp of the Temple, a link between the Temple and the Synagogue, a symbol of God's presence and the living Torah.*

*The rich stained glass of the Alexander Astor Social Hall glows at night and hints at the function within, and the translucent stone tablets of the Ten Commandments glow inside the smaller Synagogue, dedicated to the memory of David Nathan, the founding father of his community. In this connection, it is worth recording that Sir Ernest Davis, speaking at a meeting to raise funds for the new complex, suggested that the new Synagogue be remembered as the House of Nathan. The incidental light of the sun on the Tablets of the Law enriches the spiritual as well as the social, experience.<sup>32</sup>*

Goldwater's description is poetic, and is echoed in his interview with Antony Hart, made in 2000.

In 1984 David Mitchell wrote about the Synagogue in his book, *The Elegant Shed*:

*There was nothing prissy about Goldwater's work, nor anything indulgently pretty about his bare brick Synagogue and Community Centre for the Auckland Hebrew Congregation. That building is as tough and wholesome as a loaf of fine rye bread eaten without butter.*

*Goldwater builds solid walled buildings and punches holes in them with a natural sense of judgement, controlling light and view. The Synagogue and Community Centre buildings stand locked in balance about a courtyard, above sloping walls of concrete against Myers Park like a bastion against anti-Semitism.*

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<sup>32</sup> p.17 *Identity and Involvement – Auckland Jewry, Past and Present*, Ed. Ann Gluckman, Dunmore Press 1993. Background- Synagogues of Auckland, John Goldwater

*Together with JASMaD's International House, the Synagogue broke a dreary period in Auckland architecture. It has a European urbanity that was still foreign to Aucklanders in 1967, with a street wall that was scaled to respect its neighbours.*<sup>33</sup>

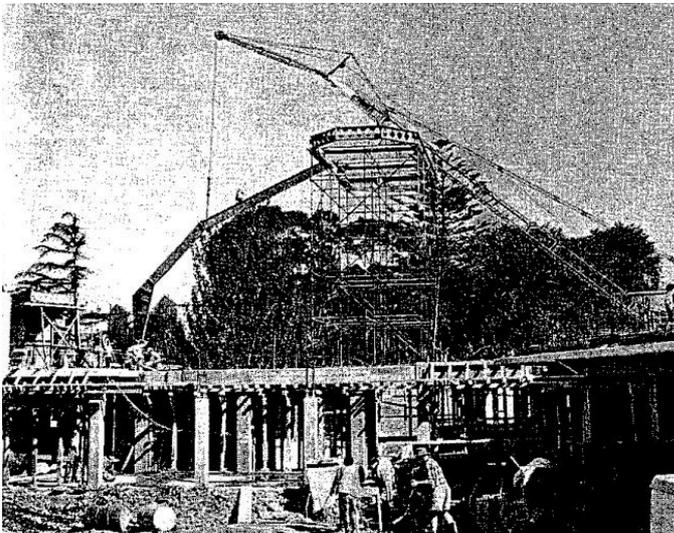
#### 4.7 THE CONSTRUCTION PROCESS

David Mitchell 'shot through' after the working drawings were completed, but kept in touch during the construction.<sup>34</sup> John then employed an architecture student, George Farrant, to assist him with the construction stages of the work.<sup>35</sup>

The Fletcher Construction Company won the tender to construct the building. John was pleased to have Fletchers as the contractor and John Butcher appointed by Fletchers as site foreman.<sup>36</sup> It was a big project at that time and very complex.<sup>37</sup>

The drainage work was completed by T N Fyfe Ltd Papatoetoe.<sup>38</sup>

The first stage of work involved massive piling to stabilise the site and to hold up the massive structure. The contractors were working in two stages to maintain control of the overall budget, leaving the gymnasium hall until the end of the project. This idea was dropped as it would have meant that the complex was compromised as the kitchen was in the hall.



*Figure 9: The main Synagogue during construction. Image source: N.Z Engineering Magazine. Published 17 July, 1968. Pg 305*

According to George construction of the project was intense. The contractors asked a lot of questions as the design was demanding and experimental. George recalls the site meetings as challenging. John retained a sanguine disposition throughout.<sup>39</sup>

Many issues arose in the course of the works.

An article in N.Z Engineering Magazine published July 1968 recounts that:

*The engineering firm of Macdonald and Barnett (Auckland) was called in to deal with the construction problems early in the design stage. The chief difficulties were foundation problems created by the site, and the unusual shapes of the two Synagogues. The main Synagogue for example had to be an elongated octagonal shape and the minor Synagogue had to be pentagonal. Difficulties in covering the main Synagogue were solved by using large steel portal frames inclined inwards and supported by a large ring beam in the centre*

<sup>33</sup> p.37 The Elegant Shed- New Zealand Architecture since 1945, text David Mitchell, photographs Gillian Chaplin, Oxford University Press, 1984

<sup>34</sup> David Mitchell Interview, Graeme Burgess + Lilli Knight March 2017

<sup>35</sup> GF

<sup>36</sup> JG

<sup>37</sup> DM

<sup>38</sup> Home and Building magazine. Published December 1, 1969.

<sup>39</sup> GF

*of the roof. The foundation problems were overcome by using bored piles. An unusual engineering technique employed was the use of steel tubes in a large reinforced concrete balcony which cantilevers out over the main Synagogue floor. These were cast into the thicker sections of the balcony to reduce the deadweight.*<sup>40</sup>

The steel rafter/beams for the roof of the Synagogue were not as John had envisaged them, as the fabricators had taken it upon themselves to decide how the junctions were to be formed<sup>41</sup>. The contractors also had to learn about reinforced brick masonry by building it. All materials in the building were fully expressed. This is one of the most striking and extraordinary aspects of the place, and part of John Goldwater's design philosophy of 'not concealing ones hand'.<sup>42</sup>

The building complex was opened in August 1968 and the total cost of the project was approximately \$500, 000.00.<sup>43</sup>

#### 4.8 AWARDS AND RECOGNITION

Justine Goode, in her dissertation *John Goldwater (1930 – 2000) Principle and Practice*.<sup>44</sup> gives a full account of the recognition the Synagogue building has received since its construction:

In 1969 the Synagogue and Community Centre was awarded a bronze medal by the Auckland branch of the New Zealand Institute of Architects. The jury's citation in relation to the award stated:

*"The architect has made full and effective use of the special conditions of the site. The problem of designing a building to accommodate the activities of worship, education and recreation has been imaginatively solved in a way which also fulfils the functional requirements. The polygonal shapes of the entrance courtyard and the two auditoria form a series of unusual and interesting shapes which are successfully linked together. The building has a simple dignity without being stolid and the controlled use of natural materials has been most effective. The Auckland Synagogue is a satisfying building and makes a worthy addition to the architecture of Auckland."*

In the following year, 1970, the building was awarded a silver medal by the NZIA at national level. The Jury citation states:

*"This is an unselfconscious piece of architecture embodying a sense of community akin to the monastic tradition. The building is cleverly planned around a courtyard and has been given the impression of growing naturally. The skilful control of shapes and the extensive brickwork provides a unified character throughout. The jury was impressed by the lack of concession to any school of design thought and the architect's ability to design in full sympathy with the faith."*

In 1995 the Synagogue was the recipient of a third award from the New Zealand Institute of Architects, a "Twenty-five-year award" (now known as the "Enduring Architecture award"). This time the citation stated:

*"This important community and school building continues to show an enduring design quality. It was described in the 1970s as "an unselfconscious piece of architecture*

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<sup>40</sup> N.Z Engineering Magazine. Published 17 July, 1968. Pg 305

<sup>41</sup> GF

<sup>42</sup> DM

<sup>43</sup> Home and Building magazine. Published December 1, 1969

<sup>44</sup> Goode, Justine. John Goldwater (1930 – 2000) principle and practice. BArch Dissertation 2007. Pg 4

*embodying a sense of community akin to the monastic tradition". The beauty, coherence and exquisite sculptural elements of the spaces, in particular the strong urban qualities of the central courtyard, remain as fresh today as they were then. Dealing superbly with variations of scale and embracing changed patterns of use, this building has worn exceptionally well."* The citation included a client comment, here reproduced. *"More than 25 years after the Auckland Jewish Community Centre and Synagogue were completed, the buildings, with additions, still perform the functions for which they were designed admirably. Historically, we only had a weekly Sunday school as an adjunct to our house of worship and the full secular school, which became known as Kadimah College, actually evolved during the planning of the Greys Avenue complex. It is now bursting at the seams, but the substantial additions made over the years have blended well into the original structure and have proved both functional and attractive. From the outset, the centre has evoked favourable comments from the many visitors, both local and overseas, who come to view the property as one of the landmarks of Auckland, and this in turn has generated considerable pride of ownership in our congregation."* R. Narev, President, Auckland Hebrew Congregation.

Twenty-five years after the original design, the building was altered by Goldwater himself, adding in 1991 a Music Suite and a small tower block to the rear of the complex (on the Myers Park façade) to better accommodate the school which was being operated on the premises. Around this time a mezzanine level room was inserted into the double height main entrance way, reducing it to a single level. Alterations have been very well integrated in terms of materials and style, and although there is some loss of the clarity and simplicity of planning compared with the original, are almost indistinguishable from the original building. Apart from these alterations the building has been preserved in close to original condition.

The building still commands the respect of John Goldwater's architectural peers, being described by architect John Sutherland as *"the most truly urban building in Auckland"*. David Mitchell, another prominent Auckland architect and co-author of the iconic book *The Elegant Shed*<sup>5</sup> worked for John on the Synagogue design. His obituary to John speaks of the *"fit of forms and the lure of unfolding spaces"*.

The recognition of the Synagogue with a twenty-five-year Architecture award from the NZIA demonstrates the respect in which the building is held within the architectural community. It was also given the highest (Category A) classification in Appendix 1 *Schedule of Buildings, Heritage Properties, Places, Monuments and Objects of Special Value* in the Auckland City District Plan this listing has been transferred over to the Proposed Auckland Unitary Plan.

In 2010, the additions and alterations to allow for the growing demands of the school carried out by Peddle Thorpe Architects received an NZIA Auckland Architecture – Heritage Category Award.

## 5.0 Physical description

### 5.1 SITE CONTEXT



Figure 10: Aerial view of the Synagogue site in 2010.  
Image source: Auckland Council GIS Viewer

The site on Grey's Avenue is towards the top of the street on the southern side. The property has a strong relationship with the street, and with Myers Park to the south.

The Synagogue complex has a particularly strong street frontage to Grey's Avenue. The relationship of the building to the street edge creates an interplay of form, surface and texture unlike any other building in Auckland. The wall to the street encloses and entices. The line of the building is inflected, stepping in as the street falls, with the opening to the courtyard space visually open. The strong clear forms of the building, and the warmth and texture of the brick surface, contribute significantly to the quality and character of the streetscape.

From Myers Park the Synagogue Complex has a 'citadel' appearance. The building was conceived as a 'wall' to the park, and a backdrop from the park, screened by the mature trees at the edges of the park. The base is a strongly articulated solid form, slightly splayed to give the sense of buttressing, and above rise the arcaded forms of the cloisters and lanterns, and the solid forms of the sculptural brick walled spaces. This side of the building was used by Goldwater in the consent documents as a motif for the Synagogue. There are sketches included in the documentation of this side of the complex as it appeared through each successive addition.

The topography falls away steeply from the street down to the park, and the street itself slopes down from the Pitt Street ridgeline to the Queen St valley. Greys Avenue is distinguished by rows of mature plane trees planted within the berm on each side of the road. The area has a rich variety of public spaces and built form.

From the top of Greys Avenue to Karangahape Road, Pitt Street, on both sides, has fine representative examples of late nineteenth and early 20<sup>th</sup> century commercial, service and ecclesiastical buildings that create a complex urban streetscape. These places influenced John Goldwater's design process for the Synagogue. Adjoining the Synagogue at the corner of Pitt Street is the Auckland Central Fire Station (Category B, Schedule ID: 01997), designed by Daniel B. Patterson. From the Fire Station, up to Poynton Terrace is an Edwardian commercial building, now facaded, and beyond this are the buildings of the Auckland Wesleyan Mission, the church (Category B, Schedule ID: 01998) and hall (Category A, Schedule ID 01995). At the corner of Karangahape Road is a two storied Edwardian commercial building designed by architect Arthur White for the Wesleyan Church (Pitt Street Buildings, Category B, Schedule ID: 01978).

At the time the Synagogue was constructed, the former St Helens Hospital complex occupied the corner of Hopetoun and Pitt Street next to the former Auckland Fire Station (Category A, Schedule ID: 01932). At the corner of Pitt Street and Beresford Square is the domed former Auckland Gas Company showrooms building (1923). At the corner of Karangahape Road is the Naval and Family Hotel (Category B, Schedule ID: 01980) with a smaller and very elegant Edwardian commercial building at the corner of Beresford Square.

Directly across from the Synagogue on Greys Avenue is the rear of the 1960s YMCA complex, also on Pitt Street. Down from this are a series of large apartment buildings constructed by the Government as public housing projects between 1940 and the 1960s (State Flats 95-113 Greys Avenue, Category A, Schedule ID: 01964). These occupy most of the opposite side of the road down to the corner of Mayoral Drive.

The Synagogue backs on to Myers Park (Category A, Schedule ID: 02048), and uses the park both for outlook and as a playground the Kadhima School. The Synagogue was designed to relate to the park. This side of the building, as drawn by Goldwater, has a bastion-like appearance. Its form enhances the edge of the park and the trees in the park contribute to its setting.

## 5.2 DESCRIPTION OF BUILDING

### a) Architectural Style

Goldwater was a 'humanist modernist', following both his father Albert's practise, and inspired by the humanist approach of Finnish architect Alvar Aalto. His architecture fitted within the high end of contemporary architectural practise of that time. In this building, and in all his other buildings, the core nature of every material used was honestly expressed, the materials were used for their innate qualities, their natural finishes, their texture, their durability and suitability for purpose. The forms of each part of the complex express their function, the material qualities of the exterior flow through to the interior, and the spatial characteristics of the interior are directly related to the exterior form and relationships.

Every part of the building contributes to its architectural quality, it is a carefully considered and highly crafted work of architecture. This includes the material choice and the detailing. The detail of the roof edge to the street, the careful detailing of ceiling intersections with the walls and joinery openings, the beautifully simple, yet complex, stepped brick corners, all the elements, and the manner in which they have been designed, create the particular architectural character of this place and are the signature of Goldwater's considered and integrated approach to architectural design.

John Goldwater described the design process for the Synagogue as building a village rather than building a building. This too expresses his particular approach to architectural design. He was interested in an holistic, cumulative experience, place making not object making.

### b) Material Palette

*The building is composed of exposed brick and concrete, with delicate timber details providing a contrast and emphasising the areas of greatest significance, such as the Bimah (stage inside the Synagogue). Brick is used poetically as well as for its textural qualities. The oval brick columns of the stair towers contrast with the geometric forms of the street façade, and the acute or obtuse angles at which many of the walls meet provide the opportunity to reveal the naturally overlapping bricks in a decorative way at these junctions.<sup>66</sup>*

The complex is built of reinforced brick masonry on a reinforced concrete structure expressed on the foundations, across openings and on the floors, that cantilever out from the walls. The bricks are described as 'golden buff bricks'. Reinforced concrete is also used as a finishing material on special elements such as the planter box across the entrance to the main Synagogue.

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<sup>66</sup> Justine Goode

A range of joinery has been used. Steel joinery to the street and on the side walls close to the boundary, aluminium at the upper level facing the courtyard, and for the clerestory windows of the main Synagogue, and timber joinery at the lower level facing the courtyard and for joinery elements in the side walls set in from the boundary. The joinery was supplied by E P Maddren & Sons Ltd. Builders and Joiners, New Lynn.<sup>67</sup>

The roofs of the building were originally finished in Decramastic tiles. Only the hall retains this roofing, the other parts of the complex are now finished in blue long run iron.

The roofs of the lower sections of the building, fall towards the courtyard, and extend out on this side to create an eave, finished in flat sheet material. The single pitch roofs finish in a crisply folded edge at their upper edges, a detail that reinforces the geometry of the forms.

The main Synagogue roof has a tent-like form, falling in tiers evenly on all sides. The detail of the lowest level matches, and flows with, the eave/soffit of the Courtyard. At the higher levels the eave/soffit is finished in rib profile metal.

The spouting is copper in a quarter round profile, running to bespoke rainwater heads, with crimped copper down pipes.

The suspended floors within the complex are formed using a Stahlton floor system. The quarry tile inserts used in this system are expressed as the ceilings within the former classroom and clubroom areas, including the public café space. At the upper level the tile ceilings run through to the soffit. This honesty of materials, and careful expression of surface, is a feature of the building.

Floor finishes proceed from exposed aggregate paving in the courtyard to Norwegian quartz tile in the foyer and hardwood parquet and carpet in the principal spaces. Classrooms and passages have vinyl floors. The main stair is pink and black terrazzo.

On the upper levels of the courtyard wings and within the Social Hall and the Minor Synagogue the ceilings are finished in strip timber. Other ceilings are fibrous plaster.

In the Hall, the roof is supported by three spider trusses, derived from Alvar Aalto's Säynätsalo Town Hall. Above each truss is a plain rectangular skylight. The roof of the Minor Synagogue is supported by a similarly spidery steel under-truss.

The roof of the Main Synagogue is formed by twelve steel rafter beams, the geometry referencing the twelve tribes of Israel. The ceilings are painted flat sheet plasterboard.

Marley Contracting Division, Ponsonby, supplied and installed Marley and other flooring products. Ceramic tiles were supplied and laid by J H M Carpenter Ltd of Newmarket.<sup>68</sup>

### **c) Overall Form**

The Synagogue complex was conceived by John Goldwater as a connected group of buildings around a courtyard, a clustered village rather than a single unified form. This concept allowed the spaces to open off the courtyard and for access to all the major spaces from this level. The physical forms and arrangements of the spaces express their particular functions, and their inter-relationship.

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<sup>67</sup> Home and Building magazine. Published December 1, 1969

<sup>68</sup> Home and Building magazine. Published December 1, 1969

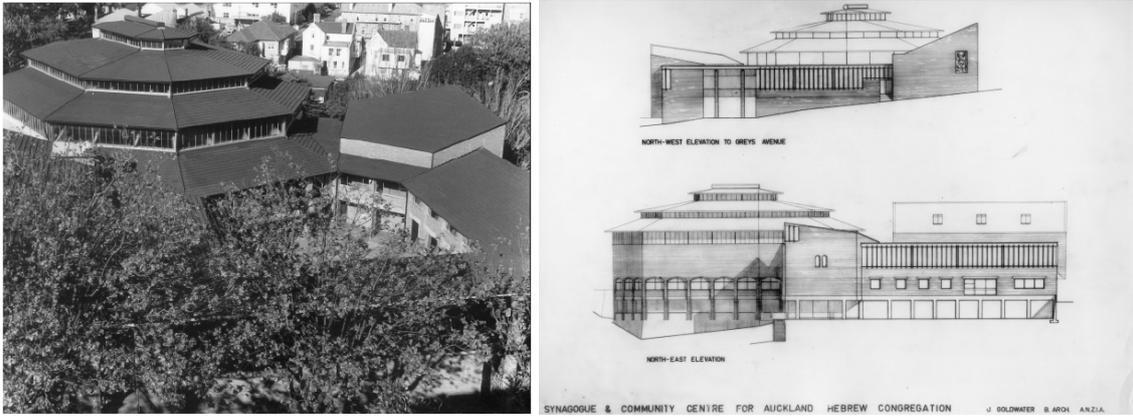


Figure 11 & 12: Synagogue form from above showing forms of the large Synagogue (stretched octagon) and small Synagogue (irregular pentagon). Photo Kim Goldwater/ Marti Friedlander, 1966. (left) Photograph of the original elevations. 1966. Drawing by the architect John Goldwater. Image source: Justine Goode. (right)

The placement of the main Synagogue, the resolution of the street entry, and the courtyard as a common area, are key elements in the design.

The site, described by David Mitchell as ‘a powerfully pitched diagonal slope’, falls steeply away from the road down to Myers Park, and also slopes down the street. Goldwater used this difficult topography to great advantage, setting the courtyard level with the street entry, beside the administration wing at the eastern end of the road frontage. This established the plan arrangement with the courtyard towards the street behind the classroom block, and the main Synagogue at the southern end of the site set at a slight angle to the courtyard, and the other functions arrayed around it.

The courtyard space creates the strong relationship between the different parts of the complex. The classroom block to the street and side wings share the same form, with a single pitch roof plane falling from the outer walls in to the courtyard. This unifies these parts of the building and reinforces the courtyard space. The significant spaces, the main Synagogue, the minor Synagogue and the hall, are given their own separate forms, and these give emphasis to the different functions within the complex. The main Synagogue with its stepped roof form, rises above the other parts of the complex. The minor Synagogue, to the side of the main Synagogue, has the form of a low tower and is designed to clearly read as an important space within the complex. The hall runs across the western/uphill side site. The hall has a simple single pitched roof form and sits above the courtyard wings, and ends at the raised block of the caretakers flat. Within the courtyard, the form of the hall barely impacts on the overall sense of scale of built form. On the street, the hall is given emphasis, it steps out from the line of the class room block, and the sloping roof form set well above the adjoining block, is expressed in the end wall.

The walled form of the building creates a dramatic relationship with the park, and with the street.

The buildings are dug into the upper areas of the site and extend out over the lower areas, creating spaces beneath the administration wing, beneath the minor Synagogue and beneath the main Synagogue. When the complex was opened the rooms beneath the main level were set within the exterior line of the spaces above. The area beneath the administration wing was originally classrooms facing east with a corridor behind. The area under the minor Synagogue was a kindergarten, and beneath the eastern edge of the main Synagogue was a caretaker’s flat, and rooms for the Rabbi, incorporating the Mikvah (the ritual bath).

#### d) Street Frontage (Greys Avenue)

The building does not have a conventional visual relationship to the street, it is a subtle and sophisticated response to the site conditions and to the required building program (the brief).

The Synagogue complex presents to the street as a somewhat private place, with controlled interaction on the street frontage.

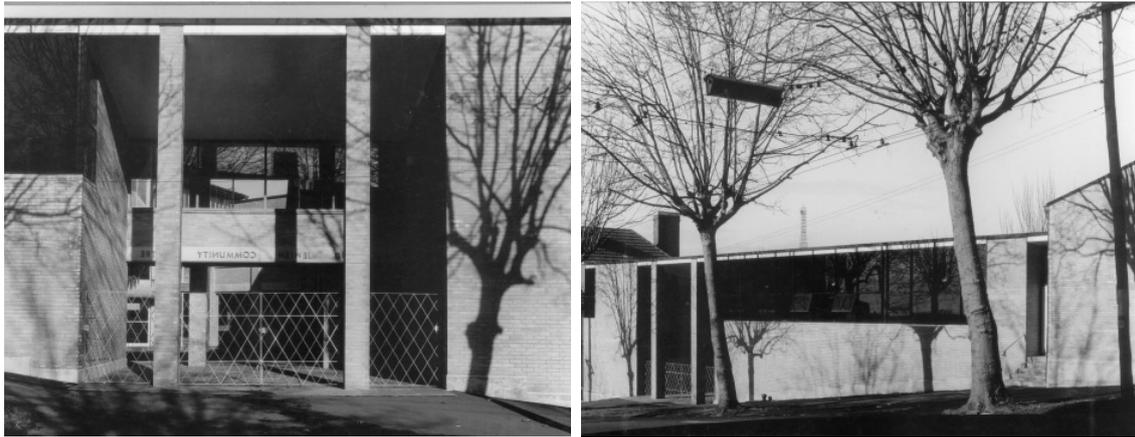


Figure 13 & 14: View of original double height entrance portico (left) Street façade as originally built (right). Photo Kim Goldwater/ Marti Friedlander, 1966. Image source: Justine Goode

The street frontage of the building is a wall to the street, set in from the boundary. It is a refined architectural composition, pleasing in its proportions and detail. The walls have a crisp geometry that both unifies the frontage and gives definition to each part. It is divided by shifts in form and surface into four sections, the social hall, the classroom block, the double height entry, and the administration wing.

The interplay of forms, the material palette and the plan arrangement of the street frontage, creates a composition that contributes significantly to the overall character and quality of the Greys Avenue streetscape. The interplay of solid form and controlled openness, together with the use of bands of windows at the higher level, expresses the private nature of the place, and formalises the entry from the street to the courtyard. It is worth noting that for the first decades of the Synagogue the entry was only symbolically closed by a low gate, and this portal was designed to welcome rather than to exclude.

#### e) Social Hall

At the upper corner of the site the Social Hall steps out to the street boundary approximately a metre out from the face of the adjoining Classroom Block. The end wall of this section of the building, a skillion with roof sloping down the street, is a full level above the entry. The wall is a plain surface of horizontal brick, with a minimal edge flashing to the roof. Its triangular form sits above the roof line of the classroom wing. The wall is broken by a single vertical rectangular opening towards the upper corner. This opening was finished in a stained-glass window designed by Shirley Markham. The window has now been removed and is on display in the entry.

The social hall provides the main community focus for social events. Again, it is constructed of exposed brick. This ceiling is supported by sculptural trusses similar to that in the small Synagogue, but in timber rather than steel. Above each truss is a skylight. The trusses are an homage to Alvar Aalto and directly reference his Säynätsalo Town Hall.



Figure 15 & 16: Structural Detail at Aalto's Saynatsalo Town Hall (left) and Goldwater's Social Hall, Greys Avenue (right) (photos Great Buildings Online; Kim Goldwater 1966). Image source: Justine Goode.

The social hall bears a startling resemblance to Säynätsalo, including the placement of a stained-glass window exactly where Aalto placed a painting. The social hall is open to the corridor, although visually separated by a row of square profiled brick columns, and glazed doors lead onto the balcony overlooking the courtyard. The room is provided with natural light through this connection, and also through skylights above the ceiling structure.<sup>69</sup> The northern end of the space has had a set of changing rooms and toilets inserted as part of the 2008 alterations, and at the southern end the area beneath the stair to the caretaker's flat was enclosed to provide storage.

#### f) Classroom Block

The two storied Classroom Block is between the Social Hall and the double height entry, with a recessed entry to the Social Hall at the upper end. The wall surface of the classroom wing, the entry and the corner administration wing is a single plane, broken by bands of glazing, the entry recess, then by the void of the entry. The roof edge, a firm horizontal line running right across from the intersection with the hall to the eastern corner of the Administration Wing, binds the street frontage. At the upper level a band of steel windows set out in a clear rhythm give an openness to this section of the building. The brick wall of the classroom block steps up at the western end, at the eastern end the glazed band at the upper level returns into the entry recess at the corner. An opening has been formed at the eastern end of the former clubroom, adjoining the entry. This is the entry to the Café/delicatessen that has been operating from the former clubroom for several years.

#### g) Street Entry

The main entry to the complex is between the Classroom Block and the Administration Wing. This is a generously proportioned, open, double height space. The street opening is divided by two full height reinforced brick columns. The central opening between the columns is twice the width of the side openings (between the columns and the walls). The ceiling of the entry is a plain flat painted surface. The ground surface is paved to match the courtyard within. A set of very robust steel gates within a framework of verticals has been added to the opening to create a fully secured entry (2008). The original gates were very delicate steelwork, in a diagonal form that created a Star of David pattern. These gates were a gesture to privacy rather than a barrier. A gallery runs across the upper level on the courtyard side of the lobby to linking the Classroom Block with the upper level of the Administration Wing.

#### h) Administration Wing

The end of the Administration Wing closes the street frontage. The brickwork of the exterior is broken by a continuation of the classroom window band, set at the north-east corner at the upper level. The band of windows, wraps around the corner and continues right along the upper level

<sup>69</sup> Goode, Justine. John Goldwater (1930 – 2000) principle and practice. BArch Dissertation 2007. Pg 15

of this wing of the building, facing the neighbouring site. This wing is two storied to the street with a basement level below street level.

### i) Courtyard



*Figure 17: View of the courtyard as it was soon after construction. Photo Kim Goldwater/ Marti Friedlander, 1966*

The courtyard is pentagonal in form. The three blocks closest to the street, the Social Hall (west) the Classroom Block (north/Greys Avenue), the Administration Wing (east), are set at right angles to one another creating a 'U' form to the courtyard at the northern end of the courtyard. The entry is between the Administration Wing and the Classroom Block. The southern end of the courtyard is skewed creating a shorter face on the eastern side and a long face on the most prominent frontage, the entry to the main Synagogue. At courtyard level brick columns create a cloistered walkway around the space. This space provides covered circulation around the courtyard. The cloister was originally open on the eastern and northern sides of the courtyard, and glazed on the western side, and on the southern side, where this space forms the lobby to the main Synagogue. The eastern side has been partially enclosed. The upper levels of the blocks facing the courtyard are built over the cloister. On the western side the upper floor is cantilevered out as a balcony.

The minor Synagogue, also a pentagon, is fitted with élan into the space behind the eastern splayed side of the Courtyard. The south side of the courtyard, also at an angle, is the double height entry lobby to the main Synagogue. The cast in situ curved garden bed, in the manner of Le Corbusier, at first floor level, right across this frontage, gives even greater emphasis and formality to this side of the Courtyard.

To the right is the Social Hall space with a cantilevered balcony, also in brick and concrete, at the upper level. An important feature of the Courtyard is the raised bed with a mature olive tree at the north-west corner.

The Classroom Block, Administration Wing, the clubroom section of the Social Hall and the lobby of the Synagogue share the same simple form and scale.

The minor Synagogue steps above the administration block as a singular form.

The main Synagogue is given the greatest emphasis, with its stepped roof form rising above the other forms on the site. Its lower roof splays over the lobby, connecting it to the overall composition of the complex.

The Social Hall space to the west combines the lower form of the neighbouring sections of the building, with the higher skillion form of the full height hall behind.

### j) Main Synagogue

The main Synagogue, when first built, was the most significant space of the complex. It was designed to seat 750 people, to accommodate feast day congregations. The Synagogue, set at

the southwest corner of the site, is a stretched octagon in plan. The stepped form of the Synagogue rises above all the other parts of the complex, and finishing in three bands of clerestory windows.



Figure 18: Entry doors by Maurice Smith. Image source: Antony Mathews 2006

The main entry to the Synagogue is through an impressive pair of doors, designed by architect Maurice Smith, centred on the lobby, on the main axis of the Synagogue space. Each side of the main entry are paired timber doors that formerly gave access to the ambulatory spaces at each side of the Synagogue. The main central space is open to the full height of the room. Above the ambulatory spaces was the Women's Gallery at the first-floor level.

The ambulatory was in two halves split at the northern end by the entry lobby, and at the southern by the Rabbi's room behind the Ark. The eastern ambulatory facing Myers Park has shallow arched openings between the brickwork structural columns with full fenestration between. The wall of the western ambulatory is semi-retaining and faces the carpark. On this side are deep reveals, in the manner of Le Corbusier, some with marble memorial plaques (some recovered from the Princes Street Synagogue), some with obscure glazing. These reveals act as muted light sources to the western ambulatory.

The brick inner walls of the ambulatory have been removed. (2008)

A major distinguishing feature of the form of Synagogue was the pre-cast concrete 'U' form women's gallery. This space, contained within the overall form of the Synagogue, was accessed by the two side stairs within the wings of the lobby. The volume of the Synagogue space rises from the back of this gallery up through the roof structure. The exterior wall is brickwork, the gallery was cast concrete. Only a small section of this remains. The Gallery was cut out when the Synagogue was reduced in size and modified to fit classrooms within the roof space. (2008)

The walls of the Synagogue that remain are brickwork set between concrete structural members. A very small section of the cast in-situ Women's Gallery remains.

The domed, tent-like roof is supported by twelve main steel rafter beams. Goldwater intended the steel rafters of the roof to represent the twelve tribes of Israel. The stepped roof form was inspired by the Mishkan, the tent described in Exodus (33i), and by the stepped Synagogues of Eastern Europe. The space was designed to be naturally lit and ventilated. The clerestory joinery, incorporating banks of louvres, has a plain, almost industrial, aesthetic. The ceiling, between the twelve steel rafter beams, is plain plaster board. The simplicity of the materials and finishes of the ceiling of this space is offset by the formal strength of the domed form and the effect of the bands of light.



Figure 19 & 20: Views of the interior of the main Synagogue soon after construction. Photo Kim Goldwater/ Marti Friedlander, 1966

The interior of the main Synagogue was originally to have been softened by screens of 140 x 45 slats. These were intended to give the interior a soft egg-like interior. According to Mitchell the slats were dropped from the project for cost reasons.

The plans held in Council Archives reference this element, John Goldwater Architect, Synagogue, Sections and Details Sheet A9, dated May 1966, sheet 52 of 66, and A10 sheet 53 of 66. The slatted screens were to have been set between the steelwork, to soften the appearance of the domed roof space and to lessen the effect of industrial steel beams. The slats are shown in one of the early cross-sectional drawings included on page 11 of Justine Goode's UNITEC dissertation.

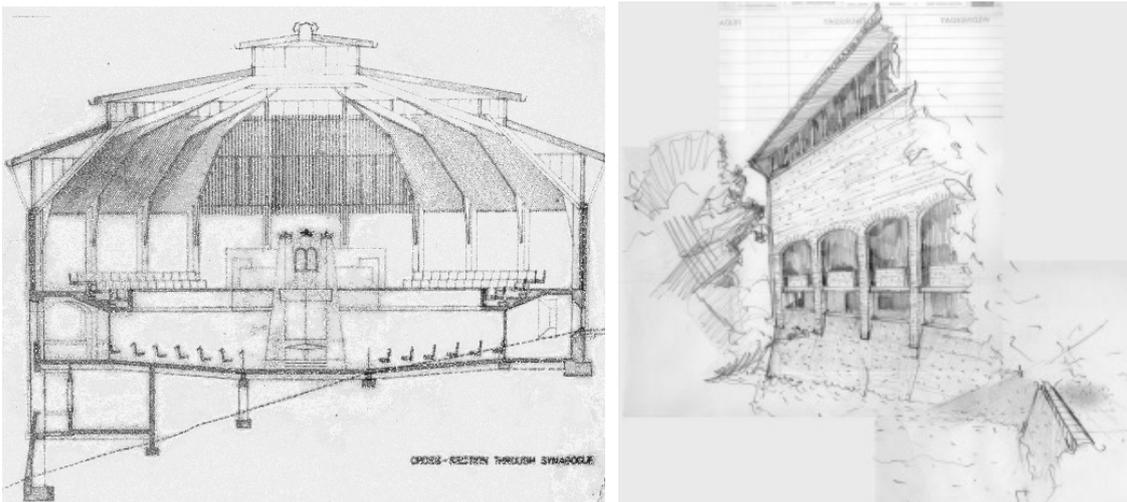


Figure 21 & 22: Original cross section showing proposed slatted timber screens over clerestory windows, note that the slatted screens were never added (left) Design sketch of western ambulatory looking from Myers Park, and internal view as built (right) Drawings by John Goldwater. Image source: Justine Goode

The long axis of the space is reinforced by the symmetry of the Synagogue itself with the ark placed at the end of the long axis, with the Bimah placed on that same axis centrally within the space.

In the 2006-2008 modifications the roof space of the main Synagogue was used to fit mezzanine classrooms. The womens' gallery and the interior walls of the ambulatories were removed as part of this change. The central space was left open and the Bimah and the Ark were left in place. This has fundamentally altered the interior spatial qualities of the original space.



Figure 23: Showing the Ark around 2006. Image source: Antony Mathews

The ark, at the southern end of the long axis, against the line of the Gallery, rises above the Gallery in a stepped form. The placement of the ark affects the overall plan as the ark is required to face Jerusalem. Allowing for this gave rise to the slightly skewed axis of the Synagogue on the site.<sup>70</sup>

It was conceived by John as a sculptural representation of Mt Sinai. The sculptor Molly Macallister assisted John with this work. John set out the overall design, she then refined it and created the design for the sculptural decoration that represents the twelve tribes of Israel and the ten commandments. John intended the ark to be an element that responded to the natural play of light within the room, 'to make people think' rather than as a 'picture postcard'.<sup>71</sup>



Figure 24: Showing the Bimah around 2006. Image source: Antony Mathews

Seating on the main floor was arranged in Sephardic orientation, with seats oriented parallel to the central line of the space between the Ark and the Bimah. The seating was purpose designed by Goldwater.<sup>72</sup>

The Bimah, constructed of timber and also designed by Goldwater, is at the centre of the room, facing the Ark. This is the formal speaking platform, the podium from which the scriptures are read. It has been modified in the recent alterations to the building.

In her dissertation 'John Goldwater (1930 – 2000) principle and practice' Justine Goode explains the form, function and symbolism of the various parts of the main Synagogue interior.

*The bimah or stage is placed opposite the Ark. In this building, it is positioned about two thirds of the way back from the Ark, with most of the congregation in front of the speakers, who face the Ark, so that the space can function acoustically. The bimah is designed by the architect using mahogany and teak slatting in a style reminiscent of Altos work. It is finely detailed and crafted. On the ark is placed the Nir Tamid or Eternal light, representing the inextinguishable faith. Also in the space hangs the large glass and metal three-dimensional star of David.*<sup>73</sup>

<sup>70</sup> p.9 Justine Goode

<sup>71</sup> p.9 Justine Goode

<sup>72</sup> p.11 Justine Goode

<sup>73</sup> The Auckland Hebrew Congregation Synagogue and Community Centre and Kadimah College Heritage Assessment, Salmond Reed Architects, January 2007, pg 8

*The height of the Synagogue is extremely important, as the prayers of the people are funneled upwards to God. Traditionally it is the tallest building in a settlement, although historically there have been tensions with other faiths desiring the same ends for their religious buildings. In this case the octagonal building is domed, with three tiers of clerestory windows providing natural light from above, and the domed shape drawing the mind and the eye upwards. Traditionally there are twelve windows in a Synagogue, representing the twelve tribes of Israel. However, as Goldwater's design incorporated three horizontal rings of clerestory windows, he instead designed the building using twelve massive steel girders, which each split into three at the roof/wall junction. Symbolically the twelve girders, representing the tribes, support God's building and the community it houses. In this context, it is extremely significant that there are no internal columns or other supporting structure.*

*The main Synagogue seats 750 people, the number attending important feast day services. It is also used for regular worship on three days of the week, and for ceremonies such as Bar Mitzvahs, Bat Mitzvahs, weddings and funeral services. Seating is arranged in Sepharadic orientation. (Sepharadic Jews are descendants of Jewish communities driven out of Spain and Portugal at the time of the Spanish inquisition). Seats are orientated at right angles to and on either side of a central line through the Ark and the Bimah, as opposed to the theatre-like seating of Ashkenazy communities of Eastern Europe. Seating was purpose-designed by the architect.*

#### k) Minor Synagogue



*Figure 25: Interior of minor Synagogue showing structural steel "webbing" Photo Kim Goldwater/ Marti Friedlander, 1966. Image source: Justine Goode*

In her dissertation, Justine Goode describes the Synagogue as; 'an extremely successful space, with its intimate nature, the proportions between height and breadth in its irregular pentagon form giving it verticality, poetic use of daylighting, and the delicacy of structure, fenestration and timber detailing.'

The minor Synagogue was designed as a space for smaller gatherings and formal social functions. It can accommodate 100 people.

The simple material palette, so important throughout the complex, is used here to greatest effect. The brick walls give a monumentality to the space through form and the crispness of the openings and an intimacy, through warmth and texture. The timber ceiling also gives warmth to the space. The timber furniture within the room, designed by John, both built in and moveable, further reinforces the sense of honest materiality.

The elongated pentagonal plan form of this room fits between the end of the Administration Wing and the eastern stair. The space is a single dramatic volume, enhanced by thoughtful placement of windows and openings. The sarked timber ceiling slopes up from the courtyard wall to an apex at the pointed eastern corner.

A high window, set into this corner accentuates the volume of the space, and throws light on the central splayed truss suspended across the ceiling, and highlights the corner below that contains the Bimah. High on the eastern wall are two thin inscribed marble tablets, taken from the old Synagogue. These are translucent, and glow warmly. The southern wall is broken by a large vertically oriented rectangular window opening, divided by three vertical and five horizontal rails.

The space has two entryways, double doors set at the corners of the side walls at each end of the closed end wall to the courtyard. The space is double height. At the upper level a slot opening to the upper level gallery space around the courtyard creates an informal mezzanine. The floor of the room is stepped down in a concentric circle, with seating arrayed around this focal space.

The Minor Synagogue was considered by Goldwater, Mitchell and Farrant to be the most architecturally successful space in the complex.

### **l) Stairs**

The stairs on each side of the Synagogue lobby, are set between parallel walls and splay out from a central ovoid form of brickwork. The stairs are civic in scale and appearance. They give access to the Women's Gallery on the mezzanine level above the main floor of the Synagogue.



*Figure 26: Showing brickwork in stairwell. Image source: Antony Mathews 2006*

The stairs arrive within the end galleries at the sides of the double height lobby space; double doors each side lead into the Synagogue. The side galleries connect to the first-floor spaces of the Administration Wing on the eastern side, and to the Social Hall to the west.

On the eastern side the stair leads down a full level to the classrooms, to the Kindergarten, to the Caretakers Flat and to the Rabbi's rooms, and on the western side, down a half level to toilets and a side entrance from the upper level carpark. The walls are brick. The stairs are finished in black terrazzo. The ceilings are flat plastered painted plasterboard. The stairs are open to the lobby. The external walls have a bay form and are finished in glazing between structural steel.

### **m) Lower Rooms**

At the bottom of the eastern stair is a lobby. Doors ahead once opened on to a terrace. From the terrace, a stair lead left down to the park. To the right is the wall of the Caretaker's Flat, to the left the corridor leading to the classrooms and the kindergarten. All these rooms are prosaic, a means of utilising the under-croft of the building to fit necessary functions, rather than masterful use of space.

The area beneath the minor Synagogue began as a kindergarten, and is still used as a child care facility. The kindergarten space follows the form of the minor Synagogue above.

Beneath the Administration Wing a corridor runs along the back wall, with the rooms to the side, once classrooms, now used as offices or for storage. The terrace continues outside the kindergarten and along the eastern frontage of the former classrooms.

The Caretakers flat leads through to the Rabbi's accommodation. These rooms are undistinguished. Within the Rabbi's living space a stair comes down from the eastern ambulatory space. This provides private access for the Rabbi to the main Synagogue.

At the end of the Rabbi's rooms is the Mikvah, the ritual bathing space, with its fully tiled recessed bath.

The exterior wall of these areas was a considered part of the original composition. The opening set-out and the form of the structure follows the pattern above. The exterior walls are brickwork at the higher level with concrete lintels, and angled concrete beneath sill level.

#### n) Commissioned Works

During the course of the work a number of other designers and artists were also involved by John in the process. He commissioned them to design several significant features of the building, among them: the ark within the main Synagogue, the entry doors to the main Synagogue, the star of David chandelier in the main Synagogue and the stained-glass window which was originally located on the Greys Avenue wall of the social hall (now on display in the entry vestibule).

The sculptor Molly Macalister was commissioned at the design stage to sculpt the ark that still sits in its original position the centre of the main Synagogue. The ark structure is faced with Hinuera glazed stone carved in low relief motifs depicting the twelve tribes of Israel.

According to George Farrant this was a collaborative work, the result of many conversations. John mapped out the shape, Molly refined it and created the designs.<sup>74</sup> Molly sculpted the Ark at the Hinuera stone quarry in the Waikato. John and George joined her and became involved in the carving process. Molly set out the design, the others assisted with the carving. The stone was vitrified to seal it.<sup>75</sup>

Architect Maurice K Smith, designed the main doors of the Synagogue, a remarkable composition made up of a mix of copper and blue vinyl sheathing surmounted by raised brass motifs and mahogany framed recessed handles incorporating glass mirrors and brass panels with stainless steel pulls. Smith, a New Zealander, had come back to New Zealand from the United States to take up a position at the Auckland School of Architecture, however this did not work out and he returned to the United States.

The stained-glass window originally located in the Greys Avenue end of the social hall was designed by Shirley Markham and, as described by John *'provided a festive splash of colour inside by day and outside by night.'*<sup>76</sup> This window has since been removed from the opening and is currently on display in the entry vestibule of the Synagogue.

The designer of the slumped glass three-dimensional Star of David chandelier located in the main Synagogue is unknown.

It has not been ascertained whether the original fine metal gates to Greys Avenue were a commissioned work.

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<sup>74</sup> DM

<sup>75</sup> GF

<sup>76</sup> Home and Building magazine. Published December 1, 1969

The holocaust memorial, a bronze sculptural plaque which is located on the eastern wall of the courtyard, was dedicated on the 11<sup>th</sup> September 1994<sup>77</sup>

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<sup>77</sup> [www chevra.org.nz](http://www chevra.org.nz)

## 5.5 MODIFICATIONS TO THE BUILDING

- 1988**                    **Classroom block for the Kadimah College.** A three-storied building at the south-west corner of the site. This area was previously undeveloped. The building sits behind and is attached to the main Synagogue. It was designed by John Goldwater, working in association with Manning Mitchell Architects. David Mitchell recalled that John worked in his office with Miriam White, and that they were both 'strong personalities'.
- 1992**                    **Music and Art Rooms for Kadimah College.** A development of the area between the main Synagogue and the minor Synagogue to create useable space for the school. This development was in the area between the kindergarten and the Rabbi accommodation, and took in the former caretakers flat. In form, this new area was a lean-to, shaped to fit that odd corner of the site, set against the building with a band of skylights against the old building line to light the corridor spaces. The design shifted the steps down to the park.
- 2006-2008**            **Major alterations to the entire complex.** Designed by Peddle Thorp and Aitken Architects. Engineering by Holmes Group.
- Main Synagogue:** The interior of the main Synagogue was heavily modified in the course of these works. The exterior form was retained. The women's gallery, and the inside walls of the ambulatory were demolished. Two new floors were constructed within the upper levels of the Synagogue space to form additional classroom spaces. Four new stairways were constructed within the space. Timber screening was introduced to the interior void to define the vertical space of the Synagogue. The Ark was retained, the Bimah was modified. Air conditioning was introduced.
- Club Room/Hall:** The clubroom at the courtyard level was converted to become the music rooms for Kadimah. The hall space was modified. A set of changing rooms was added at the northern end of the space, and additional storage introduced at the southern end beneath the stair to the caretaker's flat. The stained-glass window to the street was removed during this process, and replaced by a blank panel. The overall form and interior special character of the space was largely retained.
- 1992 Music Rooms – basement level, eastern side (designed by John Goldwater):** This area was significantly altered at this time. The music rooms were shifted. The former music room space was changed to create further changing rooms. The sloping roof of this space was replaced by a roof deck to provide outdoor play space for the kindergarten.
- Entry:** The light steel gates were removed and replaced by a structural steel gateway and electronic security. The front room of the Administration Wing became a reception area as part of this process.
- 2008**                    **The former Clubroom** within the classroom block at street level was adapted for use as a public café. A new entry was formed in the street wall to enable this.
- Courtyard:** The courtyard was repaved.
- Stair:** A disabled access chair lift was installed in the eastern stairwell.

## 5.6 CONDITION

The building complex was carefully designed of materials that were intended to last. Regular maintenance is carried out on the Complex. There were very few obvious signs of any problems with the physical fabric of the place.

A survey of condition was not carried out as part of this evaluation due to limited access. The following was noted:

The spouting, at the south-eastern end of the Social Hall, on the courtyard facing wall of the Caretakers Flat, has dropped off at one end and was hanging loose at the time of our survey.

The basement addition down the eastern side of the complex, 2006-2008, a mass concrete wall, appears to have moved causing damage to the brickwork at the base of the Administration Wing at the north-eastern corner.

There appeared to be dampness in the basement level rooms

## 5.7 STRUCTURAL

A 2011 Seismic Report on the building by GHD Engineering, gave the building a fail grade. The report states that the 'survey' of the building was carried out from the street without reference to any records. The report is based on very wrong assumptions, in particular considering that the place is constructed of unreinforced masonry.

Every part of the complex has been structurally designed, at every stage and that structural design has been based on criteria set out in specific geotechnical reports.

For the 1966-68 works Tonkin and Taylor Ltd provided a geotechnical report, Macdonald Barnett Ltd carried out the structural engineering design. Macdonald Barnett also carried out the structural design work for the 1998 class room block and for the music room additions.

The 2006-2008 alteration and addition works were structurally designed by Holmes Group Ltd. This involved creating an internal structure within the main Synagogue space to support the mezzanine classrooms. The original roof structure remains in place.

## 5.8 KEY FEATURES

- The original form and finishes of the building, as first built (1968).
- The Greys Avenue Street frontage: Physical and visual relationship of the building to the street.
- The Myers Park frontage of the 1968 building complex.
- The Courtyard and Cloisters.
- The Minor Synagogue space.

## 6.0 Comparative analysis

### 6.1 ARCHITECTURAL INFLUENCES

#### a) Ibiza

John and Hinda Goldwater lived on the island of Ibiza for a year in the late 1950s. The experience of living on this Mediterranean island, particularly the experience of its courtyard houses and plain masonry streetscapes, became embedded in Goldwater's approach to architecture and the urban environment. Goldwater said of this period *"It taught me everything I know or think I know about architecture"*. He saw Ibiza as the western most outpost of the Venetian empire, with a direct connection back to Israel. John described his design for the Synagogue Complex as: *"more like building a village than building a building."*<sup>78</sup>

#### b) Säynätsalo Town Hall (1948-1952): Alvar Aalto

Finnish architect Alvar Aalto won the competition to design a new town hall and town centre for the town of Säynätsalo in the late 1940s. His innovative design was based on the tower and courtyard model of traditional European town centres, in particular those of the Italian Renaissance such as Sienna, expressed through the lens of modernism, with crisp geometries and surfaces. The building is a complex weaving together of different spaces bound together by common materials and similar forms around a central raised courtyard.



Figure 27 & 28: Säynätsalo Town Hall (1948-1952): Alvar Aalto. Photograph Nico Saieh. Image source: [www.divisare.com](http://www.divisare.com)

The Säynätsalo Town Hall Complex had a huge influence on architectural thinking in that post war period. It was, and still is, considered to be a masterpiece of European post war design.

The forms, materials and finishes of this place were inspirational to John Goldwater. Goldwater greatly admired Aalto's work, his use of traditional materials and his underlying humanist philosophy.<sup>79</sup>

Brick is the strongest single material element in both buildings, and is used both externally and internally on both buildings. Goldwater also uses similar forms and massing on the street frontage of the Synagogue to the form and mass of Säynätsalo. Some elements, such as the 'spider' trusses from Säynätsalo were copied in the gymnasium hall. Goldwater also took inspiration from the courtyard form and the use of cloistered hallways, and imaginative top lighting as elements in the design of the Synagogue.

<sup>78</sup> John Goldwater interview, Antony Hart 2000, courtesy Stefan Goldwater

<sup>79</sup> p.com David Mitchell

**c) La Tourette (1959), Palace of Assembly (1960) + Ronchamp (1954): Le Corbusier**

In the monastery at La Tourette (1959), and the church at Ronchamp (1954), the Swiss architect Charles-Edouard Jeanneret, known as Le Corbusier, designed uncompromising sculptural forms of startling modernity. His work had a huge influence on the path taken by architecture through the second half of the 20<sup>th</sup> century.

The elements of these buildings that most influenced the design of the Synagogue relate to the treatment of openings in the mass walls at the side of the main Synagogue (Ronchamp), and the treatment of the walkways around the courtyard (la Tourette).



*Figures 29, 30 & 31: Palace of Assembly Chandigarh exterior (left) Ronchamp interior (middle) La Tourette (right) image source: www.archdaily.com*

The faceted window reveals designed by Goldwater with David Mitchell, reference the windows of Ronchamp. According to David Mitchell, the fine vertical divisions of the glazed walkway, at the sides of the courtyard, were inspired by the glazed walkways within the courtyard of La Tourette. The organic cast concrete forms used by Corbusier to form the roof at Ronchamp and later the forms he used at his Palace of Assembly at Chandigarh (1960) are reflected in Goldwater's design for the large sculptural, cast concrete planter box at the Synagogue.

**d) The former Auckland Central Fire Station, 1 Beresford Square, Auckland (1902-1912)**



*Figure 32: Looking through from Pitt street to the courtyard at the centre of the former Auckland fire station / ambulance station. Image source: Lisa Truttman, Timespanner blog*

As part of their design process, John Goldwater and David Mitchell spent some time studying the urban environment around the top of Greys Avenue. The adjoining Central Fire Station by Daniel B. Patterson had architectural and spatial qualities both admired. The place that was considered most inspiring was the former Auckland fire Station, at that time the St Johns Ambulance Station, at the corner of Pitt and Beresford Sts. This building (1902-1912), designed by architects Goldsboro and Wade has hard walls to the street, in the 'blood and bandages' polychromatic brickwork of its period, that wrap around a very fine central courtyard. This surprising form was inspirational for the design, reinforcing their strong desire to construct a building centered on a courtyard.

## 6.2 NEW ZEALAND SYNAGOGUES + OTHER JEWISH PLACES

### a) The Princes Street Synagogue, corner Princes Street and Bowen Avenue, Auckland (1885)

The Princes St Synagogue was designed by Edward Bartley in 1884, and opened in 1885. Bartley based his design on the then much celebrated Garnet Road Synagogue opened in 1881, in Glasgow, Scotland. The building is in Romanesque style, with Orientalist features. It was highly innovative for its time, being constructed of mass scoria lime concrete.



Figure 33: The Princes Street Synagogue. Image source: Auckland Museum, PH-NEG-C6292

It is located on a very prominent site at the corner of Princes St and Waterloo Quadrant, an area that was the center of the Jewish community in Auckland during the nineteenth and early twentieth centuries.<sup>80</sup>

Together with the former Dunedin Synagogue, Moray Place (1863), this building is the only surviving nineteenth century Synagogue in New Zealand.

The school behind the Synagogue on Waterloo Quadrant, currently an art gallery, was designed by Albert Goldwater in the late 1940s. The school wing faces Waterloo Quadrant and sits independent of the Synagogue. The rigorous plain form and almost classical set out of this modernist building contrasts with the bulk of the Synagogue behind and complements it.

### b) Beth Shalom Synagogue, 190 Manukau Road, Epsom, Auckland (1956)



Figure 34: Beth Shalom on Manukau Road. Architect Albert Goldwater. Image source: Photo reproduced from *Home and Building* 1st October 1961

Before the construction of the Greys Avenue Synagogue a breakaway group of 'progressive Jews' established the Beth Shalom Synagogue in Manukau Road. In his interview with Stephen Hart made in 2000 John describes his recollection of the process; he suggested a design for it shortly before he went travelling, then his father Albert completed the working drawings and the design of the building was attributed to him. Beth Shalom was opened in 1956.

The building is cruciform in plan, with a crossed gable roof that cantilevers out at each side over highly patterned walls formed of large section timber verticals with a mix of solid and glazed panels. The corners are formed of concrete masonry. The building is set well back from the street. Its form fits with the gables and hipped roofs of its domestic neighbours.

<sup>80</sup> Heritage New Zealand List information, List #578, Historic Place Category 1, <http://www.heritage.org.nz/the-list/details/578>

c) Tahara House - Jewish Centennial Memorial Hall / Mortuary Chapel, Symonds St Cemetery, corner of Symonds St and Karangahape Road (1953)



Figure 35: Image source: *Friends of Symonds Street Cemetery*

The Jewish mortuary building is an uncompromising modernist building within the Jewish section of the Symonds St Cemetery. It was designed by Albert Goldwater in association with John Goldwater.

It shares the simple box like forms of the Dunedin North Synagogue, and similarly uses a band of joinery between the top of the masonry walls and the flat roof edge to create a lantern effect, giving generous light to the interior yet retaining privacy and enclosure. The clarity of its form also follows through in the rigour of the details. This is a place that has been thoroughly considered and carefully designed to maximize the effects of light, space and materials.

d) Dunedin North Synagogue, corner George and Dundas Streets, Dunedin North (1964)



Figure 36: Showing the Synagogue shortly after construction, photograph by Franz Barta. Image source: *Hocken Archive*

The Dunedin Synagogue for the Dunedin Jewish Congregation was designed by John Goldwater in 1964 and was opened in 1965. The building, at the corner of George and Dundas Streets in North Dunedin, is a fine example of modernist design, and demonstrates Goldwater's honesty of materials and clarity of form in his approach to architectural design. It is unassuming in scale

and form, and carefully crafted. The exterior walls are constructed of concrete masonry blocks. The openings in the wall are carefully set out, with vertical slots to the street, tablet shaped windows within the east wall, and a lantern around the raised central room.

The building sits slightly back from George St and is hard to Dundas Street. The placement of the building creates a courtyard space to the north that is private yet directly connected to the interior. The building is robust both in style and construction, and remains largely as first built.

### 6.3 MODERNIST REINFORCED BRICK MASONRY BUILDINGS

In his interview, David Mitchell referred to the construction typology of the Synagogue, as it was one of a very small group of buildings of that time that used reinforced brick masonry. The other examples noted by him were; International House (1971) by JASMaD, and Ceramco House (1967) by Neville Price Architects.



Figure 37: Ceramco House (top) Image source: [www.nevilleprice.com](http://www.nevilleprice.com). Figure 38 & 39: International house (below) Image source: [www.architecturenz.net](http://www.architecturenz.net)



Ceramco House was designed by architect Neville Price in 1967. The building was designed for the Amalgamated Brick and Pipe Investments Ltd, to house the new computer for the Crown Lynn and Amalgamated Brick divisions of the company. The building is almost circular in form, a dodecahedron, with spectacular brick wing walls at the corners and towering slab forms to the stairwell and entrance on the eastern side.

International House in Whittaker Place was designed by Ivan Mercep, the 'M' of JASMaD Architects, in 1970. The building was, and remains, a student hostel for Auckland University. The building won the NZIA National Silver

Award in 1971, and was given the NZIA 25 year award in 1996. This building also wraps around a courtyard.

Reinforced brick masonry has a relatively short history. The term generically refers to any reinforced brick work including the earliest forms of metal strap reinforcement used over 150 years ago. The system as used in New Zealand, utilising concrete cores steel with rod reinforcing, was developed in California following the 1933 Long Beach Earthquake. This creates a composite wall with brick exterior and interior surfaces.<sup>82</sup>

Brick is not commonly used in New Zealand as a construction material. Historically brick was used for commercial and institutional buildings but rarely for housing. Plain brick construction does not perform well in seismic events. Brick structures failed spectacularly in the Wellington earthquake of 1855, at Napier in 1931, and during the more recent Christchurch earthquakes.

At the time the Auckland Jewish Community Centre and Synagogue was built Auckland had had a thriving brickmaking industry for over one hundred years. There are no longer any brickworks in Auckland.

<sup>82</sup> History of the Development of Hollow Brick for Reinforcement. Paper by Walter . L. Dickey Structural Engineer, LA California. 1976. [www.hms.civil.uminho.pt/ibmac/1976/4c1.pdf](http://www.hms.civil.uminho.pt/ibmac/1976/4c1.pdf)

## 7.0 Significance Criteria

### (a) Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people or idea or early period of settlement within the nation, region or locality.*

The Jewish community have contributed significantly to the development of Auckland from the beginning of European settlement. This place is associated with a number of significant Jewish families, in particular, the Nathan family and the Myers family, who supported the development of the synagogue on this site.

This place was commissioned by the Auckland Hebrew Congregation in the 1960s as a synagogue and community centre. The Kadimah College was incorporated from 1971. The school was integrated into the complex as part of its primary function; education, spirituality and social events, all intertwined.

The Synagogue Complex is unique in New Zealand, and is a rare example of a synagogue complex of this type from this period in Australasia.

The place is still used as a synagogue, community centre and school

**We consider the place to have exceptional regional historical significance**

### (b) Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Auckland Synagogue and Community Centre is held in high public esteem, particularly by members of the Jewish Community but also by many other people who have had association with the place; through social events, through schooling, or through participation in Jewish religious rituals.

The place represents the Jewish community of Auckland, and is a place of collective memory and identity for them.

The place is a focus for the Jewish Community. It was designed to help define communal identity and to reinforce the distinctiveness of the community.

The place demonstrates the post-war approach to Jewish customs and ways of life in New Zealand. It is a very rare and successful example of a multi-functional complex that can adapt with changing needs.

**We consider the place to have exceptional regional and considerable national social significance**

### (c) Mana Whenua

*The place has a strong or special association with, or is held in high esteem by, Mana Whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

**Does not apply.**

### (d) Knowledge

*The place has potential to provide knowledge through archaeological or other scientific or scholarly study, or to contribute to an understanding of the cultural or natural history of New Zealand, the region, or locality.*

The place does not have any known Archaeological value, as the entire site has been transformed by development since 1967.

The place is nationally an important benchmark for its type, a post-war modernist synagogue complex, and can be favourably compared to any other post-war synagogue complexes constructed anywhere in the world after WWII.

The place can also be compared with the types of developments carried out by other cultural/religious groups during this period.

The place has potential to play a role enhancing public understanding and appreciation of the history, culture and ways of life of Jews in Auckland.

The place has the potential to enhance the understanding and appreciation of purpose designed architecture of this period. It is a unique example of this type of heritage.

The changes made to the place, in particular the serious modifications to the interior space of the main synagogue, the changes made to the Gymnasium/Hall and the various additions made around the base of the building on the eastern side, have affected the original qualities and character of some aspects of the place. These changes were all carried out in order to adapt to changing needs, in this instance the growing importance of the Khadimah School. The changes are of interest as a record of the history of adaptation of the place, and these alterations contribute to the overall knowledge value of the place.

**We consider the place to have considerable regional knowledge significance.**

### (e) Technological

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The Auckland Synagogue and Community Centre demonstrates a high degree of technical accomplishment.

Structurally the place is highly innovative and technically accomplished. The complex is constructed with: reinforced concrete, reinforced brick masonry, the Stahlton floor system, the arched structural steel beams of the main synagogue, and composite 'spider' trusses of the minor synagogue and the social hall.

The structural systems and choice of materials used are integral to the design. The structural and material finishes are fully expressed both inside and out.

The reinforced brick masonry system was introduced into New Zealand in the 1960s. This place is one of the best examples of this type of construction in New Zealand. The system allowed for full exposure of the brickwork. The system was used in association with expressed reinforced concrete, in a technically accomplished manner. This construction system is no longer available in New Zealand.

The roof structure of the main synagogue is an array of tapered arched structural steel beams rising to a ring beam at the upper lantern level. This structure was highly innovative and challenging.

The expressed 'spider' trusses within the Social Hall and in the Minor Synagogue are also innovative and technically accomplished. The truss type is borrowed from Alvar Aalto's Säynätsalo Town Hall. The trusses in the Social Hall are close to direct copies, the underslung steel truss in the minor synagogue is unique.

The synagogue was designed to passively respond to climactic conditions. The architect considered cross-ventilation and high-level ventilation in his design, particularly for the main synagogue space. All spaces were also designed to be naturally lit. The materials chosen and the construction techniques used were also selected in order to reduce maintenance and to reinforce a sense of durability and quality.

**We consider the place to have considerable national technological significance.**

#### **(f) Physical attributes**

*The place is a notable or representative example of a type, design or style, method of construction, craftsmanship or use of materials or the work of a notable architect, designer, engineer or builder.*

The Synagogue Complex and Community Centre was designed in 1966 by architect John Goldwater. The design was developed with the assistance of then graduate architect David Mitchell.

The structural design work was carried out by MacDonald Barnett Engineers. The builders were Fletcher Construction Ltd. It was an important project for Fletchers at that time and was published in NZ Engineering Magazine (July 1968) and in Home and Building Magazine (December 1969).

The synagogue was Goldwater's most significant work, and his only large work. He conceived the building as an entity and considered both the exterior form and interior spatial relationships together. The exterior and interior form one integrated whole.

It is considered to be one of the best buildings of this period (nationally) and was included in the book *Long Live the Modern- New Zealand's Architecture 1904-1984* edited by Julia Gatley.

The place is a local exemplar of the humanist approach to modern architecture of that period, an approach pioneered by Finnish architect Alvar Aalto.

The place is a notable example of the architecture of the period. The place was awarded a bronze medal by the Auckland branch of the New Zealand Institute of Architects in 1969. In 1970 the building was awarded a silver medal by the NZIA at national level. In 1995 the Synagogue was given a Twenty-Five Year Award, by the NZIA (now known as the Enduring Architecture Award).

In 2010 Peddle Thorp Architects won an NZIA – Auckland Architecture Heritage Award for additions and alterations to the building.

**We consider the place to have exceptional regional and considerable national physical attributes significance.**

#### **(g) Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The place is a local visual landmark, both on the street and from Myers Park.

The built form of the place contributes positively to the views along Greys Avenue, and to the view up from Myers Park.

The additions and alterations made to the building since 1968, even the additional classroom block in 1991, detract from the clarity and vision of the original form and design. The additions to the exterior of the complex are all constructed outside the 1968 building line, and on the eastern side, are below the original building form. The 1968 forms and finishes of the place remain generally intact and largely unobscured, these forms remain dominant. The exterior and the interior to a large extent are integrated. The exterior forms express the interior spaces and the finishes and materials of the exterior flow through to the interior.

The Synagogue and community centre is a place with great dignity and strong public presence through its form and material finishes. It is a subtle and sophisticated presence on the street, and from Myers Park, not a demanding and ostentatious one.

**We consider the place to have exceptional local aesthetic significance.**

#### **(h) Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The place contributes at a high level to its urban context. It is a key building on Greys Avenue, and as part of the Myers Park edge.

The local context includes Greys Avenue, with a number of significant neighbouring places, the Auckland Central Fire Station, the YWCA, the Housing Corporation apartment buildings. Together these buildings form an urban environment of varied character.

The design of the building references the surrounding built environment and responds to the unique topography of the site and its surrounds.

The place contributes to, and is part of the Myers Park context. It relates to the edge of the park, and its sensuous form highlights the form of the valley.

Myers Park also provides an historic context to the synagogue and community centre complex, as the park was established through the generosity of the family, a prominent Jewish family, and the history of the area is also entwined with the history of the Nathan family. Both the Myers and the Nathan families are Jewish, and both families have had a prominent role in the establishment of the synagogue and community centre.

**We consider the place to have exceptional local context significance.**

## 8.0 Statement of Significance

The Synagogue and Community Centre has **exceptional regional historical significance** as a place that represents the exceptional contribution made to Auckland by the Jewish community from the beginnings of European settlement. The Synagogue and Community Centre, commissioned by the Auckland Hebrew Congregation, has strong association with several families that have played important roles, not only in Auckland civic and national business life, but also in the growth and development of Judaism and its practise in Auckland, in particular the Nathan and Myers families. These families, and many others, have supported the synagogue through their philanthropy and service. L. D. Nathan was the head of the congregation during the planning and construction stages of this place, and the place contains memorial tablets to his forebears, who first practised Judaism in Auckland.

The place remains in use as, a synagogue, a community centre and as a place of learning.

The synagogue and community centre has **exceptional regional social significance** as the focus of Jewish religious practice in the Auckland region, (as the largest of the two synagogues in the Auckland region), and as a social centre for the entire Jewish community.

The Auckland Synagogue and Community Centre is held in high public esteem, particularly by members of the Jewish Community but also by other people who have had association with the place, through social events, through participation in Jewish religious rituals, and through attendance at the Khadimah School.

The place demonstrates the post-war approach to Jewish customs and ways of life in New Zealand. It is a very rare and successful example of a multi-functional complex that can adapt with changing needs.

Kadimah, the school that operates within the complex, is the only Jewish school in New Zealand. Classrooms were incorporated in the design of the complex. Kadimah opened at the synagogue in 1971 as a private primary school, and has since grown to include the intermediate school years. The majority of the pupils of the school over time have been non-Jewish. This has brought many families from outside the Jewish community into the complex.

The synagogue and community centre was designed to help define Jewish communal identity in Auckland and to reinforce the distinctiveness of the Jewish community.

The Synagogue and Community Complex has **considerable regional knowledge significance**. The place has potential to play a role enhancing public understanding and appreciation of the history, culture and ways of life of Jewish people in Auckland.

The place has the potential to enhance general understanding and appreciation of purpose designed architecture of this period. It is a unique example of this type of heritage.

The changes made to the place, in particular the serious modifications to the interior space of the main synagogue, and the various additions made around the base of the building on the eastern side, have affected the original qualities and character of some aspects of the place. These changes were all carried out for the congregation in order to adapt to changing needs, in particular to meet the growing needs of the Khadimah College. The changes are of interest as a record of the history of adaptation of the place, and these alterations contribute to the overall knowledge value of the place.

The Auckland Synagogue and Community Centre has **considerable national technological significance**.

The construction and structural systems used to build the complex, were innovative for their time and demonstrate a high degree of technical accomplishment.

Structurally the place is highly innovative and technically accomplished. The complex is constructed with: reinforced concrete, reinforced brick masonry, the Stahlton floor system the arched structural steel beams of the main synagogue, and composite 'spider' trusses of the minor synagogue and the social hall.

The structural systems used, (reinforced concrete, reinforced brick masonry, purpose designed structural steelwork, cast in-situ concrete flooring systems, underslung 'spider' trusses), are integral to the design and are fully expressed.

The Synagogue Complex and Community Centre has **exceptional regional physical attribute significance**, as the most significant work by architect John Goldwater. Goldwater went on to teach at the Auckland University School of Architecture. His teaching influenced students for two decades. He used the synagogue as an example of his approach to architecture during those years.

The design was developed with the assistance of then graduate architect David Mitchell. Mitchell is now a leading architect in New Zealand. The experience of working with John on this project influenced his personal architectural style. Mitchell has himself mentored generations that followed through his teaching and practise.

The architectural qualities of the place and its importance to the development of late twentieth century architecture in New Zealand has been recognised in the many awards the place has received, from a Bronze award in 1969 through to an enduring architecture award in 1996.

The place has **considerable regional physical attribute significance** as an example of the innovative approach to structural design of the structural engineers, MacDonald Barnett and **considerable national physical attribute significance** as an example of the best work from that time of the Fletcher Construction Company who built the complex.

The Auckland Synagogue and Community Centre has **exceptional local aesthetic significance**.

The built form of the place contributes positively to the views along Greys Avenue, and to the view up from Myers Park. The synagogue and community centre is a place with great dignity and strong public presence through its form and material finishes. The 1968 forms and finishes of the place remain and are largely unobscured, particularly when viewed from the street.

The place also has **exceptional local context significance**. The Auckland Synagogue and Community Centre is a key building on Greys Avenue, and has a strong presence as a component of the Myers Park edge. The place contributes to, and is part of the Myers Park context. It relates to the edge of the park, and its sensuous form highlights the form of the valley.

Myers Park also provides an historic context to the synagogue and community centre complex, as the park was established through the generosity of the Myers family, a prominent Jewish family, and the history of the area is also associated with the history of the Nathan family. Both the Myers and the Nathan families are Jewish, and both families have had a prominent role in the establishment of the synagogue and community centre.

The place fits the local context and relates to a number of significant neighbouring places: the Auckland Central Fire Station, the YWCA, the Housing Corporation apartment buildings. Together these buildings form an urban environment of varied character that represents the development of the post WWII period in inner city Auckland. The spatial qualities of these places also influenced the architect, John Goldwater, when he was designing the Synagogue.

## 9.0 Extent of the place for scheduling



Figure 35: Aerial view indicating the extent of place recommended for scheduling, cross hatched. The original 1967 building is shaded purple. Exclusions are shaded yellow.

The identified extent of the place for scheduling is the area that is integral to the function, meaning and relationships of the place. The identified extent of the place for scheduling includes the building (as identified in Figure 35) and surrounds on LOT 2 DP 44754 LOT 2 DP 45093 ALLOTS 57-58 SEC 29 AUCKLAND CITY.

The area forward of the building, along the Greys Avenue frontage is important in order to preserve unimpeded views of the buildings street elevation. The building has an extraordinary and carefully articulated interface with the Greys Avenue street frontage. The original (1968) rear faces of the building on the Myers Park edge need to be considered as the relationship between the building and the park is a significant component of its overall architectural and urban form.

These areas are sensitive interfaces where future changes and/or development needs carefully consideration to ensure that the relationship with the building and its setting is conserved.

**Exclusions:** It is recommended that the following elements are identified as formal exclusions:

- All additions constructed after 1968.
- All interior alterations and additions within the 1968 complex, particularly the interventions within the Main Synagogue and within the Gymnasium/Hall (alterations carried out within the 'shell' of the original spaces).
- All accessory buildings on the property.

## 10.0 Recommendations

Based on the preceding evaluation, it is considered that the Synagogue and Community Centre at 108 – 116 Greys Avenue, Auckland Central meets the threshold for scheduling as a Historic Heritage Place: Category A.

The place is considered to be of exceptional heritage significance in relation to the following values: (a) historical, (b) social, and (f) physical attributes.

The place is considered to be of considerable heritage significance in relation to the following values: (e) technological, (g) aesthetic, and (h) context.

Overall the Synagogue and Community Centre is considered to be of **exceptional regional** heritage value.

Section 9.0 above describes the extent of the place for scheduling.

## 11.0 Table of Historic Heritage Values

Significance Criteria (A-H)	Value* (None, Little, Moderate, Considerable, Exceptional)	Context (Local, Regional, National, International)
A- Historical	Exceptional	Regional
B- Social	Exceptional	Regional
C- Mana Whenua	n/a	n/a
D- Knowledge	Considerable	Regional
E- Technological	Considerable	National
F- Physical Attributes	Exceptional & Considerable	Regional National
G- Aesthetic	Exceptional	Local
H- Context	Exceptional	Local

### \*Levels of significance or value:

**Exceptional:** of outstanding importance and interest; retention of the identified value(s)/significance is essential.

**Considerable:** of great importance and interest; retention of the identified value(s)/significance is very important.

**Moderate:** of some importance and interest; retention of the identified value(s)/significance is desirable.

**Little:** of limited importance and interest.

**NA/None:** none identified

## 12.0 Overall Significance

<b>Place Name and/or Description</b>	Auckland Synagogue and Community Centre  108-116 Greys Avenue, Auckland Central
<b>Verified Location</b>	Based on the NZTM details on the GIS viewer this is NZTM
<b>Verified Legal Description</b>	LOT 2 DP 44754 LOT 2 DP 45093 ALLOTS 57-58 SEC 29 AUCKLAND CITY
<b>Category</b>	A
<b>Primary Feature</b>	The original 1968 building – refer to Figure 35
<b>Known Heritage Values</b>	A,B,E,G,H
<b>Extent of Place</b>	Refer to Figure 35
<b>Exclusions</b>	All later additions (post 1968) and accessory buildings. All interior alterations (post 1968)
<b>Additional Controls for Archaeological Sites or Features</b>	-
<b>Place of Maori Interest or Significance</b>	-

## 13.0 Other Recommendations

The Synagogue complex has been adapted many times to meet changing needs. Most changes have been made to accommodate increases in the school roll. This has affected the interior spaces of the Complex to differing degrees depending on the level of intervention. Some of the changes made are reversible or have little or no effect on the heritage values of the place, some changes have had a significant effect on the original spaces and finishes.

The interior of the Main Synagogue, once the primary space of the entire complex and its focus, has been severely compromised by the recent insertion of mezzanine floors and the removal of the ambulatory walls and the cast-in-situ balcony of the Women's Gallery. The Gymnasium/Social Hall has had a toilet block inserted into the northern end of the hall. The form and general finishes of the space remain intact. In general, the interior alterations have 'added' new elements rather than removing elements. Beneath the new additions the original materials and finishes remain intact.

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**Reviewer:** Rebecca Freeman

**Date:**