

BLUMENTHAL HOUSE



317 St Heliers Bay Road, Auckland, New Zealand. Built in 1958,
Architect: Vladimir Cacala

CONSERVATION PLAN

Prepared By Burgess + Treep Architects Ltd, Graeme Burgess + Lilli Knight
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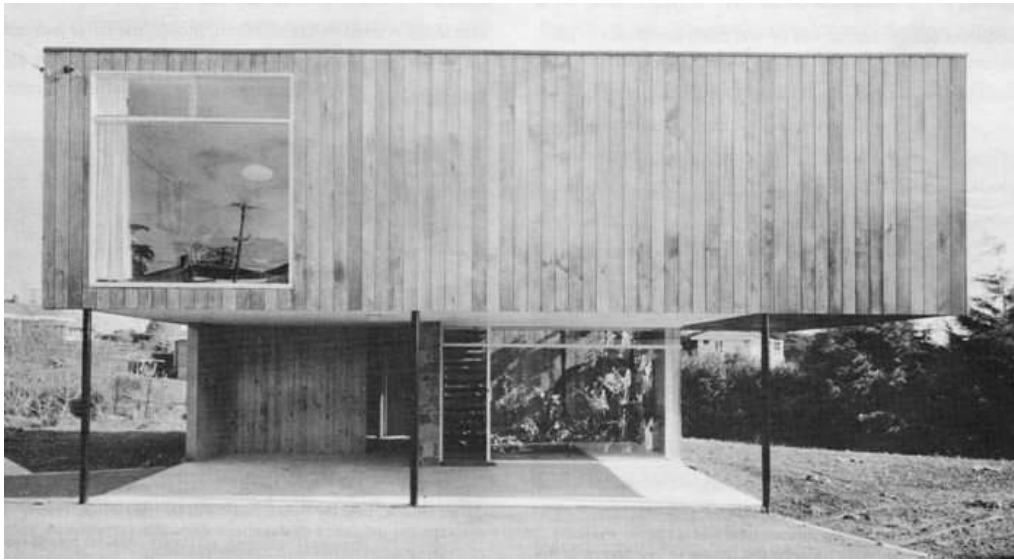
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East Elevation of the Blumenthal House, Image: *Home & Building* ACP media 1950's edition, www.lostproperty.org.nz

ACKNOWLEDGEMENTS

Firstly we would like to acknowledge Vladimir Cacala and his family. His contribution to New Zealand architecture and design in the 1950s and 1960s was considerable. His work remains startlingly fresh and relevant.

We also wish to acknowledge Raye Freedman and her first husband Ernest Blumenthal, who bought the property, commissioned the house and then spent their lives in the house. They were the instigators of the process and have been the guardians of the place.

We have been very fortunate and have had the opportunity to meet with Linda Tyler, Brian Putt, Don Bassett, Malcolm Walker, and Belinda George, and have spoken with Vlad's daughter Vicki and with Stephen Katz.

Linda has introduced us to Bob Simpson, architect, long term friend of Raye Freedman and the author of the piece on the Blumenthal house in the book 'Long Live the Modern'. Bob has shared his knowledge of the house and his memories of his great friend Raye Freedman.

Julia Gatley, read through this document at its draft stage and made some very helpful suggestions.

Wendy Garvey and the staff of the Architecture School Library have been most supportive as always.

Thank you to Auckland Council for supporting this process.

Thank you to Luke Nola + Sandy Burgham for showing us through their Cacala house, the Tapper House in Kohimarama, and to Craig and Robyn Fraser who let us see their house in Mt Albert, the former Gelb House.

Thank you also to Dinesh and Kamalesh Patel for the opportunity to carry out research on this great house.

PART I. CULTURAL SIGNIFICANCE

1.0 INTRODUCTION/EXECUTIVE SUMMARY

This report has been commissioned by Dinesh and Kamalesh Patel

The Blumenthal House is currently owned by Dinesh and Kamalesh Patel.

The property was purchased by Dinesh and Kamalesh Patel in 2011.

The house was designed by Prague trained architect Vladimir Cacala in 1957 and was constructed in 1959

The house was commissioned by Ernest and Raye Blumenthal, who lived in the house for the rest of their lives.

The place has a high level of significance as it remains remarkably original.

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1.1 SUMMARY OF CULTURAL HISTORY

The Blumenthal House is among the very best houses in the 'International Modernist' style in New Zealand. It is one of very few New Zealand houses of any period to be published internationally.

The house is considered to be the best work of Vladimir Cacala. Cacala arrived in New Zealand from Czechoslovakia in 1952, and quickly established a reputation as an architect of the Bauhaus school.

Vladimir Cacala was trained in modern architecture in a part of Europe that had embraced modernism before the war. He brought that knowledge and experience with him to New Zealand. His life and work demonstrates the huge cultural shifts of the 20th Century, and is a significant example of the cultural contribution made by European emigres to New Zealand society in the post war years.

The Blumenthals were also emigres to New Zealand. Their personal story connects New Zealand to the greater arc of 20th Century history, particularly the effects on Europe of the rise of Fascism, anti-semitism and the massive disturbances to populations and cultures caused by the Second World War. The arrival of the Blumenthals in New Zealand was a consequence of those events that has resulted in our country becoming a richer place thanks to their contribution to cultural life, including but certainly not limited to, the commissioning of this house.

The house is also an excellent example of building in the post war period. The house represents the changes that occurred in the Eastern suburbs of Auckland in the post war years, the rapid subdivision of what was farmland; the beginnings of the post war suburbs.

1.2 LEGAL STATUS OF THE PROPERTY

The subject property is located at 317 St Heliers Bay Road, St Heliers, Auckland.

The legal description of the site is LOT2 DP43574 and the certificate of title number is CT1353/64

The property has been zoned under the operative Auckland City District Plan as Residential Activity Zone 2c. The house has been listed as a category B heritage item with the interior and surrounds included in the heritage listing.

The property has been zoned under the Proposed Auckland Unitary Plan as 'Residential - Single House' zone. The property falls within the 'Special Character - Residential Isthmus B' overlay

The property has been identified as 'Historic Heritage Extent of Place' and 'Historic Heritage Place' under the PUAP.

The Blumenthal House is not registered by Heritage New Zealand (formerly NZHPT).

1.3 BRIEF DESCRIPTION OF THE PROPERTY

The property is at the upper end of St Heliers Bay Road, close to the intersection with Kohimarama Road. The area was farmland in 1940. By the time of the 1959 aerial photograph (pg. 7) new roadways had been constructed and the back section at 317 had been formed. The Tretter house on the adjoining section, 315 St Heliers Bay Road, had been built, the section at 317 St Heliers Bay Road was still vacant.¹

The Blumenthal House at 317 St Heliers Bay Road sits on a triangular shaped rear section on the northern side of the road, within the block formed by the crescent of Glen Atkinson Street. The house is approached down a shared driveway between the properties at 309 and 315.

The driveway is shared with the house at 315. The house at 315 sits immediately ahead at the end of the driveway and is surprisingly close to the Blumenthal House, which sits slightly below and to the left. There is a broad concrete pad between the two houses.

The house is a composition of rectilinear forms, cut, folded and framed with great care and control. The framing and the forms relate the exterior to the interior.

The interior of the house is contained within a two storied cuboid form, cut away at the eastern end to form the carport/entry. The long axis runs east west.

The building is divided into a primary and a secondary residence. The main residence occupies the whole of the upper floor and some of the lower floor. A secondary bedsit unit runs across the western side of the lower floor.

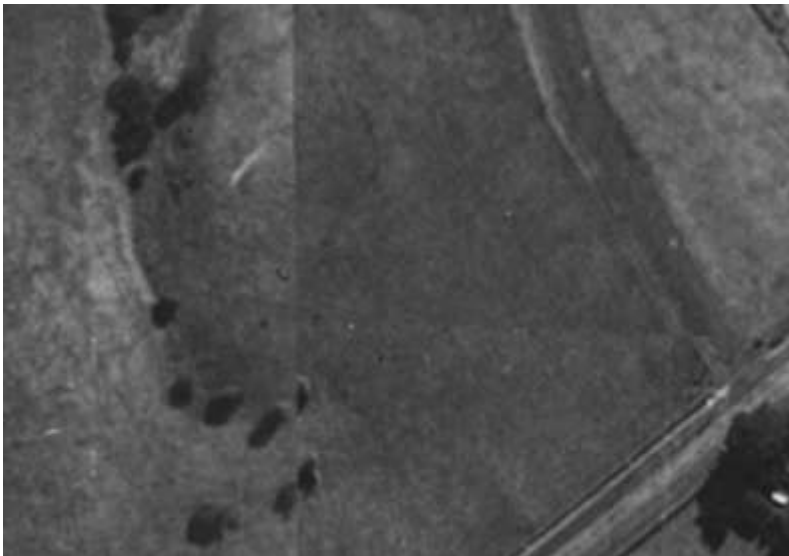
¹ Auckland Council GIS Viewer. *Historic Aerial Photography 1940,1959*



Aerial Photograph 2010, Image: Auckland Council GIS



Aerial Photograph 1959, Image: Auckland Council GIS



Aerial Photograph 1940, Image: Auckland Council GIS

1.4 METHODOLOGY

This document is based on *The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Heritage Significance*, National Trust (N.S.W.), 1990, by James Semple Kerr, and on the principles and practices set out in the *ICOMOS New Zealand Charter For The Conservation Of Places Of Cultural Heritage Value*, 1995, and the *NZHPT Guidelines for the Preparation of Conservation Plans*, 1994.

This document is intended to provide as full as possible a record of the buildings and site, as it is, from readily available primary and secondary historical sources, a survey of its present state, and from the recollections of those associated with the property.

The conservation plan is in two sections: Cultural Significance, and Conservation Policy.

Part One: Cultural Significance establishes the history of the place and its relationship to Cacala and the Blumenthal. This has been summarized in the "Statement of Cultural Significance" at the end of the section.

Part Two: Conservation Policy is intended as a management tool to guide the future development and care of the place, in a manner which will retain and reinforce its significance. The policies are also intended to allow for future planning.

1.5 PURPOSE OF THE CONSERVATION PLAN

The conservation plan is intended to be a template to assess the impact of change on the future care, development, and interpretation of a place. It is a document that, as accurately as possible, from available records and examination of the physical fabric of the place, establishes the history of that place and a record of its development.

From this evidence an assessment is made of the cultural significance of the place and its component parts. The conservation plan also discusses processes for appropriately protecting the most culturally significant fabric of the place, and considers other factors influencing the future of the place as a whole.

The heritage assessments, set out at the conclusion of the first section of the document, are intended to clarify which components are most significant to the heritage value of the place. There is a hierarchy of values and a defined set of appropriate conservation processes which may take place according to the particular value. These processes are defined in the ICOMOS (NZ) Charter. (*Appendix 1. of this document*)



Sections and allotments in St. Heliers for sale 1880s, Image: Sir George Grey Special Collections, Auckland Libraries, NZ Map 4264



Purewa Creek 1878, John Kinder. Auckland City Art Gallery Image: <http://nla.gov.au/nla.pic-an3361300> ref. 1937/15/36

1.6 HISTORY

1.6 (a) EARLY SETTLEMENT

St Heliers Bay Road follows the ridge running from St Johns Road above the Purewa Creek valley back down to St Heliers Bay. To the south the land slopes down to the Tamaki River, to the west is the ridge to the east of the Purewa Creek valley. To the north the land folds down to Kohimarama.

From the 1840s this area was part of the Anglican Church establishment in Auckland. In 1844 St John's College was established by Bishop Selwyn on land at the end of the Purewa Creek.² The creek was the primary access to the area at that time. The church established a theological college and school on the upper slopes at the end of the creek, and farmed much of the other land in the area.

Before European settlement the area between Purewa Creek and the sea was occupied by Ngati Paoa of the Hauraki confederation. Ngati Paoa occupied a pa at Taylors Hill, now a reserve in Glendowie. The Maori name for St Heliers Bay is Whanganui. Ngati Paoa were involved in the general struggles for dominance in Tamaki Makaurau and had to defend their territory against Ngati Whatua from the 1790s and Ngapuhi during the musket wars. The Treaty of Waitangi was signed by local Rangitira at Karaka Bay on 4 March 1840.

The area was part of the 6000 acre Kohimarama block sold by Ngati Paoa to the Crown on 28 May 1841. On 1 February 1842 following an initial survey the first Crown Land Grants were made available. Much of the area between Tamaki and Point England was purchased by William Taylor and his family. Taylor, a former Lieutenant General in the East India Company's Madras Army, built the Glen Orchard homestead on the northern slopes of St Heliers Bay and farmed the area. Glen Orchard became a stud farm in the 1870s and was managed by a Major Walmsley, the man said to have first used the name St Heliers for the area.

Major Walmsey is said to have compared the area to St Helier on the island of Jersey and the name stuck.³ St Heliers was used as the name for the 1880s subdivision of the area.

The Church had a significant influence on the development of the area in the 19th century, through both St Johns College and the associated lands, and the Melanesian Mission, St Andrew's College, at Mission Bay. The church of St Thomas was built on the ridge line at what later became the intersections of Kohimarama Road, St John's Road and St Heliers Bay Road.

The land was gifted to the Church by the Colonial treasurer, Mr Alexander Shepherd and the foundation stone was laid on St Thomas's day, 21 December 1843, and the first service was held in 1844. The building was abandoned in 1859 when large cracks appeared in the stone structure. It became a ruin and slowly decayed. Only the foundations now remain behind the new St Thomas's constructed in the 1950s.

² P.13, *The Selwyn Churches of Auckland*, C.R.Knight. A.H + A.W. Reed, 1972

³ http://en.wikipedia.org/wiki/Saint_Heliers



Plan of the District of Tamaki, c. 1920s, Image: Auckland Museum



St Heliers Bay Road, Kohimarama Road, Image: Auckland Council GIS, Historic Aerial Photography 1940

The Tamaki West Highway Board covering Orakei, Glendowie, Panmure and Waitarua was formed in 1862. St Heliers Bay in the 19th Century was a seaside resort and a destination for day-trippers. In the 1880s the St Heliers and Northcote Land Company built a 1500 ft wharf at St Heliers Bay and subsequently became insolvent. Ferry services ran from the wharf to Auckland and Thames. A bus service, allowing residents to commute from St Heliers to the city through St Johns and Remuera, was established in 1915.

Despite these transport links there were very few permanent residents in the area before 1930 and most of the area remained in farmland well after Tamaki Drive was opened in 1931. The 1940 aerial photograph of the area shows that there was very little housing in the area at that time and only the arterial roads were established. By 1959 this had radically changed. Each side of St Heliers Bay Road and down into the valleys was subdivided and many new houses were constructed. The area had dramatically changed from rural to suburban. The Blumenthal house was among the first of these new houses.

1.6 (b) VLAD CACALA / ARCHITECTURAL STYLE

Czechoslovakia – Cacala’s early years and inter-war architecture



1960s Luggage label advertising the Zotavovna Morava retreat in Tatranská Lomnica, Slovakia. The building depicted was designed by Bohuslav Fuchs in 1930, Image: <http://madeinczechoslovakia.org>

Vladimir Cacala was born in Prague, Czechoslovakia, in March 1926. His father, also called Vladimir, was a furniture manufacturer. The Czechoslovakia of 1926 was a new country, a modern democratic state formed following the dissolution of the Austro-Hungarian Empire at the end of the First World War in 1919.

An atmosphere of modernity infused urban Czechoslovakia during the interwar period. The social, economic and political conditions of the new state fostered the development of “functionalist” architecture. “Functionalism” was the contemporary Czech term for functional modern architecture, the international style of architecture that grew from the early modernism of pre-1919 Europe through the influence of the German “Werkbund” and “Bauhaus” to become the dominant architectural style of the 20th Century. In the 1920s + 30s Czech architects were fully engaged with contemporary architecture, and the associated technologies. In the interwar years they produced works of startling modernity that were the equal of any in Europe at that time.



Avion, Hotel by Bohuslav Fuchs 1927. Image: http://en.wikipedia.org/wiki/Bohuslav_Fuchs (left) Café Era, Avion Hotel. Image: New York Times (right)



Trade Fair Palace, Prague 1924-28 Architects Oldrich Tyl, Josef Fuchs, Image:madeinczechoslovakia.org (left) Agudat Achim Synagogue, Image: Wikipedia (right)



Sokol building in Domažlice 1930s, Image: <http://madeinczechoslovakia.org>



House designed by Otto Eisler in 1926 for Dr. Viktor Kraus and Eugene Link, Image: <http://www.greatvillas.org/villas/czech-republic/the-villa-of-moritz-and-otto-eisler>



Adolf Loos Villa Muller, Prague 1930, Image: <http://www.gopixpic.com/433/adolf-loos-villa-mueller>

The focus of new development was the city of Brno in the Moravian region. The architect Buchoslav Fuchs, a functionalist, was director of the Brno City Development Office, a role that enabled him to foster the development of modern architecture. He personally designed many of the best functionalist buildings of that period such as the Hotel Avion in Brno, featuring the astonishing Café Era designed by Josef Kranz (pg 12), opened in 1927 and several of the buildings that form the Brno Exhibition Centre, opened in 1928.

Another Brno architect of great note was Otto Eisler who designed the remarkably unadorned Agudat Achim Synagogue in the 1930s.

In Prague, Cacala's home town, similarly modern buildings were being created in the 1920s and 1930s. The Trade Fair Palace by Oldrich Tyl and Josef Fuchs was built between 1924 and 1926. The Villa Muller, designed by Adolf Loos, was constructed in Prague in 1930. Loos was born in Brno and trained under Otto Wagner in Vienna. He remains one of the most influential architectural theoreticians of modern time.

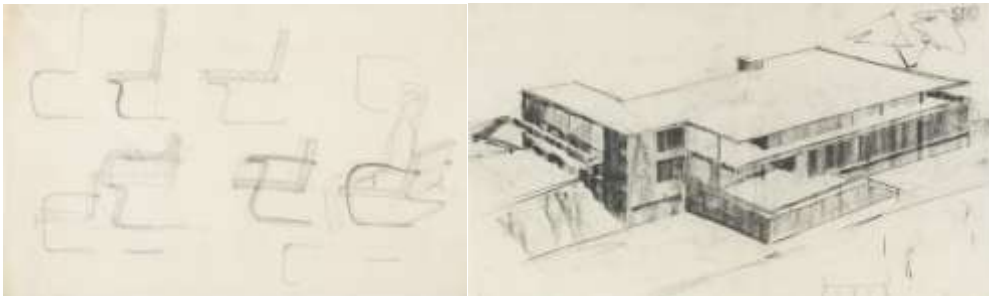
In the 1930s his assistant was a young Czech architect, Heinrich Kulka. Kulka wrote the definitive book on the work of Loos, published in the 1930s. In 1939 he left Europe with his family to escape Nazi persecution and settled in New Zealand. Kulka designed the house at 315 St Heliers Bay Road in 1948 for the Tretter Family.

Czech functionalism was largely associated with the development of public buildings and housing. The works carried out were predominantly in the spirit of a new age that would deliver public good, in line with the social tenets of the early modern movement.

This was not the only path taken by modernism at that time. The enthusiasm of the Czech elite for modernism resulted in one of the masterpieces of the style being constructed in Brno. In 1928 Mies van der Rohe was invited by Grete Tugendhat to design a modern home for herself and her husband Fritz in Brno. The Tugendhat house, recently fully restored, is one of Mies van der Rohe great works.



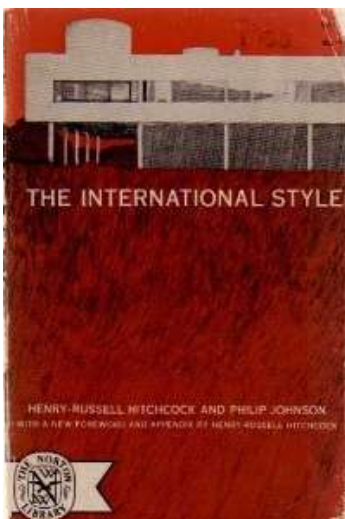
http://en.wikipedia.org/wiki/Villa_Tugendhat#mediaviewer/File:Villa_Tugendhat-20070429.jpeg



Sketch of the Brno Chair designed for the Tugendhat House by Lilly Reich object_id=106467 (left) Ludwig Mies van der Rohe's Tugendhat House, Brno 1928- 1930, Charcoal on Paper 1928 - 30 Images: MoMA MR2.329 object_id=87539 (right)

Cacala's father ran a successful furniture manufacturing business in Prague. He worked with architects and is reputed to have supplied cabinetry for the Tugendhat house. As a child Cacala is said to have visited the house with his father and to have experienced the retractable glazing of the southern frontage that turn the living area of the house into a vast porch. This house also contained an internal garden area, as did a number of other houses built in Czechoslovakia during that period.

The Tugendhat House by Mies van der Rohe with Lilly Reich(1930) and the Double House, in Brno by Otto Eisler (1926), both in Czechoslovakia, were among the few European houses selected for the Museum of Modern Art (MoMA New York) exhibition, "the International Style : Architecture Since 1922" of 1932. The exhibition was curated by Philip Johnson and Henry-Russell Hitchcock and was a watershed moment for functional modernism. "International Style" became the term used to describe modernist architecture.



Exhibition Cover for 'the International Style' exhibition catalogue. 1932 Image: [http://en.wikipedia.org/wiki/International_Style_\(architecture\)](http://en.wikipedia.org/wiki/International_Style_(architecture)) (left) Modern Architecture, International Exhibition. 1932, Image: The Museum of Modern Art, New York. Photographic Archive (right)



Rudolf Schindler's own house, California 1921, Image: www.aehistory.wordpress.com

In the United States between the wars émigré architects such as Rudolf Schindler, and his colleague Richard Neutra, both Austrian, had a profound influence on American architecture, as they themselves had been influenced by Frank Lloyd Wright. Schindler emigrated to USA shortly after graduating in 1914, and Neutra followed his friend in 1922. Both worked for Frank Lloyd Wright.

In 1933, following the dissolution of the Bauhaus, Mies van der Rohe also emigrated to America. Walter Gropius and Marcel Breuer followed in 1937. These masters of the modern helped to consolidate the place of the “International Style” in America.



Marcel Breuer's Wolfson Trailer House, 1949 Image: <http://curbed.com/archives/2012/01/17/marcel-breuer-designed-midcentury-with-a-built-in-trailer.php#4f15902185216d660c07c722>

Cacala grew up with startling works of architecture being created around him. This must have influenced his early experience of architecture. He was a boy during these years and was only 12 years old in 1938 when the Sudetenland area of Czechoslovakia was annexed by Nazi Germany following the infamous Munich agreement between the France, Great Britain, Italy and Hitler's Germany. The annexation and the period of the war that soon followed froze the Czech social and cultural investigation of the 'modern' and caused great upheaval and destruction. The country was finally liberated in 1944 by the Soviet army.

Cacala attended the Czech Technical University in Prague from June 1945 when teaching resumed. He also attended lectures at the Prague Academy of Fine Arts, where 'functionalist' Jaroslav Fragner was professor.⁴ In an interview with Jane Binsley of 'Home & Entertaining' magazine Cacala recalled that his architectural education was influenced by tutors who had left Germany and settled in Czechoslovakia following the dissolution of the Bauhaus in the early 1930s. He maintained his passion for the Bauhaus aesthetic throughout his career.

⁴ Lynda Tyler, *Architecture NZ*, No.5 September October 2007p.29

The Czech Communist Party took control of the country in February 1948 and from that time running private business became difficult. The family furniture business was forced to close. Cacala escaped from Czechoslovakia through the Black Forest to American occupied Bavaria in September 1949. His father had left six months earlier.⁵ He made his way to Australia in 1950, under the United Nations Displaced Persons Programme on the Sitmar liner Fairsea.

Cacala in Australia

He lived for almost two years in Sydney. He worked as an architectural draughtsman. At that time Australia was beginning its transition into functional modernism. Harry Seidler, an Austrian émigré, had recently arrived from America. The Rose Seidler House, designed by Seidler for his parents in 1948 and constructed between 1948 and 1950 in Wahroonga, Sydney NSW, won the RAIA Sir John Sulman Medal in 1951. Seidler was the most successful Australian architect of the post war period right through until his death in 2006



The Rose Seidler house 1950, Image: Max Dupain,



Mural at the Rose Seidler House, c.1950 Image: www.sydneylivingmuseums.com.au

⁵ Linda Tyler, *Architecture NZ*, No.5 September October 2007,p.29,30

Cacala in New Zealand

In 1952 Vladimir discovered that his father was in Auckland. He joined his father on Christmas Day 1952.⁶ Vladimir's introduction to the design community in Auckland happened rapidly. He began working with Brenner Associates, a design company at the leading edge of modernist design.

Brenner Associates was formed in 1949 by architects Stephen Jelicich, and Des Mullen, and painter Milan Mrkusich. Ron and Shirley Grant joined the company in 1950. In 1951 Mrkusich, in collaboration with his associates at Brenners, had designed and built his own house, a stunning flying wedge dropping down a steep slope, in Arney Road Remuera.



North façade of the Mrkusich House c.1950, Image: <http://homenewzealand.blogspot.co.nz> (left) Brenner's 'Paul house' Temple St (1950) Harold Paton photo, Image: www.lostproperty.org.nz

Cacala worked with Brenners and became a partner in 1954 following Des Mullen's departure to work on modular housing for the Pataruru Timber Company.⁷ During his time with Brenners Cacala worked on a variety of design projects including furniture design, interior fit outs, work he described as 'industrial design work in the day and sketching houses out at night'.⁸



Gelb House, Mt Albert Road, 1955-56 (Brenner Associates)

Not all Cacala's work was 'industrial design'. In 1955 Brenners were commissioned to design a sophisticated modern house by fellow Austrian émigrés Ernst and Ilse Gelb. The house, on the side of Mt Albert below Mt Albert Road, was built in 1956. Cacala has been credited as the designer of the house, however it is possibly a collaborative work with the other architects at Brenners as it does not utilise many of heroic elements that are the hallmark of Cacala's later works. It does have strong horizontal banding and beams compressed into the roof plane. The house is sheathed in painted vertical cedar with large windows and timber deck facing the northern light.

⁶ Linda Tyler, *Architecture NZ*, No.5 September October 2007, p.30

⁷ www.lostproperty.org.nz/architects/brenner-associates

⁸ Jane Binsley, 'Straight Edge', *Home & Entertaining Magazine*, August September 2004. P.74

A number of talented young architects arrived in New Zealand just before and after the Second World War, among them Henry Kulka, Imi Porsolt, Tibor Donner, Ernst Plischke, Helmut Einhorn, Friedrich Neuman, Max Rosenfeld and Vladimir Cacala. These men had had direct contact with modern architecture in Europe before the war, and they brought this knowledge and experience with them to New Zealand.

Plischke was a pupil of Peter Behrens and had established a reputation as a modern architect well before the war (he arrived in New Zealand in 1939). Kulka had worked for Adolf Loos as his personal assistant, and was the author of the definitive work on Loos published in the 1930s.

The émigré architects tended to advocate and practice the international modern style of architecture, at a time when local modernists were experimenting with a 'regionalist modernism'. The 'group architects', strong advocates of a local approach to modern design, was founded by Bill Wilson and other students of Vernon Brown in the late 1940s. The differentiation of the regional from the international was and remains an impossible equation. The so-called regionalist style in New Zealand is indistinguishable from its corollaries in other parts of the world except in certain aspects of individual design.

In the introduction to 'Group Architects – Towards a New Zealand Architecture' Julia Gatley suggests that the 'the group' "admired and were influenced by the so-called 'masters' of the modern movement, particularly the Swiss-French polemicist Le Corbusier, the American Frank Lloyd Wright and the Finn Alvar Aalto". The local exponents of what was presented as a locally flavoured modernism were clearly engaged in a version of international architectural style.

The arguments made to differentiate the local from the international, particularly attachment to 'the vernacular' as an inspiration for modern architecture were of little interest to Cacala. His work was firmly grounded in the heroic modernism of Mies van der Rohe. Cacala's bold crafted designs epitomised 'international modern style' in New Zealand in the same way Harry Seidler's bold sculptural buildings did for Sydney.⁹



St Stevens Ave apartments 1958, Image: www.lostproperty.org.nz

Cacala seems to have had a substantial personal practice at this time and was privately involved with the design and construction of modernist houses and also

⁹ www.lostproperty.org.nz/architects/vlad-cacala/

apartment blocks. He had a long term interest in rental housing and carried out these projects with fellow investors.

Linda Tyler explored this aspect of Cacala's practice in her paper 'Czechoslovakian Crystal in Pavlova Paradise: Vladmir Cacala, 1926-2007' published in *'Interstices: A Journal of Architecture and Related Arts, Expat: Places/Spaces/Baggage, Volume 9, 2008'*. His apartment buildings explored the same concepts of Bauhaus construction and sculptural geometry as his houses, in a very practical way, as these buildings, following the 'form follows function' ethos of modernism, came without frills.¹⁰

In 1958 he was commissioned by Ernest Blumenthal and his wife Rachel to design their home in St Heliers, the house that remains his greatest work, and the subject of this report. This extraordinary house was built in 1959.

Suspended on metal poles, the Blumenthal House makes spectacular use of cantilevering and large areas of glass to create the illusion of light construction and airy spaciousness. Cars are parked under the overhanging living area and the front door, until recently, opened into an indoor garden lush with banana plants and tropical palms.

A hanging staircase goes up past the foliage to a glass sliding door opening onto the hall. Dividing the house and supporting it structurally is a wall of dark stone with white pointing which becomes a decorative feature in the living area. Cacala believed this stone created a 'centre of power' for the house, and related it to European Bauhaus prototypes, gesturing to the marble walls of Mies van der Rohe.¹¹



"The sparse interior is furnished with Bertioia chairs imported from New York and fabrics from Germany" as published in Domus magazine 1960, Image: Long Live the Modern, pg 88 (left) Image: NZ Home and Building – Souvenir Edition, the 1950s Show, Auckland City Art Gallery (right)

Following the success of the Blumenthal House, Cacala left Brennens in 1959 and established an architectural practice with Walter Leu, a Swiss architect also working at Brennens at that time. They set up offices in the Dilworth building at the bottom of Queen Street.¹²

In 1960 the Blumenthal House was published in Domus Magazine (Italy), and Arts and Architecture (California), and locally by 'The Mirror' in 1961.

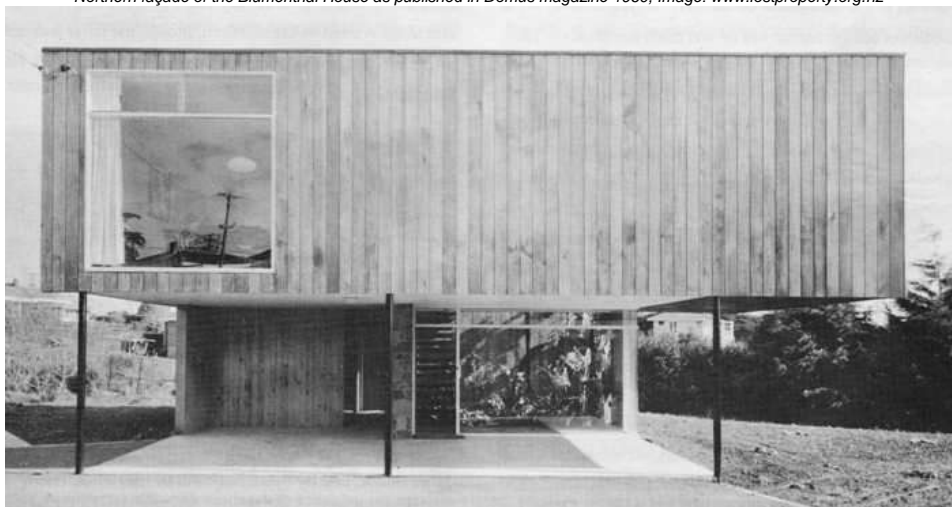
¹⁰ The phrase 'form follows function' is attributed to the American architect Louis Sullivan, as an interpretation of the maxims of the Roman Architectural writer Vitruvius.

¹¹ Linda Tyler, *Architecture NZ*, No.5 September October 2007, p.30

¹² P.com Brian Putt 20 February 2015



Northern façade of the Blumenthal House as published in *Domus* magazine 1960, Image: www.lostproperty.org.nz



Eastern façade of the Blumenthal House as published in *Domus* magazine 1960, Image: www.lostproperty.org.nz

The relationship with the Blumenthals was more than client/architect. The Blumenthals joined Cacala as investors in the Seabreeze Flats, at 3 Birdwood Crescent, Parnell, one of the multi unit projects undertaken by Cacala in 1962.¹³

Other houses designed by Cacala in this period include the Tapper house built in Kohimaramara in 1957 for artist Garth Tapper and his family, and the Kay house, commissioned by Mortimer and Clara Kay, parents of former Auckland mayor Colin Kay¹⁴ built in 1960 on Victoria Avenue.

In 1961 Cacala designed a home on a spectacular site above the Orakei Basin in Lucerne Road, Remuera for John and Anne Perillo.

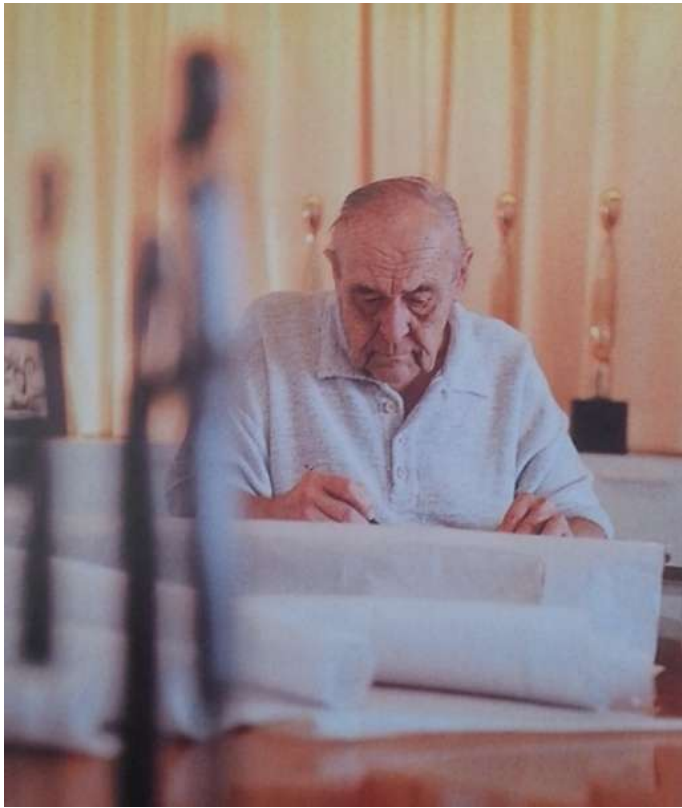
Cacala was so impressed by the site that he bought the adjoining property at 124 Lucerne Road and designed a home for his family. Vladimir, his wife Maree and their very young girls, twins Vicki and Tanya, moved into the house in 1962. Vlad and Maree spent the rest of their lives in the house. They had two other daughters, Shas and Liza. Maree was very involved in Vladimir's business and worked as secretary for Cacala Leu Associates. She was from Queensland.¹⁵ She also shared Vladimir's passion for modern design.¹⁶ Maree died on 16 June 1983. Vlad remained living in the house until his death in 2007.

¹³ Linda Tyler, *Czechoslovakian Crystal in Pavlova Paradise: Vladimir Cacala, 1926-2007*. *Interstices* Vol 9, 2008.

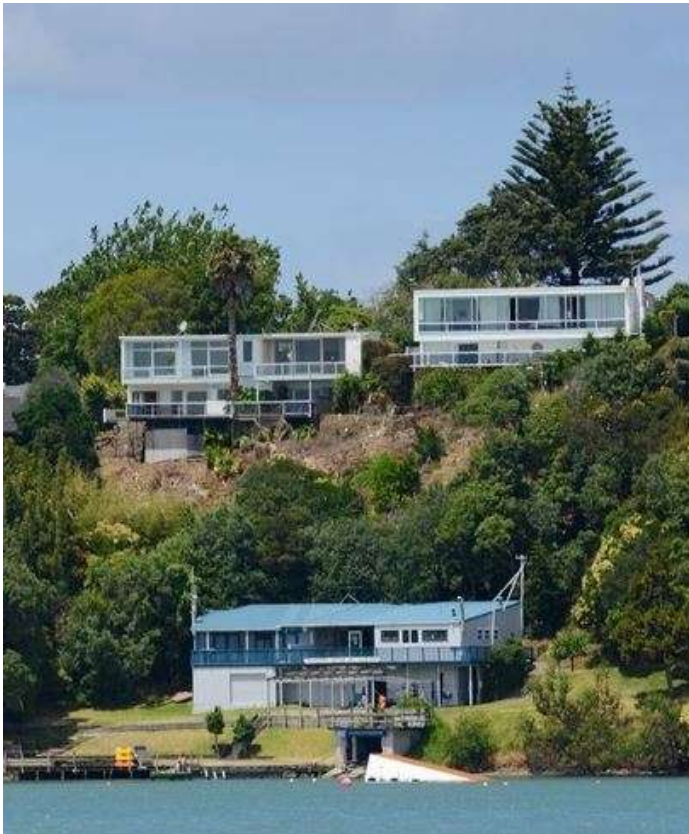
¹⁴ http://www.nzherald.co.nz/property/news/article.cfm?c_id=8&objectid=10823899

¹⁵ P.com Brian Putt 20 February 2015

¹⁶ Penny Lewis, *NZ Herald Homes*, "Paradise with a Pedigree", Feb 23 2013



Vlad photographed at home in Lucerne Road, image: NZ Home and Entertaining, 2004



124 Lucerne Rd (Cacala's family home) & 126 Lucerne Rd as viewed from the Orakei Basin



Raye Freedman, Image: www.rayefreedmanarts.co.nz

1.6 (c) RAYE GINSBERG + ERNEST BLUMENTHAL

Raye was born in Winnipeg on September 20th 1909, she was named Rachel Raye Ginsberg. Her father was a Jewish émigré from Russia. Throughout her life she was known as Raye. An intelligent and feisty woman, Raye was a schoolteacher before training in England to become a speech therapist. She was in Britain at the beginning of the Second World War. After completing her training she left on a passenger liner to return to Canada.

On that journey she met a fellow passenger, also Jewish, Ernest Blumenthal. Ernest had escaped Czechoslovakia in 1938 following the annexation of the country by Germany. His family had owned a steel production company. They had escaped to London and from there emigrated to New Zealand. Ernest was on his way to New Zealand to be with them. The two became very close during the voyage. Ernest carried on his journey. Raye joined him in 1941, and they married on 30th March shortly after her arrival in New Zealand.¹⁷ Heinrich Kulka, also Czech, was their best man.¹⁸

Ernest's family, his parents and brother, were already in Auckland. He and his brother bought into a bakery, 'Kottage Kake Kitchen' in Queen St. The business grew and eventually the brothers owned both the business and the premises. The KKK was a magnet for new European immigrants, among them, the Tretters, Heinrich Kulka and

¹⁷ Stephen Katz, Raye Freeman Obituary <http://www.1.org.nz/item.asp?item=653&Refer=IN&Lng=ENG>

¹⁸ P.com Brian Putt 20 February 2015

Vladimir Cacala all of whom played a part in the making of the house at 317 St Heliers Bay Road.

The Blumenthals bought the property at 317 St Heliers Road from the Tretter family who lived at 315 St Heliers Bay Road in a house designed by Kulka.

The Blumenthals engaged Vladimir Cacala to design their new house.

The house was designed in 1957 and built in 1959. Ernest is noted on the building consent as the owner and contractor. Ernest, an engineer by training, may have carried out the structural design work. He wanted a light, floating building supported on fine posts. The house featured both innovative design and technology. Cacala's design built on the theme of lightness and floating. The lintels are hidden within the roof structure. He and Ernest collaborated on the fine cantilevered shelving in the living room, supported on concealed steel pins. The house was furnished with high end modernist furniture including Bertoia chairs and other furniture from Knoll.

The downstairs flat became a feature of Cacala's houses.¹⁹

Ernest's mother had been widowed before the house was completed. She moved into the downstairs flat of the house. According to Brian Putt Raye learnt German in order to communicate with her.

The Blumenthals became close friends with Vlad Cacala and also became business partners. The Blumenthals invested in several schemes developed by Cacala, the first being the apartment block on St Stephens Ave constructed in 1964. Vlad maintained his friendship with the Blumenthals for the rest of his life.

Ernest died in 1968. Raye stayed in the house and continued the property business as well as her speech therapy work. She worked at North Shore Hospital as a speech therapist, and also wrote articles on 'how to lead a sensible life' for Woman's Day magazine.

Raye maintained strong friendships with many people and was a loyal and generous friend. Brian Putt met Raye and Ernest as a fifteen year old in 1964 when he got a job mowing their lawns. Brian looked after Raye's 36 foot motor launch *Juanita* and sailed with her. He remained close to Raye until her death, even travelling with her to Europe. He recalls her as "difficult and endearing"²⁰

In 1971 she met Bob Simpson, then a young man assisting a friend to attend speech therapy at her house. They also became friends for life.

Through the Jewish community Raye became involved with the establishment of Shalom Court, a Jewish rest home. In 1978, during the Shalom Court project, she met Emmanuel (Mannie) Freedman and after a very short courtship they married. Mannie moved into the house with Raye.²¹

During the 1980s when Mannie lived at the house he carried out a number of changes. He was responsible for the construction of the swimming pool in the north

¹⁹ P.com Brian Putt 20 February 2015

²⁰ P.com Brian Putt 20 February 2015

²¹ P. Com. Bob Simpson, 4 December 2014.

garden close to the house, and he 'rearranged the furniture', changing the early modern design for more decorative items. He also changed a number of the light fittings and had chandelier fittings installed. The kitchen cabinets, the living room cabinet and the bathrooms were changed at this time.²²

Malcolm Walker recalls the house having 'chintzy' furniture when he visited the house in 2000, reflecting Mannie's taste. Mannie died in 1985.

Raye was a woman of strong personality and many talents. She had a lifelong love of music, the arts, and an interest in youth education. Her property investments and developments with Ernest and others such as Vlad Cacala, enabled her to become a philanthropist in later life. She was supporter of Kadimah School and funded the first computer room at the school. She helped to fund many other projects within the Jewish community. She was a founding donor of the Raye Freedman Arts Centre at Epsom Girls Grammar School and of the Raye Freedman Library in Meadowbank.²³

1.6 (d) PROPERTY CHRONOLOGY

**Information extracted from documents held by the Auckland Council contained in the Property File for 317 St Heliers Bay Road*

10 December 1956	Title transfer to Rachel Raye Blumenthal of Auckland, Restauranteuse
16 June 1958	Construct House Permit no. 15281 for a dwelling to the value of £4650. Owner & Contractor: E Blumenthal
30 April 1981	Building Consent granted to E. Freedman for the construction of a concrete swimming pool (\$9000) designed by Homelands, Takinini
26 April 2000	Building consent granted for extensions and alterations by Malcolm Walker Architects.
22 May 2000	Resource consent granted to R Freedman to construct an 11.55m ² addition to the rear (western elevation) of the existing dwelling of the site. Architect – Barry Collins, Malcolm Walker Architects, (work never carried out)
7 December 2010	Upgrades to swimming pool fence, wooden paling replaced
25 February 2011	Resource consent granted to Dinesh Patel R/LUC/2011/433 for conversion of the garden room into a 'children's playroom' – involving the removal of garden pebbles and construction of new floating timber floor + carpet

²² *Ibid.*

²³ Stephen Katz, *Raye Freedman Obituary* <http://www.1.org.nz/item.asp?item=653&Refer=IN&Lng=ENG>

1.7 PHYSICAL DESCRIPTION

1.7 (a) INTRODUCTION

We visited the property in September 2014. The following descriptions are of the property as we found it during the time of our survey, supplemented by further information from reliable archival sources discovered in the course of our research.



View of eastern neighbour The Tretter House, 315 St Heliers Bay Rd) from the rear yard, Image: B&T Architects 2014

1.7 (b) LANDSCAPE

The house is set in an open landscape. The area to the east of the house is fully concreted through to the line of the wing wall of the house. The swimming pool and spa was constructed to the north of the house in 1981. The area between the house and the pool is finished in blue stone paving. The remainder of the site is finished in lawn with some fruit trees and boundary planting. At the northern apex of the site are two substantial trees set within an intensely planted border garden and beneath the trees is a bricked circular pond.



Pond and border planting in northern yard, Image: B&T Architects 2014



North yard, + pool Image: B&T Architects 2014



Paving in north yard, Image: B&T Architects 2014

1.7 (c) GENERAL DESCRIPTION OF THE HOUSE

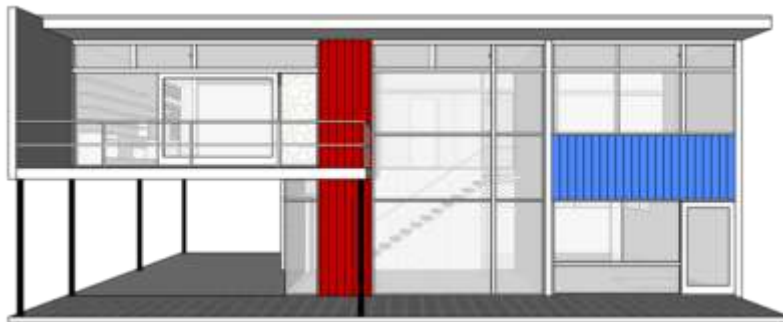
The Blumenthal House at 317 St Heliers Bay Road sits on a triangular shaped rear section on the northern side of the road, within the block formed by the crescent of Glen Atkinson Street. The house is approached down a shared driveway between the properties at 309 and 319. The driveway is shared with the house at 315. The house at 315 sits immediately ahead at the end of the driveway and is surprisingly close to the Blumenthal House, which sits slightly below and to the left. There is a broad concrete pad between the two houses.

The house is a composition of rectilinear forms, cut, folded and framed with great care and control. The framing and the forms relate the exterior to the interior.

The interior of the house is contained within a two storied cuboid form, cut away at the eastern end to form the carport/entry. The long axis runs east west.

The building is divided into a primary and a secondary residence. The main residence occupies the whole of the upper floor and some of the lower floor. A secondary bedsit unit runs across the western side of the lower floor.

1.7 (d) HOUSE EXTERIOR: NORTH ELEVATION



Blumenthal House, North Elevation: LK Burgess & Treep Architects 2014

The void of the carport is an essential component of the overall geometry of the house. The effect of the carport void is a key component of the overall design and sculptural form. This space is clearly a major element on the eastern side, and from the north looking at the house the effect of the void heightens the sense of interplay between inside/outside, solid/void that underpins the overall form, mass and design of this side of the house. The 1960 photograph of the house, published in *Domus* magazine, was taken at night. The sense of hovering forms and dissolved space is heightened by the stark contrast between the glowing house and the darkness of the foreground.

The living room on the upper floor extends out over the entire carport area. The eastern wall of the living room extends out to the north full height to give privacy to the deck area. The edge of that wall is visually folded across the building horizontally as the front edge of the deck. The deck appears as a single line the depth of the joists. This face, the return face back to the house and the face of the eastern wall are all further defined by paint, they are white and crisp.

The structure supporting the deck and other expected structural elements, such as lintels, have been compressed and contained within the thin planes of the exposed elements. This creates strong, thin edges that emphasise the overall sculptural quality

of the composition. The deck is supported by two CHS steel columns set in from the northern face of the deck, one on each side. These columns are later additions.

The main wall of the northern frontage is on a single plane. It is a tautly designed composition of joinery panels, solid and void. Most of the wall is made up of joinery, set out as a geometric composition. The horizontal and vertical lines of the joinery define the spaces within the house and form an abstracted pattern that resulted in the house being called "the Mondrian House".

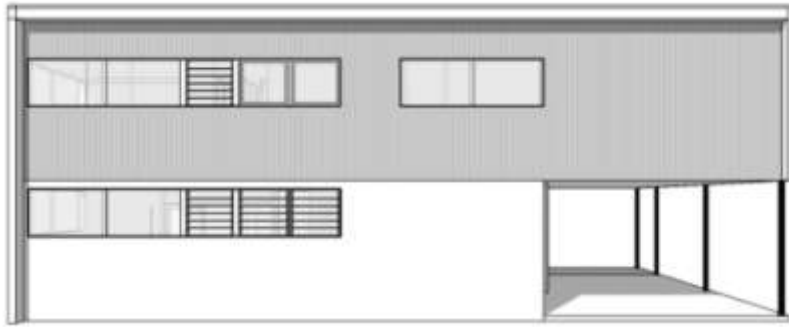
The joinery is divided horizontally in a grid that reduces from bottom to top, and vertically into a rhythm (from left to right based on the upper floor) of wide (A), wide (A), narrow (B), wide (A), narrow (C), wide (A), narrow (C). The joinery elements are white. The narrow (B) panel is a vertical panel of t & g boards finished in red. The central horizontal panel at the right hand side of the wall is also finished in vertical t & g boards and painted blue. The doors are large sliding panels contained by the grid, one (A width) at the right hand side of the living room on to the deck, and at the lower level from the living room of the independent flat at the right hand side (C width). The remaining panels appear to be fixed glass, as Cacala has used a cabinetry sliding glass system to create opening glass panels within sections of the grid that are in the bedroom and living areas. These sliding panels (one in the left hand upper panel of the living room, both left hand panels in the upper floor bedroom, and one within the left hand upper panel of the independent flat living room) are a magnificent example of lateral design. The central section, the garden room/entry, is full height, and the glass is fixed. The garden room glazing protrudes beyond the red wall into the carport space.

The roof plane extends out over the wall giving shelter to the deck and adding to the sculptural form of the house. The soffit of the overhang and the side wall of the deck are stained timber. The vertical face of the right hand corner is finished in a white painted facing board that rises from the base of the house up to the soffit. This is painted white.



North Elevation, Image: B&T Architects 2014

1.7 (e) HOUSE EXTERIOR: SOUTH ELEVATION



Blumenthal House, South Elevation: LK Burgess & Treep Architects 2014

The southern wall of the house is the service side of the building. This side of the building has also been treated as a sculptural form. The roof and side walls project out to frame the walls. There is no visible spouting. The fascia and the facings of the end walls are on the same plane and create a line around the contained wall surface. The upper floor is finished in vertical tongued and grooved boards. The bottom line of the weatherboards forms a strong line across the solid plastered base wall and beyond at the edge of the carport soffit. The boards sit hard to the plastered surface of the ground floor, keeping the wall surface as close to a single plane as possible. The change of material gives emphasis to the long horizontal of the upper floor.

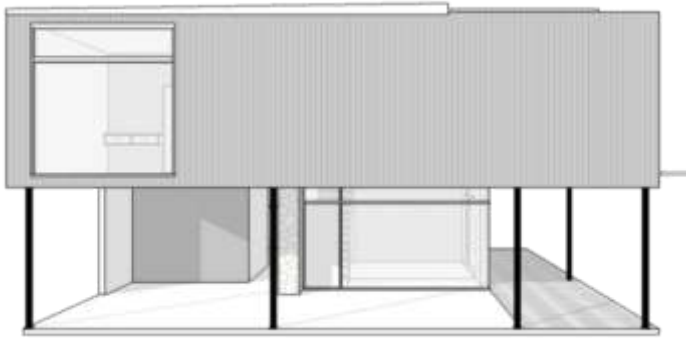
The wall of the lower floor is solid plaster, on chicken mesh, on fibrolite with 'sisalcraft' paper behind. This lower wall is painted white. The wall extends out beyond the wall of the laundry/storage room behind and finishes in line with the right hand side of the kitchen window above.

The joinery openings are carefully articulated. At the western end of the wall there is a long horizontal panel of joinery on each floor. The vertical panel divisions match at each level. At the left is a wide panel with sash-less sliding glass panels, next are three panels. At the upper level the two right hand panels are sash window in the bathroom, with a louvered panel to the toilet. At the lower level all the right hand panels are louvre windows. The kitchen window is a sash-less sliding glass window. This window sits within the horizontal band of the main window.



South Elevation, Image: B&T Architects 2014

1.7 (f) EAST ELEVATION



Blumenthal House, East Elevation: LK Burgess & Treep Architects 2014

The first impression of the Blumenthal house is of the hovering eastern wall, the living room on the upper floor, extended out over the carport/entry area, lightly held by four CHS steel columns. The plain rectangular geometry of the house is immediately striking. The living room wall, with wing-walls, is a single plane of vertical t & g boards broken at the southern end by a square, floor to ceiling joinery frame. The joinery frame is divided horizontally into two uneven sized fixed panels, a large panel at the bottom and a narrow top panel.

The carport /entry area recedes beneath the overhang into shadow on the left, with the effect of light and openness from the garden room/entry on the right. In photographs taken shortly after the house was constructed, the deck end of the wall is a cantilever; there is no column at the right. At that time the columns appear to have been painted black.

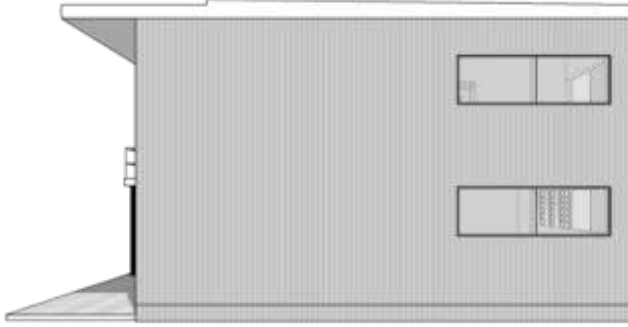
The parking platform is a stage for the cars, with the carport as the porte-cochere. The entry to the house is not immediately obvious (there are two entries in the carport, the deeply recessed entry to the independent flat to the left of the central stone wall, and the entry to the house at the right of the stone wall).

The solid door is set within a fully glazed wall. The joinery unit is a single frame. There is a glazed panel above the door and this line runs back across the fixed window and returns back on the northern frontage of the building to the side wall. The corner is open with butted glass. The ceiling of this area is finished as a smooth plastered surface of pure form. A white painted timber wheel stop sits out from the glazed panel.



East Elevation, Image: B&T Architects 2014

1.7 (g) WEST ELEVATION



Blumenthal House, West Elevation: LK Burgess & Treep Architects 2014

The western wall of the house is very plain, a rectangular surface with the roof edge expressed as a narrow cantilever at the northern top corner. The wall projects beyond the south face of the building in order to frame that southern elevation. The wall is clad in vertical tongued + grooved boards down to a horizontal base board above the concrete foundation. The wall is finished as much as possible as a plane, with no extruding or recessed elements. There are two windows in the wall, one on each level. Both are at the southern end, and vertically in line. The windows are detailed to be as close to flush with the wall surface as possible. The windows have sash-less sliding glass panels.



West Elevation, Image: B&T Architects 2014

1.7 (h) ROOF

The roof is long run roofing iron. The roof pitch has been modified to allow for that. When the roof was first built it was a bitchumous torch on membrane roof. The roof gutter and downpipes are fully concealed behind the parapets.



1.7 (i) GARDEN ROOM & STAIR (lower floor)

The entry to the house is direct into the garden room. The floor of the living room above cantilevers over the entry/eastern side of the room compressing the entry. The stair to the upper floor is directly ahead of the door and is formed of treads cantilevered out of the central stone wall. At the time Malcolm Walker Architects worked on plans for extensions to the house in 2000, the area of the room beneath the living room was finished in stone “crazy paving”, the remaining area was an internal garden with tropical and subtropical plants, some very large. The garden was removed in 2012.

This room, two stories high, is very dramatic.

The double height section of the north wall is glazed. This wall is made up of a single heroically scaled frame. The frame is divided, as previously described, into two vertical panels, and into four horizontal panels. The bottom panel is the largest, the top panel is smallest and the centre panels are the same size. The upper two panels together are the height of the lower panel. The frames are 90 x 95, rebated for the glass. There are horizontal steel rods across the inside face of the two centre horizontal rails. The glazed frame fits from floor to ceiling. The frame is painted in white enamel. Considering the scale of the opening the lightness of the frame is astonishing, and more remarkable for still being in excellent condition with no sign of twisting or other distortion after 55 years exposed to the northern sun.

The panelled section of the wall beneath the living room overhang is finished in vertical t & g lining. The glazed corner projects beyond this panel into the carport.

The east wall at the upper level, the wall of the living room, has a large fixed glass panel adjoining the external wall, detailed and set out to match the exterior joinery. The remaining surface of the wall is finished in vertical t & g boards. At the lower level the room is set back. To the right, against the stone wall, is the flush front door. This sits within an otherwise fully glazed, and transparent, wall. The lines of the joinery frame line with the adjoining joinery.

The western wall of the room is clad from floor to ceiling in stained and varnished 'ship lap' or t & g boards. (This finish is used throughout the house in the hallway spaces, both inside and outside the kitchen, and as a feature walls in the living room.) The vertical board finish continues through under the stair past the fixed glass panel into the lobby/service hall behind. The boards are used on all the framed walls within the garden room, the side wall of the living room, and even across the joist level at the upper stair landing.

The southern wall of the room is finished at the lower level as a continuation of the massive stone clad wall that protrudes out into the carport area. This element acts as a core, defining space wherever it appears and supporting structure. The top edge of the stone wall in the garden room, finishes flush with the upper floor. Each tread of the stair is cantilevered out of the wall. The treads are solid timber, 290 x 44 supported on 75 x 75 "T" section steel set into the structure of the stone clad wall. There are 14 risers to the landing that is a single step below the upper floor level. The landing sits at the end of the stone wall and is supported by a 30mm diameter galvanised water pipe post. The landing is constructed of solid timber within a steel frame. The vertical post extends up to support the handrail, also a 30 mm diameter pipe rail. Two horizontal wires have been added to the stair rail. Beneath the landing, between the end of the stone wall and the side wall, is finished in a rebated glass panel. The area behind this is the entry lobby of the secondary unit and the glass panel once gave a view through from that space into the tropical vegetation of the garden room.

The south wall at the upper level is fully glazed, a joinery panel that matches the lines of the exterior joinery. There is a sliding door at the landing that opens to the upper floor hall. The door slides on the hall way side of the unit. The extremely fine profiles of this unit match the profiles of the fixed joinery frames.



View down into garden room from stair landing, Image: B&T Architects 2014



Bluestone wall + underside of living area above (left) View down into garden from hall (right) Images: B&T Architects 2014



Double height joinery unit with structural steel rods (left) View across garden room from top of stair (right) Images: B&T 2014



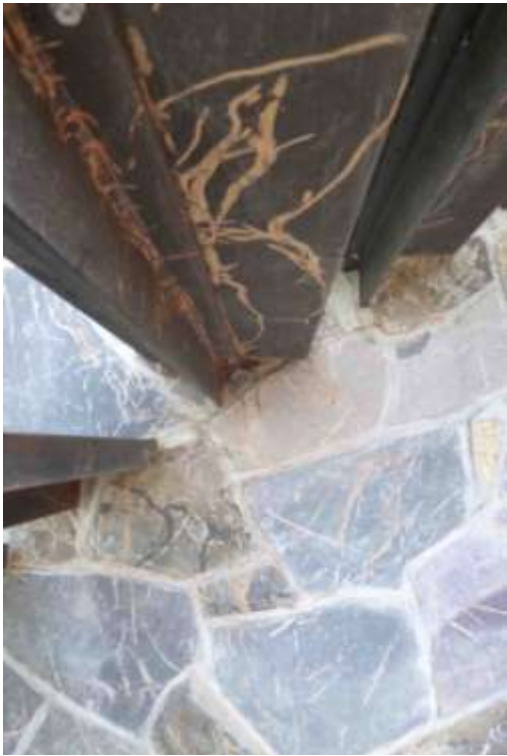
Post rust + stair prop (left) Step prop (right) Images: B&T Architects 2014



Top of stone + stair (left) Hall window + east wall (right) Images: B&T Architects 2014



Paneling on west wall (left) West wall base board (right) Images: B&T Architects 2014



Underside of stair tread (left) Underside of landing showing glazed partition wall (right) Images: B&T 2014



Stair landing (left) Garden irrigation system mounted under stair treads now defunct (right) Images: B&T 2014



Showing stair and pipe hand rail (left) Stair tread connection to bluestone wall (right) Images: B&T 2014



Glass partition wall as seen from open lobby (left) Top of stone wall viewed from hall (right) Images: B&T 2014



Entry door + modernist handle (left) Internal window between living + garden rooms (right) Images: B&T 2014



Base corner of joinery frame (left) Panel + joinery intersection (right) Images: B&T Architects 2014



1.7 (j) LIVING + DINING AREA (upper floor)

The dining/living room is at the eastern end of the hall. The room is a fat 'L' with the space defined by the slight protrusion of the central stone wall and by the careful arrangement of solid wall and massive openings. The joinery panels are all floor to ceiling. The ceiling of the room is finished as a single flush plane. There are two ceiling mounted lights across the northern side of the room, a single light ceiling mounted light over the dining space and a ceiling mounted light at the eastern end of the hall.

At the south end of the eastern wall is the square joinery panel hard to the corner. The ceiling across the opening is recessed to provide a reveal for the curtain track. The south wall to the right of this is solid and finished in vertical t & g panelling, as are the walls of the kitchen that face the dining room. The eastern wall to the left of the opening is taken up entirely by a sculptural rectilinear shelf and cupboard unit set against a painted fibrous plaster wall surface. The shelves, supported on steel rods drilled into the wall framing, are impossibly thin. The cupboard unit below the shelves, that runs right across to the edge of the window opening has a similarly thin timber surface. The cupboard units have been modified. Period photographs show the units hovering above the floor.

The cabinetry unit stops short of the northern wall to allow for curtains. The ceiling has a deep recess right across the north wall for the curtain track. This recess runs across the face of the solid panel at the left hand side of the wall and returns across the fixed window unit on the west wall looking into the garden room. The fixed panel at the left hand side of the north wall is finished in t & g vertical boards, as is the solid section of the west wall between the internal window and the stone wall. On the north wall the joinery is divided by the external grid into two equal sections horizontally and two sections vertically, a lower panel to door height with the remainder a top light up to ceiling height. The horizontal rail runs through each of the joinery units in the room, all the detail is in line. The left hand lower panel is a large timber framed external slider. The top light panel above this is fixed. The panel to the right at the eastern end is fixed. The top light above this has sliding frameless glass panels.



Looking through to dining area from lounge, Image: B&T Architects 2014



Built in cabinetry unit on east wall, Image: B&T Architects 2014



View north to balcony from living area, Image: B&T Architects 2014



South east corner of living area, Image: B&T Architects 2014



Stone wall in living (left) Sliding door detail (right) Images: B&T Architects 2014



East wall cabinetry unit, Image: B&T Architects 2014



Shelving detail, Image: B&T Architects 2014



Shelving detail, Image: B&T Architects 2014



Ceiling at North West corner, Image: B&T Architects 2014



Exterior of sliding door (left) North wall across (right) Image: B&T Architects 2014



Joinery frame detail (left) Veneer detail on joinery frame (right) Images: B&T Architects 2014



Recessed curtain tracks (left) Curtain track reveal detail (right) Image: B&T Architects 2014



Hall ceiling (left) Ceiling across from hall (right) Image: B&T Architects 2014



View through to kitchen from living (left) View through to kitchen from living (right) Image: B&T 2014



Kitchen wall + hall (left) Window to garden room (right) Image: B&T Architects 2014



1.7 (k) DECK (upper floor)

The sliding door opens onto a deck terrace the full width of the living room. The deck is 2.5 m deep. The deck surface is finished in square tiles. The deck surface is described on the 1958 drawings as “Asbestos tiles” on “one layer 15lbs asbestos felt in hot bitumen”. The deck has a 175 PFC frame supporting the outside edge. The deck was originally fully cantilevered. The deck rail is fabricated of pipe rail. It is very open.



West end +door (left) View west showing glass balustrade (right) Images: B&T Architects 2014



Panel + joinery junction (left) Sliding door track & deck pavers (right) Images: B&T Architects 2014



Sliding door opening, Image: B&T Architects 2014



Sliding door threshold, Image: B&T Architects 2014



Deck pavers, Images: B&T Architects 2014



Eastern wing wall on balcony (left) Wall, soffit + joinery intersection (right) Images: B&T Architects 2014



Sliding door lock + recess handle (left) Doors and deck viewed from inside living (right) Images: B&T Architects 2014



1.7 (I) KITCHEN (upper floor)

The kitchen is located behind the hall, and beside the dining area. The kitchen has a concealed sliding door to the dining area, and has a swing door into the hall at the western end. The interior of the kitchen is generally finished in vertical t & g panelling, with pre-finished sheet material on the south wall. The ceiling is enamel painted fibrous plaster. The floor in the kitchen is finished in cork tiles. Some of the original cabinetry remains in place.

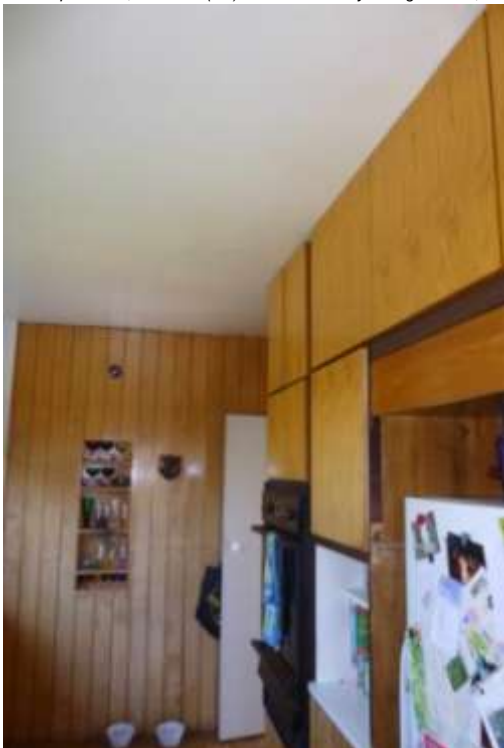
The north wall of the kitchen is made up of a cupboard unit with a wall oven. Sections of the cupboard unit, plywood doors within a solid timber frame, have been removed to create a recess for the refrigerator. The wall oven is also a modification.

The bench runs across the south wall, with a short return at the dining room end. The dining room end wall is an integral part of the kitchen cabinetry. The return section of the bench has a deep drawer, a feature of Cacala's designs that can be opened in each direction. The drawer, at bench level, is finished on the dining room side as a cantilevered shelf. The top is finished in a surface of black laminate. Within the kitchen the bench-top is finished in white laminate. The laminate edge turns down the face of the bench edge but is exposed at the external face, to create a surface without edges.

The cabinetry beneath the bench is a combination of drawers and cupboards within a solid timber frame. The drawers are solid timber with bent brass handles, the cupboards are timber. The frames have remnant sections of the grooved track that indicates that the doors were originally sliding hardboard panels. Above the bench is a wide window opening. This is a single frame with two sash-less sliding glass panels. The window sits down from the ceiling. Above the left hand side of the window there is a single proprietary fluorescent light fitting.



Built in spice shelf, west wall (left) Kitchen cabinetry + fridge recess, north wall (right) Images: B&T Architects 2014



North West corner of kitchen (left) View from kitchen through hall to garden room (right) Images: B&T Architects 2014



Two way cutlery draw as viewed from dining room (left) Return bench and cabinetry wall (right) Images: B&T Architects 2014



Stove (left) Cabinetry beneath hobs (right) Images: B&T Architects 2014



Side panel detail on return bench (left) Kitchen ceiling looking east showing light fitting (right) Images: B&T Architects 2014



1.7 (m) HALL (upper floor)

The upper floor hall is visually open to the garden room, and is part of that space. The hall runs across the house from the living room through to the bedrooms. The wall directly ahead from the landing is clad in vertical t & g boards. A mirrored recess with a single projecting drawer is fitted into the wall. Above the recess is a fixed metal lamp. To the left of this is the door to the kitchen. The door frame, painted white, is finished flush with the wall. The eastern end of the hall narrows. At this end the central stone wall rises up from the entry area below to the ceiling.

The stone wall is one of the great elements of the house, its mass anchors the house and provides a counterpoint to the lightness of the exterior. The placement of the wall defines the spaces within the house. The effect of the wall was a key element in the overall house design, as the exterior elevations drawn by Cacala, show the stone wall, an internal element, as if it were an external element. From the hall the stone wall theatrically defines the entry into the living area of the house and directs the view and movement towards the picture window at the southern end of the eastern wall of the house. A concertina vinyl door is fitted in line with the western wall of the living room across the hall at the garden room end of the stone wall. The head track of this unit is concealed within the ceiling. The concertina door remains in place but is not in good condition. On the right hand side of the hall beyond the concertina door, is a floor to ceiling cupboard unit. The lower section of the cupboard, up to door height, has two sliding panelled doors, with a bottom rolling track. The top doors of the cupboard are oil tempered hardboard panels set to slide in grooved timber frames. The area behind the cupboard is the kitchen. This end of the hall is physically within the living area of the house, open to the dining area.

The bedroom end of the hall is plain, the walls are finished in t & g boards. The hall has a short leg to the left, creating a small lobby space for the bathroom, toilet and second bedroom. To the right, in line with the main north wall of the hall, is the door to the primary bedroom. At the western end of the hall there is a cupboard recess in line with the wardrobe of the second bedroom behind. The upper section of the cupboard has a flush painted door, the lower section is open, with a single shelf and coat rail. The cupboard recess is solid timber.



East end cupboards (left) Sliding door top track detail (right), Images: B&T Architects 2014



Concertina door open position south wall (left) Sliding door top track detail (right), Images: B&T Architects 2014



View east down hall from entry (left) Concertina door track + stone wall detail (right) Images: B&T Architects 2014



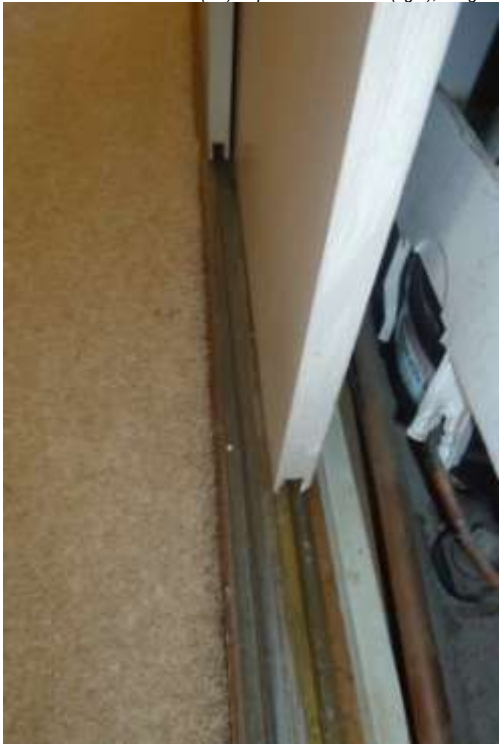
Sliding door bottom track detail (left) Sliding door top track detail (right), Images: B&T Architects 2014



Concertina door closed position (left) Concertina door open position (right), Images: B&T Architects 2014



Concertina door track detail (left) Cupboard door detail (right), Images: B&T Architects 2014



Sliding cupboard door + track (left) Cupboard interior showing fridge recess (right), Images: B&T 2014



Concertina door handle (left) Recessed cupboard door handle (right), Images: B&T Architects 2014



Mirrored telephone recess, lamp above (left) View south down hall from entry (right), Images: B&T Architects 2014



West end coat cupboard door detail (left) West end coat cupboard (right), Images: B&T Architects 2014



Hall window to garden room + stair (left) View south down hall from stair landing (right), Images: B&T Architects 2014



Sliding door open (left) Sliding door guide moulding (right), Images: B&T Architects 2014



Switches at east end of hall, Images: B&T Architects 2014



Light fitting fitted by Bob Simpson, east end of hall, Images: B&T Architects 2014



1.7 (n) BATHROOM (upper floor)

The bathroom is beside the kitchen. It is part of the bedroom wing, accessed from the slight return at the west end of the hall. The door to the room is at the north end of the west wall at the corner. It is a simple room with a shower, hand basin and a bath. Most of the fittings fixtures and finishes within the bathroom, are relatively new (the 1958 plans show a different arrangement of the fixtures).

There is a slot window from wall to wall across the south wall. This is in line horizontally with the window in the kitchen, and continues into the W.C. and the end bedroom. The window has two sashes, an opening awning sash on the right and a fixed sash on the left. It has been glazed in obscure glass. The glass does not appear to be the original.

The walls have been tiled, and the openings are finished in mouldings. On the western wall between the window and the door recessed medicine cabinets are built into the wall. Beside the door is a small plinth, the laundry chute, set against the wall. The floor is vinyl.



Window, bath + sink vanity (left) View to shower from hall door (right) Images: B&T Architects 2014



Shaving cabinet (left) Awning window with obscure glass (right) Images: B&T Architects 2014



Laundry chute on west wall (left) Awning window open (right) Images: B&T Architects 2014



1.7 (o) WC (upper floor)

The toilet is directly ahead at the small leg of the 'L' of the hall. It is the width of the hall with a step in the left hand side of the wall beside the toilet. The door is an enamel painted flush panel door, with a turned timber handle. The window, the width of the room, is fully louvered. A narrow hand basin has been fitted to the side wall. The walls and ceiling are finished in enamel paint. The floor is vinyl.



Toilet (left) Toilet connection (centre) Glass louver window (right) Images: B&T Architects 2014



1.7 (p): BEDROOM 1 (upper floor)

The main bedroom of the house is at the north west corner of the house. The entry is directly off the hall. The room is split level. The first section, level with the main floor of the house runs across the room from the door across the wardrobe space. The entry door is set within a panel of t & g boards. The door is a flush panelled painted door. The door frame is painted white and sits flush with the wall. The wardrobe unit is painted white. It is divided horizontally by a deep lintel. The lower section is the height of the door and the upper section extends up to the ceiling. The wardrobe has two sliding doors at each level. Within the right hand side at the lower level there is a built in drawer unit.

The main floor of the bedroom steps up from this level. A built in dressing table runs across the east wall of the room from the change in level through to the north wall. At the left hand side this unit has a recess for seating, and the top lifts to become a mirror. A lamp on a rotating wooden bracket is set above the dressing table at the centre of the wall. A low unit is set across the side of the stepped area between the two levels. The west wall at the upper level is lined in vertical t & g timber panelling. There are two fixed metal lamps built into this wall. The lower area is painted plastered surface with a fixed mirror. The north wall joinery unit is divided into four panels, the right hand side lower panel is a frame with two sliding sash-less glass panels. This unit still functions. The ceiling is recessed across this wall to allow for the curtain track.



Sliding window joinery unit, north wall (left) Built in dressing table on east wall, open (right) Images: B&T Architects 2014



View west across window, north wall (left) Sliding track detail (right) Images: B&T Architects 2014



North West corner showing bed and wall paneling (left) south wall showing wardrobe + step (right) Images: B&T 2014



Built in drawer unit in wardrobe (left) Fixed wall light on rotating timber bracket (right) Images: B&T Architects 2014



1.7 (q) BEDROOM 2 (upper floor)

This is the south west corner bedroom. A wardrobe is fitted across the north end of the room. The top panels of this unit are painted hardboard set to slide in the rebated frame. The bottom doors, painted hollow core doors, are also set to slide in rebates.

The east wall, with flush painted entry door to the left, is painted hardboard with the sheet junctions expressed.

A strip window runs across the full width of the south wall and returns across the west wall. This is a slot window that lines with the other windows on the south wall. The window on the south wall is a single frame with two sash-less sliding glass panels. The window on the west wall is the same. Beneath the window along the south wall there is a built in cabinetry unit.



Joinery frames + corner junction (left) Built in cabinetry (right) Images: B&T Architects 2014



Frameless sliding glass panel hardware detail (left) View east across joinery on south wall (right) Images: B&T 2014



South west corner of bedroom (left) Hardboard wall lining (right) Images: B&T Architects 2014



Light switch, east wall (left) Ceiling + light fitting (right) Images: B&T Architects 2014



Sliding window track detail (left) Wardrobe on north wall (right) Images: B&T Architects 2014



1.7 (r) OPEN LOBBY (lower floor)

In the 1958 plans of the house the secondary unit is labelled as 'Utility Room' and 'Play Room'. The 'Utility Room' has a small bathroom with a toilet, hand basin and a shower. This unit runs right across the lower floor at the western end of the house. The 'Utility Room' has been fitted out with a kitchen: the area is what it was intended to be, an independent bed-sit.

The entry to the secondary unit is from the carport down the southern side of the central stone wall. This anteroom is also the entry to the laundry room to the left. The external wall of the laundry is clad in vertical t & g boards. At the end of the stone wall a fixed glazed panel illuminates the space directly outside the door into the unit. This glazed panel is under the stair landing and crisply delineates the end of the wall. The detailing of the panel is intended to create an illusion of openness. The rebated glass disappears into the end wall, the separation exists but is made minimal.



Entry from carport. Image: B&T Architects 2014



Laundry wall paneling + bracket, Image: B&T Architects 2014



Stone wall + glass partition junction, top (left) Stone wall junction, bottom (right) Image: B&T 2014



Stone wall, glass partition + wood paneling (left) Entry door to secondary unit (right) Images: B&T 2014



Stone wall, glass partition detail (left) View from lobby to garden room through glass partition (right) Images: B&T 2014



1.7 (s) BEDROOM + KITCHEN (Secondary Unit – lower floor)

The door to the secondary unit from the lobby is a plain flush panel painted door. The door opens directly into the bedroom space of the unit. Ahead is the wing wall that encloses the wardrobe. The west wall of the bedroom area is lined in vertical t & g panelling, the panelling runs into the wardrobe recess. The timber used is a lower grade than the timber used in the panelling of the main house. The wall surface above the joinery on the north wall is also panelled. The joinery is set from wall to wall. The panel to the left was a sliding door. The door is not in place and a plywood panel has been fitted to the opening. To the right the frame has a fixed lower panel, and above a panel with a pair of sash-less sliding glass panels. The eastern wall is finished in painted plaster. The wardrobe unit is divided into three vertical sections, a pair of painted sliding doors to the right with a fixed timber veneer panel to the right. Above are three veneer panelled cupboard doors. At the entry the wall behind the swing of the door is also timber panelled.

To the left of the entry and open to the bedroom is the kitchen space. The panelling by the entry door is returned across the face of the bathroom wall within the kitchen area. The panelling is broken by the flush painted bathroom door. The kitchen bench, a stainless steel bench top on a timber cabinet with three sliding doors, sits against the bathroom wall. At the right hand side of the wall is a free standing stove. Centred between the walls there is a plain batten holder fluorescent light fitting. The kitchen has slot windows across the south wall above the bench area, and back across the west wall. These windows are timber frames with pairs of sash-less sliding glass panels. A high cupboard unit has been fitted across the wall that forms the back of the wardrobe. This unit is set below the ceiling. The cupboard unit is a timber framed with a pair of hardboard sliding doors at the right and a pair of glass sliding panels on the left. The floor in the kitchen area is finished in sheet vinyl.



North wall, Image: B&T Architects 2014



View South to kitchen from bedroom, Image: B&T Architects 2014



West wall, Image: B&T Architects 2014



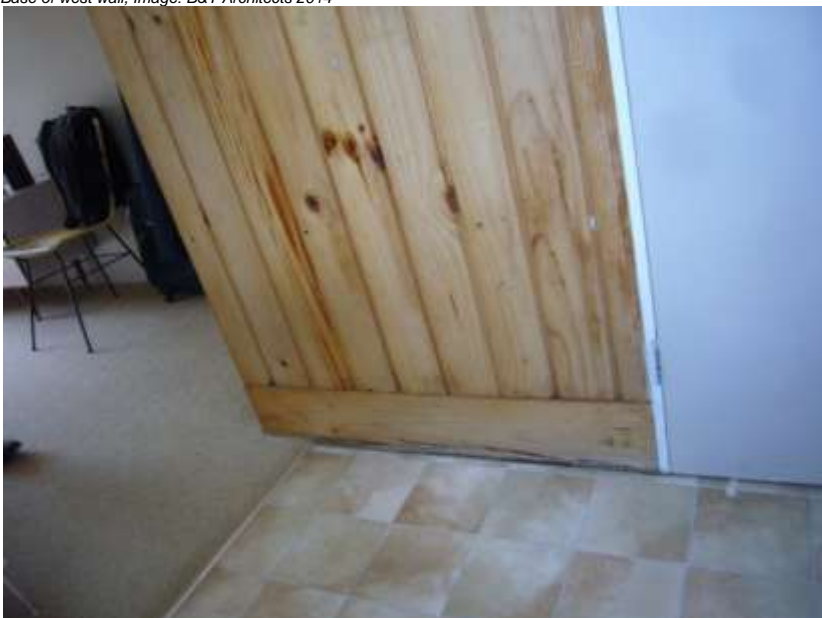
Joinery frame detail on north wall, Image: B&T Architects 2014



Wardrobe door detail showing turned wooden handles (left) Wooden coat hook (right) Image: B&T Architects 2014



Base of west wall, Image: B&T Architects 2014



Base of bathroom wall, east, Image: B&T Architects 2014



Kitchen cabinet mounted on east wall, Image: B&T Architects 2014



South wall, bench unit + sliding glass window, Image: B&T Architects 2014



Sliding glass window on west wall, Image: B&T Architects 2014



South West corner window, Image: B&T Architects 2014



1.7 (t) BATHROOM (Secondary Unit – lower floor)

The small bathroom is minimal. It has been refitted. The wall and ceiling surface finishes are all enamel painted. The floor is finished in sheet vinyl. The window of the bathroom is a fully louvered panel and is in line, and continuous with the strip window of the adjoining kitchen and laundry. On the wall above the hand basin there is a surface mounted framed cupboard with sliding panels, similar to the kitchen cabinetry. At the south east corner of the room there is a built in duct finished to match the walls.



Shower + hand basin (left) Toilet + wall mounted cabinet, south end (right) Image: B&T Architects 2014



1.7 (u) LAUNDRY / STORE (Secondary Unit – lower floor)

The laundry/store room is at the south eastern end of the lower floor, at the south west end of the carport. The laundry box forms one side of the entry corridor from the carport to the secondary unit. The exterior wall, plastered fibrolite finished as a smooth white surface, projects past the end wall of the laundry as a wing wall. The laundry wall facing into the carport is finished in vertical t & g boards. This finish continues down the side wall of the laundry in the corridor space.

The door to the laundry room is towards the western end of the corridor space. The door is a painted flush panel door in a painted timber frame set flush with the wall cladding. A shelving unit of slatted timber runs across this wall inside the room. The eastern end wall has also been fitted out with a cupboard /storage shelving. Some of this has been removed to make space for a freezer. The hot water cylinder at the south east corner is enclosed by the cupboard unit. At the south west corner is a single stainless steel tub. On the wall to the side of the tub is a surface mounted 'Bakelite' power point on a timber block. A 1970s style switch has been fitted above this.

The laundry is lit by a pair of louvered panels set within the horizontal slot window that runs across in line and continuous with the window of the bathroom and kitchen.

The walls in the laundry are enamel painted. The floor is finished in sheet vinyl. The ceiling is painted fibrous plaster. At the western end of the ceiling is the laundry chute from the bathroom above. The ceiling has been cut out beneath the plumbing of the bathroom above.



Shelves across north wall (left) Door + shelves, Image: B&T Architects 2014



Plumbing access in ceiling, Image: B&T Architects 2014



Bakelite power point mounted on wooden block, Image: B&T Architects 2014



Laundry chute, Image: B&T Architects 2014



Louvered windows along south wall, Image: B&T Architects 2014



Door + view to stone wall in open lobby, Image: B&T Architects 2014

1.8 ASSESSMENT OF HERITAGE VALUE

1.8 (a) INTRODUCTION

The Blumenthal House is one of the best examples of the international modern style of architecture in New Zealand. It was recognised internationally shortly after its construction as a fine work of architecture. It remains a startlingly fresh exemplar of its style.

The house is the best example of Vladimir Cacala's domestic architecture.

The form and finishes remain as first built.

The house was commissioned by Ernest and Rachel (Raye) Blumenthal. Both lived at the house for the rest of their lives. Raye became a philanthropist in her later years and supported projects such as the Raye freedman arts centre at Epsom Girls Grammar and the Raye Freedman Library in Meadowbank.

The people associated with the design and commissioning of the house were all recent immigrants to New Zealand. Their story of migration is a significant thread in 20th century world history linked to the major events of WW2 and the diaspora of Jewish people from Europe to escape anti-Semitism. The house is representative of this and the contribution these people made to New Zealand society.

1.8 (b) EXPLANATION OF HERITAGE VALUES

Below each section of the description is a table of heritage values. These values are intended to guide any processes undertaken on the building, as defined in the section "Conservation Processes" in the ICOMOS (NZ) Charter (*refer Appendix One*).

Heritage values represent the assessment of the cultural significance of each element described. These values have been attributed to large elements or rooms. All other elements, unless separately noted, should be considered to have the significance of the space or element in which they occur.

The heritage values also guide conservation processes. The following table sets out the appropriate conservation processes (*based on the definitions of the ICOMOS (NZ) Charter*) for each of the given heritage values:

The evaluation uses a 4 level scale of significance recommended by James Semple Kerr to compare the relative significance of each part. In addition, where elements are considered to be in some way hostile to conservation, these may be considered as intrusive ("int") where the heritage significance is obscured or negative ("neg") where the element actively detracts from the heritage significance. These ranked assessments are important as they lead directly to the implementation of appropriate conservation policy, whether applied to individual items, or to entire spaces.²⁴

²⁴ Conservation Plan, James Semple Kerr, 7th edition 2013

A/a OF EXCEPTIONAL SIGNIFICANCE

Items or spaces which should be preserved and protected at all costs. Only processes of maintenance, stabilisation, restoration, reconstruction or reinstatement are appropriate for such features.

B/b OF CONSIDERABLE SIGNIFICANCE

Items or spaces which should be preserved and protected where they do not conflict with the conservation of a feature of higher heritage value. These items may be **adapted** to new uses – *as long as the adaptation is reversible and in accordance with clause 20 of the ICOMOS NZ Charter (refer Appendix 1)* – but should otherwise be subject only to the processes of **maintenance, stabilisation, restoration reconstruction and reinstatement.**

C/c OR SOME SIGNIFICANCE

Retention is preferred, but modification may be justified where there is no conflict with items of higher heritage value. Some reduction of significance or removal of such items may be justified where this assists the recovery of overall significance.

D/d OF LITTLE SIGNIFICANCE, OR NOT RELEVANT

May be retained for functional reasons where there is no conflict with items of significance. Retention or removal of such items are options.

Int. INTRUSIVE

Obscures heritage value. Should be replaced or concealed if practicable, where this will assist interpretation.

Neg. NEGATIVE

Actively detracts from heritage significance

1.8 (c) TABULATION OF HERITAGE VALUE

Landscape / Garden



ELEMENT	HERITAGE SIGNIFICANCE
Pool & Spa	d
Bricked circular pond	d
Exterior paving	c
Pool Fence	int.
Openness of northern yard	a
Open driveway area	a
Southern yard	c
Substantial trees garden (northern apex)	c

EXTERIOR GENERAL



ELEMENT	HERITAGE SIGNIFICANCE
JOINERY	
Timber frames set flush with cladding	a
Sliding door units	a
Sliding frameless glass units	a
Door to laundry	b
Door to secondary unit	b
Main entry door	a
Louvered strip windows	c
Obscure glass awning window	c
Original paint colour (white)	a
CLADDING	
Vertical T&G boards	a
Original colour finishes (subject to confirmation by scrape test on site)	a
ROOF	
Form (pitching and detail)	b
Material (long run roofing iron – not original)	c
Soffits	a
Flashings	int.
Wide board facings to edges and fascia	a

Recessed Carport



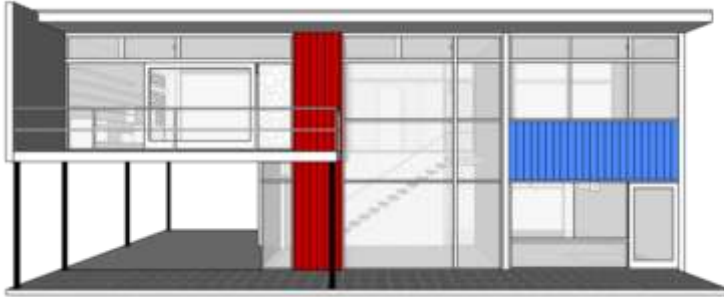
<u>ELEMENT</u>	<u>HERITAGE SIGNIFICANCE</u>
T&G board soffit, stained finish (underside of deck terrace)	b
Smooth finish fibrous plaster ceiling	b
Surface mounted light fitting	c
Concrete slab	c
Plastered fibrolite wing wall – south	b
Vertical T&G board wall lining (pine/unpainted)	a
Blue stone central wall	a
Projecting joinery unit to garden room	a
Entry door to house	a
Sculptural wooden pull door handle	a
Slab mounted timber wheel stop	d
Flush mounted switch in stone wall	a
OVERALL	A

Deck



<u>ELEMENT</u>	<u>HERITAGE SIGNIFICANCE</u>
Asbestos tiled deck surface	b
Pipe rail balustrade (original format)	a
Pipe rail balustrade (additions at east)	int.
Vertical T&G board cladding stained finish (east)	a
Wide facing board	a
Surface mounted light fitting	c
OVERALL	A

North Elevation

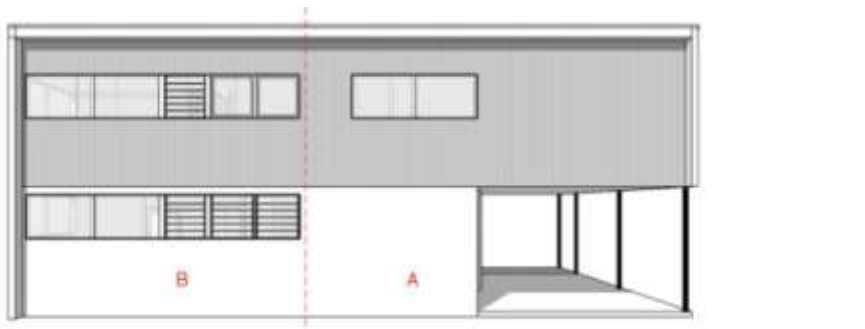


ELEMENT

HERITAGE SIGNIFICANCE

Receded carport /entry area	(see carport)
Deck / terrace	(see deck)
CHS steel columns x 2 (later addition)	c
Fixed glass joinery panels	a
Large sliding doors (lower bedroom & living)	a
Sliding frameless glass units (lower bedroom & living)	a
Projecting roof and side walls	a
OVERALL	A

South Elevation

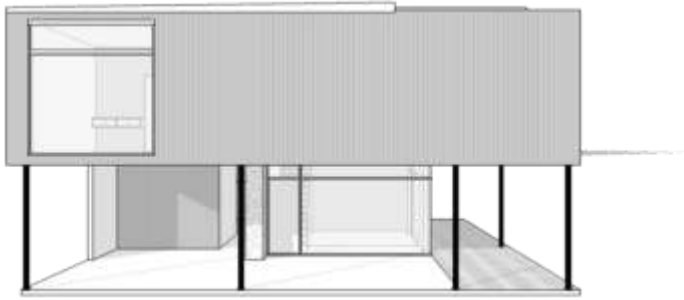


ELEMENT

HERITAGE SIGNIFICANCE

Plaster finish to cladding (lower level)	b
Concrete plinth (lower level)	b
Projecting roof and side walls	a
Decorative hose bracket	d
Sash-less sliding glass windows	a
Louvre windows	c
Double sash awning window (upper bathroom)	d
OVERALL	
Left and section	B
Right hand section	A

East Elevation

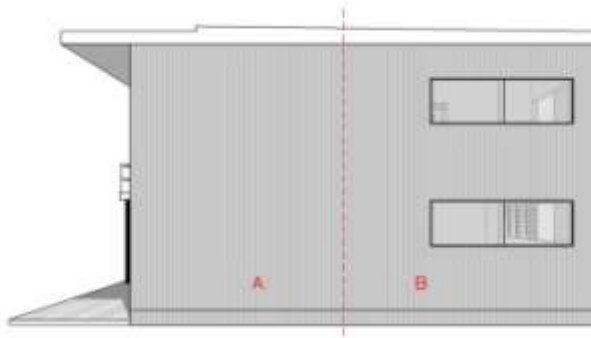


ELEMENT

HERITAGE SIGNIFICANCE

Power connection	c
Weather vane	d
CHS steel columns x 3 (original)	a
CHS steel columns x 1 (later addition?)	c
Divided fixed glazed panel joinery unit (dining room)	a
Receded carport /entry area	(see carport)
OVERALL	A

West Elevation



ELEMENT

HERITAGE SIGNIFICANCE

Cantilevered roof edge (northern top corner)	a
Horizontal base board	c
Concrete foundation wall	c
Sash-less sliding glass panel windows	a
OVERALL	
Left hand section	A
Right hand section	B

INTERIOR GENERAL

The entry to the house is through the garden room that Raye called the 'winter garden'. At the side of this room is the stair up into the main house. The stair arrives into a hall way that leads left into the living rooms and to the bedrooms to the right with the kitchen straight ahead. Our description of the house starts with the winter garden and then follows through the hall way into the living areas and back through the kitchen and into the bedrooms and bathroom. The downstairs flat and laundry are described last.

Winter Garden & Stair



ELEMENT

HERITAGE SIGNIFICANCE

Cantilevered stair+ landing	a
Pipe stair hand rail	a
Wire modification to stair hand rail	int.
Remnant of garden irrigation system	b
Double height joinery unit (north)	a
2x horizontal steel rods fixed to joinery frame	a
Vertical T&G board wall lining	a
Projecting corner unit to carport	a
Fixed glazed panel to open lobby	a
Carpet	int.
Blue stone 'crazy' paving (floor)	a
Blue stone central wall	a
OVERALL	A

Living + Dining



ELEMENT

HERITAGE SIGNIFICANCE

Enamel painted continuous fibrous plaster ceiling	b
Ceiling mounted light fittings	d
Recessed ceiling curtain track reveals	a

Vertical T&G board wall lining (unpainted)	a
Shelves + bench top and cabinetry carcass (original)	a
Cabinetry doors (modified)	int.
Painted fibrous plaster wall (east)	b
Fixed interior window unit, view to garden room (west)	a
Sliding frameless glass panels above sliding door (north)	a
Timber framed sliding door unit	a
Blue stone central wall	a
Cantilevered two way drawer / black laminate top	a
OVERALL	A

Kitchen



ELEMENT

HERITAGE SIGNIFICANCE

Concealed sliding door to the dining area	a
Swing door into the hall	b
Turned timber door handle	b
Vertical T&G board wall lining (unpainted)	b
Enamel painted fibrous plaster ceiling	b
Pre-finished sheet material on the south wall	d
Cupboard unit with a wall oven	int.
Cabinetry- plywood overlay doors	int.
Cabinetry - solid timber frame	d
Cork tiles to floor	c
Drawer + wall unit at dining room end	a
Stainless steel sink bench	d
Sash-less sliding glass panel window	a
Fluorescent light fitting	int.
Recessed spice shelf	c
Refrigerator recess	int.
OVERALL	C

Hall



ELEMENT

HERITAGE SIGNIFICANCE

Vertical T&G board wall lining (unpainted)	a
Blue stone central wall	a
Mirrored recess with a single projecting drawer	a
Fixed metal lamp	a
Kitchen door frame finished flush with wall (painted white)	a
Concertina vinyl door	b
Floor to ceiling cupboard doors (east end)	a
Cupboard recess / coats (south end)	c
Glazed sliding door unit (to stair/garden room)	a
Fixed glazed panel (to stair/garden room)	a
Ceiling mounted light fitting	d
Carpet	d
OVERALL	A

Bathroom



ELEMENT

HERITAGE SIGNIFICANCE

Shower	int.
Hand basin	int.
Bath	int.
Laundry chute	c
Double sash awning window	d
Obscure glass	int
Wall tiles	int
Recessed shaving cabinet	b
Vinyl flooring	int
Enamel painted flush panel door	b
Turned timber door handle	b
OVERALL	C

WC



ELEMENT

HERITAGE SIGNIFICANCE

Toilet	int
Enamel painted flush panel door	b
Turned timber door handle	b
Hand basin	int
Vinyl flooring	int
Louver window	c
OVERALL	C

Bedroom 1



ELEMENT

HERITAGE SIGNIFICANCE

Split level floor	a
Vertical T&G board wall lining (unpainted)	a
Flush panelled painted door.	b
Turned timber door handle	b
Wardrobe doors, painted hollow core doors	b
Painted hardboard cupboard doors above	b
Built in drawer unit in wardrobe	b
Built in dressing table	a
Wall mounted lamp on rotating wooden bracket	a
Low furniture unit set across side of stepped area	a
Fixed wall lamps (west wall)	int
Painted plastered wall surface	b
Fixed mirror	c
North wall joinery unit with sliding sash-less glass panels	a
Recessed ceiling curtain track reveals	a
Carpet	int.
OVERALL	A

Bedroom 2



ELEMENT

HERITAGE SIGNIFICANCE

Ceiling mounted light fitting	d
Flush panelled painted door	b
Turned timber door handle	b
Wardrobe doors, painted hollow core doors	b
Painted hardboard cupboard doors above	b
Painted hardboard wall with the sheet junctions expressed	b
Built in bookshelf unit	b
Carpet	int.
OVERALL	B

Open Lobby (To Secondary Unit)



ELEMENT

HERITAGE SIGNIFICANCE

Vertical T&G board wall lining (Laundry wall)	a
Blue stone central wall	a
Fixed glazed panel	a
Timber rail blocks	d
Enamel painted fibrous plaster ceiling	b
OVERALL	A

SECONDARY UNIT (ground floor level)

Bedroom



ELEMENT

HERITAGE SIGNIFICANCE

Flush panelled painted door	b
Turned timber door handle	b
Vertical T&G board wall lining (west wall)	b
Timber coat hooks	c
Wardrobe recess	b
Wardrobe doors, pair of painted sliding doors with fixed panel	b
Painted hardboard cupboard doors above	b
Large sliding door removed (north wall)	a
Sliding frameless glass units (north wall)	a
OVERALL	B

Kitchen



ELEMENT

HERITAGE SIGNIFICANCE

Vertical T&G board wall lining (to bathroom)	b
Sash-less sliding glass windows	a
High cupboard unit	b
Sheet vinyl flooring	int
Stainless steel bench top on a timber cabinet with three sliding doors	b
Plain batten holder fluorescent light fitting	d
Free standing stove	int
OVERALL	C

Bathroom



ELEMENT

HERITAGE SIGNIFICANCE

Flush panelled painted door	b
Surface mounted framed cupboard with sliding panels	b
Sheet vinyl flooring	int
Hand basin	int
WC	int
Shower unit	int
Louver window panel (lower bathroom)	c
OVERALL	C

Laundry



ELEMENT

HERITAGE SIGNIFICANCE

Flush panelled painted door	b
Slatted timber shelving unit (north wall)	b
Cupboard/storage shelving unit (east wall)	c
HWC	d
Single stainless steel tub	d
Surface mounted 'Bakelite' power point on a timber block.	c
Louver window panel	c
Painted plastered wall surface	c
Sheet vinyl flooring	int.
Laundry chute from bathroom above	c
Enamel painted fibrous plaster ceiling	c
Plumbing access cut out	int
OVERALL	C

1.9 STATEMENT OF CULTURAL SIGNIFICANCE

Historical / Social Significance

The house was commissioned by Ernest and Raye Blumenthal, Jewish émigrés who came to New Zealand in 1941, Ernest from Czechoslovakia, Raye from Canada. The architect, Vladimir Cacala, was also an émigré. Their life stories tell the 20th Century history of Europe and the world in miniature. The house represents the contribution made to New Zealand society and culture by people forced to leave Europe.

The house represents the growth in the Eastern Suburbs of Auckland following the end of the Second World War, as a section within a subdivision carried out just after the war.

Architectural / Aesthetic Significance

The house, published internationally at the time it was built, is among the very finest examples of international modern style houses in New Zealand. The house is generally considered to be the best work done by the very accomplished architect Vladimir Oldrich Cacala. The house has a very high level of integrity/authenticity.

Cultural Landscape

The property was one of the first sections in the area to be created after the end of the Second World War. It is a rear section, and quite discrete. The place does not overtly contribute to the cultural landscape.

Technological Significance

The house has technological significance. The lean style of the house demanded a lot of the structure and systems, and the house clearly demonstrates the marriage of architectural design and technology that the form, construction and technologies of the house required.

1.10 SUMMARY OF SIGNIFICANCE

The association with the owners Ernest and Raye Blumenthal, Jewish emigres who contributed significantly to the social and cultural life of Auckland.

Association with the architect Vladimir Cacala. The house is considered to be his best work.

The house is among the best modern houses from that period and was recognised internationally.

The house represents a successful example of international modern architecture in New Zealand at a time when local architects were attempting to theorise a 'local' modern architecture.

The house demonstrates the integration of structure and construction technologies with design that is a hallmark of the international modern style.

The house has a high degree of authenticity.

PART II. CONSERVATION POLICY

2.1 INTRODUCTION

The purpose of the conservation plan document is to provide a tool that can be used to guide the future care and use of the Blumenthal House to ensure that all factors affecting the place are considered. The document is intended to enhance the meaning of the building to the community by encouraging the understanding of its history and occupants and also an appreciation of its qualities.

If any work, beyond maintenance and repair, (or demolition), is to be carried out on the buildings it will be necessary to apply to the Auckland Council for Building Consent and possibly for Resource Consent. An application would be assessed against the requirements of relevant Statutory Codes, the Building Act (2004) in particular.

The responsibilities of external authorities, and how their requirements may influence processes of change, has been considered in formulating the conservation policies (part 2 of this document).

The Blumenthal House is among the very best surviving 1950s architectural houses in New Zealand. The house gained international recognition at the time it was built. It is in remarkably good condition and has not been significantly modified since 1959.

The careful minimalism of the design, a key element in its significance as an excellent example of the international modern style of architecture, creates challenges in considering the future care and conservation of the place. The construction, following the 'less is more' tenet of modernism, has little or no tolerance and does not easily allow for maintenance and repair.

The house is a private home (It was built as a private home). The current owners wish to retain the house as a home, but have expressed a desire to make the home larger, and to improve the service facilities.

2.2 METHODOLOGY

In order to determine appropriate conservation policies for the building, the entire structure has been inspected and described and the existing archival records of the development of the building have been researched. From this information an assessment has been made of the Heritage Value of the building and its component parts. The Heritage Values are intended to clearly guide which conservation processes (as defined in the ICOMOS (NZ) Charter, appendix 1) are appropriate for each part of the building and to ensure that any changes, including maintenance and repair, will not destroy the heritage significance of the place.

To assist determining the conservation policies for the building a thorough visual survey has been undertaken, 1.4 Physical Description. From this, and taking into consideration 1.5 Assessment of Heritage Values, we have derived the specific recommendations included in the survey that relate to the building fabric.

The requirements of regulatory authorities and other interested parties (Auckland Council, Heritage New Zealand etc.) are considered in section 2.4(ii). The Auckland Council as the Territorial Authority is responsible for the administration of the Resource Management Act, and the Building Act.

Section 2.4(ii) considers the requirements of the property owner, and how these may impact on the heritage significance of the building.

Consideration has been given to the existing condition of the building. Problems with the existing fabric are identified in the survey of building fabric in addition to discussion in Part 2 Conservation Policy. This information is included as the condition of the building fabric and its proper care effects the heritage values of the place and its parts.

2.3 IMPLEMENTATION OF CONSERVATION POLICY

2.3 (a) GUIDING CONSERVATION PRINCIPLES

ICOMOS: The ICOMOS NZ Aotearoa Charter (Appendix 1) sets out the definitions and guiding principles of building conservation. These methods and principles are intended to give clear guidelines as to how change can be managed, especially appropriate methods for carrying out building work. The intention of these principles is to ensure that the fabric of the building of significant heritage value is retained and appropriately treated.

- Policy 1. ICOMOS: The fabric of the place which has been assessed as significantly contributing to the understanding of the building as a place of cultural heritage value (as set out in the Statement of Cultural Significance) must be protected.*
- Policy 2. ICOMOS: The principles and guidelines of the ICOMOS NZ Aotearoa Charter are to be applied in determining the appropriate methods and /or treatment of the place and its parts to ensure the preservation and care of its significance*
- Policy 3. ICOMOS: A formal process should be established to ensure that the recommendations of this document are supported by the external authorities which may be involved in decisions regarding its future.*
- Policy 4. ICOMOS: In considering changes to be made to the place, whether for Building or Resource Consent, the Territorial Authority must give full consideration to the cultural significance of the building, and it's parts (as set out in the tabulations of Heritage Values)*
- Policy 5. ICOMOS: Where possible, without compromising the heritage value of the place, new work is to comply with the requirements of the Building Act.*
- Policy 6. ICOMOS: All work on the place should be carried out by experienced trades people who are aware of (and sympathetic to) conservation requirements and are familiar with the conservation processes and methodologies set out in the ICOMOS NZ Aotearoa Charter*

2.3 (ii) THE ROLE OF EXTERNAL AUTHORITIES

The site is zoned Res 2C.

The house is listed as a category B heritage item under the Auckland Council District Plan. The listing includes the interior and surrounds.

Any proposed changes to the house and property will require Resource Consent approval. Council may refuse consent or impose conditions.

This conservation plan, approved by Council, provides guidance for the future care and maintenance of the heritage values of the place.

2.3 (b) OWNERS REQUIREMENTS AND USES

The current owners of the property have had a long relationship with the place, and they knew Rachel Freedman. Their family home was on St Heliers Bay Road, immediately behind the house and as children they played in the swimming pool.

The owners wish to respect the qualities and character of the house but also wish to upgrade the house and to make the house larger if possible. This has been considered in our survey and assessment of the place.

It is appropriate for a private home to be altered and added to or otherwise improved. There is a very good example of a Cacala home with a substantial addition, the Corinth Ave house by Daniel Marshall Architects. This addition leaves the original Cacala house as a clear element, almost free standing. The new side addition is in a similar form. It is respectful if somewhat overwhelming.

In 2000 Malcolm Walker Architects were commissioned by Rachel Freedman's agent, Stephen Katz, to carry out design work for additions and alterations to the secondary unit. It was proposed to extend the south west corner of the house and to replan the interior service areas. The proposal was not carried out.

The survey of the place and the assessment of heritage values gives some direction with regard to any substantial future changes. The east and north frontages of the house have very significant heritage value, as does the general internal plan, particularly of the living areas and entry. The property opens behind the house to the south. This area, in lawn with a few citrus trees, is a natural area for expansion of the house.

2.3 (c) PHYSICAL CONDITION – REMEDIAL WORKS

The house is in very good condition for a building of this age and type of construction.

The 'heroic' modernist detailing of the building demands a lot of the building fabric and systems. There is little or no tolerance built in to the design. This has led to some areas where the uncompromising design intention has resulted in failure. For example, the deck structure was originally fully cantilevered and must have begun to sag or bounce. Posts have been fitted at the outside corners to support the deck. Another example of the effect of minimal design, all the joinery is set flush with adjacent cladding. Some of these openings show signs of leakage and possible rot. The minimal sliding glass windows built directly into the frames are all frozen except for the unit in the main bedroom.

The services, including downpipes and plumbing wastes, are generally run within the structural voids, the walls, the floor and the ceiling. These spaces are minimal and are compressed. This makes replacement and maintenance of wiring and plumbing very difficult without destructive intervention or surface fixing.

EXTERIOR

ROOF: Original bituminous membrane roofing fully replaced with a metal long-run roof.

Issues: Maintenance of the internal gutter and concealed downpipes. The uneven flashing line along the eastern and western parapets. Penetrations for vents.

FACINGS AND FASCIA: The wide board facings and fascia appear to be in good condition. The junctions in these boards have been covered with barely visible fitted flashings.

SOFFIT: Stained 'v' jointed tongued and grooved boards. These butt directly into the fascia and to adjoining surfaces. The soffit boards appear to be in good condition.

TIMBER CLADDING: The exterior timber cladding is a type of tongued and grooved board. On the western wall the boards are painted white. On the north wall the horizontal panel is painted blue and the vertical panel is painted red. The remainder of the timber cladding has been stained brown.

Issues: The boards cannot be replaced without damaging adjoining boards as each board is either tongued or grooved to the adjoining board. The cladding on the western wall runs the full height of the wall. Some of these boards are joined, the junctions are sealed but not flashed. At the base of the west wall are two horizontal boards. These appear to be fitted to repair base damage to the vertical cladding. On the south wall there are a number of holes in the boards, and other pipe penetrations.

PLASTERED WALL: The lower wall on the southern side of the house that extends as a wing wall on the southern side of the carport is a painted seamless plaster surface. The plaster system is reinforced with chicken mesh, applied on a 'fibrolite' substrate. At the base the plaster finishes on a concrete margin strip. At the top the plaster surface is at the back plane of the vertical weatherboards over, a fine flashing edge sits just below the line of the weatherboards.

Issues: The plaster has been applied direct to the very brittle 'fibrolite' substrate. There are crack lines that indicate failure of the substrate. 'Fibrolite' is a material that

was made using asbestos cement. Any work that disturbs the sheet material may release asbestos, a substance that is a serious health risk to any person exposed to asbestos dust. A number of pipes and other objects have been fitted to the exterior surface. The plaster system is directly fixed to the timber framing. All penetrations compromise the integrity of the plaster system and allow water penetration through the fixing holes.

JOINERY: The timber joinery frames of the house are a fundamental element in the overall design. The joinery creates the geometry of the most significant northern frontage of the building. The joinery units have no tolerance around them. The joinery panel in the largest opening, the northern wall of the garden room, is a single unit two stories high the full width of the room. The timbers used to construct the joinery must have been carefully selected as this unit has survived full exposure to northern sunlight for over fifty four years without distortion. Most joinery units are frame only with some sliding frameless glass panels built in to the frame. There are two sliding doors set into the frame opening from the living room onto the deck, and the joinery frame from the living area of the secondary unit out into the pool yard.

Issues: *The joinery units are fitted as closely as possible to the wall surface. There is no indication of any side flashings or cill flashings. The head flashings are minimal. All but one of the sliding glass panel units have become frozen. There are signs on the joinery units at the south western corner of the building that the intersection of the jamb and the cill may be decayed. The base of the north western side of the garden room frame has been drilled to pull a wire through. This corner of the frame appears to have suffered some water damage and possible decay. The sliding door panel in the secondary unit has failed and the door has been removed.*

CARPORT CEILING: The fibrous plaster ceiling in the carport is in good condition.

CARPORT POSTS: The original posts that support the living room are in good condition. These posts have no visible fixings. The posts fitted to support the exterior corners of the deck are not in good condition. These posts have twisted and the fixing plates are exposed.

Issues: *The posts supporting the deck are not properly connected. The original posts require regular maintenance.*

CARPORT SLAB: Steel float finished concrete slab. The slab is in very good condition.

TIMBER WHEEL STOP: White painted solid timber wheel stop bolted through three evenly spaced 'feet' to the slab. Good condition.

ELECTRIC POWER: The power connection to the house is via aerial wires that connect at the upper south east corner of the house. This remains in place. The electric wiring within the house does not appear to have been altered or upgraded. The electrical distribution board is on the outside wall of the laundry lobby. There is a separate connection to the secondary unit at the base of the west wall close to the northern end.

Issues: *The power supply to the house should be tested. The wiring within the house should also be checked. As previously described, the wiring is all run within the framing as there are no service ducts or accessible voids in the house. Any repair and maintenance of wiring is challenging. The lighting layout is good. There are situations,*

such as the laundry, where there are not enough power outlets. There are power cables surface mounted in some areas of the house.

TELECOMMUNICATIONS: A telephone line to the house runs parallel to the power lines. Within the house some telephone lines have been run exposed.

PLUMBING SERVICES: The original pipe work in the house is concealed within the framing. The hot water cylinder supplying the house is in the Laundry. Both bathrooms have been fully refitted and to an extent new plumbing has been carried out.

Issues: Plumbing services were originally concealed. New plumbing wastes have been fitted to the outside of the south wall. These services are visually distracting, and may cause weather-tightness problems. It is not easily possible to conceal the plumbing services as there is only one vertical duct, for the W.C. waste, and there are no voids in the other framing.

GAS: There is a gas connection at the eastern end of the plastered wall on the south side of the building. There are no obvious gas fittings within the house.

DRAINAGE: The downpipe appears to come down within the wing wall at the south west corner of the house. There is a sump at the base of this wall with a siphon pipe that connects to the drainage.

Issues: The concealed downpipe must be maintained and kept clear. The siphon connection is a very hokey arrangement.

INTERIOR

The interior is in very good condition for a home of this age and style. The garden room, which was fully planted up until very recently, has areas of the internal lining that have been replaced. Along the southern and western wall at the lower level, the base of the internal wall surface has signs of dampness.

GARDEN ROOM: The garden has been taken up and a floor laid over the garden bed. The garden was a key part of the theatre of the house. There are the remnant sections of an electronic watering device on the underside of the lowest stair tread. The exterior joinery is generally in good condition. The area of blue stone 'crazy paving' is in very good condition. The west wall, finished in vertical t + g boards is largely in good condition. Most of the bottom section of the wall has been repaired. The flat ceiling is in good condition. The stone wall is in good condition. The cantilevered steps are generally in good condition, the lowest step has slumped and is supported by wooden blocks. The steel tube handrail is in reasonable condition. The glazed panel between the end of the stone wall and the west wall is in reasonable condition, the glazing seals require replacement. The joinery frame to the hall with the sliding entry door is in good condition. The panelled wall of the living room with its fixed glazed unit is in good condition.

Issues: The garden was removed recently. The plants have left traces on the underside of the stair. Dampness from the garden appears to have affected the lower level of the western wall. Large sections of the base of the wall have been repaired. The repairs are highly visible.

The north facing joinery frame has been damaged at the lower west corner. A service cable has been drilled through the frame at this point. There are indications of water damage.

The stair treads cantilever out from the stone wall on steel 'T' sections. The blocks under the lowest tread indicate slumping. The remaining treads do not appear to be drooping. The steel is rusting. It is recommended to strip back the stair and stair support structure, to carry out repairs if necessary and to apply a suitable metal finishing paint system. The base of the handrail pipe is rusted at slab level. The pipes have been drilled through to fit the two horizontal cables. The fixed glazed panel at the end of the stone wall needs some attention. The seals have failed.

HALL: The hall is in good condition and retains its original features.

***Issues:** The concertina door at the end of the stone wall jambs. The mechanics of the sliding system need some attention. Within the hall cupboard at the side of the kitchen the cabinetry has been modified and panels removed.*

LIVING/DINING ROOM: This room is also in good condition

***Issues:** The ceiling lining has cracking across from the stone wall. The glass sliding units, within the northern joinery frame, are frozen. The wall cabinet unit has been modified.*

KITCHEN: The Kitchen largely retains its original layout. The cabinetry has been modified. Some changes have been made to the carcass to allow for re-arrangement of the appliances.

***Issues:** The cabinetry and appliances will require upgrading. The wall surface on the south wall is an overlay material. The cut out shelf in the panelling on the west wall appears to be an ad-hoc change. The services to the kitchen will also require upgrading. The sliding glass window is frozen.*

BATHROOM: The bathroom has been refitted.

***Issues:** The bathroom area, if retained as a bathroom, is in need of upgrading. The services require upgrading.*

TOILET: The toilet is very basic.

***Issues:** The bathroom/toilet facilities require upgrading. The services will also require upgrading.*

BEDROOM 2: Generally the room is in good condition.

***Issues:** The window frames at the corner appear to be in poor condition at cill level at the internal corner. The glass sliding panel system is frozen. The built in low storage unit along the south wall appears to be in sections and may not be part of the original built in furniture of the room. The hall side wall of the bedroom is finished in oil tempered hardboard with 'v' joints.*

BEDROOM 1: This room is also in very good condition. This room has the only freely operating sliding glass unit on the house.

LOBBY TO LAUNDRY/SECONDARY UNIT: The entry lobby, open to the carport. The lobby is in very good condition. The floor is finished in vinyl. The laundry side and the end wall are clad in vertical t + g boards. The right hand side is the central stone wall. At the end of the wall is a glazed panel with no visible fixings.

Issues: The glazed panel needs attention.

LAUNDRY: The laundry room is a utility space. Most of the original finishes remain in the room, however it has been treated as a secondary space. The shelf unit of slatted timber across the entry wall is in very good condition. The enclosed cabinets across the east end of the room are in poor condition. The external wall has indications of dampness. The ceiling has been cut out to allow for plumbing work to be carried out on the bathroom above. The room is ideally located for a service/storage space.

Issues: The southern wall lining appears to be damp. Most of the services in the house radiate from this room.

SECONDARY UNIT

LIVING/BED ROOM: The living/bed room of the secondary unit is generally in very good condition. There are joinery issues.

Issues: The sliding door has failed and has been removed. The door is now lying in the garden. A plywood panel has been fitted across the door opening. The window section of the joinery unit has failed on the cill section of the central section at the eastern end. An aluminium section has been fitted to the corner as a temporary repair.

KITCHEN: The kitchen area of the secondary unit, including the cabinetry, is in good condition.

Issues: The external walls show signs of dampness at the base. The services, fittings and appliances will need to be upgraded.

BATHROOM/TOILET: This area has been fully changed to create a small ensuite bathroom. The bathroom was not considered to be adequate by Rachel Freeman. Her agent, Stephen Katz commissioned Malcolm Walker to design an addition to the house in 2000 that would have created a new bedroom at the south west corner of the house and made room within the Laundry for a bigger independent bathroom, with the kitchen shifted across and modified.

Issues: The bathroom, if retained, will require full upgrading. The services will have to be upgraded.

BUILDING ACT

STRUCTURAL INTEGRITY: The condition of the house clearly demonstrates that the building has a very good structure. The only indication of external movement are the steel posts fitted at the outside corners of the deck. Within the house the only visible sign of any movement are fine cracks in the ceiling lining in the Living Room. The structure and frame of the building otherwise was in excellent condition.

It is recommended to engage a structural engineer experienced in heritage, to carry out an appraisal of the building structure that may help to guide its future care and maintenance.

E 2 WATERTIGHTNESS: The house has a very simple form. The roof is watertight. There are no signs of roofing or internal gutter failure within the house.

The joinery and cladding of the house has been very carefully designed and constructed as key components in the overall aesthetic of the house. The systems used rely on the quality of materials, detailing and workmanship. There is very little, if any, tolerance between elements. Some of the lower intersections of the joinery elements, particularly on the South wall, and in the Garden Room, have possible signs of failure.

Any change to the significant cladding and joinery, apart from repair and maintenance, would seriously affect the heritage value of the place. Most of the details on the building do not fit the standard detailing of E2 AS1.

The base of the south wall of the building has dampness on the inside. This wall is constructed of timber framing with solid plaster on 'fibrolite' backing. The frame is not ventilated. The joinery is fitted flush with the wall surface. The dampness issue should be investigated from the inside.

F 4 SAFETY FROM FALLING: The stair and deck balustrades are as they originally were, minimal. The stair rail was a single self supported pipe rail. The deck rail was originally two horizontal pipe rails with seamlessly welded vertical pipe rail supports. The stair rail has had two cables fitted beneath the handrail. The deck balustrade has had mesh fitted between the posts.

The stair rail and balustrade do not meet the requirements of F4 Safety from Falling.

The challenge is to find a design solution that respects the original design of these elements and meets the requirements of F4.

2.3 (d) PREVENTATIVE/CYCLICAL MAINTENANCE

NOTE: All inspections should involve using the following or other developed checklists which must be dated, signed off, documented and retained and established as a log. Tasks should be ticked off as performed.

ANNUAL CYCLE

Daily

- Observe fire protection and monitor security.

Monthly

- Check security hardware.
- Wipe internal surfaces and vacuum clean the floor.
- Check hardware for security.

Quarterly

- Check and clean interior and exterior light fittings.
- Check doors and locking mechanisms.
- Check and clean metal surfaces and elements.
- Check and clean windows and other glass surfaces/elements.
- Check and clean floors with a cleaning solution.

- Check and maintain exterior landscape

Half-Yearly

- Perform visual check of walls, floors, roof and other substructure.
- Inspect and maintain if needed all timber joinery and metal services.
- Inspect for Borer and respond if necessary.
- Check and clean internal guttering and down pipe for possible clogging after storms.
- Clean and inspect all fixtures – perform necessary maintenance.
- Check external landscape e.g. Maintain foliage close to the building.

Annually

- Check and clean all interior, walls, ceilings and joinery.
- Check and clean the exterior (low pressure cleaning if needed).
- Check security and fire protection.
- Check and maintain locks and hinges.
- Check and maintain hardware, services and plumbing hardware.
- Check and paint in places if needed ALL exterior timber work.
- Roof to be cleaned down by an approved contractor (full care to be taken)

FIVE-YEAR CYCLE

- Organise the inspection of the superstructure by specialist consultants
- Check and repaint all exterior joinery.
- Check and repair roof.
- Perform a borer inspection for the entire building and fittings.
- Inspect all services and fittings

TEN-YEAR CYCLE

The preventative maintenance actions performed every 10 years should recognise the significance of this lengthy cycle. At this time, a recognised architectural conservation specialist should fully inspect the entire building and, as already mentioned, review this preventative maintenance schedule or other developed systems.

- Organise a full inspection of building and site by a conservation specialist.
- Organise a thorough inspection of all structural systems.
- Organise a thorough inspection of all electrical systems.
- Organise a thorough inspection of all plumbing systems.
- Check and repaint interior surfaces.
- Check and repaint exterior surfaces.

2.3 (e) SERVICES

In 1959 the house had some of the most advanced technologies of the time. The front door could be remotely unlocked, the watering system of the garden room was on an electronic timer, and the upper floor had electric heating pads under the carpet.

The services within the house, except for the soil stack pipe that is in a vertical duct, are run within the structure of the house. Changes have been made to the bathrooms and other new services have been fitted. The radical electronic systems from 1959 have generally failed.

The construction of the house does not allow for easy replacement or maintenance of the services. Carrying out any improvements or serious maintenance would require linings or cladding to be removed to provide access or for the services to be surface mounted.

It is recommended that the services on the house are checked, in particular the electronic services.

A strategy that is based on a clear understanding of and respect for the fabric of the house is required to allow for the natural process of upgrading that is inevitable for any house.

2.3 (f) FIRE PROTECTION AND EGRESS

At present the house is a single occupancy. There are no clearly visible smoke alarms and no other obvious fire alarm systems. The house is informally divided in a manner that allows the ground floor apartment to be a secondary unit. If this arrangement is formalised there are a number of issues that will need to be addressed.

Fire separation is required between the ground floor flat and the rest of the house if there is a separate occupancy. This would affect the west wall of the garden room and all internal walls and the ceiling of the secondary unit.

Fire alarm system. If the two areas are treated as separate, each area will require its own fire alarm system, and each system will have to be connected to the other.

Egress from the upper floor. The current egress does not comply with the regulations. This is a matter that also relates to general compliance with the Building Act.

It is recommended to engage a fire engineer to survey the building and to make recommendations for fire protection services and egress.

2.3 (g) SECURITY

Any security system should be as discrete as possible.

2.3 (h) DISABLED ACCESS AND FACILITIES

The house is a private home and is not required to meet code requirements for disabled access and facilities.

It is noteworthy that Raye Freedman lived in the house right up to the end of her life in 2006. As a 96 year old she made her way up and down the cantilevered stair, with its very minimal balustrade.

2.3 (i) LANDSCAPE CHARACTER

The main element in the landscape character of the property is the openness of the site from the driveway, and from the north.

There is no vegetation of significance of the property.

The only features are the round bricked pond at the northern corner of the site, and the swimming pool directly outside the northern frontage of the house. Although associated with Raye and Manny Freedman the pool does not contribute significantly to the heritage value of the place.

2.3 (j) HERITAGE COLOURS

The colours used on the exterior of the building contribute significantly to the heritage value of the place. The colours used by Cacala on the house resulted in the house being dubbed 'the Mondrian House' very early in its life. It has been suggested by both Bob Simpson and Brian Putt that there were other colours used on the exterior. It is recommended that during the course of repair and maintenance works scrapings are made to determine the actual colours used on the house when it was first built if this can be ascertained.

The interior of the house is currently very neutral. The timber panelling inside is still unpainted. The plastered ceilings and walls are white. The cabinetry and cupboard doors are also now white. The cupboards have remnants of the original colours, indicating that the doors were a subtle mix of colours. There are period photographs that also support this.

We recommend reinstating the interior colours.

2.3 (k) THERMAL INSULATION

The building has no thermal insulation. Thermal insulation cannot be fitted to ceilings and walls of the house without fully stripping out the external surfaces of the interior. Fitting thermal insulation without compromising the performance of the structure and finishes would require a complete rebuild of the house.

The joinery, a key component of the overall heritage value of the house, does not meet current thermal requirements. It is not possible to upgrade these units to meet current requirements and to retain the original set-out and detail of the joinery on the house.

2.3 (l) INTERPRETATION

The house is not a museum, it is a private home. It is a great work of architecture, and through the lives of those associated with the house it is a place that represents the full arc of the 20th century.

The house is deservedly considered to be the finest work of the architect Vladimir Cacala, and is among the very best houses of this period in New Zealand. The place also encapsulates the history of cultural, economic and social change in world history through the extraordinary lives of Ernest and Raye Blumenthal, and their architect Vladimir Cacala.

Recent interest in this period of history and houses from that time demonstrate that there is a need for re-examination of this place as a lens to better understand the influence of modernist philosophies on New Zealand society. The ongoing debate that persists between the local expression of the modern and the more honest engagement with international modern architecture that this place represents at a high level, clearly shows the continued relevance of this house culturally and architecturally.

2.3 (m) INSURANCE

It is recommended that the house is insured for its full replacement value.

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ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places of cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation of places of cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places of cultural heritage value**.

In general, such **places**:

- (i) have lasting values and can be appreciated in their own right;
- (ii) inform us about the past and the cultures of those who came before us;
- (iii) provide tangible evidence of the continuity between past, present, and future;
- (iv) underpin and reinforce community identity and relationships to ancestors and the land; and
- (v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places of cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and **cultural heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **ino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place**.

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
- (ii) include an assessment of the **tabric** of the **place**, and its condition;
- (iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
- (iv) include the entirety of the **place**, including the **setting**;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of **connected people**;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the **conservation** of the **place**; and
- (x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

- (i) consultation with interested parties and **connected people**, continuing throughout the project;
- (ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the **place** as appropriate;
- (v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
- (vi) the preparation of a **conservation plan** which meets the principles of this charter;
- (vii) guidance on appropriate **use** of the **place**;
- (viii) the implementation of any planned **conservation** work;
- (ix) the **documentation** of the **conservation** work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

- (i) **preservation**, through **stabilisation**, **maintenance**, or **repair**;
- (ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
- (iii) **reconstruction**; and
- (iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

I. Stabilisation

Processes of decay should be slowed by providing treatment or support.

II. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

III. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement**, and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric**, and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

I. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

II. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place**, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. **Adaptation** should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values**, such as the spiritual associations of a sacred **place**, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place**, and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value**. **Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place**. Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting, use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values**. Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place**, and which has little or no adverse impact on its **authenticity** and **integrity**.

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value**.

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric**, and **cultural heritage value** of a **place**, assesses its **cultural heritage significance**, describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place**, and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values**, associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric**, and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiaki tangata means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas: **cultural landscapes**: buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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This revised text replaces the 1993 and 1995 versions and should be referenced as the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010)*.

This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

Copies of this charter may be obtained from

ICOMOS NZ (Inc.)
P O Box 90 851
Victoria Street West,
Auckland 1142,
New Zealand.

Appendix 2 – Auckland Council Property File

Form No. 1

AUCKLAND CITY COUNCIL

BUILDING APPLICATION FORM

To: The CITY ENGINEER, Date 9-6 1952

Sir,

I hereby apply for permission to build a new two bed room house
 at 317 St. Helens Bay Rd (House number and Street) for Wm. B. Blumenthal (Owner)
 of 317 St. Helens Bay Rd (Address), according to locality
 plan and detailed plans, elevations, cross-sections, and specifications of building deposited herewith in duplicate.

PARTICULARS OF LAND: Lot No. 2
 Allotment No. C.I. 737/109
 Section -
 D.P. 29802

LENGTH OF BOUNDARIES: Front R.O.W.
 Back 209'9"
 Side 20' + 133'6" Area _____
 Side 171'3"

PARTICULARS OF BUILDING:

Foundations	<u>concrete</u>	Floor	<u>concrete and timber</u>
Walls	<u>timber</u>	Roof	<u>asbestos felt</u>
Area of ground floor	<u>1200 sq</u>		square feet
Area of sub-buildings	<u>1250 sq</u>		square feet
Number of Storeys: Above Kerb level _____			
Below Kerb level _____			
Average distance of set back or front of buildings from street boundary line	<u>R.O.W.</u>		

ESTIMATED COST: Building _____ £ 4650
 Sundry Plumbing and Drainage _____ £ 346
 TOTAL: £ 4996

Proposed purposes for which every part of building is to be used or occupied (describing separately each part intended for one or occupation for a separate purpose): private home

Proposed use or occupancy of other parts of building: _____

Nature of ground on which building is to be placed and of the adjacent streets: The site falls evenly to North West

Yours faithfully,
E. Blumenthal Owner
Ernest Blumenthal Builder
246 Queen St. C.I. Builder's Address

OFFICE USE ONLY

Permit No. 15281 Date 10 4 52

20 OCT 1997

NORTH

Land and Titles
FORM No. 2

Referenced
Vol. 737, Folio 109
Transfer No. 582152
Order for N/O Ka.



Register-book,
Vol. 1353, Folio 64

NEW ZEALAND

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT

This Certificate, dated the 19th day of December, one thousand nine hundred and fifty-six
under the hand and seal of the District Land Registrar of the Land Registration District of AUCKLAND witnesses that
RAEYI RAYE BLUMENTHAL of Auckland restaurantess

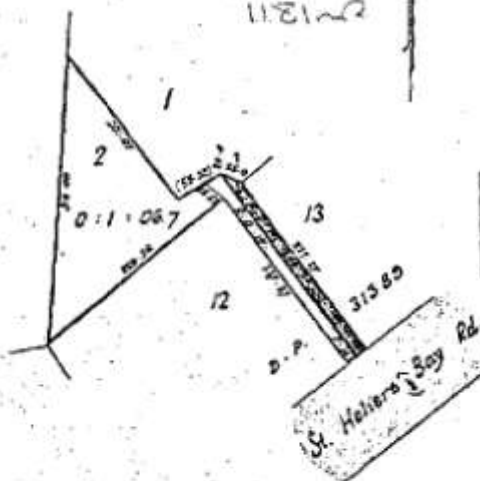
is seized of an estate in fee simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under
writes or endorsed hereon, subject also to any existing right of the Crown to take and lay off roads under the provisions of any Act of the General
Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon referred to 2208, to the several
admeasurement, a little more or less, that is to say: All that parcel of land containing one rood six sixes and seven perches more
or less being Lot 2 Deposited Plan 43574 and being part Allotment 26 District of Takanini.



[Signature]
Thomas
Assistant Land Registrar

City of Auckland

EQUIVALENT METRIC
AREA IS 1181m²



Agreements re to Covenants contained in Transfers
327506 and 582152. *[Signature]*

Advisement hereto is a right of way over the part
Lot 1 Plan 43574 (C.T. 1353/45) shown coloured blue
on the plan hereon granted by Transfer 582152. *[Signature]*

Subject to a right of way over the part shown
coloured blue on the plan hereon appurtenant to Lot
1 Plan 43574 (C.T. 1353/45) reserved by Transfer
582152. *[Signature]*

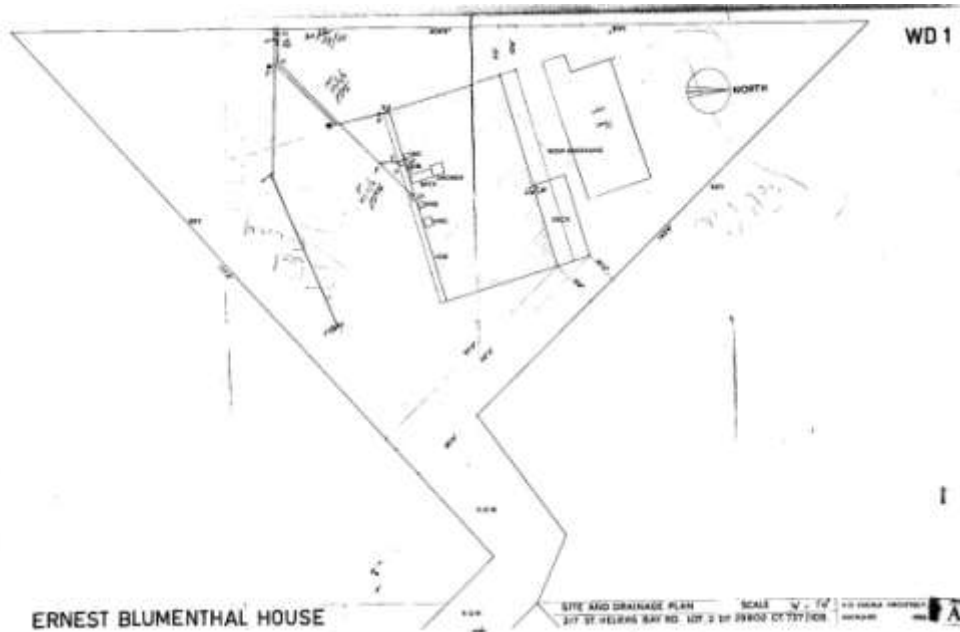
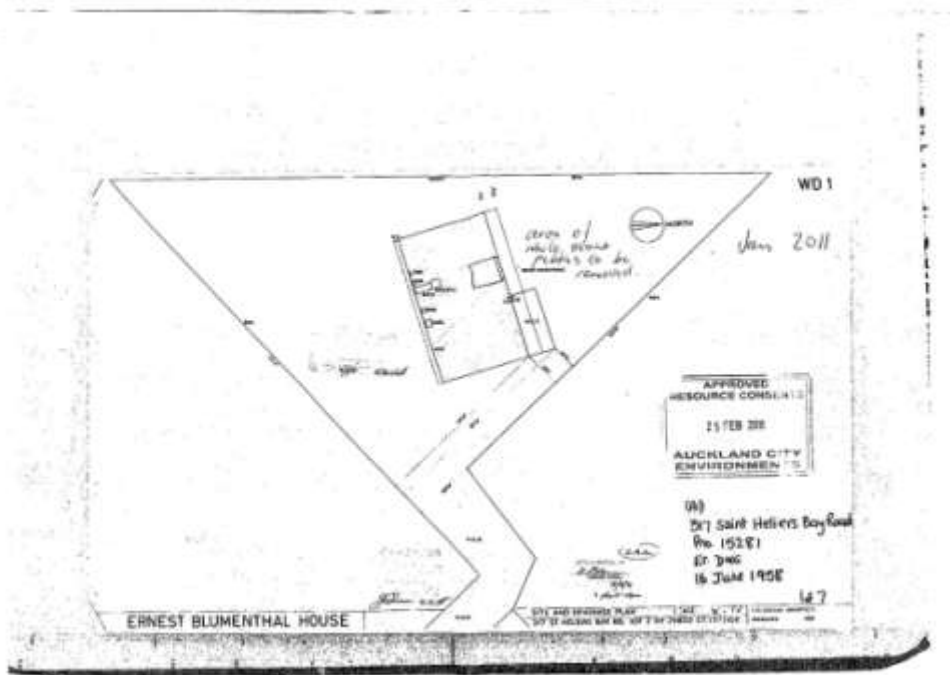
THIS REPRODUCTION IS A REDUCED SCALE
CERTIFIED TO BE A TRUE COPY OF THE
ORIGINAL REGISTER FOR THE PURPOSES OF
SECTION 123A LAND TRANSFER ACT 1952.
[Signature]

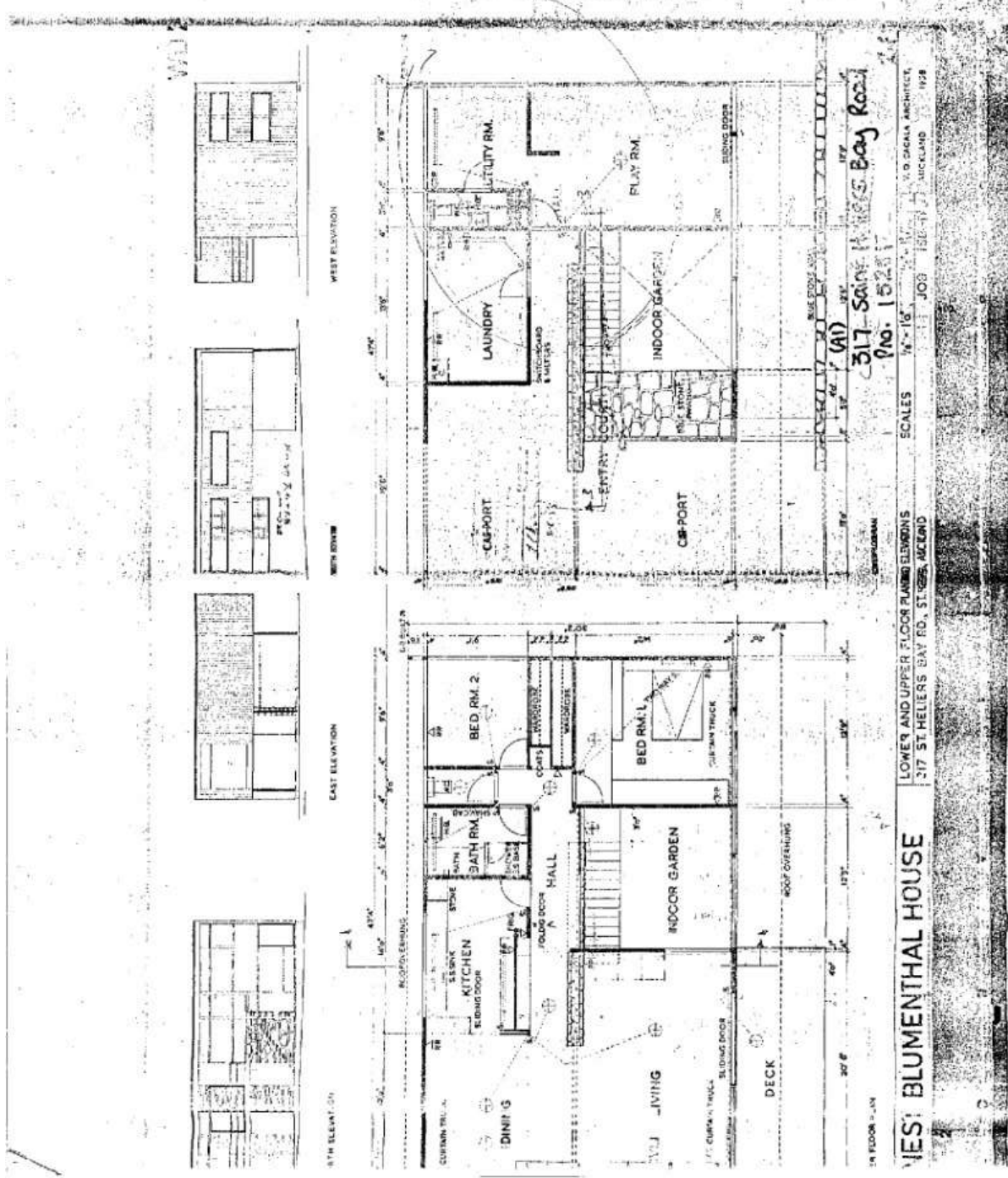
B.423322.1 Evidence of the marriage of
Rachel Rave Blumenthal abovesigned to Emanuel
Freedman of Auckland company Director -
11.6.1985 at 2.28 p/c *[Signature]*

B.423322.2 Settled under the Joint Family
Names Act 1984 on Rachel Rave Freedman
abovesigned and Emanuel Freedman her husband
11.6.1985 at 2.25 p/c *[Signature]*

Scale - 1 chain to an inch

Burry



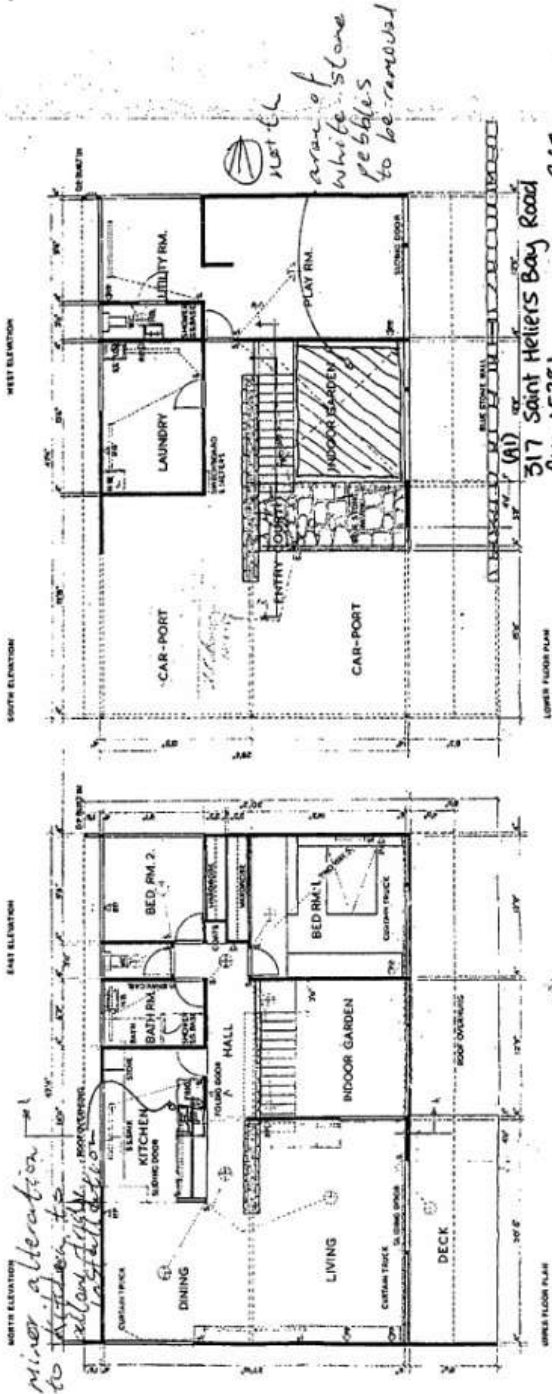
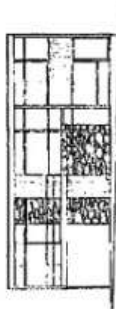
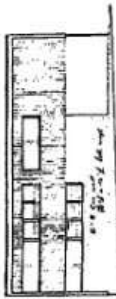


WEST ELEVATION
EAST ELEVATION
LOWER AND UPPER FLOOR PLANS
317 ST. HELIERS BAY RD., ST. MICHAEL'S, ABERDEEN
YES! BLUMENTHAL HOUSE
 SCALES: 1/4" = 1'-0"
 1/8" = 1'-0"
 1/16" = 1'-0"
 JOB NO. 1523
 ARCHITECT: G. D. GAGALA ARCHITECT, HICKLAND, ILL.
 317 Saint Heliers Bay Road
 No. 1523



WD 2

Jan 2011



317 Saint Heliers Bay Road
No. 15281

2 of 7

LOWER AND UPPER FLOOR PLANS AND ELEVATIONS
317 ST. HELIERS BAY RD., ST. HELIERS, AUCKLAND

ERNEST BLUMENTHAL HOUSE

V. O. SACCA ARCHITECT, AUCKLAND

Appendix 3 – Cacala in Auckland

DATE APARTMENTS

1954	Four two bedroom apartments, 100 St Stephens Avenue, Parnell
1958	Eighteen one bedroom apartments, 16-18 St Stephens Avenue, Parnell
1960	Fifteen 1 bedroom apartments, 13-15 Freemont Street, Parnell
1962	Seafield Flats, nine apartments, 3 Birdwood Crescent, Parnell
1962	Two apartments, Titai Street, Orakei
1962	Fifteen apartments, Milford Road
1963	Four apartments, Glendowie
1963	Rodnal flats and house
1963	Eight apartments, Gillies Avenue, Epsom
1963	Apartments, Hamilton Road, Herne Bay
1964	Six apartments with shops, Coates Avenue, Orakei
1964	Three apartments, 5 Hempton Drive, Orakei
1964	27 apartments, 49 St Stephens's Avenue, Parnell (Eight studio, eleven 1 bedroom, seven two bedroom and a penthouse)
1965	Apartments, 11 Mt Eden Road, Epsom
1966	Thirty apartments, View Road, Mt Eden
1967	Twelve apartments for Wiseman, Edenvale Road, Mt Eden
1968	Thirty apartments, 49 Esplanade Road, Mt Eden
1970	Eighteen two bedroom apartments, 9a Esplanade Road, Mt Eden
1970	Fifty apartments, 33a Edenvale Crescent, Mt Eden
1970	Sixty-one apartments, 18 Gladstone Road, Parnell (now Barrycourt Motel)
1973	Two flats and a house for Mr Bennett, 69 Ngapuhi Road
1973	Five apartments, 33 Arthur Street, Ellerslie
1973	Four apartments, 12 Coleridge Street, Grey Lynn
1974	Northcrest Apartments, 160 Kapa Road, Orakei

DATE PRIVATE HOUSES

1955-56	Gelb House, Mt Albert Road, Mt Albert
1957-58	Tapper House, Kohimarama
1958-59	Blumenthal House, 317 St Heliers Bay Road, Remuera
1960	Kay House, 306 Victoria Avenue, Remuera
1960-61	Perillo House, 124 Lucerne Rd, Remuera
1962	Cacala Family House, 126 Lucerne Rd, Remuera
c.1960s	Koningham House 86 Lucerne Road, Remuera
c.1960s	Corinth Avenue. St Johns
c.1960s	Gunn House (demolished) 261a Manukau Road, Epsom
c.1960s	Titai Street, Orakei



124 Lucerne Rd, 1961



Tapper house Kohimarama, 1957, Image: Lilli Knight B&T Architects 2014



Koningham (Kay) House 306 Victoria Avenue Remuera, (Cacala, Leu) 1960, Image: www.propgoluxury.com



29 Corinth Avenue Meadowbank c.1963 (Cacala, Leu Associates) Image: www.lostproperty.org.nz



House for the Gunn Family (Cacala, Leu Associates) (Demolished) 261a Manukau Road, Image: www.lostproperty.org.nz



Interior of Gunn House c. 1963 (Cacala, Leu Associates) (Demolished) 261a Manukau Road, Image: www.lostproperty.org.nz



'Contempora' exhibition house by Cacala & Leu - Manurewa c1966. (Cacala, Leu Associates) Courtesy ACP Media (Home & Building) Image: www.lostproperty.org.nz



Early 1960's design by Vlad Cacala with views to Rangitoto. (Address unknown) Image www.lostproperty.org.nz



8 Titai Street, Orakei c. 1960s Image: www.lostproperty.org.nz