

## HERITAGE ASSESSMENT REPORT

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**NAME:** St Margaret Mary's Catholic Church

**PLACE:** 26521

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**ADDRESS:** Karna Country

286 Torrens Road, Croydon Park

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This heritage assessment considers that the place meets criteria (a), (d), (e) and (g). Refer to Summary of State Heritage Place for final approved wording, including criteria statements.



**St Margaret Mary's Catholic Church, 15 November 2021**

Source: DEW Files

### ASSESSMENT OF HERITAGE SIGNIFICANCE

#### Statement of Heritage Significance:

St Margaret Mary's Catholic Church demonstrates an important aspect of the evolution of the State's history, namely post-war migration to support the Playford government's industrialisation strategy for South Australia. The construction of St Margaret Mary's Catholic Church is a direct result of the suburban growth that occurred due to industrial expansion in Adelaide's north-western suburbs that attracted large numbers of migrants to settle in the Croydon parish and in particular, Italian and Polish Catholics, who swelled the congregation. The church has particularly strong and direct associations with the theme due to the high

concentration of industry and migrant settlement the church supported and supports still.

St Margaret Mary's Catholic Church is an outstanding example of a post-war church retaining a high level of integrity and intactness and incorporating a wide range of characteristics typical of the class, including a radical plan form created as a response to Second Ecumenical Council of the Vatican (1962-1965) (Vatican II) and seamless integration of bespoke ecclesiastical art. The church is also an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, featuring a fan-shaped plan and innovative gable roof, unbroken straight lines emphasising verticality, clerestory windows, inverted V-shapes, the use of domestic materials and plain unadorned surfaces.

St Margaret Mary's Catholic Church has significant associations with the life and work of the critically acclaimed ecclesiastical and surrealist South Australian émigré artist Voitre Marek, who was the artistic consultant and designed all and created many of the church's original sacred artworks and liturgical fixtures. Marek's body of work at St Margaret Mary's was created at the height of his creative achievements in the late 1960s and is seamlessly integrated with the design of the church.

### **Relevant South Australian Historical Themes**

St Margaret Mary's Catholic Church demonstrates the following themes and subthemes in *Historic Themes for South Australia* (Draft 29 May 2020).

#### 2. Peopling Places and Landscapes

##### 2.4 Migrating to South Australia

#### 4. Building Settlements, Towns and Cities

##### 4.1 Shaping the suburbs (pre and post WW2)

#### 6. Developing Social and Cultural Life (supporting and building communities)

##### 6.1 Supporting diverse religions and maintaining spiritual life

### **Comparability / Rarity / Representation:**

St Margaret Mary's Catholic Church is associated with the Catholic Church in South Australia and the sweeping reforms that followed the Second Vatican Ecumenical Council 1962-1965 (Vatican II). The church also represents post-war migration, late twentieth-century ecclesiastical architecture, the work of South Australian architects Taylor and Navakas, and the artwork of émigré religious artist Voitre Marek. Each is considered in turn below.

### **Post-war Catholic places of worship**

There are 29 Catholic churches listed as State Heritage Places on the South Australian Heritage Register (the Register), of which five were built after 1945:

- Coober Pedy Catholic Church and Presbytery, 1967, Hutchinson Street, Coober Pedy (SHP 10302, listed 1980), an atypical underground dugout church employing vernacular construction typical to the locality,
- St Maximillian Kolbe Catholic Church, 1984, Agnes Street, Ottaway, criteria (f) and (g) (SHP 26473, listed 2019), modelled on the form of a traditional Polish mountain hut,
- Holy Cross Catholic Church, 159-165 Goodwood Road, Millswood, criteria (d), (e) and (g) (SHP 26498, listed 2021), an outstanding example of post-Vatican II Catholic architecture,
- Our Lady of Mount Carmel Catholic Church, 15 Pennington Terrace, Pennington, criteria (a), (d) and (e) (SHP 26520, confirmed 4 November 2021), an architecturally influential post-war church associated with post-war migration through its proximity to the Finsbury Migrant Hostel,
- Catholic Church of the Holy Name, 80 Payneham Road, Stepney, criteria (e) (SHP 26519, provisionally entered 4 November 2021), an outstanding example of International Style architecture.



**Coober Pedy Catholic Church and Presbytery (SHP 10302)**

Source: Google Street View (2019)



**St Maximillian Kolbe Catholic Church (SHP 26473)**

Source: Google Street View (2013)

## Post-war migration

Places associated with post-war migration include migrant hostels, monuments and memorials, club and association halls, and places of worship. Each is examined in turn.

Migrant hostels provided accommodation and services for new migrants and have particularly strong associations with the theme of post-war migration. However, comparative analysis undertaken during assessment of the Glenelg North Hostel (Remains) in 2018 found that little physical evidence survives of any of the former hostel sites in South Australia.

Monuments and memorials associated with post-war migration are numerous, and include:

- 'The Immigrants', 82 Kintore Avenue, Adelaide, sculpture commemorating the migrants who have settled in South Australia,

- Migration Memorial Wall, 82 Kintore Avenue, Adelaide, commemorating various migrant groups,
- Katyn Memorial, 232 Angas Street, Adelaide, commemorates Polish military personnel who died in service or were killed in action during World War Two, and the victims of Katyn Massacre,
- Migration Monument, Lower North East & Montacute Roads, Campbelltown, commemorates the contribution made by migrants to the Campbelltown area,
- 'Memories in a Suitcase', Watson Terrace, Mount Gambier, sculpture commemorating the contribution of migrants to Mount Gambier,
- Italian Immigrants Memorial, Beach Road, Port Pirie, commemorates Italian migrants who settled in Port Pirie.

Clubs and halls associated with post-war and later migration are also numerous and include:

- Macedonian Community Hall, 148 Crittenden Road, Findon
- Latvian Hall "Tālava", 4 Clark Street, Wayville
- Dom Polski Centre, 232 Angas Street, Adelaide
- Estonian Cultural Centre, 200 Jeffcott Street, North Adelaide
- Russian Community Centre, 239 The Parade, Norwood
- Greek Community Centre, 71 George Street, Thebarton

Places of worship, in particular churches, have been described as 'the most conspicuous heritage' of post-war migration and multiculturalism in South Australia.<sup>1</sup> Some examples of post-war migrant places of worship are:

- St Nicholas Russian Orthodox Church, Wayville, 41 Greenhill Road, Wayville, 1970 (identified for assessment)
- St Peter's Latvian Evangelical Lutheran Church, 23 Rose Terrace, Wayville, 1971 (identified for assessment)
- Our Lady of Protection Ukrainian Catholic Church, Davenport Terrace, Wayville, 1975 (identified for assessment)
- St Sava Serbian Orthodox Church, 677 Port Road, Woodville Park, 1983
- St Dimitrios Greek Orthodox Church, 35 Zante Road, Berri, 1965

After the Second World War, immigration led to a substantial increase in the Catholic population of South Australia and the construction of many new Catholic churches.

Places on the Register that are broadly associated with post-war and later migration include:

- Our Lady of Mount Carmel Catholic Church, 15 Pennington Terrace, Pennington, criteria (a), (d) and (e) (SHP 26520, provisionally entered 20 May 2021), associated with post-war migration through its proximity to the Finsbury Migrant Hostel,

- Greek Orthodox Church and Bell Tower, 282-288 Franklin Street, Adelaide, criterion (f) (SHP 13205, listed 1997), is associated with the Greek community and post-war migration to South Australia,
- Shri Ganesha Temple, 3A Dwyer Road, Oaklands Park, (SHP 26261, listed 2013) is associated with late twentieth-century migration and the Indian community,
- St Maximilian Kolbe Catholic Church, Agnes Street, Ottaway, criterion (f) (SHP 26473), opened in 1985, has strong associations with the Polish community,
- Our Lady of Protection Ukrainian Catholic Church and fence, 18 Bartley Crescent Wayville (LHP, listed 2013), associated with the Ukrainian community and post-war migration to South Australia,
- Ukrainian Catholic Church of St Volodymyr & Olha, 92A Woodville Road, Woodville (LHP, listed 2017) associated with the Ukrainian community and post-war migration to South Australia.

In comparison to the places noted above, St Margaret Marys is considered to be an important representative of post-war migration in South Australia.

### **Late twentieth-century ecclesiastical architecture in South Australia**

Before 1945, churches were generally designed in decorative historicist styles derived from ancient or medieval precedents. However, after the Second World War traditional decorative styles became less economical due to the loss of skilled trades and increased costs of traditional construction.<sup>2</sup>

Apperly, Irving and Reynolds identify two styles associated with places of worship constructed in Australia since 1945, namely the post-war ecclesiastical style (c1940-1960) and late twentieth-century ecclesiastical style (c1960-1990). The late-twentieth century ecclesiastical style is understood to continue and extend the trends exhibited by the post-war ecclesiastical style.

The late twentieth-century ecclesiastical style is characterised by the following key style indicators:

- radical plan-shapes responding to liturgical changes,
- unbroken straight lines emphasising verticality,
- clerestory windows,
- inverted V shapes reminiscent of Gothic pointed arches,
- elements reminiscent of Gothic flèches or spires, pointing 'heavenward,'
- glazing with vertically proportioned panes,
- plain wall surfaces,
- architectural 'distinctiveness' achieved through experimentation in space and form,
- integration into community expressed through familiar, 'humble' materials such as brick and timber, with domestic associations,
- new structural materials facilitating dramatic shapes.<sup>3</sup>

In *Postwar Places of Worship in South Australia 1945-1990*, Burns identified nine common typologies associated with post-war churches in South Australia.<sup>4</sup>



St Margaret Mary's Catholic Church is an example of the gable roof typology. Gable roofs offered a suggestion of traditional Northern European church architecture while possessing less obvious symbolic connotations than the A-frame. Typically there are overhanging eaves, the ridge line is level, and the worship space is located under the main gable.

Examples of other gable-roofed churches include:

- Former Flinders Park Church of Christ, 34 Franklin Avenue Flinders Park, 1955, (unlisted),
- Immanuel Lutheran Church, 139 Archer Street, North Adelaide, 1956 (unlisted),
- Concordia Lutheran Church, 79 Bookpurnong Terrace, Loxton, 1960 (unlisted),
- Catholic Church of the Resurrection, 31-33 King William Rd, Unley, 1964 (unlisted),
- Former Marion Methodist Church, 9-11 Township Road, Marion, 1965 (unlisted),
- Nunyara Chapel, 5 Burnell Drive, Belair, 1966 (SHP 14785).



**Former Marion Methodist Church, 9-11 Township Road, Marion, 1965**

Source: Google Maps



**Immanuel Lutheran Church, North Adelaide, 1956**

Source: Google Maps



**Former Flinders Park Church of Christ, Flinders Park, 1955**

Source: Google Maps



**Catholic Church of the Resurrection, Unley, 1964**

Source: Google Maps

When considered alongside other examples of gable typology churches, St Margaret Mary's Catholic church is unusual due to its flattened hexagonal plan, tiled roof, emphasised eaves and clerestory.

### **Non-Catholic post-war places of worship**

Other than the post-war Catholic churches mentioned above, there are three other places of worship on the Register from this period, namely:

- Nunyara Chapel, 1963, 5 Burnell Drive, Belair, criteria (e) (SHP 14785),
- Cathedral of Angels Michael and Gabriel Greek Orthodox Church and Bell Tower, 1966, 282-288 Franklin Street, Adelaide, criterion (f) (SHP 13205),
- Shri Ganesha Temple, 1990s, 3A Dwyer Road, Oaklands Park, criteria (f) (SHP 26361).

Of these, the Nunyara Chapel is the only post-war place of worship that has been listed for its architectural merit.



**The Australian Institute of Architects South Australian Chapter consider Nunyara Chapel (SHP 14785) to be nationally significant.**

Source: DEW Files add date

The Australian Institute of Architects South Australian Chapter has identified<sup>5</sup> the following places of worship as significant examples of twentieth century architecture in South Australia:

- Catholic Church of the Holy Name, 80 Payneham Road, Stepney, 1959 (SHP 26519)
- St David's Anglican Church, 492 Glynburn Road, Burnside, 1962
- St John Vianney Catholic Church, Glynburn Road, Hazelwood Park, 1962\*
- Woodlands Church of England Grammar School Chapel, 39 Partridge Street, Glenelg, 1962
- Nunyara Chapel, 5 Burnell Drive, Belair, 1963 (SHP 14785)

- American River Uniting Church, Ryberg Road, American River KI, 1966
- St Alphonsus Catholic Church, 87 George St, Millicent, 1966\*
- St Saviour's Anglican Church, 596 Portrush Road, Glen Osmond, 1966\*
- Holy Cross Catholic Church, 159-165 Goodwood Road, Millswood, 1969 (SHP 26498)
- St Nicholas Russian Orthodox Church, 41 Greenhill Road, Wayville, 1970
- Christian Reformed Church, now Hill Street Church, 55 Hill Street Campbelltown\*
- St Martin's Anglican Church, 3 Gorge Road, Paradise, 1971
- St Peter's Latvian Evangelical Lutheran Church, 23 Rose Terrace, Wayville, 1971
- Immanuel Lutheran College Chapel, 32 Morphett Road Novar Gardens, 1971
- Our Lady of Protection Ukrainian Catholic Church, Davenport Terrace, Wayville, 1975
- St Sava Serbian Orthodox Church, 677 Port Road, Woodville Park, 1983
- St Luke's Catholic Church, Honeypot Road, Noarlunga Downs, 1983\*

\*Identified during 1999-2000 review



**American River Uniting Church KI, 1966**

Source: UniSA Architecture Museum



**Immanuel Lutheran College Chapel, 1971**

Source: <https://immanuel.sa.edu>





**Our Lady of Protection Ukrainian Catholic Church, 1975**

Source: UniSA Architecture Museum



**St Martin's Anglican Church, Paradise, 1971**

Source: Google Street View

## Taylor and Navakas

Brian Taylor and Algi Navakas were prolific designers of Catholic churches between the late 1950s and 1988,<sup>6</sup> designing at least 35 churches as well as schools and aged care facilities.

Navakas joined the firm of Tolcher, Taylor & John Tulloch in the early 1960s, and when the firm dissolved in 1964, Taylor and Navakas entered a partnership which endured for twenty years. Following Vatican II, the firm Taylor & Navakas designed a series of innovative Catholic churches which featured radical plan forms and innovative roof shapes.

The SA Heritage-Register currently includes two places designed by the firms Tolcher, Taylor & John Tulloch or Taylor & Navakas, namely Our Lady of Mount Carmel Catholic Church at Pennington, 1960 (SHP 26520) and Holy Cross Catholic Church at Goodwood, 1969 (SHP 26498). St Margaret Mary's Church demonstrates a similar level of aesthetic achievement, intactness and integrity as these already listed examples.



**Our Lady of Mount Carmel Catholic Church,  
1960 (SHP 26520)**

Source: DEW Files 28 January 2021



**Holy Cross Catholic Church, 1969  
(SHP 26498)**

Source: UniSA Architecture Museum

### **Voitre Marek**

Voitre Marek was an influential post-war artist who, with his brother Dušan, 'set in motion a surge of new ideas and controversies that challenged the conventions of Australian art.' In South Australia, he was the State's best-known and most prolific religious artist practising from the mid-1950s until the late-1970s. He created many artworks for various Catholic churches in South Australia, ranging from the commission of individual pieces to integrated design such as at St Margaret Mary's Catholic Church (subject of this assessment) where he was employed as the artistic consultant during the planning and construction of the church. At St Margaret Mary's Marek's art

...was designed and created concurrently with construction and its careful integration into the design of the church speaks of a close and effective working relationship between architects and artist.<sup>7</sup>

On 5 August 2021, the SA Heritage Council confirmed Holy Cross Catholic Church (SHP 26498) on the Register due to its associations with Voitre Marek. His works can also be found at a number of other State Heritage Places, including:

- St Peter's Anglican Cathedral, 1-19 King William Road, North Adelaide, (SHP 13612) *Christus Rex, Madonna* n. d.
- Calvary Hospital Chapel, 73-79 Barnard Street, North Adelaide (SHP 13487) 1960
- Aquinas College, 1-25 Palmer Place, North Adelaide (SHP 11582) 1960, 1964, 1965

In comparison to Holy Cross, St Margaret Mary's Catholic Church (subject of this assessment) exhibits a similar degree of artistic direction and comparable number of artworks by Marek.

**Assessment against Criteria under Section 16 of the *Heritage Places Act 1993*.  
All Criteria have been assessed using the 2020 Guidelines.**

**(a) it demonstrates important aspects of the evolution or pattern of the State's history.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

*The place should be closely associated with events, developments or cultural phases which have played a significant part in South Australian history. Ideally it should demonstrate those associations in its fabric.*

*Places will not normally be considered under this criterion if they are of a class of things that are commonplace, or frequently replicated across the State, places associated with events of interest only to a small number of people, places associated with developments of little significance, or places only reputed to have been the scene of an event which has left no trace or which lacks substantial evidence.*

St Margaret Mary's Catholic Church demonstrates important aspects of the state's history, namely high levels of post-war migration to support the Playford government's industrialisation strategy for South Australia. This important aspect of the State's history is under-represented on the Register.

The construction of St Margaret Mary Catholic Church is a direct result of the suburban growth that occurred due to the concentration of new and expansion of existing industries in the north western suburbs of metropolitan Adelaide. The Croydon Parish was encircled by a number of industries including Forwood, Johns & Waygood Ltd (engineering), John Shearer & Sons Ltd (farm equipment), Australian Glass Manufacturers (AGM) (glass products), Simpson Pope (electrical and whitegoods), the Islington Railway Workshops; British Tube Mills (pipes), and Actil Ltd (manchester). To supply workers to these industries large numbers of migrants were encouraged to settle in the Croydon parish, including people from the Ukraine, Lithuania, Croatia, Serbia, and in particular Italy and Poland. Many were practicing Catholics, swelling the congregation at St Margaret Mary's and resulting in the construction of a new church (subject of this assessment).

While post-war migration expanded many Catholic congregations in the years after the Second World War, and sometimes resulted in the construction of new churches, St Margaret Mary's Catholic Church has particularly strong and direct associations with the theme due to the high concentration of industry and the extensive and diverse migrant communities the church supported and supports still.

Few places survive that represent post-war migration at the State level (see Comparability, Representation and Rarity). Currently, only Our Lady of Mount Carmel Catholic Church (SHP 26520) is listed on the Register due to its associations with post-war migration. Compared with other places that have substantially the same associations, St Margaret Mary's Church clearly demonstrates the theme of post-war migration.

It is recommended that the nominated place **fulfils** criterion (a).

**(b) it has rare, uncommon or endangered qualities that are of cultural significance.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

*The place should demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. This encompasses both places which were always rare, and places which have become scarce through subsequent loss or destruction.*

*Places will not normally be considered under this criterion if their rarity is merely local, or if they appear rare only because research has not been done elsewhere, or if their distinguishing characteristics have been degraded or compromised, or if they are at present common and simply believed to be in danger of becoming rare in the future.*

St Margaret Mary's Catholic Church is associated with the Catholic Church in South Australia, in particular the period of liturgical change and radical architectural experimentation which followed Vatican II. It also has important associations with notable South Australian émigré religious artist Voitre Marek. However, St Margaret Mary's is one of many Catholic churches, one of many post-war churches, one of many post-Vatican II churches, and one of many places associated with work by Voitre Marek.

Catholic worship is an ongoing practice in South Australia, and while some congregations have declined in recent decades, others have grown in strength and new catholic churches continue to be built in South Australia. In addition, Catholic sacred art continues to be commissioned and created. Consequently, St Margaret Mary's Catholic Church cannot be considered rare, in danger of becoming lost, nor does it represent aspects of cultural significance that are no longer practiced.

It is recommended that the nominated place **does not fulfil** criterion (b).

**(c) it may yield information that will contribute to an understanding of the State's history, including its natural history.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

*The place should provide, or demonstrate a likelihood of providing, information that will contribute significantly to our knowledge of the past. The information should be inherent in the fabric of the place. The place may be a standing structure, an archaeological deposit or a geological site.*

*Places will not normally be considered under this criterion simply because they are believed to contain archaeological or palaeontological deposits. There must be good reasons to suppose the site is of value for research, and that useful information will emerge. A place that will yield the same information as many other places, or information that could be obtained as readily from documentary sources, may not be eligible.*

St Margaret Mary's Catholic Church was built on the site of two suburban houses which were demolished to make way for the church. These houses employed similar



design characteristics and construction techniques to other houses built in South Australia during the interwar period and which survive across the State.

The built fabric of the church completed in 1968 is documented in architectural records, including drawings, specifications and photographs held by the parish and the Catholic Archdiocese of Adelaide Archives. There is no evidence (documentary, oral history or physical) to suggest that the place may yield information that will contribute meaningfully to an understanding of the State's history beyond what is readily available.

It is recommended that the nominated place **does not fulfil** criterion (c).

**(d) it is an outstanding representative of a particular class of places of cultural significance.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

*The place should be capable of providing understanding of the category of places which it represents. It should be typical of a wider range of such places, and in a good state of integrity, that is, still faithfully presenting its historical message.*

*Places will not be considered simply because they are members of a class, they must be both notable examples and well-preserved. Places will be excluded if their characteristics do not clearly typify the class, or if they were very like many other places, or if their representative qualities had been degraded or lost. However, places will not be excluded from the Register merely because other similar places are included.*

St Margaret Mary's Catholic Church is associated with, and is an outstanding example of, the class of place known as post-war churches.

The construction of new churches after the Second World War is associated with post-war population growth resulting from migration and the baby boom, suburban and regional development, and the evolving role of churches in community life due to liturgical change. As a result, over 650 churches were built between 1945 and 1990 in South Australia. Churches constructed during this time played a prominent role in South Australia's physical, cultural and spiritual development.

The principle attributes of the class of place 'post-war church' are comprised of a range of physical elements that relate to the setting and exterior form of the building, materials, and the layout, furnishing and decoration of the interior spaces. Outstanding representatives of the class of place will possess a range of both exterior and interior attributes that define the class.

St Margaret Mary's is an outstanding example of a post-war church as it retains a high degree of integrity and intactness, and displays many of the principle characteristics of the class at a higher quality than many other examples. St Margaret Mary's demonstrates many of the principle characteristics of the class in a way that allows the class to be readily understood and appreciated, including:

- a plan responsive to liturgical change, in this case integrating sanctuary and nave into a single-volume worship space, with pews arranged in a fanned configuration, to bring as many people as close to the sanctuary as possible and foster a sense of community,
- a distinctive roof form, employed to set the church apart from secular buildings,
- adoption of commonplace materials with domestic connotations, employed to integrate the church into community, such as face brick, clear-finished timber, and terracotta tile,
- adoption of newly available materials, processes and technologies, including sound reproduction technology,
- expression in a late twentieth-century ecclesiastical style,
- provision of community facilities or amenities, in this instance by siting within a school campus, as part of a larger master plan,
- considered engagement with site and setting, in this instance by setting the church well back from the road, and allowing circulation space around the church for procession,
- the presence of bespoke sacred artworks created as an integral part of the church's design, in this case many sacred art works designed by Voitre Marek concurrently with the design and construction of the church.

In comparison to Holy Cross Catholic Church (SHP 26498) and Our Lady of Mount Carmel Catholic Church (SHP 26520), both post-war churches listed under criterion (d), St Margaret Mary's Catholic Church is a similarly outstanding example of the 'post-war churches' class of place.

It is recommended that the nominated place **fulfils** criterion (d).

**(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

*The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its times. Breakthroughs in technology or new developments in design would qualify, if the place clearly shows them. A high standard of design skill and originality is expected.*

*Places would not normally be considered under this criterion if their degree of achievement could not be demonstrated, or where their integrity was diminished so that the achievement, while documented, was no longer apparent in the place, or simply because they were the work of a designer who demonstrated innovation elsewhere.*

St Margaret Mary's Catholic Church is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia. The church was constructed during a period of radical experimentation in the plan and form of Catholic places of worship following the conclusion of the Second Ecumenical Council of the Vatican (1962-1965) (Vatican II) but prior to the publication of the new

Catholic Mass in 1970. St Margaret Mary's was also one of the first South Australian Catholic churches specifically designed to accommodate the new Catholic Mass and rite of Baptism.

St Margaret Mary's Catholic Church finely articulates many key attributes of late-twentieth century ecclesiastical architecture, namely,

- a radical plan-shape responding to liturgical change, designed to facilitate active participation in worship by bringing people as close as possible to the altar, in this instance by wrapping the pews in a fanned configuration around the peninsula-like sanctuary,
- unbroken straight lines emphasising verticality, notably in the lines of the vertically proportioned window openings on all sides of the church, extending from ground to eaves with emphasised mullions,
- clerestory windows, flooding the sanctuary with daylight,
- inverted V shapes reminiscent of Gothic pointed arches, notably in the main and clerestory gables,
- an element reminiscent of a Gothic flèche or spire, pointing 'heavenward,' in this case a slender, metal-clad spire over the sanctuary,
- plain wall surfaces of unpainted, unplastered face-brick,
- architectural 'distinctiveness' employed to denote the purpose of the building as a place of worship, achieved through adoption of an innovative wide gable roof shape with exaggerated eaves, a clerestory gable over the sanctuary, surmounted by a slender sheet-metal spire bearing a cross,
- community integration achieved through the use of familiar, 'humble' materials with connotations of domesticity, in this instance face-brick, unpainted concrete, clear-finished timber, terracotta tile and Stramit board,
- adoption of new structural materials facilitating dramatic shapes, in this case, a steel and reinforced concrete frame allowing the expansive ceiling and clerestory roof to float above the sanctuary without vertical column supports.

In addition, the seamless integration and considered placement of sacred art into the interior represents an outstanding degree of aesthetic accomplishment, particularly evidenced by the restrained palette of materials used to make the works and the use of a unifying design element, namely a stylised trumpeting angel motif, across the collection of works.

St Margaret Mary's Catholic Church is highly intact. Minor modifications to the original design, such as the addition of an access ramp on the front elevation, installation of air conditioning, and substitution of light fittings in the nave have not diminished the building's ability to illustrate the main attributes of late twentieth-century ecclesiastical architecture.

In comparison to Nunyara Chapel (SHP 14785), Holy Cross Catholic Church (SHP 26498) and Our Lady of Mount Carmel Catholic Church (SHP 26520), all post-war places of worship listed under criterion (e), St Margaret Mary's Catholic Church displays a similarly high degree of creative and aesthetic accomplishment.

It is recommended that the nominated place **fulfils** criterion (e).

**(f) it has strong cultural or spiritual association for the community or a group within it.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

*The place should be one which the community or a significant cultural group have held in high regard for an extended period. This must be much stronger than people's normal attachment to their surroundings. The association may in some instances be in folklore rather than in reality.*

*Places will not be considered if their associations are commonplace by nature, or of recent origin, or recognised by a small number of people, or not held very strongly, or held by a group not widely recognised, or cannot be demonstrated satisfactorily to others.*

Since 1929 St Margaret Mary's Catholic Church, firstly in temporary structures and then from 1968 the bespoke church (subject of this assessment), has been a place of worship for the local Catholic community. While the local Catholic community has a strong spiritual association with the church, it is one of three Catholic churches in Croydon Park Parish, and one of many hundreds of Catholic churches in South Australia. Consequently, while the specific spiritual associations of Catholics who attend St Margaret Mary's is of importance to the local community, the place is highly unlikely to resonate with the broader South Australian community.

As the place does not fulfil the second threshold test for criterion (f), the remaining tests have not been considered in this assessment.

It is recommended that the nominated place **does not fulfil** criterion (f).

**(g) it has a special association with the life or work of a person or organisation or an event of historical importance.**

Criterion arguments have considered the *Guidelines for State Heritage Places*:

*The place must have a close association with a person or group which played a significant part in past events, and that association should be demonstrated in the fabric of the place. The product of a creative person, or the workplace of a person whose contribution was in industry, would be more closely associated with the person's work than would his or her home. Most people are associated with many places in their lifetime, and it must be demonstrated why one place is more significant than others.*

*Places will not generally be considered under this criterion if they have only brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed for many places, or if the association cannot be demonstrated. Generally*



*the home or the grave of a notable person will not be entered in the Register unless it has some distinctive attribute, or there is no other physical evidence of the person's life or career in existence.*

St Margaret Mary's Catholic Church is associated with South Australian architects Brian Taylor and Algi Navakas, who designed at least 35 Catholic churches prior to 1988. However, aside from their design for Holy Cross Catholic Church (SHP 26498), which is recognised by the Australian Institute of Architects South Australian Chapter as a significant example of twentieth century architecture, Taylor and Navakas have received limited critical recognition. As such, there is insufficient information available to demonstrate that Taylor and Navakas have made a strong, notable or influential contribution to South Australian history.

St Margaret Mary's also has significant associations with the life, work and Catholic faith of notable South Australian émigré artist Voitre Marek, who served as artistic consultant during construction and designed all and created many of the church's original sacred artworks and liturgical fixtures.

With his brother Dušan, Voitre Marek 'set in motion a surge of new ideas and controversies that challenged the conventions of Australian art.' He was South Australia's best-known and most prolific religious artist practising between 1948 and the late 1970s.

Marek's contribution to religious art was recognised by the Holy Roman Catholic Church in 1997 when Pope John Paul II honoured him with a papal blessing 'for his outstanding contribution to religious art in Australia.' The influence of Voitre Marek's art has been critically recognised by the arts fraternity and in particular, the Art Gallery of South Australia, which presented *Dušan and Voitre Marek: Surrealists at Sea* (June-September 2021), the first major and critical survey of the brothers' work.

The St Margaret Mary's commission represented one of only a few instances where Voitre Marek was able to offer a complete artistic service. Marek collaborated closely with the architects and clergy during the design and construction of the new church, and in particular, Marek's involvement in the design process helped determine the layout, form, fittings and materials of the sanctuary, the focal point of the church interior.

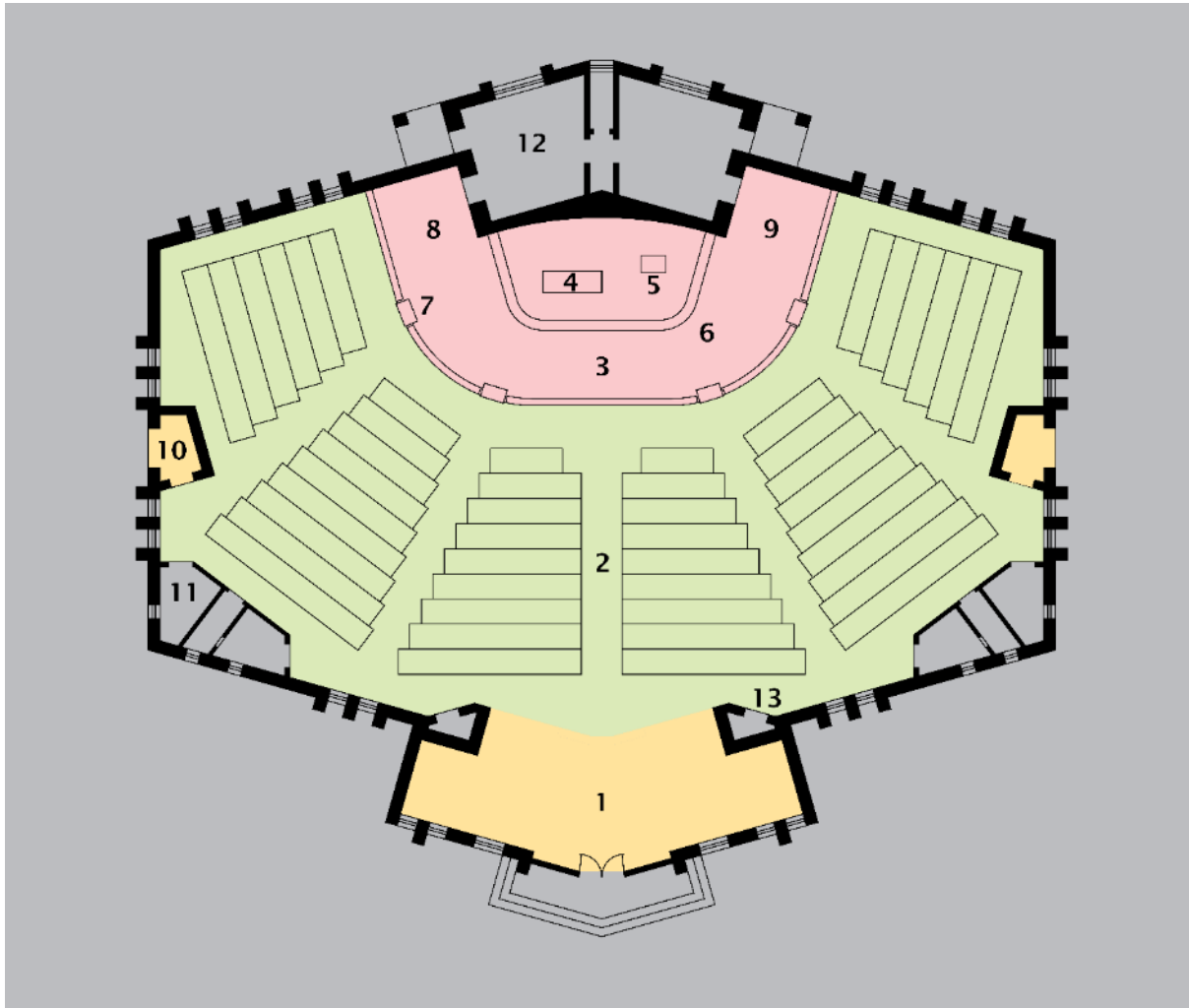
While Marek demonstrated his versatility the following year at Holy Cross Catholic Church (SHP 26498) by employing a variety of different materials and techniques, at St Margaret Mary's he limited himself to a palette of two main materials, namely rough-hewn marble and oxidised cupreous (copper or copper-carrying) metals, specifically beaten copper and cast bronze. The result is an exceptionally well integrated suite of ecclesiastical artworks, which are in turn seamlessly and coherently integrated into the design of the church itself.

Marek's body of work at St Margaret Mary's Church represents extensive tangible evidence of the quality and scale of his artistic output at the height of his creative achievements during the late 1960s.

The sacred art at St Margaret Mary's is highly intact. The fixed works (the vast majority of the works created for the church) remain in their original positions, and besides alterations to the Perspex font cover, appear undisturbed since their installation in 1968. The moveable works, such as the candle holders, also still remain within the church, while three maquettes for the larger works are housed in the parish office.

It is recommended that the nominated place **fulfils** criterion (g) for its association with Voitre Marek.

## PHYSICAL DESCRIPTION



**St Margaret Mary's Church indicative floorplan, based on architect's sketch.<sup>8</sup>**

Source: Chris Burns, *Postwar churches in Adelaide's western suburbs*, talk to the Port Adelaide Historical Society, 2 December 2020

### LEGEND

- |                        |                                   |
|------------------------|-----------------------------------|
| 1 Narthex (yellow)     | 8 Position of tabernacle          |
| 2 Nave (green)         | 9 Position of font                |
| 3 Sanctuary (red)      | 10 Side porch or narthex (yellow) |
| 4 Altar                | 11 Confessional                   |
| 5 Presidential chair   | 12 Sacristies                     |
| 6 Position of lectern  | 13 Store rooms                    |
| 7 Communion tables (4) |                                   |

### *Site and Setting*

St Margaret Mary's Catholic Church is sited on Torrens Road at Croydon Park, within the campus of St Margaret Mary's School. Key features of the site include:

- school buildings located north of the church,
- single-storey parish office and separate garage located to the west and north-west,
- church set back from Torrens Road, with lawned area and curved concrete driveway,
- low fence fronting Torrens Road constructed using the same brick as the church.

### *Exterior*

St Margaret Mary's Catholic Church is a single-storey brick church with a tiled gable roof and flattened hexagonal plan. Steel columns hidden inside brick (external, part of curtain wall) or concrete piers (internal, between worship space and narthex) support the structure, while a series of parallel steel joists or web trusses span the roof.

The exterior walls are biscuit-coloured and chocolate face-brick. A large, wide window opening on the front elevation contains the main entrance doors, while other tall, narrow window openings are positioned around the envelope of the church. All windows to the narthex (foyer) and worship space contain coloured glass.

The church exterior displays the following additional features:

- roof bounded by a thick bargeboard or fascia, with prominent eaves,
- clerestory gable on ridge-line of main roof, surmounted by a copper-clad spire carrying a cross,
- anodised aluminium frames to all windows,
- white terrazzo steps approaching main entrance,
- main entrance doors with bronze-anodised cast-aluminium door handles with sculptural relief on the front surface,
- concrete paving surrounding church on all sides,
- large pebbles embedded in concrete between front elevation and paving,
- side entrances flanked by original concrete ramps, retained by low face-brick walls,
- rear porches with white terrazzo doorsteps and external concrete steps.

### *Interior*

The worship space is the focus of the interior, with a narthex (foyer) located to the south, confessional booths and storerooms either side of the narthex, priest's and work or servers' sacristies to the north, and small porches to the east and west.

The main worship space is comprised of nave and sanctuary in a single unified space. The sanctuary occupies a semi-circular peninsula. Fixed clear-finished timber pews are arranged in a fanned configuration around the sanctuary. A large timber-and-glass triptych screen divides the interior between worship space and narthex, with three



sets of double-doors below. The interior contains numerous artworks by Voitre Marek (discussed in the next section).

The worship space displays the following additional features:

- biscuit-coloured and chocolate face-brick walls,
- nave ceiling comprised of timber (western red cedar) battens nailed over jute cloth,
- sanctuary clerestory ceiling coated in acoustic vermiculite with a central timber fin feature,
- roof joists are boxed-out and vermiculite-coated,
- white vinyl floor to nave, damaged and lifting at edges,
- raised parquetry floor to sanctuary,
- operable awning windows in clerestory
- hollow-core doors to storerooms and sacristies, with fluted front surfaces comprised of oak battens, contiguous with spandrels above,
- original integrated speakers inset in walls and nave ceiling,
- original speaker box, organ chests and associated pipes above entrance doors,
- Stations of the Cross marked by wooden crosses on nave walls,
- organ pit on eastern side of nave.

The narthex displays the following features:

- walls and main ceiling as per worship space,
- suspended ceiling comprised of Stramit panels in a timber frame, supported on a steel armature,
- glass pendent light fittings suspended from main ceiling,
- marble consecration stones set into piers,
- white terrazzo floor.

The sacristies display the following key features:

- original parquetry floor,
- original cabinetry including built-in cupboards, drawers, and sinks with original door handles and other fittings.

#### *Liturgical fittings and sacred artworks*

The interior contains many original liturgical fittings and artworks, all of which were designed and mostly made by Voitre Marek. Specifically, the liturgical fittings and artworks are:

- table-form main altar and four communion tables (hewn marble with oxidised beaten copper details),
- presidential chair (hewn marble with oxidised beaten copper details and green fitted cushions),
- lectern (hewn marble with oxidised beaten copper details and oxidised cast bronze sides),

- tabernacle stand (hewn marble with oxidised beaten copper details),
- octagonal tabernacle with pyramidal top, decorated with Christ and the worshipping faithful (oxidised beaten copper with inset opals),
- baldachin (canopy) over the tabernacle, comprised of three rings suspended between metal columns (oxidised beaten copper),
- font (hewn marble with acrylic lid and oxidised beaten copper details),
- *Risen Christ* mounted on the sanctuary wall (oxidised beaten copper),
- *Mary, Mother of the Church*, mounted above the baptistery between two metal columns (oxidised beaten copper with enamelled details),
- six candle holders with cast bronze bases and beaten copper sconces,
- processional cross base (cast bronze), decorated with trumpeting angels and screwed to the sanctuary floor,
- processional cross (oxidised cast bronze figure, timber staff, enamelled metal handgrips),
- sanctuary lamp (oxidised cast bronze),
- holy water stoups (cast bronze),
- ambry cover (beaten enamelled copper),
- dedication plaque (oxidised beaten copper),
- offering box front (oxidised beaten copper).

Many of the artworks are decorated with a stylised trumpeting angel motif. Most are located in the worship space, except the dedication plaque and offering box which are in the narthex.

It is unlikely that the bronze-anodised, cast aluminium door handles were designed by Marek, as the castings bear part numbers and do not display the angel motif prevalent elsewhere in the church. Nevertheless, they were selected specifically for the church.

### **Elements of Significance:**

Elements of heritage significance include (but are not necessarily limited to):

- Church building,
- Visibility of church from Torrens Road, in particular the façade, gable, clerestory and spire,
- Original exterior and interior material finishes, including face-brick walls, tiled roof, anodised aluminium finishes, pebble paving, clear-finished ceiling and joinery, terrazzo and parquet floors, Stramit panels, anodised aluminium window frames and coloured glass,
- Original fittings, including door hardware and handles, organ chests and pipes, wall and ceiling-integrated speakers and large speaker box, original lights in narthex, and original lights in and outside confessionals,
- Original fixed furniture, including pews and rails and configuration of pews and rails,
- All liturgical furniture and sacred artworks by Voitre Marek.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Recent air-conditioning installation
- Replacement light fittings in nave
- Vertical blinds in nave
- Data projectors and screens
- Curtain fittings on sanctuary wall
- Carved timber artworks associated with Stations of the Cross
- New niches with devotional statues in original confessional doorways
- Parish office and garage block
- Landscaping

## **HISTORY**

### **The Roman Catholic Church<sup>9</sup> in South Australia**

South Australia was established at a time of religious ferment in Britain when the established Church of England had recently lost its effective monopoly over religion.<sup>10</sup> English society was 'deeply divided'<sup>11</sup> between supporters of the established Church of England and Dissenters comprised of British Protestant denominations that had formed outside of the established Church. Catholics, who fell outside both of these opposing camps, were seen to owe allegiance to the Pope rather than the Queen, and were sometimes regarded with suspicion.<sup>12</sup>

Notable planners of the province of South Australia were Dissenters and other nonconformists who envisaged a 'Paradise of Dissent,'<sup>13</sup> based on the principle of religious freedom. They recruited other nonconformists for migration while in some cases simultaneously opposing Catholic migration. Nevertheless, Catholics were among the first colonists who arrived in December 1836. While the fledgling colony 'prided itself' on religious tolerance, 'popular anti-Catholicism'<sup>14</sup> was prevalent and was continued by some well into the twentieth century.

During the nineteenth and early twentieth centuries, South Australian Catholics were predominantly working-class labourers from Irish, English, Scottish or Silesian backgrounds.<sup>15</sup> Catholics remained 'a small minority'<sup>16</sup> prior to the Second World War, and South Australia possessed the lowest number of Catholics in Australia, as a proportion of the total population.<sup>17</sup>

### **The Catholic Church and post-war migration**

Post-war migration had a profound impact on the cultural and religious composition of the South Australian population. After 1945, Catholic numbers in South Australia increased dramatically, from 12.5 percent in 1947 to 15.8 percent in 1954 and 20.1 percent of the population by 1966.<sup>18</sup>

The Playford government's policy of industrialisation drove post-war growth in the manufacturing sector, leading to labour shortages which were addressed using

migrant workers.<sup>19</sup> For the first time, large numbers of migrants from non-English speaking backgrounds were specifically recruited by State and Federal governments.<sup>20</sup> Between 1947 and 1953 more than 170,000 non-British European refugees came to Australia under the Commonwealth Mass Resettlement Scheme for Displaced Persons (DPs).<sup>21</sup> On arrival, DPs entered into a two-year contract with the Commonwealth government to provide unskilled labour.<sup>22</sup>

Initially, the Commonwealth selected 'young, fit and single' individuals from countries including those with large Catholic populations, such as Poland, Latvia and Lithuania. Migrants from these countries were considered more likely to 'blend in' with White Australia.<sup>23</sup> Large-scale migration from Italy, another predominantly Catholic country, began in 1951.<sup>24</sup>

### **Post-war Catholic church-building**

Between 1945 and 1990, the Catholics built the largest number of new churches of all denominations in South Australia, followed by the Lutherans and the Anglicans.<sup>25</sup>

The end of building restrictions in January 1953 heralded the beginning of a post-war church-building boom in South Australia. Migration and the baby boom led to suburban expansion and regional development, and each denomination sought to establish footholds in the newly subdivided neighbourhoods by building churches.

Following the Second World War, donations towards the construction of war memorials were tax-deductible<sup>26</sup> and as a result, many post-war Catholic churches were dedicated as war memorials, including St Margaret Mary's Catholic Church (subject of this assessment).

The South Australian post-war church-building boom peaked in 1959 and came to an end in the late 1960s.<sup>27</sup>

### **Liturgical change**

The Liturgical Movement was an international movement for liturgical and theological reform that was felt most strongly within the Roman Catholic Church. The Liturgical Movement brought about liturgical reform and revolutionised church architecture in the twentieth century. In the Catholic Church, it culminated in the Second Vatican Ecumenical Council of 1962-1962 (Vatican II). Vatican II was the most significant event in the life of the twentieth century Catholic Church and comprised a revision of the church's previously insular viewpoint to one that aimed to engage with the modern world. This new attitude had profound and wide-reaching implications for many aspects of Catholic worship and, in turn, Catholic architecture.

Prior to Vatican II, the Tridentine or Latin Mass was the obligatory liturgy of Catholic worship. The new Mass of Paul VI, which replaced the Latin Mass, was the most substantial reform to the Catholic liturgy since the sixteenth century and addressed perceived shortcomings in the Latin Mass. In essence, the laity were no longer perceived as spectators,<sup>28</sup> and became 'full, conscious and active participants'<sup>29</sup> in the liturgy.

Aspects of traditional Catholic architecture impeded the active participation of the laity and reflected the requirements of the Latin Mass and the hierarchical nature of the Catholic Church, namely:

- the nave was long and narrow with pews arranged in ranks, meaning that those at the back saw and heard less than those at the front,
- the sanctuary and nave were separated by a rail or screen, with a considerable distance between the sanctuary and the front pews; in larger churches this separation was reinforced by positioning the sanctuary in a separate room behind the chancel arch,
- the Latin Mass was celebrated in ecclesiastical Latin with the priest facing the high altar and his back to the congregation. Parts of the liturgy were also spoken *sotto voce* (quietly),
- the laity did not speak, and, due to the spatial arrangement of the church, could not clearly see or hear, and
- traditionally, the choir and organ were positioned either aloof from the congregation in a loft, or in the chancel between nave and sanctuary, increasing the perceived separation between priest and laity.

### **Post-Vatican II Catholic Churches**

Changes to the physical form of Catholic churches after Vatican II were informed by the guidelines for the 'proper construction of churches and altars' as outlined in the *Instruction on the Liturgy*.<sup>30</sup> Subsequent documents refined the liturgical requirements of churches, which remained in flux until the promulgation of the new Catholic Mass in 1970.

While older churches were retrofitted to accommodate the new liturgy, modified churches were inevitably less satisfactory than new churches purpose-built to align with post-Vatican II principles.

In new churches built after the conclusion of Vatican II, active lay participation in the liturgy was achieved through measures such as:

- the sanctuary and nave were designed as one integrated worship space instead of separate rooms,
- pews were arranged to bring people as close to the sanctuary as possible, typically, in a fanned configuration,
- the altar was free standing, enabling the priest to celebrate the Mass facing the congregation,
- the tabernacle, a box where the Blessed Sacrament (or consecrated bread and wine) was reserved, no longer stood on top of the main altar but was positioned to one side of the sanctuary, ensuring clear line of sight between priest and congregation,
- the baptismal font was positioned in the main worship space, usually in or near the sanctuary, enabling the sacrament of baptism to be celebrated by the entire congregation,
- the words of the priest were electronically broadcast throughout the church, ensuring that every member of the congregation could hear,

- the organ console and choir were positioned in the main worship space, among the laity, so that they appeared to be a part of the congregation,
- the overall layout of the church was designed to include internal and external circulation space, facilitating processions in which the congregation could participate.

In South Australia, experimentation with the plan and form of new Catholic churches was driven by liturgical changes that began prior to and continued after Vatican II. After Vatican II, canon law as it related to churches was 'effectively suspended' and during this time architects and clergy enjoyed 'increasing freedom' until the new Mass was approved and made compulsory in 1970.<sup>31</sup>

Thus, the first five years following the conclusion of Vatican II (1965-1970) resulted in the most radical experimentation in the design of Catholic churches in South Australia. This freedom was expressed in revolutionary plan forms, designed to facilitate active participation, and innovative roof shapes, typically upward-pointing and designed to set religious buildings apart from their secular counterparts.

Vatican II also addressed sacred art. Sacred art was typically mass-produced and purchased from a sacred art supplier. The low cost of sacred art meant that many churches became over-decorated with a profusion of statuary and imagery that could be 'confusing'<sup>32</sup> to the faithful.

The *Constitution of the Sacred Liturgy*, promulgated on 4 December 1963, stated that the number of sacred images in Catholic places of worship should be 'moderate' and the positioning of sacred images should reflect 'right order.'

Reforms introduced during and after Vatican II also sought to refocus the attention of parishioners on the liturgy and away from the 'distraction' of private devotion (prayer). In architectural terms this was sometimes achieved by placing statues at height, 'precluding the pious intimacy' of private prayer in a traditional side chapel.<sup>33</sup>

'Emotional restraint' was viewed as a quality of liturgical prayer, in contrast to popular devotional prayers. Postwar sacred art often eschewed the 'sentimentality' which was associated with traditional sacred images, with progressive clergy preferring those that were 'severe enough to inspire devotion without arousing undue emotion'.<sup>34</sup>

In South Australia, artists working in a modern stylised idiom, such as prolific South Australian religious artist Voitre Marek, offered 'new and exciting'<sup>35</sup> ways of presenting sacred imagery, which parish priests saw as 'an ideal way of modernising'.<sup>36</sup>

### **Voitre Marek**

Voitre Marek was South Australia's best-known and most prolific religious artist during the post-war period (1945-1990). Marek is remembered for his distinctive and original liturgical art,<sup>37</sup> which appeared in churches in every Australian state and territory, including works for more than fifty South Australian churches and schools.<sup>38</sup> His church commissions



...form part of the broader contribution that migrant and émigré artists, architects and designers made to mid-twentieth-century Australian culture.<sup>39</sup>

Marek was born in Czechoslovakia (now the Czech Republic) in 1919, where he apprenticed in metal engraving. He studied at the Prague Academy of Fine Arts and established an atelier as a freelance sculptor, winning prizes for his work.<sup>40</sup> He was a member of the Union of Czechoslovakian Plastic Artists and practised as a secondary school art teacher.<sup>41</sup> With his brother Dušan, he fled the Communist takeover of Czechoslovakia and arrived in Australia as a displaced person (DP) in 1948.

To pay off their travel costs, like all DPs, Voitre and Dušan entered a two-year work contract with the Australian Commonwealth. Meanwhile, the brothers involved themselves in the Adelaide arts scene, 'set[ing] into motion a surge of new ideas and controversies that challenged the conventions of Australian art,'<sup>42</sup> and becoming known as 'the Surrealist Marek brothers.' In 1949, Voitre's works were included in exhibitions staged by the Royal South Australian Society of Arts (RSASA) and the Contemporary Art Society. However, early reviews of the brothers' art in the popular press could be scathing,<sup>43</sup> and the Marek brothers failed to gain popular acceptance as the public did not readily understand their works.<sup>44</sup>

Disillusionment led Dušan to leave Adelaide, but Voitre remained. Of the two brothers, 'Voitre emerged as a more easy-going, practical person, who gradually adopted a more lyrical, approachable and surrealistic style.'<sup>45</sup>

Voitre Marek lived and worked in lighthouses on Kangaroo Island, including Cape de Coudic (SHP 10398) with his family between 1956 and 1960. Ecclesiastical art was already Marek's main area of interest during the formative stages of his career in Czechoslovakia,<sup>46</sup> however, while living on Kangaroo Island he experienced a religious epiphany that deepened his Catholic faith and had a 'decisive impact'<sup>47</sup> on his future artistic output.

Marek commenced his career in liturgical art with a commission from his parish priest Fr Owen Farrell<sup>48</sup> at Seacombe in the early 1960s. Another important early supporter was Fr Michael Scott, rector of Aquinas College between 1952 and 1961 and co-founder of the Australian Blake Prize for religious art.<sup>49</sup>

Marek disliked 'conventional, mass-produced' religious statuary, which he described as 'made of plaster and painted white and blue for Our Lady and pink and red for Christ,' with 'benevolent, saccharine expressions.' To Marek these works represented 'a shallow love.' Instead, he attempted to demonstrate 'the infinite depths of love – not something simply sweet but immensely profound.'<sup>50</sup>

Art historian Dr Ralph Body has observed that in Marek's sculpture,

...emotion is conveyed through gesture, rather than ... impassioned expression, the faces of his figures exuding a calm reserve ... without appearing aloof.<sup>51</sup>

Marek's preferred materials were square- and round-section welded steel rod and beaten copper. The latter material enabled Marek to work in three dimensions. Copper surface could be artificially oxidised to create a green patina, while enamel applied to the surface could create colourful effects.<sup>52</sup> Marek also employed newly-available materials including Perspex and a special type of gold leaf developed for satellites.<sup>53</sup>

Marek exhibited sculptural work regularly at RSASA exhibitions and was awarded the sculpture prize in 1964.<sup>54</sup> He also held solo exhibitions at the RSASA in 1960 and at the Adelaide Festival in 1966,<sup>55</sup> where he was one of three 'leading migrant artists' to exhibit.<sup>56</sup> In 1960, John Baily, President of the Contemporary Art Society, remarked that 'few sculptors in Australia have had a more intensive training in all kinds of applied arts.'<sup>57</sup>

The St Margaret Mary's commission represented a rare opportunity for Marek to offer 'a complete artistic service.'<sup>58</sup> Marek believed that the designers of churches should

...work to achieve complete harmony with God when they plan a church and there should be frequent conferences between priest, architect and artist.<sup>59</sup>

While Marek's works appear in many churches across South Australia, including a large number of Catholic churches, typically parishes could only afford to commission a few artworks. At St Margaret Mary's, a large number of works were commissioned including a full suite of liturgical furniture. Church and artworks were designed and created concurrently, allowing artwork to be integrated into the design of the interior in consultation with the architects and the clergy.

Other Catholic Church projects where Marek is known to have created a comparable quantity of integrated liturgical artworks under similar circumstances include the Church of the Resurrection at Unley (opened 1964, since heavily modified) and Holy Cross (SHP 26498) (opened 1969).

In 1969, twelve months after the completion of St Margaret Mary's Catholic Church, Marek was awarded a Churchill Fellowship and spent four months travelling through Africa, Europe and the United States<sup>60</sup> visiting churches and viewing liturgical, historical and contemporary art.

While travelling through Europe, Marek received two church commissions, filling his order book for the following two years. Basil Spence, architect of the new Coventry Cathedral, described Marek's work as 'outstanding' and expressed a desire to work with Marek on a hypothetical future church project.<sup>61</sup> Meanwhile in the United States, he was elected an associate member of the United States Guild for Religious Architecture.

In 1973, Marek was badly injured in a car accident that resulted in a permanent brain injury and limited his use of the right side of his body. After his accident, friends, family and workshop assistants<sup>62</sup> enabled Marek to continue working for several years by

'translating hundreds of as-yet unused drawings into ecclesiastical artworks.'<sup>63</sup> He retired in the late 1970s.

In 1997, Marek was honoured by Pope John Paul II with a papal blessing 'for his outstanding contribution to religious art in Australia.'<sup>64</sup> Through his religious commissions, he developed a 'modern Christian idiom' through his 'original and distinctive' sculpture, creating works that were 'visually compelling, prayerful and technically innovative.'<sup>65</sup> He died in 1999.

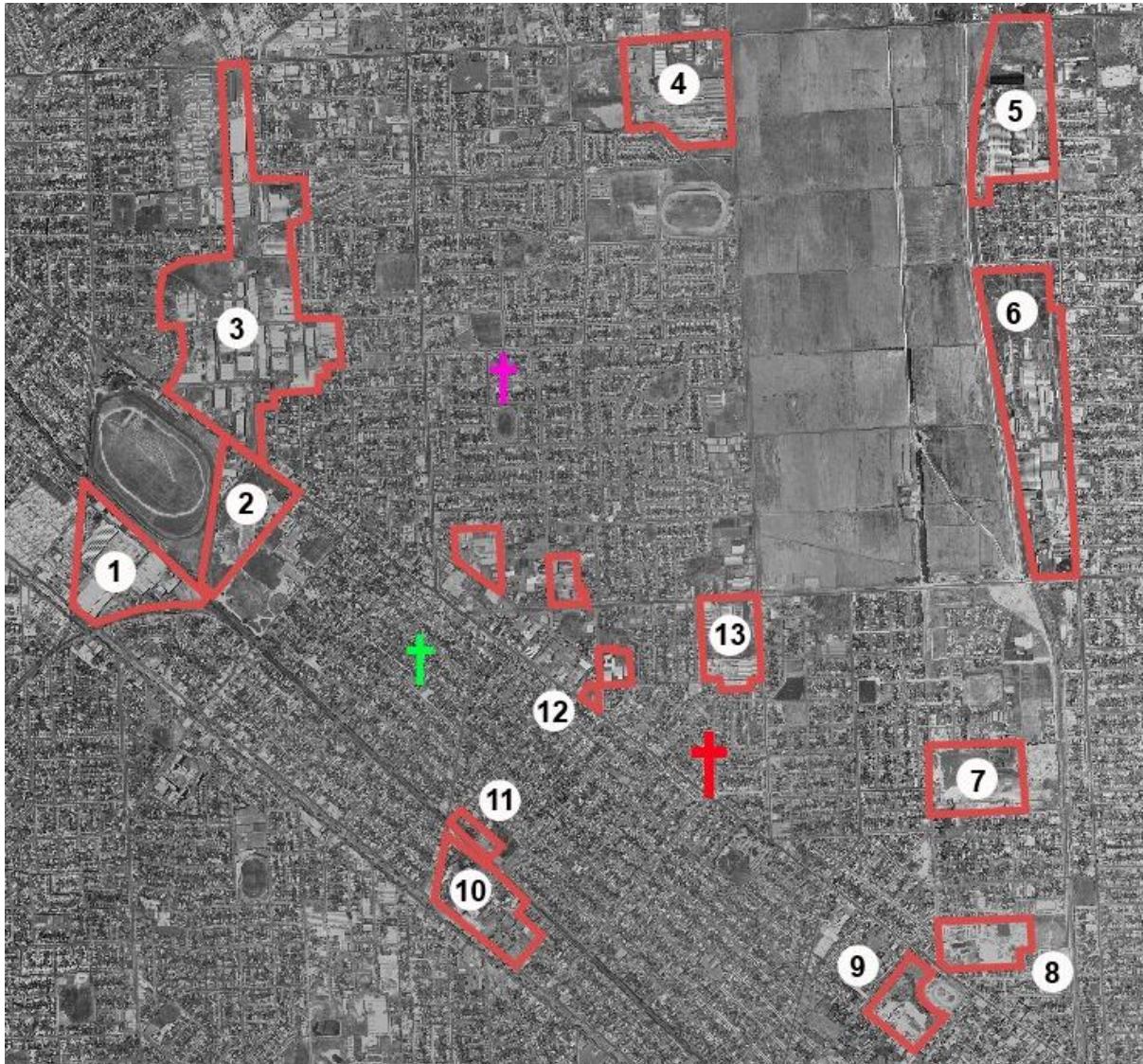
The Art Gallery of South Australia (AGSA) presented *Dušan and Voitre Marek: Surrealists at sea*, the first major survey of the brothers' work, in June-September 2021. While works from St Margaret Mary's Church could not be borrowed for the exhibition, they are addressed in Dr Ralph Body's essay on Marek's ecclesiastical work in the book *Dušan and Voitre Marek: Surrealists at Sea*, edited by exhibition curator Elle Freak and published by AGSA to coincide with the exhibition.<sup>66</sup> A photograph of the *Risen Christ* with Marek in attendance, taken in 1968, was selected to conclude Dr Body's article.

### **St Margaret Mary's Catholic Church**

In the mid-1920s, Catholics living in Croydon and Kilkenny celebrated Sunday Mass in the Kilkenny Buffalo Hall by arrangement of the Sacred Heart Fathers.<sup>67</sup> In January 1929, the school-church of St Margaret Mary on Torrens Road was opened.<sup>68</sup> This building still stands, with some modifications, on the St Margaret Mary's School campus fronting Tungara Avenue. In 1946, population growth led to the establishment of the new parish of Croydon under the ministry of Fr Thomas Daly, in 1946.<sup>69</sup>

In 1947, building restrictions prevented the construction of a new church at Croydon. Instead, Fr Daly organised the purchase, dismantling and relocation of a weatherboard army surplus building, which was then repurposed into what was acknowledged to be a temporary church on Torrens Road. It opened on 3 August 1947.

In 1949, land to the north of the church site towards Grand Junction Road and east towards the North railway line was sparsely populated. By the time the new church opened in 1968, the landscape had been completely transformed, and Croydon Parish could be characterised as a large tract of suburbia, comprising Croydon Park, Dudley Park, Woodville Gardens, Ferryden Park and Mansfield Park, encircled by significant industries along its fringes (see diagram p. 44). These industries included Forwood, Johns & Waygood Ltd, John Shearer & Sons Ltd and Australian Glass Manufacturers (AGM) at Kilkenny; Simpson Pope at Dudley Park; the Islington Railway Workshops; British Tube Mills at Kilburn; and Actil at Woodville.



Selected industries surrounding Croydon Parish in 1968.

Source: <https://mapping.portenf.sa.gov.au/history/>

- |   |  |
|---|--|
| † St Margaret Mary's Catholic Church              | 7) Simpson Pope  |
| ‡ Mater Dei Catholic Church (Woodville Parish)    | 8) PGH Ceramics (SA) Pty Ltd                                 |
| ‡ St Philomena's Catholic Church (Croydon Parish) | 9) Rocla Stoneware Pipes                                     |
| 1) General Motors Holden                          | 10) Australian Glass Manufacturers / John Shearer & Sons Ltd |
| 2) Actil Ltd                                      | 11) Forwood, Johns & Waygood Ltd                             |
| 3) Former Finsbury Munitions Complex              | 12) Sisalkraft Distributors Pty Ltd                          |
| 4) Electricity Trust of South Australia           | 13) Ready Mix Concrete / Forwood Johns Waygood Ltd           |
| 5) British Tube Mills                             |  |
| 6) SAR Islington Workshops                        |  |



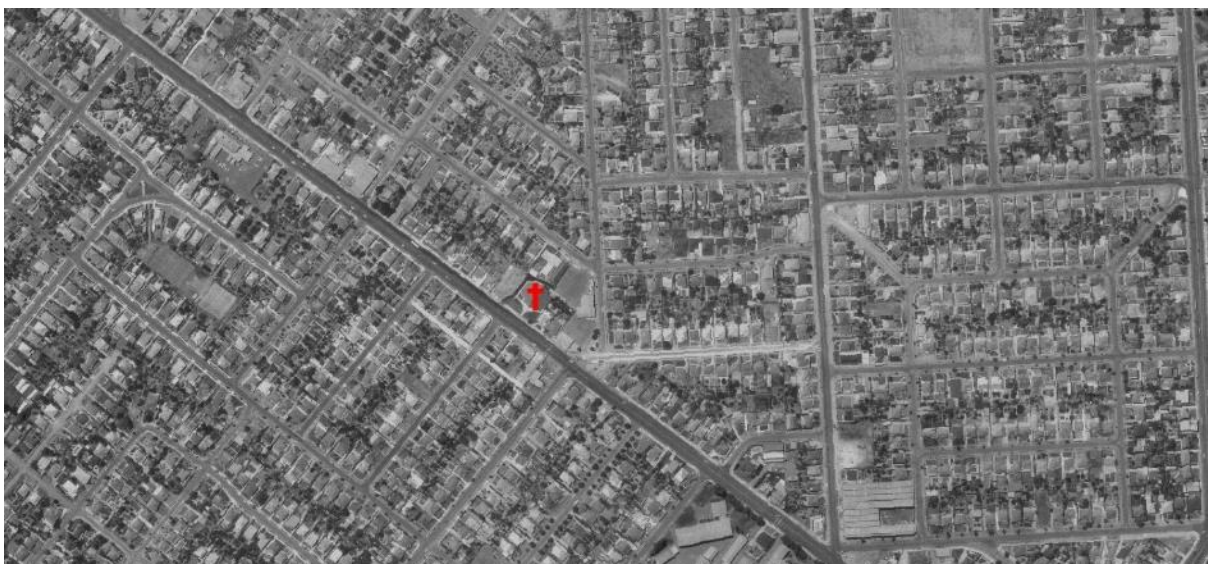
This local industry attracted large numbers of migrants to settle in the Croydon parish, including Ukrainian, Lithuanian, Croatian, Serbian,<sup>70</sup> and in particular Italian and Polish people, who were typically Catholics, and who formed a large proportion of the Croydon Park congregation.<sup>71</sup>

Irish-born priest Fr Michael Moling Murphy arrived in South Australia in 1945 and was appointed Croydon parish priest in 1958.<sup>72</sup> Upon his arrival Fr Murphy embarked on a building program, which included a new church (1962) and classroom (1964) at Woodville;<sup>73</sup> a Convent for the Sisters of St Joseph at Croydon (now part of St Margaret Mary's School) (1967);<sup>74</sup> and culminated in construction of the new St Margaret Mary's Church and presbytery (1968).



**Area surrounding site of St Margaret Mary's church (marked) in 1949**

Source: <https://mapping.portenf.sa.gov.au/history/>



**Area surrounding St Margaret Mary's church (marked) in 1968, showing suburban development since 1949**

Source: <https://mapping.portenf.sa.gov.au/history/>

## Design and construction

St Margaret Mary's was designed by Adelaide architects Brian Taylor and Lithuanian émigré Algi Navakas (Taylor & Navakas) after Vatican II, and reflects the freedom that church architects enjoyed following the closure of the Council, but prior to the codification of the new Catholic Mass in 1970.

St Margaret Mary's front elevation is similar to Taylor and Navakas' earlier Church of the Resurrection on King William Road at Unley,<sup>75</sup> opened in 1964, which also carries a wide gable roof with narrow, vertical windows flanking a large central window and entrance. It is likely this earlier church served as a model for St Margaret Mary's, however, the later church successfully develops its architectural theme by emphasising and exaggerating the roof with a thick fascia and deeper eaves; by centring the clerestory and spire over the sanctuary; by evolving the floor plan further towards an implied post-Vatican II ideal, from a long wedge to a wide flattened hexagon; and by integrating sacristies and service rooms under the main gable, instead of under a separate, flat roof as at Unley.

In Britain, one of the first churches to have a font placed near the sanctuary was St Michael's Catholic Church in Wolverhampton, opened in 1968.<sup>76</sup> British architectural historian Robert Proctor considers this unusual for its time. Thus the placement of the font in the sanctuary of St Margaret Mary's Church in 1968 may be considered innovative from an international perspective. It was not until the following year that the new Catholic rite of baptism was published, requiring the font to be 'in clear view of the faithful'<sup>77</sup> which was typically interpreted to mean in or adjacent to the sanctuary.

Liturgical furniture was carefully positioned around the sanctuary. The altar was deliberately placed off-centre, balanced by the presidential chair, lectern and Marek's *Risen Christ*. The spatial relationship between altar, lectern and chair in particular signalled a new emphasis on the word of God in Catholic worship, associated with the lectern and previously overshadowed by the Eucharist, associated with the altar. The position of the chair signified the priest's unifying role in the liturgy.

The layout of the sanctuary also reflected the new importance of ceremonial movement around the sanctuary between the focal points of altar, chair and lectern.<sup>78</sup>

Instead of traditional communion rails designed for kneeling communicants, four communion tables positioned around the sanctuary imply a boundary between nave and sanctuary without imposing separation. In a notable break with tradition, the tables enable communicants to receive communion while standing, and was a 'symbolic declaration of our willingness to follow Christ wherever He may lead us.'<sup>79</sup>

In the nave, pews able to seat 600 parishioners are arranged in a fanned configuration. This enabled sightlines across the sanctuary and nave, and brought



people as close to the altar as possible by observing 'natural laws of grouping when people spontaneously gather around to hear someone speak or look at something.'<sup>80</sup>

Procession<sup>81</sup> through the church was enabled through the positioning of sacristy doors either side of the sanctuary and the careful placement of aisles. In addition, cement paths implied a processional circuit around the exterior of the freestanding church.

Unlike some other post-war Catholic churches, including Our Lady of Mount Carmel at Pennington, 1960 (SHP 26520) and Holy Cross at Goodwood, 1969 (SHP 26498), St Margaret Mary's Church was not designed with a 'crying room'. In the post-war period, glass-fronted, soundproofed crying rooms equipped with PA systems eliminated disruption from young children while enabling their parents to participate in the Mass. This discrepancy is explained by a former curate of Croydon parish, who states Fr Murphy had an 'easy and warm relationship'<sup>82</sup> with his parishioners, and was unflustered by 'crying babies'<sup>83</sup> and likely felt such a room unnecessary.

The church was built by E. F. Marshall & Sons Pty Ltd, Welland, at a cost of \$100,000<sup>84</sup> and opened on 8 December 1968.<sup>85</sup> The opening Mass featured preaching in Italian and Polish,<sup>86</sup> and in subsequent years Fr Murphy organised regular Italian and Polish language masses at St Margaret Mary's Church.<sup>87</sup>

### **Liturgical furniture and sacred art**

All of the church's new liturgical furniture and sacred art was created by Voitre Marek, who served as artistic consultant throughout the planning and building of the Church. These works all embody complex meanings that are intrinsically connected to the liturgical and devotional functions of the church.

Consistent with international trends of the time, the elements of liturgical furniture at St Margaret Mary's Church were designed 'as objects for human use and particular purpose,' with an emphasis on simple 'outline forms.'<sup>88</sup> For example, the 'table form' altar reflects its scriptural origins in the table of the Last Supper, in contrast with 'heavy decorative altars' of traditional Catholicism.<sup>89</sup> The liturgical furniture is designed on a modest, human scale, and the candle holders are low and unobtrusive.<sup>90</sup>

The design and placement of Marek's sculptural works within the church reflect a post-Vatican II emphasis on liturgy over devotion. Marek's sculptures of *Christ* and *Mary* are placed at height, establishing a sense of distance, however do not appear aloof.<sup>91</sup> In a booklet produced to accompany the opening of the church, Fr Anthony Lowes described *Mary* as 'alive with ... suppressed joy,'<sup>92</sup> reflecting a post-Vatican II emphasis on decorous emotional restraint in Catholic worship.<sup>93</sup> Despite the emphasis on liturgy, a symbol reminiscent of the Sacred Heart on the chest of the *Risen Christ* nevertheless signals the sculpture's specific function as an object of devotion.<sup>94</sup>

The *Risen Christ* was one of Marek's largest works, too big to fit in his suburban backyard workshop. Marek's son Ivan recalls work on the sculpture spilling outside, with neighbours enlisted to help shape the beaten copper panels.<sup>95</sup> The completed

sculpture was hoisted into position by rope, piece by piece, with assistance from parish volunteers.<sup>96</sup>

Art historian Dr Ralph Body has observed that Marek's copper sculptures

...simultaneously suggest simplicity and magnificence, attained by the gestalt effect of swathing his figures in voluminous drapery, which largely conceals their bodily form while creating a bold shape. The face and hands are thus emphasised through their contrast with the mass of fabric.<sup>97</sup>

While Marek demonstrated his versatility the following year at Holy Cross (SHP 26498) by employing a variety of different materials and techniques, at St Margaret Mary's he deliberately limited himself to a restricted palette of two main materials, namely white rough-hewn marble and oxidised cupreous (copper-bearing) metals, including beaten copper and cast bronze. Coloured enamel and semi-precious stones were used sparingly. Common formal design elements and the use of a limited palette of materials unifies the liturgical furniture.

Marek's works created for the church carried other special meanings, for example:

- the tent-shape of the tabernacle references its scriptural origins in the large tent, known as the tabernacle, which served as a portable place of worship for the Israelites and shelter for the Ark of the Covenant, described in the Book of Exodus,
- the front of the tabernacle depicts ordinary people worshipping Christ, a motif Marek would revisit in the reredos of Holy Cross Catholic Church (SHP 26498) the following year,
- three rings over the tabernacle not only symbolise the Trinity, but also echo the pillar of cloud and fire that dwelt over the scriptural tabernacle and led the Israelites through the wilderness, as described in Exodus 13:21-22,
- the font, originally in two hemispheres, formed a rough sphere representing the world,
- *Mary, Mother of the Church* was positioned over the font, and depicted with both 'gentle gaze bent on the font-world' and 'solicitous hands stretched outward and downward,' and was associated with the font as 'a mother-figure who brings all ... to salvation and nurtures their life in Christ'<sup>98</sup> through baptism.
- Fr Lowes characterised the *Risen Christ's* robes as a 'priestly garment,' the folds of which 'grow subtly into the stylized branches of the vine', a reference to Jesus' statement in John 15:5: 'I am the vine, you are the branches' and intended to remind parishioners that 'this mystery of the resurrection is something in which we all share,'<sup>99</sup>
- a motif of 'trumpeting and adoring' angels as stylised figures appears on all the main structures of the sanctuary ensemble and also elsewhere in the church. Such angels are intertwined on the sides and back of the tabernacle and on the rings above the tabernacle; are repeated on friezes encircling the legs of

the altar and chair, and the pedestals of the font, tabernacle and lectern; and herald the dedication plaque and adorn the offering box cover.

In the opening booklet, Fr Lowes argued that 'for too long' the Catholic Church had been 'obsessed' with the suffering and death of Christ, 'to the exclusion of its counterpart in the resurrection.'<sup>100</sup> At St Margaret Mary's Church, this shift in emphasis is demonstrated by the absence of a true Crucifix (image of a dying Christ on the cross), the absence of Stations of the Cross, the presence of Marek's *Risen Christ* positioned over the sanctuary, and a smaller version of the *Risen Christ* mounted on the processional cross.

Marek was initially commissioned to design images associated with Stations of the Cross in coloured glass,<sup>101</sup> however this work did not proceed. The Stations of the Cross as completed were simple wooden crosses without associated images.

At the back of the nave, facing the *Risen Christ*, a large timber cross was deliberately incorporated into the wood and glass screen between narthex and nave, to remind the departing faithful that '[they] must go out into the world to live out [their] passion and death with Christ ... the only road to Christ's risen glory.'<sup>102</sup>

The baptismal font cover was replaced when it proved too heavy for regular use.<sup>103</sup> The new cover is believed to have been designed by Voitre Marek, reusing the handle from the original cover.

## Chronology

### Year    Event

1836    First Catholics arrive in South Australia.

1919    30 May, Voitre Marek born in Bitouchov, Czech Republic.

1920s    Catholics living in Croydon and Kilkenny celebrate Sunday Mass in Kilkenny Buffalo Hall.

1929    January, St Margaret Mary's school-church opens on Torrens Road.

1945    Fr Michael Moling Murphy arrives in South Australia.

**1946    Parish of Croydon established under Fr Thomas Daly.**

1947    Commencement of Commonwealth Mass Resettlement Scheme for Displaced Persons.

**Fr Thomas Daly organises purchase and relocation of surplus army hut to serve as church at Croydon.**

**3 August, new St Margaret Mary's Church opens.**

1948    Voitre and Dušan Marek emigrate to Australia.

1949    Voitre and Dušan Marek exhibit works in Adelaide.

1951    Large-scale post-war migration from Italy begins.

1953    January 31, post-war building restrictions end in South Australia, marking beginning of church-building boom.

- 1956** **Voitre Marek begins working in lighthouses on Kangaroo Island, leading to his religious epiphany.**
- 1958** **Fr Michael Moling Murphy appointed parish priest at Croydon.**
- 1960 Voitre Marek returns from Kangaroo Island to Adelaide.  
**Voitre Marek holds solo RSASA exhibition.**
- 1962 11 October, Second Ecumenical Council of the Vatican (Vatican II) opens in Rome.
- 1962 Fr Murphy opens St Philomena's Church at Woodville.
- 1963 4 December, *Constitution on the Sacred Liturgy* is promulgated by Pope Paul VI.
- 1964 26 June, Catholic Church of the Resurrection opened.  
 16 October, *Instruction on the Liturgy* published by the Sacred Congregation of Rites.
- 1965 8 December, Vatican II Council closes in Rome.
- 1966 Voitre Marek exhibits at the Adelaide Festival.
- 1967 Convent for Sisters of St Joseph opened at Croydon.
- 1968** **St Margaret Mary's Catholic Church designed by Taylor and Navakas.**  
**8 December, St Margaret Mary's Catholic Church opened.**
- 1969 New Catholic rite of baptism is published.  
 15 December, Holy Cross Catholic Church opened.
- 1970 Marek travels through Africa, Europe and the United States over four months visiting churches and liturgical, historical and contemporary art, accompanied by Fr Patrick Kelly.  
 New Catholic Mass of Paul VI published.
- 1973 Voitre Marek is badly injured in a car accident, curtailing his artistic output.
- 1997 Voitre Marek receives a papal blessing from Pope John Paul II for 'outstanding contribution to religious art in Australia'.
- 1999 27 December, Voitre Marek dies in Adelaide.
- 2021 June-September, Art Gallery of South Australia exhibits *Dušan and Voitre Marek: Surrealists at sea*, the first major survey of the brothers' work.

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[https://web.archive.org/web/20160304002703if\\_/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf](https://web.archive.org/web/20160304002703if_/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf)

## SITE RECORD

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**NAME:** St Margaret Mary's Catholic Church **PLACE NO.:** 26521

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**DESCRIPTION OF PLACE:** Single-storey brick church

**DATE OF CONSTRUCTION:** 1968

**REGISTER STATUS:** Identified 13 August 2020  
[\[Date of Provisional Entry\]](#)

**LOCAL HERITAGE STATUS:** Nil

**CURRENT USE:** Catholic place of worship  
1968 - present

**ARCHITECT:** Taylor and Navakas  
1968

**BUILDER:** E. F. Marshall & Sons Pty Ltd, Welland  
1968

**LOCAL GOVERNMENT AREA:** Port Adelaide Enfield

**LOCATION:**

<b>Street No.:</b>	286
<b>Street Name:</b>	Torrens Road
<b>Town/Suburb:</b>	Croydon Park
<b>Post Code:</b>	5008

**LAND DESCRIPTION:**

<b>Title</b>	CT 5710/844; CT 5726/535; CT
<b>Reference:</b>	5385/507; CT 5824/99; CT 5840/399
<b>Lot No.:</b>	A52; A72; A49; A4; A5
<b>Plan No.:</b>	F117834; D3333; F118831
<b>Hundred:</b>	Yatala

**MAP REFERENCE** -34.883696385890815, 138.56303049174164

## PHOTOS

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**NAME:** St Margaret Mary's Catholic Church

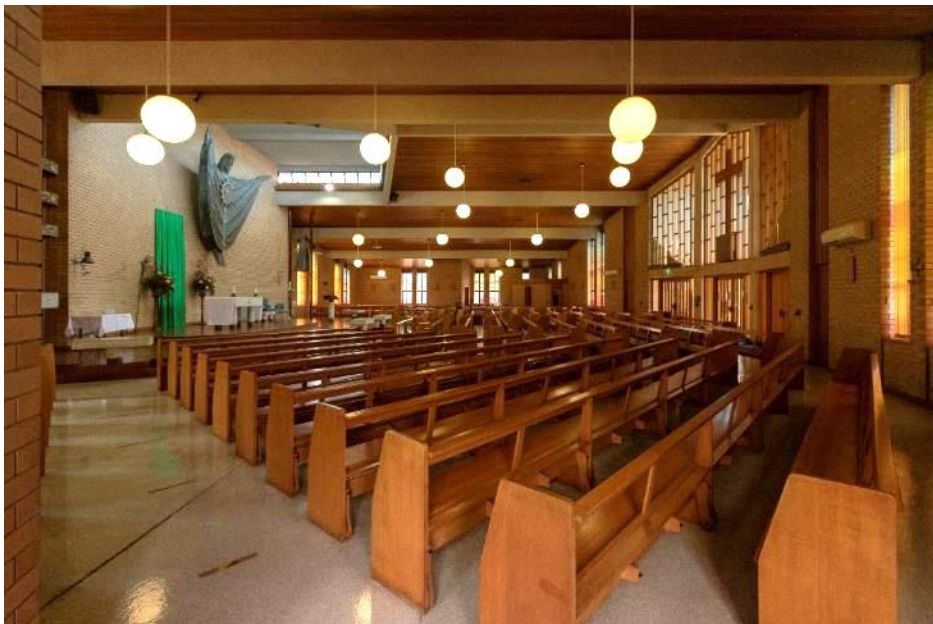
**PLACE NO.:** 26521

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All images in this section are from DEW Files and were taken during the site visit 15 November 2021, unless otherwise indicated.



**Overall view of nave, towards sanctuary**



**Overall view of nave, towards sanctuary, note parallel roof beams**

## PHOTOS

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**NAME:** St Margaret Mary's Catholic Church

**PLACE NO.:** 26521

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**Overall view of nave, towards narthex, with tabernacle on left**



**View from sanctuary towards narthex**



## PHOTOS

**NAME:** St Margaret Mary's Catholic Church

**PLACE NO.:** 26521



**View of narthex**



**View of narthex, note suspended ceiling and original pendant light fitting above**



**View of priest's sacristy, showing original parquetry floor and cabinetry**



**View of work sacristy, showing original parquetry floor and cabinetry**



**Dedication plaque above doors to nave**

Source: <https://www.voitremarek.com/>



**Donation box cover in narthex**

Source: <https://www.voitremarek.com/>

**PHOTOS**

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**NAME:** St Margaret Mary's Catholic Church

**PLACE NO.:** 26521

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**Sanctuary lamp by Voitre Marek**



**Candle holder (one of six) by Voitre Marek**



**Table-form altar by Voitre Marek**



**Beaten copper ring with trumpeting angel motif on foot of communion table**



**Aumbry door by Voitre Marek**



**Holy water stoup by Voitre Marek**



## PHOTOS

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**NAME:** St Margaret Mary's Catholic Church

**PLACE NO.:** 26521

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*Risen Christ* by Voitre Marek



*Mary, Mother of the Church* by Voitre Marek



*Celebrant's seat* by Voitre Marek



*Lectern* by Voitre Marek

**PHOTOS**

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**NAME:** St Margaret Mary's Catholic Church

**PLACE NO.:** 26521

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**Tabernacle by Voitre Marek, note angel motif on side**



**tabernacle, tabernacle stand and ciborium (canopy) by Voitre Marek**



**Processional cross by Voitre Marek**



**Processional Cross fixed base by Voitre Marek**



**PHOTOS**

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**NAME:** St Margaret Mary's Catholic Church

**PLACE NO.:** 26521

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**Baptismal font by Voitre Marek**



**Risen Christ by Voitre Marek (detail)**



**Typical door handle**



**Original speaker in wall**

**PHOTOS**

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**NAME:** St Margaret Mary's Catholic Church

**PLACE NO.:** 26521

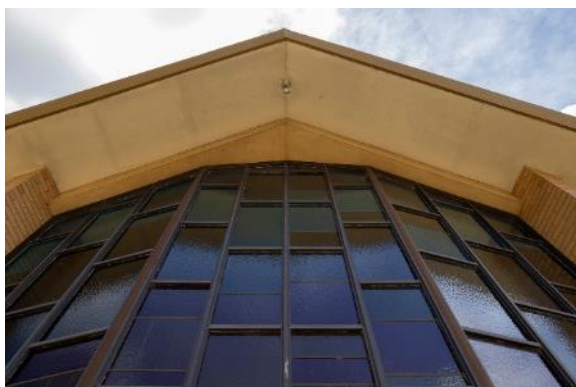
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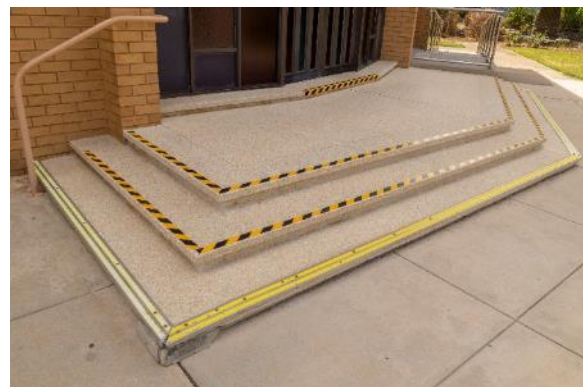
**Original glass pendant light fitting in narthex**



**Pebbles in concrete between front elevation and footpath**



**Front elevation window over entrance**



**White terrazzo steps**



## SITE PLAN

**NAME:** St Margaret Mary's Catholic Church

**PLACE NO.:** 26521






**St Margaret Mary's Catholic Church, 286 Torrens Road, Croydon Park (CT 5710/844, CT 5726/535, CT 5385/507, CT 5824/99, CT 5840/399; F117834 A52, D333 A72, D3333 A4, F117831 A49, D3332 A5 Hundred of Yatala)**

- Significant components of the SHP include the gable-roofed church, original ramps and retaining walls, terrazzo steps, original exterior and interior material finishes and fittings, fixed pews in present configuration, and all liturgical furniture and sacred artwork by Voitre Marek.
- The non-significant components of the site include the parish presbytery and school buildings.

N ↑

### LEGEND

-  Parcel boundaries (Indicates extent of Listing)
-  Existing State Heritage Place(s)
-  Outline of Elements of Significance for State Heritage Place

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- <sup>1</sup> Grieve Gillett, *City of Charles Sturt Local Heritage Places Review* (2013)
- <sup>2</sup> Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990, Report for the Environment and Water South Australian Built Heritage Research Project 2018-2019" (2019) Adelaide: Architecture Museum, University of South Australia p. 86
- <sup>3</sup> Richard Apperly, Irving and Reynolds, *A Pictorial Guide to Identifying Australian Architecture* (1989) North Ryde NSW: Angus and Robertson pp. 230-231
- <sup>4</sup> Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" p. 87
- <sup>5</sup> RAI A Significant 20th Century Architecture Card Index (RAIA Collection S301/2 AM); [https://web.archive.org/web/20160304002703if\\_/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf](https://web.archive.org/web/20160304002703if_/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf) accessed 31 January 2021
- <sup>6</sup> Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" pp. 135-136
- <sup>7</sup> Chris Burns, "Postwar places of worship in South Australia 1945-1990" p. 170
- <sup>8</sup> Donald Langmead (ed) *Creed and Architecture* (1970) Adelaide SA: SAIT School of Architecture and Building p. 37
- <sup>9</sup> Here the words 'Catholic' and 'Catholicism' and the phrase 'Catholic Church' refer specifically to the Roman Catholic Church.
- <sup>10</sup> Barry Rowney, "Type Profile of Churches", report to the Australian Heritage Commission (1991) p. 3
- <sup>11</sup> David Hilliard and Arnold D. Hunt, "Religion" in Eric Richards (ed), *The Flinders History of South Australia: Social History* (1986) Netley SA: Wakefield Press p. 195
- <sup>12</sup> John Whitehead, *Adelaide: City of Churches* (1986) Magill: M. C. Publications p. 21
- <sup>13</sup> Douglas Pike, *Paradise of Dissent: South Australia 1829 – 1857* (1967) Melbourne: Melbourne University Press (2<sup>nd</sup> Ed)
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- <sup>15</sup> Margaret Press, "Catholic Church" in *Wakefield Companion* p. 96
- <sup>16</sup> Barry Rowney, "Type Profile of Churches" p. 4
- <sup>17</sup> David Hilliard, "Religion in Playford's South Australia" in Bernard O'Neil, Judith Raftery and Kerry Round (eds), *Playford's South Australia: essays on the history of South Australia, 1933-1968* (1996) Adelaide: Professional Historians Association
- <sup>18</sup> David Hilliard and Arnold D. Hunt, "Religion" p. 230
- <sup>19</sup> Graeme Hugo, "Playford's people: population change in South Australia" in *Playford's South Australia* p. 35
- <sup>20</sup> Graeme Hugo, "Playford's people: population change in South Australia" p. 34
- <sup>21</sup> Susan Marsden (Marsden Russell Historians) assisted by Carol Cosgrove and Robyn Taylor, "Twentieth Century Heritage Survey Stage 1: Post Second World War (1946-1959) Overview History" (2003-2004) Adelaide: Department for Environment and Heritage p. 13
- <sup>22</sup> Kate Walsh, "Refugees" in *Wakefield Companion* p. 448-449
- <sup>23</sup> Kate Walsh, "Refugees" p. 449
- <sup>24</sup> Susan Marsden et al, "Twentieth Century Heritage Survey Stage 1" p. 13
- <sup>25</sup> Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" Appendix 1
- <sup>26</sup> Josie Wilkinson, *The Silver Anniversary of Our Lady of Mount Carmel Church* (1985) Pennington SA: Mount Carmel Church p. 3
- <sup>27</sup> Chris Burns, "Postwar Places of Worship in South Australia 1945 – 1990" p. 22
- <sup>28</sup> Katherine Massam, *Sacred Threads Threads: Catholic Spirituality in Australia 1922-1962* (1996) Sydney: UNSW Press pp. 155-162
- <sup>29</sup> Walter M. Abbot (ed) and Joseph Gallagher (translation ed), *The Documents of Vatican II* (1966) London/Dublin: Geoffrey Chapman p. 59; cited in Aldo di Santo, "The Changing Face of Worship: Post-Vatican II Catholic Church Architecture in Adelaide 1965 – 1979" (2009) unpublished Architectural Research 2 thesis (AM) p. 44
- <sup>30</sup> Floyd Anderson (ed), *Council Daybook, Vatican II, Session 3* (1965) The National Catholic Welfare Conference Inc. p. 154 <https://archive.org/details/VCIIDaybook3/page/n167> accessed 25 January 2020
- <sup>31</sup> Robert Proctor, *Building the modern church: Roman Catholic Church architecture in Britain, 1955 to 1975* (2016) Routledge p. 198
- <sup>32</sup> Aldo di Santo, "The Changing Face of Worship" p. 47
- <sup>33</sup> Robert Proctor, *Building the modern church* p. 220

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- <sup>34</sup> Robert Proctor, *Building the modern church* p. 111
- <sup>35</sup> Aldo di Santo, "The Changing Face of Worship" p. 57
- <sup>36</sup> Aldo di Santo, "The Changing Face of Worship" p. 58
- <sup>37</sup> Chris Burns, "Postwar places of worship in South Australia 1945-1990" p. 140
- <sup>38</sup> Ralph Body, "To serve the creator: the ecclesiastical architecture of Voitre Marek" in Elle Freak (ed) *Dušan and Voitre Marek: surrealists at sea* (2021) Adelaide SA: Art Gallery of South Australia p. 158
- <sup>39</sup> Ralph Body, "To serve the creator" p. 151
- <sup>40</sup> Stephen Mould, "Marek, Voitre (1919-1999)" Australian Dictionary of Biography <http://adb.anu.edu.au/biography/marek-voitre-20472> accessed 18 December 2019
- <sup>41</sup> John Baily, "Sculptor's Status: To the Editor" in *Advertiser* 10 August 1960 (Olga Sankey collection, AM)
- <sup>42</sup> <https://www.agsa.sa.gov.au/whats-on/exhibitions/du%C5%A1an-and-voitre-marek-surrealists-at-sea/> accessed 26 January 2021
- <sup>43</sup> Esmond George, "Weird art display by two Czechs" in *Mail* 10 September 1949 p. 10 <http://nla.gov.au/nla.news-article56060943> accessed 11 December 2020
- <sup>44</sup> Stephen Mould, *The birth of love: Dušan and Voitre Marek, artist brothers in Czechoslovakia and post-war Australia* (2008) Norwood, SA: Moon Arrow Press p. 8
- <sup>45</sup> Stephen Mould, *The birth of love* p. 8
- <sup>46</sup> Olga Sankey, "My father, Voitre Marek" in *SA Catholic* August 1997 p. 6
- <sup>47</sup> Stephen Mould, "Marek, Voitre (1919-1999)"
- <sup>48</sup> Olga Sankey, "My father, Voitre Marek" p. 6
- <sup>49</sup> "Prays in Metal" in *Southern Cross* July 1965 (Olga Sankey collection, AM)
- <sup>50</sup> Nicholas Kerr, "Australian religious artist" in *The Word* April 1990 p. 19 cited in Ralph Body, "To serve the creator" p. 148
- <sup>51</sup> Ralph Body, "To serve the creator" p. 152
- <sup>52</sup> Olga Sankey, "My father, Voitre Marek" in *SA Catholic* August 1997 p. 7
- <sup>53</sup> "Crowns made of satellites gold" in *Southern Cross* undated clipping 1965 (Olga Sankey collection AM)
- <sup>54</sup> Brian Seidel, "Sculpture is highlight of autumn show" in *News*, 20 May 1964 p. 32
- <sup>55</sup> Stephen Mould, "Marek, Voitre (1919-1999)" ADB
- <sup>56</sup> "Adelaide Festival's International Look" in *Good Neighbour* (ACT) 1 April 1966 p. 3 <http://nla.gov.au/nla.news-article176531228> accessed 14 December 2020
- <sup>57</sup> John Baily, "Sculptor's Status: To the Editor" in *Advertiser* 10 August 1960 (Olga Sankey collection AM)
- <sup>58</sup> Olga Sankey 2008, cited in di Santo "The Changing Face of Worship" p. 74
- <sup>59</sup> "Works of art in iron" in *Southern Cross* 6 November 1964, cited in Ralph Body, "To serve the creator" p. 155
- <sup>60</sup> "Voitre Marek Spoke... of his Churchill Fellowship tour" in *Kalori* September 1970 p. 16
- <sup>61</sup> "Priest and sculptor on budget art pilgrimage" in *Australian Women's Weekly* 27 May 1970 p. 11 (Olga Sankey Collection AM)
- <sup>62</sup> In the Assessment Report for Holy Cross Catholic Church (SHP 26498), Michael Lawless was incorrectly referred to as Marek's parish priest; in fact he was a parishioner at Seacombe Gardens.
- <sup>63</sup> Olga Sankey, "My father, Voitre Marek" p. 7
- <sup>64</sup> Olga Sankey, "My father, Voitre Marek" p. 6
- <sup>65</sup> Ralph Body, "To serve the creator" p. 158
- <sup>66</sup> Ralph Body, "To serve the creator" p. 159
- <sup>67</sup> "From Buffalo Hall to This" in *Southern Cross* 29 November 1968 p. 12
- <sup>68</sup> "New School-Church at Kilkenny, Blessed and Opened by the Archbishop" in *Southern Cross* 1 February 1929 p. 13 <http://nla.gov.au/nla.news-article167041320> accessed 7 November 2021
- <sup>69</sup> "New Church Opened at Croydon" in *Southern Cross*, 8 August 1947 p. 13 <http://nla.gov.au/nla.news-article167716329> accessed 7 November 2021
- <sup>70</sup> Jenny Brinkworth, "Building a Church and Community at Croydon Park" in *Southern Cross* 16 November 2018 <https://thesoutherncross.org.au/people/2018/11/16/building-church-community-croydon-park/> accessed 30 November 2021



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- 75 Chris Burns, "Postwar places of worship in South Australia 1945-1990" p. 170
- 76 Robert Proctor, *Building the modern church* p. 207
- 77 Robert Proctor, *Building the modern church* p. 207
- 78 Robert Proctor, *Building the modern church* p. 205
- 79 Fr Anthony Lowes, *St Margaret Mary's Croydon, Opening, Feast of the Immaculate Conception, December 8, 1968* (1968) Croydon Park SA: St Margaret Mary's Church
- 80 Fr Anthony Lowes, *St Margaret Mary's Croydon*
- 81 Robert Proctor, *Building the modern church* p. 195; Aldo di Santo, "The Changing Face of Worship" p. 54
- 82 "Fr Michael Moling Murphy"
- 83 Dr Tony Lowes, pers. comm. 25 October 2021
- 84 "Centre for building souls" in *Southern Cross* 13 December 1968 p. 3
- 85 The dedication plaque by Voitre Marek displays the date 5 December 1968, presumably in error.
- 86 "Centre for building souls" in *Southern Cross*
- 87 Jenny Brinkworth, "Building a Church and Community at Croydon Park"
- 88 Robert Proctor, *Building the modern church* p. 193
- 89 Robert Proctor, *Building the modern church* p. 193
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- 91 Ralph Body, "To serve the creator" p. 152
- 92 Fr Anthony Lowes, *St Margaret Mary's Croydon*
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- 95 Ivan Marek, pers. comm. 22 October 2021
- 96 Jenny Brinkworth, "Building a Church and Community at Croydon Park"
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- 99 Fr Anthony Lowes, *St Margaret Mary's Croydon*
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- 102 Fr Anthony Lowes, *St Margaret Mary's Croydon*
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