HERITAGE ASSESSMENT REPORT

NAME:	**Marion Cultural Centre**	**PLACE:**	**26497**

ADDRESS:	**Warracowie Way, Oaklands Park SA 5046**

DESCRIPTION

Marion Cultural Centre, showing the name of the place in built form. MAR form part of the building, while ION are landscape elements including a sculpture I, rockwork O and trellis N covered in climbing plants.

Source: Googlemaps (2018)

The Marion Cultural Centre is a 2001 postmodern building that spells MARION, through the design of the structure and its associated landscape. The place is a cultural centre owned and managed by the City of Marion and includes a public library, art gallery, café, meeting rooms, public meeting space and a theatre. The building also features elements of sustainable design.

Giant letters, MAR, approximately 5.6m high dominate the eastern façade. MA splices through the building while R is extruded down half the length of the north-western façade. The I is created from a sculpture by Greg Johns, while the O is formed from large rough-hewn stones, both are sited in the adjoining garden that faces the corner of Warracowie and Diagonal Roads. The N is a large frame placed at the edge of the garden on Warracowie Road and is covered in climbing plants.

The building is clad in an assortment of materials and has been finished to a high degree of quality. The north-eastern elevation is primarily glazed, however it is shielded by a full height wall of steel fins that create a grille. The top half of the letters MA protrude from the grille, while the rest of the letters are drawn through it and into the building. The MA are clad in steel plate and it and the grille are painted bright orange. The extruded R creates a covered walkway down the side of the building (facing Warracowie Way) and is clad externally in copper, while the underside of the walkway is clad in timber batons that are painted white.

The southern and south-eastern facades are clad in cast concrete panels that exhibit high quality formwork to create two patterns. One is a rhythmic pattern that runs from the roof to the ground and across the length of the façade and is replicated in the

form of the limited number of windows that puncture the façade. The other creates the impression of a repeated M similar in form to the steel-clad M facing Diagonal Road. The formwork M is rough-cast in contrast to the smooth finish of the panels. The panels are painted dark grey, while the formwork M is painted bright orange.

The majority of the building's fenestration faces Warracowie Way and is inserted inside the R that is extruded along the length of the building. A narrow band runs lengthways through the middle of the glazing and features a series of dots in two sizes that are repeated at regular intervals. The dots name the building in braille: the large dots spell 'marion', while the smaller dots read 'cultural centre'.

Elements of sustainable design include:

- a stormwater retention system that collects runoff from the roof, filters the water and then pumps it into the aquifer,
- energy efficient lighting,
- low-energy air conditioning,
- solar hot water, and
- water efficient fittings, fixtures and devices.[1]

The library occupies the north-eastern portion of the building and is a large open space into which the 'MA' splices into the space. The library is slightly elevated from the other spaces in the building and is accessible by internal cast-concrete stairs and a return ramp. It features a painted timber baffle that is suspended from the ceiling and has carpeted floors.

The café and public meeting space is located in a large foyer that is nestled between the gallery, library and theatre and faces the external courtyard. It has a polished-concrete floor and features the same timber ceiling baffle as in the library.

The gallery is at the southern end of the building and is divided into two spaces. One is a shop, while the other is the gallery. Both the gallery and its shop have polished-concrete floors, however the timber ceiling baffle ends partway into the shop and is replaced by a suspended ceiling over the gallery.

The theatre is a multi-purpose space that can be configured with a stage and auditorium seating or as a cabaret-style space and is reached by a long timber panelled passageway. The theatre ceiling features a series of stained and varnished timber panels punctured with a series of dots and dashes that denote words in Morse code. The meeting rooms are also accessed from the theatre passageway.

Extent of Listing / Significant Fabric / Curtilage:

The elements with heritage significance include:

- The form of the building and the materials it is clad in, including steel fin grilles, steel plate, copper sheeting, concrete formwork, timber batons. This also includes the internal structure and cladding of MA than splices through into the

building and the internal structure of the R that is extruded down the side of the building.

- The associated landscape that creates ION in MARION, including the sculpture I, rockwork O and frame N that is clad in climbing plants. While the variety of plant is not of significance, the design intention was for the structure to be clad with climbing/creeping vegetation.
- Morse-coded timber ceiling panels in the theatre
- Hanging timber panel baffle to ceiling throughout the building
- Braille panel on glazing facing Warracowie Way
- Timber panelling on corridor to theatre
- Internal stairs and ramp to library space.

The elements excluded from the heritage listing include:

- Fittings and fixtures in offices, meeting rooms, library, café, kitchen and public and staff toilets
- Ceiling types other than hanging timber panel baffle and Morse-coded timber ceiling in the theatre
- Track lighting and partition walls in the gallery
- Theatre fittings, fixtures, lighting, seating (other than the Morse-coded timber ceiling panels)
- The landscaping to the rest of the building.

HISTORY

Constructed in 2000-2001, the Marion Cultural Centre is a contemporary building designed in a postmodern style. It is also a civic building that provides the Marion community with access to local government services and facilities including a library, art gallery, café and theatre. Therefore, the following history includes a brief overview of postmodern architecture before considering the role of civic buildings in South Australia, and specifically at Marion.

Postmodern Architecture

Postmodern architecture is a reaction by some of the architectural fraternity against the perceived failings of Modern architecture. These perceived failings include:

- 'purism and tendency to ignore complex problems in pursuit of modern aesthetic,
- privileging of abstraction over realism and social engagement,
- over emphasis on the industrial thereby likening architecture to factory detailing and planning processes,
- consideration of existing urban forms as outdated and worthless,
- development of new urban forms that don't work or abandonment of urban forms altogether,
- disregard of the symbolic quality of architecture other than as abstract sculpture'.[2]

While the term 'Postmodern' has been used in connection with architecture from the mid-twentieth century, it wasn't until 1978 that North American architect, landscape designer and theorist Charles Jencks proposed a succinct definition. According to Jencks, postmodern architecture is:

> double coding: the combination of Modern techniques with something else (usually traditional building) in order for architecture to communication with the public and a concerned minority, usually other architects.[3]

In essence, Postmodern architecture uses new materials and building techniques and combines them with an architectural language that simultaneously speaks at different levels. In doing so it draws on aspects of past styles without being a pastiche or falling into kitsch. It also takes into account social considerations and the environment it is a part of.[4]

In an Australian context this means an understanding of the 'importance of the city … and awareness of suburban form and culture' and specifically:

- 'sense for monumentality through compression of narrative and meaning,
- collision of plan form and materials,
- knowledgeable and specific reference to context.'[5]

A brief overview of Civic Buildings

Civic buildings including institutes, town halls, council chambers and offices have played an important role in the history of South Australia and the communities they supported. The passage of the *District Council Act 1852* enabled local communities to petition the Governor to proclaim a defined area as a District Council, thereby formalising their bond through self-government.[6] The buildings constructed to support local government functions became an important symbol of community cohesion and civic achievements.

In the early years after the formation of local government, a number of councils initially met in their local Institute building until they were able to securing sufficient funds to build a town hall and/or council chambers and offices.[7] Institute buildings were usually constructed by the community for community use and many eventually became the responsibility of local council to manage and maintain. A number of examples such as the Enfield Institute were also established as a library or later became home to the local library.[8]

Between the First and Second World Wars, a number of local councils made substantial investments in civic or municipal facilities to reflect their community's desire to appear progressive. During this time, many Councils remodelled existing or constructed new council buildings that also incorporated the latest in leisure facilities. For example, the Hindmarsh Town Hall (SHP 11794) also included a movie theatre and library as well as a council chamber and offices for staff.[9]

In 1962, the State government's Town Planning Committee published the *Report on the Metropolitan Area of Adelaide* that outlined the pattern of development for the

metropolitan area between 1962 and 1990. The Report divided the metropolitan area into fifteen administrative and planning regions and proposed the establishment of a regional centre in each. The purpose of the regional centre was to provide regional civic, shopping, health, educational, recreation and leisure facilities in a central location.[10]

The Elizabeth town centre was an antecedent example of the idea and one that was followed by a number of metropolitan councils including Salisbury, Munno Para, Tea Tree Gully, Noarlunga and importantly in the context of this assessment, Marion. This then led to the creation of the Marion Cultural Centre. Other examples include the Salisbury Civic Centre (1976, currently being upgraded), Noarlunga Regional Centre (1970s-1980s) and the Tea Tree Gully Civic Centre (mid-1960s, extended mid-1970s, recently upgraded again).

The Marion Cultural Centre is regarded by some as a return to the positioning of the civic centre as a 'figurehead building, upon which the aspirations of the municipality are writ large'.[11] Civic buildings had undergone a transition period towards the end of the 20th century, with some Council areas partnering with private developers to provide community services. However, since the 1980s a new pattern in the provision of municipal community facilities began to emerge and is directly associated with the current joint venture approach to new residential developments.

Through a joint venture approach, new community facilities are provided within residential developments and are jointly planned and funded by local government, the developer, state government and in some instances, other interested parties. An example of this is the Mawson Centre a local government, Delfin Lend Lease (the developer) and UniSA funded multi-use building that includes a public library run by the City of Salisbury and rooms that can be booked for community use (see comparison, rarity, comparability section for further examples).

At the same time local Councils have also upgraded existing civic centres or have built new ones. For example the City of Salisbury is currently upgrading its mid-1970s civic centre and the City of Marion built a new civic centre in 1990 prior to the construction of the Marion Cultural Centre.

Marion – from village to local government

Prior to colonisation, the land that now forms the City of Marion was home to the Kaurna people. In October 1838, Henry Nixon and Boyle Travis Finniss selected Section 117 in the Hundred of Noarlunga, located on the southern bank of the Sturt River. The village of Marion was laid out shortly thereafter and the village's close proximity to Adelaide, arable land and water were some of the features used to promote the sale of land in the village in that November.[12]

The beginnings of local government occurred in September 1853, when the rateable residents located in the north-west of the Hundred of Noarlunga met and signed a memorial that requested the area be proclaimed as a district under the *District Council Act 1852*. The first council then known as the District Council of Brighton

(different to the Corporation of Brighton later known as the Brighton City Council) met in late October that year. It wasn't until 1886 that the Council changed its name to the District Council of Marion.[13] Continued population growth and the increasingly suburban nature of the area lead to the Council becoming the City of Marion in November 1953.[14] Over the years the Council has been responsible for the construction of a number of civic buildings.

Civic Buildings in Marion

The District Council of Brighton was formed in 1853 by local individuals coming together to form a tangible expression of community. Similarly, the first council office combined with an Institute and hall were a physical expression of that local community. The need for a hall was first proposed at a community meeting in 1894 and was financed through rates, subscriptions and donated labour and materials. The District Hall as it was known was a single-storey bluestone building located on Sturt Road. It was designed by architect H Cowell and featured redbrick dressings.[15] The main hall was large enough to seat 500 and featured a stage, behind it folding doors lead into a smaller room where Council meetings took place.[16]

Council Chambers and Civic Centres

New purpose-built council chambers and offices for the Marion Council were opened in 1937 in an Art Deco-style building located next to the District Hall.[17] Within a decade it became obvious that the new council chambers would not be able to accommodate the growing needs of the council. In 1946, Marion Council began negotiations with the South Australian Housing Trust to buy land on Marion Road for a new Council building. However, the matter remained in abeyance until 1955, when the Council was approached by Windsor Theatres with a proposal to construct a new combined town hall and picture theatre at an estimated cost of £32, 000. Marion Council was unable to afford the substantial sum and extended the Sturt Rd chamber and offices instead for a quarter of the amount.[18]

While the Marion Council could not afford the 1955 proposal for new premises, it did begin to set aside money annually for the project and acquired 5 acres at Parkholme. Architects were engaged in 1961 to design a new building but a block of Councillors who felt the money could be better spent on necessities such as roads voted against the project and it was again halted. By 1964, the lack of space in the office had become acute as the number of staff had increased from seven in 1951 to thirty in 1964. This led to the reprisal of the project to build new chambers and an office at Parkholme. Construction of the modern-style single and double-storey cream-brick premises began in 1966 and was officially opened on 27 May 1967 by Premier Walsh.[19]

Staff numbers continued to increase during the next decade and in 1977 an extension was built to accommodate planning, building and health staff. However, the additional space was only a temporary solution and in 1988 yet another new civic centre was proposed for a site on Sturt Road near the Marion Shopping Centre.

Council ignored public opposition to the new civic centre and it was opened on 7 February 1990 by Mayor Hodgson.[20]

Institutes and Community Halls

Further institutes in the Marion Council area were built at Edwardstown and Warradale respectively in the late nineteenth and early twentieth centuries. The Edwardstown Institute was formed in 1898 and a hall was built at that time, additions were made to it in 1928.[21] The Warradale Institute opened in 1927 but by 1946 was rundown due to continued use during World War Two. In the years following World War Two, the Marion community again rallied to provide necessary community facilities. At that time the Marion Council, like many other outer metropolitan councils who grew exponentially in the decades after the War, struggled to provide necessary infrastructure such as roads and footpaths, let alone community facilities.[22]

Throughout the 1950s the local community raised funds for a new community hall at Warradale Park. With the assistance of the South Australian Housing Trust, the committee of the Pioneers' Memorial Community Hall Incorporated constructed the hall on the corner of Sturt and Morphett Roads in 1958. The cost of the hall had been financed through public subscriptions and a sizable loan. However, with subscriptions drying up, the committee approached the Marion Council in 1959 to take over the hall, which it did on the condition that all the furniture and equipment was transferred with it.[23] The Pioneer Memorial Hall provided a valuable lesson to the Marion Council and led it to 'accept that it had a role to play in providing recreational facilities for its citizens and that such expenses were a legitimate charge' to be borne by the broader community.[24]

During the 1980s, the Marion Council was actively involved in supporting community groups by re-purposing existing buildings such as Glandore Boys' Home and building new structures, for example at Trott Park, to provide community centres throughout the Council area.[25]

As already noted, the idea of creating Regional Centres that catered for the educational, civic, shopping and other community needs had been promoted by the State's Town Planning Committee in its 1962 *Report on the Metropolitan Area of Adelaide*. Towards the end of the 1980s, the Marion Council began working towards creating a regional centre for Marion that would combine commercial and community facilities at the same site.[26]

As a part of the plan to create the Marion Regional Centre, Council purchased the houses surrounding the Marion Shopping Centre, which were in a triangular-shaped parcel of land bounded by Sturt, Morphett and Diagonal Roads and known locally at that time as the Domain'. As part of the scheme, the Council planned to construct a cultural centre and permitted Westfield to expand its shopping centre. The project was highly controversial as local residents feared the expansion would erode the residential quality of the surrounding suburbs. Ultimately, the proposed amendments

to the Council's Supplementary Development Plan were approved by the State government and the land in the 'Domain' was rezoned.[27]

The Westfield shopping centre grew to become the largest shopping mall in South Australia and the name Marion has become synonymous with the mall. However, the other anticipated services and facilities that were to be supplied by private providers as a part of the regional centre went largely unrealised. At the same time, the Marion Council continued to pursue its ambition to build the Marion Cultural Centre on the land it owned at the 'Domain'.[28]

Marion Cultural Centre & ARM

In 1999, the Marion Council commissioned prominent Melbourne architectural firm Ashton Raggatt and McDougall, known nationally and internationally as ARM, in association with Adelaide firm Phillips Pilkington, to design the Marion Cultural Centre. Other prominent commissions being undertaken by ARM at that time included the National Museum in Canberra, Australian Institute of Aboriginal and Torres Strait Islander Studies building (ACT), the Melbourne Docklands Master Plan (Vic) and student housing for RMIT (Vic).[29]

Ian McDougall, is attributed with the design of the Marion Cultural Centre. McDougall was born in 1952 in Gawler South Australia and initially studied science at the University of Adelaide before graduating in architecture from RMIT in 1979. During the 1980s he worked in private practice in Victoria and was the founding co-editor of *Transition*, which he used to raise the need within the profession to address architectural theory. In particular, McDougall is recognised in both theory and practice as a 'key figure in the reassessment of high modernism in Australian architecture'.[30] McDougall worked in a number of architectural practices before Ashton Raggatt McDougall was founded in 1988. In 2012, Raisbeck described the Marion Cultural Centre as one of McDougall's (in association with Phillips Pilkington) 'finest works'.[31]

McDougall has also taught architecture at RMIT from the early 1980s where he was appointed an Adjunct Professor and at the University of Western Australia where he has been a visiting Professor since 1992. In 2007, he was also appointed Professor of Architecture at the University of Adelaide, a position he held until 2014, flying in and out two days per week. McDougall does not live in Adelaide, however, ARM have recently opened an Adelaide office to work on the Adelaide Festival Centre Plaza Project.[32]

The Marion Cultural Centre opened in late 2001 and provides the local community with a library, theatre, art gallery and café or part of the civic functions expected of a regional centre. The high standard of architecture embodied in the Marion Culture Centre has been professionally recognised by the South Australian Chapter of the Australian Institute of Architects through an Award of Merit presented in 2002.[33] At that time, an Award of Merit was the highest accolade that could be awarded by the South Australian architectural fraternity.

In 2016, ARM was presented with the Australian Institute of Architects Gold Medal. This is the highest award that an architect or architectural firm can be presented with by their peers and acknowledges a body of work that is highly distinguished and has advanced architecture in Australia. In his address, Professor Philip Goad identified the Marion Cultural Centre as one of the many works undertaken by ARM that led to their being the recipients of the 2016 Gold Medal.[34]

The Marion Cultural Centre sits strongly within the postmodern architectural discourse and in particular semiotic (signs and symbols) design within that discourse. The letters MARION are prominently incorporated into the design of the building and its associated landscape. The building is also sited on a main road and thereby acts as a giant sign.[35] Associate Professor Conrad Hamann described it as one of only a few buildings constructed in South Australia that embodies international postmodernism and as a national exemplar of that style.[36]

The incorporation of text, symbols and letters is a device frequently used by ARM and it is understood by the academic architectural profession to be 'a kind of populism' or a 'willingness to talk to the mundane built environment … where the forms of the vernacular urban environment are used to confront popular expectations of architecture'.[37] As previously discussed, good postmodern architecture is also double coded and ironic. The Marion Cultural Centre distinctly follows all of these ideas by spelling out the name of the place in its built form and associated landscaping, appealing to the public while showcasing architectural integrity. With its prominent roadside location adjacent to the shopping centre it is, as Ian McDougall intended it to be, a billboard advertising the shopping centre while at the same time attempting to reclaim the name Marion back for the place and its community.[38]

The Marion Cultural Centre has provided its community with a number of key services and facilities over the past 18 years including a library, art gallery, theatre, café, tourist information centre, multi-purpose hall, formal meeting rooms and spaces for informal gatherings. Over the past five years, between 260,000 and 280,000 people annually use the services and facilities provided in the Cultural Centre. In addition to various musical events and other performances, the building has also hosted a sustainability expo, numerous workshops, markets, citizenship ceremonies, movie screenings and awards ceremonies.[39]

Since 2013, the Marion Council has planned to upgrade the outside plaza to provide better connectivity with the adjacent SA Aquatic and Leisure Centre and an outside space for patrons of the cultural centre, however, this work has not yet commenced. The library space has also been reconfigured in the past few years to improve the efficiency and use of the space for both staff and visitors.[40]

In 2018, the Marion Cultural Centre was offered for sale through an expression of interest process by the Marion Council after it received an unsolicited proposal to develop the site as a hotel. The local community began a petition in opposition to the sale of the building and the possible redevelopment of the site, over 1500 people signed the petition.[41] A new Council was elected at the local government elections

held at the end of 2018 and the newly elected Council decided not to sell the Marion Cultural Centre.[42]

Chronology

Year	Event
1838	**Village of Marion is laid out on the southern bank of the Sturt River, hundred of Noarlunga.**
1852	*District Council Act* assented by the South Australian government enabling local communities to petition to be proclaimed a District Council.
1853	**Residents living in the north-west of the hundred of Noarlunga petition the Governor to become the District Council of Brighton later renamed Marion (different to the Corporation and later City of Brighton).**
1863-1866	Adelaide Town Hall Complex is built.
1886	**District Council of Brighton changes its name to the District Council of Marion.**
1898	Edwardstown Institute formed and Hall built. The building is extended in 1928.
1894	**Combined Marion council chambers, hall and Institute building opens featuring a hall large enough to seat 500.**
1927	Warradale Institute opens but closes in 1946 in a rundown condition due to extensive use during World War Two.
1936	Hindmarsh Town Hall incorporating a theatre, library, town hall and offices opens.
1937	**Marion Council builds new council chambers on Sturt Road next to the old council chambers, Institute and hall. The building is extended in the 1950s.**
1946	Marion Council negotiates with the South Australian Housing Trust to acquire land for a new council chambers.
1953	**The population of the District Council of Marion has grown and the council is proclaimed a City Council.**
1955	Windsor Theatres approach the Marion Council with a proposal to construct a theatre and new council chambers but due to the high cost of the project it doesn't proceed.
1958	The Pioneers' Memorial Community Hall is opened by the local community.
1959	The Marion Council takes over ownership and running of the Pioneers' Memorial Community Hall after a request from the incorporated body as they cannot manage the loan repayments.
Mid-1960s	Tea Tree Gully Civic Centre built, extended mid-1970s, upgraded c 2015.

27 May 1966	**Marion Council's new council chamber and offices located at Parkholme are opened by Premier Walsh. The building is extended in 1977 to accommodate planning, building and health staff.**
1976	New Salisbury Civic Centre opened.
1970s-1980s	Development of the Noarlunga Regional Centre.
1980s	Marion Council repurposes the Glandore Boys Home as a Community Centre and builds a new Community Centre at Trott Park.
Late 1980s	Marion Council considers creating a Regional Centre at the Domain. The land is rezoned and the shopping mall allowed to expand in size.
1990	**Marion Council opens new Civic Centre located on Sturt Road.**
1999	**Marion Council commission ARM to design a cultural centre to be located at the Domain as a part of their plans to develop a Regional Centre.**
2001	**Marion Cultural Centre opens providing the local community with a public library, art gallery, theatre, café and meeting spaces.**
2002	**ARM's design of the Marion Cultural Centre receives an Award of Merit from the SA Chapter of the Australian Institute of Architects.**
2013	Marion Council propose to upgrade the outside plaza at the Marion Cultural Centre to create a useable outside space for patrons and to connect the Centre with the adjacent Aquatic Centre. The proposed upgrade is yet to commence.
2016	**ARM are awarded a Gold Medal by the Australian Institute of Architects for a body of highly distinguished work that has advanced architecture in Australia, with the Marion Culture Centre identified as one of the buildings that has contributed to the award.**
2018	**Marion Council offers to sell the Marion Culture Centre through an EOI for redevelopment as a hotel. Newly elected Marion Council votes to retain the Marion Cultural Centre after the local community rally to protect it.**

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance

The Marion Cultural Centre is an outstanding representative of the class of places known as cultural centres. It is a high-quality, purpose-built cultural facility that offers a diverse range of cultural opportunities to the broader community. Through usage as a theatre, gallery and library, it is a place that promotes and educates South Australians about the arts. The Marion Cultural Centre is also an outstanding example of postmodern architecture in South Australia and is an exemplar of semiotic (relating to signs and symbols) design that is demonstrated through its built form, associated landscape and aspects of the interior design. The place also displays a high degree

of creative and aesthetic accomplishment through the variety and high quality of its external cladding and internal finishes.

As intended by its architects, Ian McDougall founding director ARM in association with Phillips Pilkington, the prominent lettering MARION spelt out by the building and its landscape means the Marion Cultural Centre acts as both a sign while simultaneously attempting to reclaim the name MARION back from the adjacent shopping centre. Elements of the interior design also feature codes that can be read by those who can decipher them. The building, landscape and interiors retain a high degree of integrity, and the complex has been recognised both in South Australia and nationally as an outstanding and award-winning example of postmodern architecture.

Identification of South Australian Historical Themes

The Marion Cultural Centre is considered to be associated with the following themes from the Draft Framework of Historical Themes for South Australia:

4 Building settlements, towns and cities

> 4.3 Developing community / supporting institutions

6 Education

> 6.1 Forming associations. Libraries, museums and institutions for self-education

8 Developing social and cultural life

> 8.1 Participating in sport and recreation

Comparability / Rarity / Representation:

The Marion Cultural Centre is a multi-purpose community facility built by the City of Marion for its residents. Local government has played a vital role in community development in South Australia and has supported those activities with built infrastructure.

There are 33 State Heritage Places in the South Australian Heritage Register that are associated with the provision of civic and/or community facilities by local government, including town halls, libraries, institutes, theatres and various combinations of those facilities. There are a further 26 local heritage places that have similar associations. Of the 33 State Heritage Places 19 are nineteenth century buildings, 8 are twentieth century buildings and 6 are nineteenth century buildings with twentieth century alterations or additions. The Hindmarsh Town Hall (including town hall, assembly hall, library and façade of skating rink) SHP 11794 built in 1936 is the youngest of the twentieth century buildings.

A selected sample include:

- Angaston Town Hall, 2 Sturt Street ANGASTON, (1850s), SHP 12220
- Adelaide Town Hall Complex - Comprising of Town Hall, Prince Alfred, Eagle and Gladstone Chambers, 128-138 King William Street Adelaide, (1863-66), SHP 10859

- Penola Public Library and Mechanics Institute, 23 Arthur Street PENOLA, (1869), SHP 11571
- Glenelg Town Hall (originally the Glenelg Institute), Moseley Square GLENELG, (1877), SHP 12003
- Victor Harbor Town Hall & Library (former Institute), 8-12 Coral Street VICTOR HARBOR, (1878, 1904-05), SHP 14055
- Norwood Town Hall, 175 The Parade NORWOOD, (1884, 1914), SHP 12721
- St Peters Town Hall & Banquet Hall (both now part of a larger Civic Centre), 101 Payneham Road ST PETERS, (1886, 1965), SHP 12727
- Port Augusta Town Hall, 54 Commercial Road PORT AUGUSTA, (1887, 1946), SHP 10199
- Henley Beach Town Hall, Council Chambers & War Memorial, 378 Seaview Road HENLEY BEACH, (1921-22), SHP 10558
- Former Clare Town Hall, 203 Main North Road CLARE, (1925), SHP 14554
- Peterborough Town Hall, 108 Main Street PETERBOROUGH, (1927), SHP 14237
- Thebarton Theatre (Thebarton Town Hall), 112 Henley Beach Road TORRENSVILLE, (1928), SHP 10645
- Hindmarsh Town Hall (including Town Hall Building, Assembly Hall, Library and Facade of Skating Rink), 2 Milner Street HINDMARSH, (1936), SHP 11794

A sample of Local Heritage Places include:

- Former Sturt District Hall, 288 Sturt Road, MARION,
- Dwelling former Marion Council Chambers, 290 Sturt Road, MARION,
- Institute Building and Library, Part Lot 164 The Strand PORT ELLIOT, (1880, 1882, 1905, 1927)
- Town Hall & Council Chambers, 72 Woodville Road WOODVILLE, (1903, 1926),
- Community Arts Centre, former Port Noarlunga Institute and Library, 22 Gawler Street PORT NOARLUNGA, (1924, 1930s)

A number of civic centres that incorporated a variety of community facilities such as libraries and theatres were built in the decades after World War Two in response to the rapid growth of the Adelaide metropolitan area. A number of the new civic centres were co-located with or sited adjacent to shopping centres and other community facilities to create a regional centre. Some examples include:

- Elizabeth Town Centre that incorporated a shopping centre adjacent to a civic centre and the Octagon Theatre, now the Playford Civic Centre and Shedley Theatre (LHP), Playford Boulevard, ELIZABETH (1950s and late 20th century)
- Salisbury Civic Centre, James Street, SALISBURY (1970s) RAIA SA Chapter Award of Merit (1976), the City of Salisbury is currently planning a new Civic centre/community hub.
- Noarlunga Regional Centre that includes the Colonnades Shopping Centre, Noarlunga Civic Centre (now the City of Onkaparinga Civic Centre and Offices), TAFE facilities, Hopgood Theatre, Beach Road, NOARLUNGA, (1970s-2000s)
- Millicent Civic and Art Centre, Ridge Terrace, MILLICENT, civic offices, library, art gallery, (1970s)

- City of Tea Tree Gully Civic Centre including a library and town park, Montague Road, MODBURY (late 20th century), adjacent to the Tea Tree Plaza

Salisbury Civic Centre
Source: *Addicted to Archietcure*

Noarlunga Civic Centre was the first building constructed at the Noarlunga Regional Centre
Source: *Archietcure and Building*

In the late twentieth and early twenty-first centuries, the provision of some community facilities, often libraries and theatres, was achieved through joint venture partnerships between local government, the private sector, other public institutions and the South Australian government. These partnerships enabled local councils to provide facilities that they would have struggled to finance alone. Some examples include:

- TAFE/public library at the Noarlunga Regional Centre, Beach Road, CHRISTIES BEACH provided by TAFE and City of Noarlunga (now the City of Onkaparinga) (1980s).
- Golden Grove Recreation Centre, Tenison Place, GOLDEN GROVE, includes indoor sporting facilities and the regional theatre for the City of Tea Tree Gully, joint venture between City of Tea Tree Gully, Delfin Lend Lease and South Australian government (1990s).
- Mawson Centre, Main Street, MAWSON LAKES that includes a public library run by the City of Salisbury, community facilities and UniSA lecture and student spaces. It was a project between UniSA, City of Salisbury, Delfin Lend Lease and Land Management Corporation (early 21st century).
- Stretton Centre, Peachey Road, MUNNO PARA, which includes a public library run by the City of Playford and other community facilities, spaces and facilities to assist in developing regional economic and employment strategies, innovation and networking hub, etc. The Stretton Centre is a collaboration between the City of Playford, Renewal SA and University of Adelaide (2015).

Cultural Centres

According to UNESCO, the objective of a cultural centre is 'to promote cultural values among the members of its community. Its structure is based on broad spaces where different cultural manifestations enrich and liven up the cultural life of the local population.'[43] A cultural centre may be a national facility or community-based. The community-based cultural centre, of which the Marion Cultural Centre is an example,

is defined as '… more modest spaces, generally located in public buildings. They have a library, an area for workshops and small cultural presentations, and a hall for temporary exhibits.'[44]

The Oxford Dictionary defines culture as: 'the arts and other manifestations of human intellectual achievement regarded collectively' and 'the ideas, customs, and social behaviours of a particular people or society.'

South Australia has representatives of 'national' (or within the context of this report State) and 'community-based' cultural centres that tend to focus on either 'arts' or 'customs and social behaviours'. Four cultural centres are listed on the South Australian Heritage Register (listed below), three are State Heritage Places and one is a local heritage place. Only the Adelaide Festival Centre SHP 13200 is listed on the Register due to its associations with culture. The other two State Heritage Places and local heritage places are listed because of the places' associations to other significant aspects of South Australia's history.

State Heritage Places:

- Adelaide Festival Centre, King William Road, ADELAIDE, (1974) SHP 13200 is a State, arts-based cultural centre that was listed under criteria (f) and (g) in 1997. Its Statement of Heritage Significance notes that the 'erection of the … centre was … a bold move ... and is a cultural centre for the people of South Australia'. The Adelaide Festival Centre received 'much critical acclaim as an extremely functional performing arts complex'. However, the jury comments accompanying the Royal Australian Institute of Architect's (RAIA) Award of Merit (1974) for the building noted that the 'theatre proper and the stage facilities are of a high order. This is perhaps why the secondary functions appear disappointing'. The disappointing aspects of the secondary areas were:
  - the underutilisation of the parkland setting for dining facilities;
  - not spatially stimulating;
  - way-finding is difficult, specifically patrons found it hard to locate the correct door to enter the theatre; and,
  - the plaza lacks human scale, doesn't provide protection from the weather, or create a good transition space to the city or parkland.[45]

Despite these early issues the Adelaide Festival Centre 'was the first performing arts centre in Australia and it secured South Australia's reputation as a leader in the arts and culture.'[46] The Adelaide Festival Centre was also included in the portfolio of works that resulted in its architect, John Morphett, being awarded the RAIA Gold Medal in 2000.[47]

- Lion Arts Centre former Fowler's Lion Factory, North Terrace, ADELAIDE, (1906), SHP 11636 is a state, arts-based cultural centre comprised of an arts centre, gallery and shop. The place was entered on the Register due to the building's association with manufacturing.

- Tandanya former Adelaide Electric Supply Company, Grenfell Street, ADELAIDE SHP 10984 while Tandanya is a state-based arts, and customs and social behaviours-oriented cultural centre, the place was listed due to its association with the supply of electricity to the city of Adelaide.

Local heritage places:

- The Arts Centre, Gawler Street, PORT NOARLUNGA, LHP is an example of a community-based, arts, cultural centre. The place is locally heritage listed as it was the former Port Noarlunga Institute and Library.

Other places associated with the theme that are not heritage listed places include:

- Estonian Cultural Centre, Jeffcott Street, NORTH ADELAIDE a community-based, customs and social behaviour cultural centre
- UKARIA Cultural Centre, near MOUNT BARKER built specifically for Chamber Music, state-based, arts cultural centre.
- Living Kaurna Cultural Centre, Warriparinga Way, BEDFORD PARK, state-based, arts and customs and social behaviours cultural centre.

Postmodern Architecture

Postmodern architecture has not been a popular style in South Australia and the number of good examples to provide a comparison for the Marion Cultural Centre is limited. However, the style is still used by some architects, and it is possible that more buildings will be designed following its tenets.

There is only one State Heritage Place that is entered on the Register as an outstanding example of postmodern architecture:

- Fire Services Headquarters, Wakefield Street, ADELAIDE late-1980s SHP 26356, entered on the Register 16 September 2015.

Two Local Heritage Places are associated with postmodernism:

- Centennial Park Chapel Complex, Goodwood Road, PASADENA, late-1980s, LHP entered under local; heritage criteria (d) it displays aesthetic merit, design characteristic or construction techniques of significance to the local area.
- Wyatt House, Grenfell Street. ADELAIDE, late-1980s, is a Local Heritage Place due to its contribution to the townscape, however, it is likely the listing was for the nineteenth century building rather than the postmodern building inserted into it.

Other examples of postmodern architecture (not residential) include:

- Adelaide Remand Centre, Currie Street, ADELAIDE, late-1980s, (postmodern building is not heritage listed, the 1890 remand centre building adjacent is a State Heritage Place),
- TAFE SA Arts and Design Campus, Currie Street, ADELAIDE,
- Architect's Office (Geoff Nairn Architects),

- Art Gallery of South Australia additions North Terrace, ADELAIDE, the nineteenth century building is a State Heritage Place, however, the postmodern additions are not included in the entry,
- Some buildings at the Swallowcliff Primary School, Swallowcliffe Road, DAVOREN PARK,
- Arkaba medical centre, 257 Fullarton Road, EASTWOOD,
- Ligertwood Building, University of Adelaide, North Terrace, ADELAIDE

Adelaide Remand Centre

Source: *Building and Architecture*
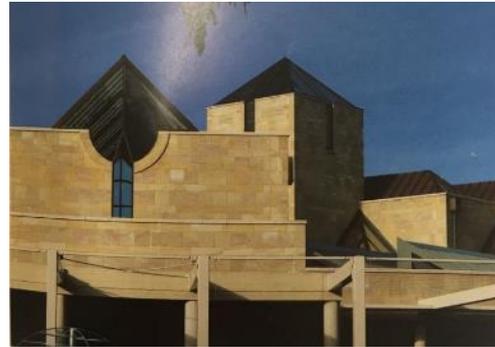
Centennial Park Chapel Complex, LHP

Source: *Building and Architecture*

Fire Services Headquarters, SHP 26356

Source: Hansen Yuncken 90+

Architects Office (Geoff Nairn)

Source: *Building and Architecture*


TAFE SA Arts and Design Campus

Source: DEW Files

TAFE SA Arts and Design Campus

Source: DEW Files

Ian McDougall (ARM) in South Australia

Projects undertaken by Ian McDougall in South Australia other than the Marion Cultural Centre, include:

- Rocca House (1982)
- University of Adelaide Common Teaching Areas (interior design) (2018)
- Adelaide Festival Centre Precinct Masterplan (current)
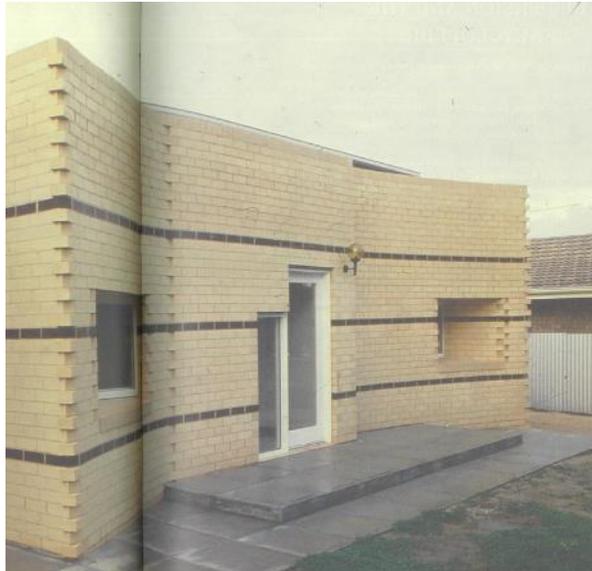
Rocca House was designed by Ian McDougall in the early 1980s

Source: *Mongrel Rapture*

Selected projects by Ian McDougall

McDougall is still a practicing architect and has identified a list of selected projects to represent his work on the ARM website. Of the 17 projects chosen, only three are located in South Australia and include the Marion Cultural Centre, Adelaide Festival Plaza Precinct Masterplan, and the University of Adelaide Common Teaching Areas (interior redevelopment). The remaining 14 are all located in Victoria. A sample include:

- Geelong Library and Heritage Centre
- Orbis Apartments
- The Face
- Melbourne Recital Centre
- Shire of Remembrance Redevelopment
- St Kilda Triangle Masterplan

Assessment against Criteria (Under Section 16 of the *Heritage Places Act 1993*):

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

With regard to this criterion, consideration has been given to *Guidelines for State Heritage Places,* that note:

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.

The 2001 Marion Cultural Centre demonstrates the importance of arts and cultural services within a local government context, and is associated with the provision of these services within South Australia. More specifically, the place is associated with the evolution of multi-purpose civic facilities that provide local communities with educational, cultural and leisure facilities. The Cultural Centre still retains its original use as a library, gallery, theatre, café and community meeting space, all of which is still clearly exhibited in its built fabric.

The need to build new civic facilities arose in the decades after World War Two when rapid suburban growth increased both the work of the councils and the need for them to provide community facilities. While the Marion Culture Centre provides its local community with a range of important community facilities such as a library, it is one of a large number of civic buildings constructed by local councils since the 1950s with a similar function (see Comparison). Many of these buildings were constructed between the 1960s and 1980s, including a number of others within the City of Marion such as council chambers and offices at Parkholme (1967) and on Sturt Road (1990) and investment in a range of new and existing community buildings, for example at Trott Park, Glandore and the Pioneers' Memorial Community Hall.

In the same manner other local Councils have provided their communities with regional facilities as a part of a regional centre, the City of Marion has created a regional performing arts theatre and art gallery for its citizens at the Marion Cultural Centre. While these are important regional facilities, they are, within the context of the State's history, relatively new. It is not yet clear if these regional facilities, either funded solely by local councils or through a joint venture approach, will evolve to become an important aspect of South Australian history in the same manner that past civic facilities have. For example, those built in the

nineteenth century identified and tangibly expressed community formation as South Australia grew (see Comparison) and then later, in the decades prior to World War Two, when local councils strove to illustrate how progressive they were through the incorporation of leisure facilities with their council chambers and offices, for example the Hindmarsh Town Hall SHP 11794.

It is considered that the Marion Cultural Centre is still too recent to determine its place in the pattern of the history of civic facilities and whether or not its contribution meets the threshold for listing at the State level.

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

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

With regard to this criterion, consideration has been given to *Guidelines for State Heritage Places,* that note:

> *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.*

The Marion Cultural Centre was built and is still used as a multi-purpose civic building that combines a library, art gallery, theatre and café and is associated with the provision of arts and cultural facilities for the local community by local council, in this instance the City of Marion.

The provision of a variety of civic, educational, cultural, recreational and leisure facilities by local councils has been and continues to be a responsibility of local government in South Australia. While the provision of this suite of cultural and educational facilities by a local council in the one building is unusual, the types of activities offered by the Marion Cultural Centre are not. Some, such as a public library, are expected and some areas might have more than one public library. Art galleries and theatres are less common facilities offered by local government, but they are not particularly unusual.

If the individual functions of the component parts of the Marion Cultural Centre are considered individually; that is as a library, theatre, café and art gallery; none could be considered to be rare, endangered, uncommon or in danger of being lost.

Although, South Australia has few notable examples of postmodern architecture, they are not so infrequent as to be considered uncommon or rare. Similarly, it is arguable whether or not postmodernism would be considered to be of particular cultural significance in the context of South Australia.

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.

With regard to this criterion, consideration has been given to *Guidelines for State Heritage Places,* that note:

> *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.*

The Marion Cultural Centre was constructed on the northern corner of the triangular parcel of land known as the 'Domain' in the suburb of Oaklands Park. Prior to the construction of the building, the land was occupied by a number of family homes that were acquired by the Marion Council with the specific intention of demolishing them to build new community facilities. Prior to the construction of the homes the land was cultivated.

The history of the area has been well documented through a number of primary and secondary sources, including a variety of documents and images. The likelihood that the site would yield any information not already known that would contribute meaningfully to the history of South Australia that cannot be acquired through other means is very unlikely.

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.

With regard to this criterion, consideration has been given to *Guidelines for State Heritage Places,* that note:

> *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.*

The Marion Cultural Centre is associated with two classes of place, namely a multi-purpose civic building and a cultural centre. Each is considered in turn.

The Marion Cultural Centre is a multipurpose civic building that provides its local community with regional facilities including a library, art gallery and performing arts theatre. It is not typical of the more usual multi-purpose civic buildings or civic centres built in the second half of the twentieth century and early twenty-first century in South Australia. These structures/centres tended to combine a town hall/council chambers and offices with community facilities, normally a library and/or a community centre. The Marion Cultural Centre provides, in the one space, a mixture of regional educational, arts and cultural facilities. Consequently, the Marion Cultural Centre is not an outstanding example of a multi-purpose civic building/centre as it does not demonstrate the characteristics that typify the wider range of places within the class of place.

The Marion Cultural Centre is also an example of a class of place known as a cultural centre. Cultural centres are State or community-based facilities where the arts and/or customs and cultural traditions can be experienced to enrich and enliven the cultural life of the community. Unlike libraries, galleries, theatres and institutes that date back to the early days of South Australia, cultural centres are a newer class of place of cultural significance to the State. The Adelaide Festival Centre SHP 13200 is South Australia's premier cultural centre and probably the first of the class of place built here. Since the Festival Centre opened in the 1970s, other cultural centres have followed in its footsteps such as Tandanya SHP 10984, Lion Arts Centre SHP 11636 and the Living Kaurna Cultural Centre to combine the cultural and customs-based activities that once took place in separate places.

The Marion Cultural Centre is an exemplar of a community-based cultural centre which is defined by UNESCO as a 'public building [comprised of] a library, an area for workshops and small cultural presentations, and a hall for temporary exhibits.' Unlike some of the other cultural centres in South Australia that specialise in only a limited range of cultural activities, the Marion Cultural Centre is a notable example of the class of place as it is a high-quality, purpose-built cultural facility that offers a diverse range of cultural opportunities to the broader community.

It does so by providing a variety of spaces within the one building including a library, art gallery, theatre, multi-purpose hall, formal meeting rooms and spaces for informal gatherings. Some of the types of cultural activities that take place at the Marion Cultural Centre include performances, exhibitions, citizenship and awards ceremonies, movie screenings and expos. The Marion Cultural Centre also has strong links to the community with in excess of 260,000 people engaging with the cultural services and facilities it provides each year. The strong stylistic imagery of the place also proclaims it as a cultural hub for MARION. It is for all of these reasons that the Marion Cultural Centre is an outstanding example of a cultural centre in South Australia.

It is recommended that the nominated place **does** fulfil 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.

With regard to this criterion, consideration has been given to *Guidelines for State Heritage Places,* that note:

> *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.*

The Marion Cultural Centre is an outstanding example of postmodern architecture in South Australia and demonstrates a high degree of creative and aesthetic accomplishment. The Marion Cultural Centre is an exemplar of semiotic design (relating to signs) within the postmodern architectural discourse.

This design is manifested through its built form and associated landscape, including the prominent display of the word MARION and the use of braille and coding both outside and within the building.

Ian McDougall (founding director of ARM) has incorporated double coding into the design of the Marion Cultural Centre, demonstrating a knowledgeable and specific reference to the place's suburban context. As he intended, it acts both as a billboard to announce the place, while simultaneously attempting to reclaim the name for the community from the adjacent shopping mall. In doing so it speaks to and holds different meanings for both the public and others, such as architects. The shopping mall is the largest in South Australia and the name Marion has come to ubiquitously represent it. Elements of the interior design, including the glazing facing Warracowie Way and the ceiling in the theatre, are also associated with semiotic design and enable those who understand the codes, in this instance respectively Braille and Morse code, to literally read the interiors.

While some minor changes have taken place internally, for example a minor reconfiguration of the library, the external form of the building and the interior retains a high degree of integrity. The finish of the external cladding, including steel plating, copper sheeting, timber batons and concrete formwork, are of a very high quality.

The Marion Cultural Centre has been critically recognised by the South Australian Architectural fraternity through the 2002 presentation of a South Australian Chapter of the Australian Institute of Architects Award of Merit to ARM in association with Phillips Pilkington. At that time the Award of Merit was the highest accolade that could be given by the Institute.

In 2016, ARM was awarded the Australian Institute of Architects Gold Medal, this award is the highest award that an architect or architectural firm can be presented with by their peers and acknowledges a body of work that is highly distinguished and has advanced architecture in Australia. The Marion Cultural Centre was identified as an exemplar of postmodern architecture and was one of the places specifically included in ARM's body of work that lead to them receiving the Gold Medal.

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

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

With regard to this criterion, consideration has been given to *Guidelines for State Heritage Places,* that note:

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.

The Marion Cultural Centre has a potentially strong association with two groups of people in South Australia, the residents of Marion and the performers and artists who have used the Centre to exhibit their works.

In late 2018, people living in the City of Marion became aware of the local council's intention to potentially sell the Marion Cultural Centre for redevelopment as a hotel. Some members of the community launched a petition opposed to the sale and redevelopment of the site. The proposed sale and redevelopment became an election issue in the local council elections held at the end of 2018 and the newly-elected council decided to remove the property from sale. Although it is not possible to distinguish between single and multiple visits, approximately 260,000 people enter the Marion Cultural Centre annually.

One aspect to consider for this criterion is whether or not the group of people who use the Centre have an attachment to it that is stronger than their normal attachment to their surroundings. It is the largest public library in the area and hence many of the visitors come to access the libraries facilities and services. Those users might equally be content with a library in another building in another location. While over 1,500 people signed the petition to protect the Marion Cultural Centre from sale and redevelopment, they are only a very small proportion of people who visit the Marion Cultural Centre and are of local rather than state significance.

The other point to consider is if their attachment can be considered to be long term or enduring as the place has only existed for eighteen years. At this point in time it is questionable that the length of the association could be considered to be such.

The other group who may have a strong attachment to the Marion Cultural Centre are the artists and performers who have performed or exhibited in the Centre. They are likely to be an even smaller group than the residents who

petitioned to protect the Centre. Similarly, while they may consider the place fondly there is no evidence to suggest they have a long term and enduring association with the place. Nor are they a group that is recognised as being significant in the context of the State.

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.

With regard to this criterion, consideration has been given to *Guidelines for State Heritage Places,* that note:

> *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.*

The Marion Cultural Centre has significant associations with the City of Marion and with Ian McDougall, a founding director of the Melbourne-based architectural firm ARM.

Throughout its history, the Marion Council has built a variety of community and administrative facilities to meet the growing needs of its local residents. The work of the council has been of vital importance to those who live within the council boundaries and has facilitated the growth of the southern suburbs of Metropolitan Adelaide, especially during the period of rapid growth that occurred in the decades after World War Two.

The City of Marion commissioned the construction of the Marion Cultural Centre in 1999 to provide local residents with a multi-purpose cultural facility to enhance existing community services. While the provision of community facilities is a responsibility of the Marion Council, it is not the main or only work of the council. Council administers and provides a range of facilities and functions to serve the people of Marion, including planning and development, construction and maintenance of roads and other infrastructure, rubbish collection and the care of open space.

The place from which the decisions effecting the future of Marion and from where the day-today operations of the council are administered is the City of Marion Civic Centre on Sturt Road (opened 1990). The Civic Centre contains the council chamber and offices amongst other services and facilities. It is the Civic Centre that allows the broad range of work of the City of Marion to be readily understood and not the Marion Cultural Centre, which is only associated with a small portion of the work carried out by the Marion Council. Therefore, it is not considered that the Marion Cultural Centre is the best representative of the work of the City of Marion.

Ian McDougall was born in Gawler in 1952 before moving to Melbourne in the 1970s to study architecture at RMIT. He then worked in a number of Melbourne-based firms before founding ARM with Ashton and Raggatt in 1988. ARM is described as a national firm that is based in Melbourne. ARM and Ian McDougall are responsible for the design of some of Australia's most critically acclaimed architecture, for example the National Museum (Raggat) in Canberra and the Shire of Remembrance Redevelopment (McDougall) in Melbourne. The firm and McDougall's association with South Australia has been quite limited during the past few decades.

McDougall designed the Rocca House in the early 1980s and then the Marion Cultural Centre nearly two decades later. Since then he has taught architecture two days a week at the University of Adelaide for a period of approximately 7 years in a fly-in fly-out role, redesigned the interior spaces at the University of Adelaide's Common Teaching Areas and worked on the Adelaide Festival Plaza Precinct Masterplan (current). It is possible, depending on the work that ARM and McDougall undertake in South Australia in the future that he and ARM will be recognised as having made a notable contribution to the course of South Australia's architectural history. However, at this point in time ARM and McDougall's contribution to architecture has been greatest in Victoria rather than in South Australia.

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

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1

NAME: Marion Cultural Centre   **PLACE: 26497**

DESCRIPTION OF PLACE:	Multi-purpose postmodern building incorporating a theatre, art gallery, library, meeting rooms and café.
DATE OF COMPLETION:	2001
REGISTER STATUS:	Nominated 22 August 2018
CURRENT USE:	Public library, theatre, art gallery, meeting place and café.
	2001-present
ARCHITECT:	Ian McDougall ARM in association with Phillips Pilkington.
	1999-2001
BUILDER:	Hansen Yuncken

SUBJECT INDEXING:	**Group:**	Commerce / Community facilities / Recreation and entertainment /
	Category:	Shop, Restaurant / Public library / Art Gallery, Theatre

LOCAL GOVERNMENT AREA:	City of Marion

LOCATION:	**Street Name:**	Warracowie Way
	Town/Suburb:	Oaklands Park
	Post Code:	5046
LAND DESCRIPTION:	**Title Reference:**	CT/5880/722 A3 DP 59367
	Hundred:	Noarlunga
MAP REFERENCE:	**MGA Zone**	52
	Easting (X)	1372079.5820
	Northing (Y)	6083552.6969
OWNER:		
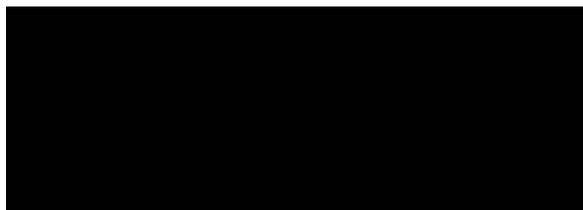
SITE PLAN

NAME: Marion Cultural Centre   **PLACE: 26497**

Marion Cultural Centre, Warracowie Way, Oaklands Park, 5046

CT/5880/722 A3 DP 59367, Hundred of Noarlunga

Legend   **N ↑**

(blue box)	Land parcel boundaries
(red box)	Marion Cultural Centre

NAME: Marion Cultural Centre	PLACE: 26497

Marion Cultural Centre, north-eastern elevation facing Diagonal Road. MAR are created from a steel framework clad in steel plate, copper plate and timber batons. Note the grille and sculpture I in the adjoining landscape.

Source: http://armarchitecture.com.au/projects/marion-cultural-centre/

Portion of the eastern elevation showing the concrete panels, M formwork in the panels, windows and secondary entrance into the building.

Source: DEW files 3 October 2019

North-western façade showing the extruded R form. Note the copper cladding.

Source: DEW files 3 October 2019

North-western façade showing the courtyard facing the café.
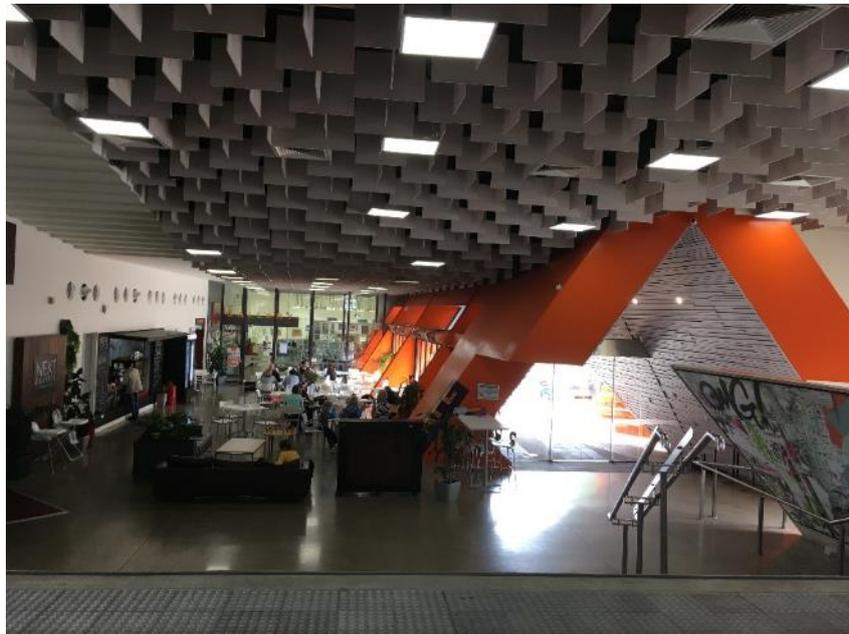
Source: DEW files 3 October 2019

Grille north-eastern façade.

Source: DEW Files 3 October 2018.

Passageway created down the side of the building by the extruded R. Note the painted timber batons.

Source: DEW Files 3 October 2018.

Foyer showing the R form extruded down the side of the building, polished concrete floors, timber baffle to ceiling and café. The gallery is at the far end.

Source: DEW Files 3 October 2018.

Braille panel extending along the glazing. The large dots denote 'marion', the small dots underneath denote 'cultural centre'.

Source: DEW Files 3 October 2018

Multi-purpose theatre space.

Source: DEW Files 3 October 2018

Timber panel ceiling in the theatre, the dots and dashes are words depicted in Morse code.
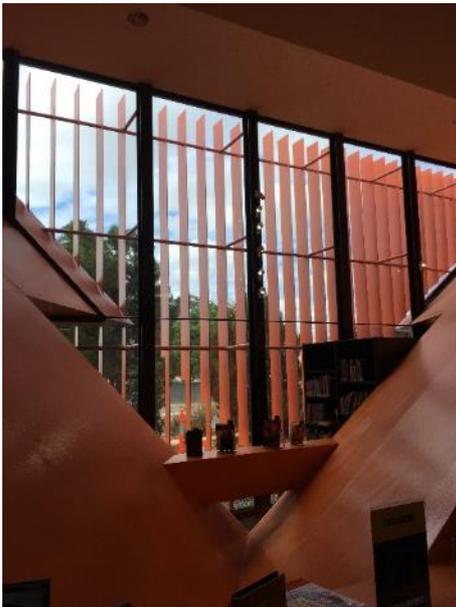
Source: DEW Files 3 October 2018

Example of a meeting room that also doubles as a dressing room for the theatre.

Source: DEW Files 3 October 2018

Library at the Marion Cultural Centre.

Source: DEW Files 3 October 2018

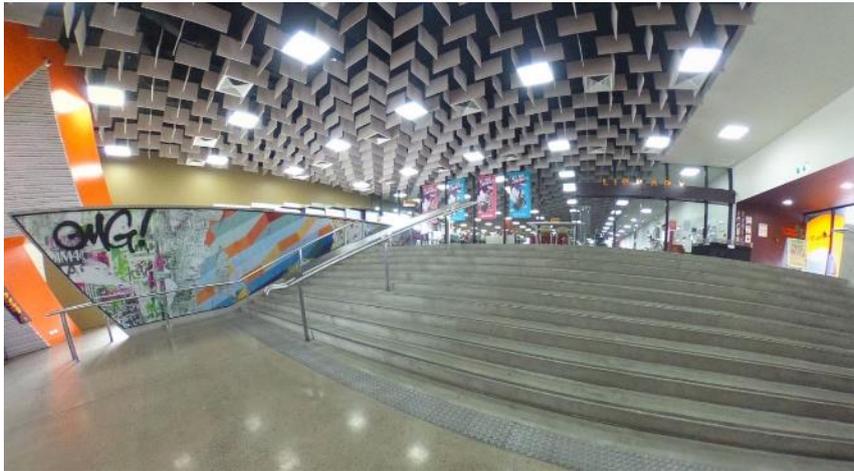**Inside the library showing the MA splicing through and into the building.**

Source: DEW Files 3 October 2018

Gallery space at the Marion Cultural Centre

Source: DEW Files 30 October 2018,

Please note the slightly fishbowl effect is due to the image being a capture from a 360 image.

View of the stair and ramp up to the library.

Source: DEW Files 3 October 2018

'N' structure, the intention is for it to be a support for climbing plants. At present, the climbing plants are wisteria.

Source: DEW Files 3 October 2018

Sculpture 'I'

Source: DEW Files 3 October 2018

'O' formed from roughhewn rocks, cemented in place.

Source: DEW Files 3 October 2018

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[22] Donley, pp.152-156.

[23] Donley, pp.152-156.

[24] Donley, p.156.

[25] Donley, pp.278-283.

[26] Donley, pp. 303-206.

[27] Donley, pp. 303-206.

[28] Donley, pp. 303-206.

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