HERITAGE ASSESSMENT REPORT

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE:** 26520

ADDRESS:	15 Pennington Terrace, Pennington

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

Our Lady of Mount Carmel Catholic Church, 28 January 2021
Source: DEW Files

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

The Our Lady of Mount Carmel Catholic Church demonstrates an important aspect of the evolution of the State's history, namely post-war migration, through its close association with the Finsbury Migrant Centre, opened in 1949 within walking distance of the church site. Migrants from the Finsbury Hostel attended Mass at Mount Carmel Church, swelling the size of the congregation and leading to the construction of the new church in 1960. The church was a place where new migrants could meet and worship side-by-side with established South Australians, form friendships, and build connections with the surrounding community.

Our Lady of Mount Carmel Catholic Church is associated with the class of place known as post-war churches, and is an influential example of the class. The roof is

supported by a post-tensioned portal frame structural system, with bespoke reinforced-concrete portal frame units. Receiving wide critical praise on its completion, Our Lady of Mount Carmel Catholic Church represents a breakthrough in late twentieth-century ecclesiastical architecture.

The innovative design and construction techniques proved highly influential, with the structural and aesthetic design of the church becoming widely emulated throughout the State.

Relevant South Australian Historical Themes

Our Lady of Mount Carmel 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

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

     6.1 Supporting diverse religions and maintaining spiritual life

Comparability / Rarity / Representation:

Our Lady of Mount Carmel Church is associated with the Catholic Church in South Australia and, in particular, its growth during the decades after the Second World War, and with post-war migration. The church also represents late twentieth-century ecclesiastical architecture, the work of South Australian architect Michael Thiele of Tolcher and Taylor, and is associated with large-scale mosaics. Each is considered in turn below.

Post-war Catholic places of worship

There are 28 Catholic churches confirmed as State Heritage Places in the South Australian Heritage Register (the Register), of which only two were built after 1945:

- Coober Pedy Catholic Church and Presbytery, 1967, Hutchinson Street, Coober Pedy (SHP 10302, listed 1980)
- St Maximillian Kolbe Catholic Church, 1984, Agnes Street, Ottaway, criteria (f) and (g) (SHP 26473, listed 2019).

In addition, Holy Cross Catholic Church, 159-165 Goodwood Road, Millswood, was provisionally entered into the South Australian Heritage Register on 18 February 2021 under criteria (d), (e) and (g).

Post-war fabric can also be found in St Paul's Roman Catholic Church, Mount Gambier, 1884, 1901 and 1965, 26 Penola Road, Mount Gambier (SHP 12812), which includes a flat-roofed transept in a late-twentieth century ecclesiastical style. St Paul's Roman Catholic Church is listed under criteria (d) and (f), not for architectural merit.

Coober Pedy Catholic Church and Presbytery (SHP10302)

Source: Google Street View (2019)

St Maximillian Kolbe Catholic Church (SHP 26473)

Source: Google Street View (2013)

Coober Pedy is an atypical church which takes the form of an underground dugout, responding to the unusual climactic requirements of northern South Australia while employing typical vernacular construction common to the locality. The form of St Maximilian Kolbe Catholic Church was modelled on a traditional Polish mountain hut. The church is listed under criteria (f), not for architectural merit. Neither church was architecturally influential.

The following Catholic churches have been short-listed by the South Australian Heritage Council as requiring further investigation and assessment due to their architectural qualities and post-war associations with the Catholic Church in South Australia, and assessments are currently underway:

- Holy Name Catholic Church, 80 Payneham Road, Stepney, 1960
- St Margaret Mary's Catholic Church, 286 Torrens Road, Croydon Park, 1968

Post-war migration

Places associated with post-war migration include houses constructed by post-war migrants, migrant hostels, and places of worship. Each is examined in turn.

Houses built by migrants were often constructed in late twentieth-century immigrants' nostalgic styles. Many such places exist across South Australia, however, due to the comparative recentness of their construction, they are typically not captured in regional heritage surveys. Houses constructed by migrants are associated with individual families, or extended families, and are therefore typically of local, rather than State significance.

Migrant hostels provided accommodation for new migrants, and services to help new migrants settle into Australia. Large migrant hostels were located, for example, at Finsbury, Glenelg and Gepps Cross. While migrant hostels have particularly strong associations with post-war migration, comparative analysis undertaken during assessment of the Glenelg North Hostel (Remains) conducted in 2018 found that little physical evidence survives at any of the former hostel sites.

Places of worship, in particular churches, have been described as 'the most conspicuous heritage' of post-war migration and multiculturalism in South Australia.[1]

Non-English-speaking migrant groups preferred to worship in their own language, and typically constructed their own churches which formed the centre of religious as well as social life.[2] Such places formed hubs for migrants of a particular nationalities, and represented a both a link to home and a continuation of cultural identity. Examples include:

- St Nicholas Russian Orthodox Church, Wayville, 41 Greenhill Road, Wayville, 1970
- St Peter's Latvian Evangelical Lutheran Church, 23 Rose Terrace, Wayville, 1971
- Our Lady of Protection Ukrainian Catholic Church, Davenport Terrace, Wayville, 1975
- St Sava Serbian Orthodox Church, 677 Port Road, Woodville Park, 1983

Meanwhile, non-English speaking Catholics, including Italians, Poles, Latvians and Lithuanians, joined existing local congregations and worshipped side-by-side with migrants of other nationalities and with established Australian Catholics of British or Irish descent. To some extent, this was because the Catholic Mass was celebrated in Latin universally throughout the Roman Catholic Church, so the inability to speak English had little effect on the Catholic worship experience.

In South Australia, the Catholic Church grew substantially following the Second World War, due to migration and the baby boom. Prior to 1945, Catholics were a minority in South Australia. By 1966, those following the Catholic faith had increased from 12.5 percent in 1947 to about 20 percent of the South Australian population, making Catholicism the largest denomination in the State.

Post-war migration caused most existing Catholic congregations to swell in numbers. Overcrowding was addressed in the first instance by scheduling additional Masses, and subsequently by opening churches on new sites or by building larger churches on existing sites.

Church-schools proliferated under post-war building restrictions (1945-1953) as a stop-gap measure to capture a foothold in certain areas, particularly in new housing areas with no existing Catholic presence. Large new parish churches followed later during the church-building 'boom' (1953-1967).

Catholic churches that have particularly strong associations with post-war migration include:

- Holy Name Catholic Church, 1959, 80 Payneham Road, Stepney (subject of a separate assessment).
- St Margaret Mary's Catholic Church, 1968, 286 Torrens Road (subject of a separate assessment)
- Catholic churches in Elizabeth
- Our Lady of Mount Carmel Catholic Church (subject of this assessment).

Each is discussed in turn.

The new Holy Name Catholic Church, opened 1959, replaced a church-school built in 1916. During the post-war period the parish comprised a large Italian migrant community, including market gardeners who had settled along the fertile Torrens valley. The parish published a bilingual monthly newsletter in English and Italian. Holy Name is now home to Adelaide's Latin Mass community, and a large proportion of the congregation are of Italian descent.

St Margaret Mary's Catholic Church is a large parish church constructed on the tail of the church-building boom to replace a weatherboard 'army hut' on Torrens Road at Croydon Park.[3] In the late 1960s, the congregation possessed a 'distinctly multicultural feel,'[4] consisting of a large number of Catholic Displaced Persons (DPs) from Italy, Poland, Croatia, Serbia, Lithuania and the Ukraine, who had settled in the surrounding suburbs.[5] In subsequent decades, the parish welcomed Vietnamese refugees, Filipinos, the Indian and African communities, and 'continues to welcome newcomers.'[6]

Elizabeth was South Australia's largest post-war housing development, involving 'planning and building the State's second largest city from scratch on a rural site.'[7] At least six Catholic churches operated in Elizabeth from 1956 and have associations with post-war migration. Some of these places were multipurpose church-schools, and include:

- St Thomas More Catholic Church, 1960, 19 Laverstock Road, Elizabeth North (now substantially modified)
- Former St Patrick's Catholic Church (now Elizabeth Vale Child Care), 1964, 9 Everleigh Road, Elizabeth Vale
- Former St Mary of the Assumption Catholic Church (now SA Health), 1965, 84 Yorktown Road, Elizabeth Park
- St Mary Magdalene's Catholic Chapel, 1964, 82 Fairfield Road, Elizabeth South (substantially modified or demolished)
- St Gerard's Catholic Church, 1965, Peachey Road, Elizabeth Fields (demolished)
- St Ann's Catholic Church, 1965, 3-5 Gilmore Street, Elizabeth East

Of these churches, only St Ann's Catholic Church appears substantially intact.

Our Lady of Mount Carmel Catholic Church at Pennington (subject of this assessment) has strong associations with post-war migration, since it was constructed in close proximity to the Finsbury Migrant Hostel, later the Pennington Migrant Centre. Catholic residents of the Hostel attended Mass at Our Lady of Mount Carmel church-school, swelling the size of the congregation, which resulted in construction of the new church.[8] Some of these migrants settled in the local area, in close proximity to factories in the former Finsbury Munitions Complex where many were employed, and continued to attend Our Lady of Mount Carmel Church. Furthermore, the Hostel, as

the Pennington Migrant Centre, operated until 1985, contributing a steady stream of new migrant parishioners to Mount Carmel Catholic Church for a period of 25 years.

To date, no places have been included in the SA Heritage Register because of their associations with post-war migration, however, the Greek Orthodox Church and Bell Tower, 282-288 Franklin Street, Adelaide, criterion (f) (SHP 13205, listed 1997), is associated with non-British migration to South Australia. Shri Ganesha Temple, 3A Dwyer Road, Oaklands Park, (SHP 26261, listed 2013) is associated with late twentieth-century migration, but is only listed under criterion (f).

St Maximilian Kolbe Catholic Church, Agnes Street, Ottaway, criterion (f) (SHP 26473), opened in 1985, while possessing strong associations with the South Australian Polish community, was built long after the heyday of post-war migration in the 1950s and 1960s.

Late twentieth-century ecclesiastical architecture in South Australia

Before 1945, churches were generally designed in decorative historicist styles derived from ancient, medieval or classical precedents. However, after the Second World War, traditional decorative styles became less economical due to the loss of skilled trades and increased construction costs.[9]

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.

Post-war and late twentieth-century ecclesiastical styles are characterised by the following key style indicators:

- steel or reinforced concrete portal frames, especially when exposed inside the building as an architectural feature,
- distinctive roof shapes, designed to set churches apart from secular buildings and connote a religious function,
- aisles flanking a central nave,
- coloured glass windows with accentuated mullions,
- glazing with vertically proportioned panes,
- clerestory windows,
- plain wall surfaces of undecorated face brickwork,
- play of light from unseen or unexpected sources to create a special mood,
- a side-lit wall behind the altar,
- unbroken straight lines emphasising verticality,
- inverted V shapes reminiscent of Gothic pointed arches,
- 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.[10]

Additionally, in post-war churches informed by the international Liturgical Movement, the nave and sanctuary were no longer split between separate spaces but instead comprised a common worship space or 'liturgical room,' an arrangement intended to reduce the physical separation between priest and laity.[11] Architects also sought to reduce the distractions of applied ornamentation, instead employing the 'natural' finishes of commonplace materials so that the sanctuary would remain the visual and liturgical focus of the space.

In the 2019 publication *Postwar Places of Worship in South Australia 1945-1990,* Burns identified three materials that particularly contributed to structural innovation in South Australian post-war places of worship, namely, precast reinforced concrete, welded structural steel, and glued laminated timber. The uncluttered lines of these materials encouraged architects to leave the structural components of the building, often portal frames, exposed as architectural features.[12] Furthermore, since the walls were no longer required to carry the weight of the roof, large windows and doors could be freely arranged to respond to the lighting, functional and circulation requirements of the space as well as aesthetic or design considerations, without compromising structural integrity.

Burns also defined nine common typologies associated with post-war places of worship in South Australia.[13] Our Lady of Mount Carmel Catholic Church is a representative of the 'A-frame' typology, the most recognisable typology associated with places of worship constructed during the post-war church-building boom.

The A-frame was a 'versatile form'[14] combining 'an unmistakable visual presence'[15] with several possible symbolic meanings, such as praying hands, the trinity, or an inverted ark, besides pointing to Heaven, located 'up there'.[16] A-frame places of worship are distinguished by steep gable roofs, with a pitch greater than forty-five degrees, a level ridge line, and a long, rectangular worship space. A-frame roofs are typically tiled.

Within the A-frame typology, Burns identifies two prominent sub-types: 'true' and 'raised' A-frames. In true A-frames, steel or reinforced concrete portal frames supporting the roof meet the ground at an angle identical to the pitch of the roof. The portal frames are typically exposed between the eaves and the footings. In raised A-frames, the roof is lifted off the ground to at least standard ceiling height by vertical structural members, typically achieved with integrated portal frames in steel, reinforced concrete or glued laminated timber. Our Lady of Mount Carmel Catholic Church is an example of a raised A-frame.

Currently there are no A-frame churches on the Register. While St Maximilian Kolbe has a steep gable roof, the shape of the roof, with a sloping ridge and dormers, is more complex than a typical A-frame church and is modelled on a traditional Polish mountain hut.

Former Salisbury Methodist Church, 1961, is an example of a true A-frame church

Source: Google Street View

St John Vianney Catholic Church, Hazelwood Park, 1962, is another example of a raised A-frame church

Source: Google Street View

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

- Nunyara Chapel, 1963, 5 Burnell Drive, Belair, criterion (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, criterion (f) (SHP 26361).

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

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

Source: DEW Files

The Australian Institute of Architects South Australian Chapter has identified[17] the following places of worship as significant examples of twentieth century architecture in South Australia:

- St David's Anglican Church, 492 Glynburn Road, Burnside, 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
- Holy Cross Catholic Church, 159-165 Goodwood Road, Millswood (SHP 26498)
- St Nicholas Russian Orthodox Church, Wayville, 41 Greenhill Road, Wayville, 1970
- 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

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

Michael Thiele and Brian Taylor

Brian Taylor and Algi Navakas were prolific designers of Catholic churches between the late 1950s and 1988,[18] designing at least 35 churches between them, as well as other buildings for the Catholic Church, including schools and aged care facilities.

Brian Taylor worked as a sole practitioner before entering into partnership with Verne Tolcher in 1958.[19]

Meanwhile Michael Thiele was born in Romania and travelled extensively around Europe before settling in Adelaide with his parents in the 1950s.[20] He joined Tolcher and Taylor's firm in the late 1950s.

In 1961, the partnership was expanded to include John Tulloch. Navakas joined the firm in the early 1960s, and when the firm dissolved in 1964, Taylor and Navakas entered a partnership which endured for twenty years. Following the Second Ecumenical Council of the Vatican (1962-1965) (Vatican II), the firm Taylor & Navakas designed a series of innovative Catholic churches which featured radical plan forms and innovative roof shapes.

Today, the firms in which Brian Taylor was a partner are recognised for their work for the Catholic Church, including churches, schools, and age care facilities. Non-ecclesiastical commissions included houses, commercial and community buildings.[21]

St John Bosco Catholic Church at Brooklyn Park, opened 1958, was Michael Thiele's first church.[22] This church was a 'fairly conventional'[23] gable-roofed building constructed with concrete masonry units and a timber matchboard ceiling. This was followed by Our Lady of Mount Carmel Catholic Church, which opened in 1960.

Subsequently the firm designed at least two raised A-frames for the Catholic Church with similar designs to Mount Carmel, namely, Christ the King Catholic Church at Lockleys, opened 1961, and St Jospeh's Catholic Church, Kurralta Park, opened 1961 (since demolished).

At Christ the King, the portal frames are cambered, creating a curved roof which resembles the upturned hill of a ship. Thiele likely designed Christ the King Catholic Church, because of its strong resemblance to Mount Carmel. The front porch also features a compound gable similar to St John Bosco.

Subsequently, Michael Thiele established his own architectural practice and in 1969 designed St Francis Xavier's Catholic Church at Barmera.[24]

St John Bosco Catholic Church, Brooklyn Park, 1958
Source: Google Street View

Christ the King Catholic Church, Lockleys, 1961
Source: Google Street View

The SA Heritage Register currently includes no confirmed places designed by Michael Thiele or the firms Tolcher & Taylor, Tolcher, Taylor & John Tulloch or Taylor & Navakas. Of the 35 churches designed by these firms, three were short-listed by the South Australian Heritage Council for assessment and consideration for State Heritage listing due to their potential architectural merit:

- Holy Cross Catholic Church, 159-165 Goodwood Road, Millswood (provisionally listed on 18 February 2021)
- Our Lady of Mount Carmel Catholic Church, 15 Pennington Terrace, Pennington, 1960 (subject of this assessment)
- St Margaret Mary's Catholic Church, 286 Torrens Road, Croydon Park, 1968 (subject of a future assessment)

St Margaret Mary's Catholic Church, 1968
Source: Google Street View

Holy Cross Catholic Church, Millswood, 1969
Source: DEW Files 28 January 2021

Large-scale mosaics

The sanctuary of Our Lady of Mount Carmel Catholic Church features a large mosaic, standing 26 feet (8 metres) high by 16 feet (5 metres) wide, comprised of over one million pieces of glass in 1,100 colours. The mosaic was created using the opus sectile technique, in which images are comprised of mosaic pieces of varying sizes, in contrast to the tessellation technique, where mosaic pieces are of a roughly uniform size and shape. Designed by Harry Bowshall, the mosaic is a synthesis of two existing artworks copied from books, and was executed by Ditta Aliboni of Lucca, Italy. At the time of the Church's opening, the mosaic was compared 'favourably' with the mosaics designed by Napier Waller in the Hall of Memory at the National War Memorial in Canberra.

There are no known mosaics of a comparable scale and technical quality in South Australia, however St Maximilian Kolbe Church, Ottaway (SHP 26473) features a somewhat smaller reredos tessellation mosaic designed by significant South Australian artist Joseph Stanislaw Ostoja-Kotkowski, completed in 1985.
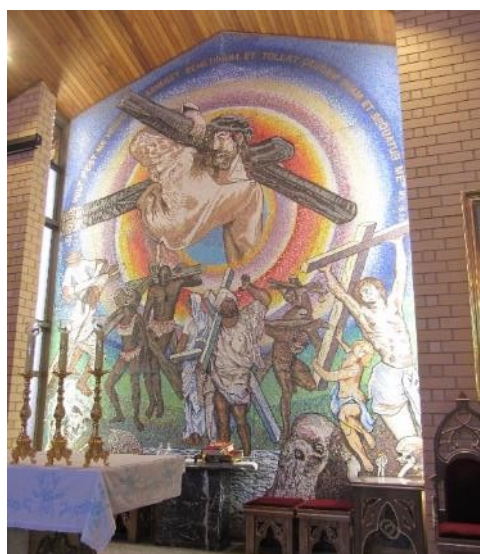
Mosaic at St Maximilian Kolbe Catholic Church by Joseph Stanislaw Ostoja-Kotkowski
Source: DEW Files

In recent decades, many large mosaics have been created in South Australia as public artworks. These mosaics are typically comprised of larger pieces and with fewer colour variations than the Our Lady of Mount Carmel mosaic.

Examples of South Australian mosaics include:

- Don Richardson House Mosaic, Druid Avenue Mount Barker, Don Richardson, n.d.
- Beachport Mosaic, Michael Tye, 2010
- Airport Mosaic, Port Lincoln, Karen Carr, 2013
- *Aunty Connie* Mosaic Couch, Port Lincoln, Karen Carr, 2014

Don Richardson House Mosaic, Mount Barker, n.d.

Source: Google Streetview

Aunty Connie Mosaic Couch, Port Lincoln, 2014

Source: ptlincolnproject.wordpress.com

Beachport Mosaic, 2010

Source: http://michaeltye.com.au/

Airport Mosaic, Port Lincoln, 2013

Source: www.lowereyrepeninsula.sa.gov.au

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.

The Our Lady of Mount Carmel Catholic Church demonstrates an important and under-represented aspect of the evolution of the State's history, namely post-war migration.

In 1949, the Finsbury Migrant Hostel, later the Pennington Migrant Centre, opened inside the boundaries of the Port Adelaide parish and within walking distance of Our Lady of Mount Carmel Church. Finsbury was one of the largest hostels in Australia, and Catholic residents of the Hostel attended Mass at Our Lady of Mount Carmel, swelling the size of the congregation and resulting in the construction of the new church in 1960.

Typically, migrants spent two years in the hostel, however some struggled to secure independent accommodation and remained for up to five years. The Pennington Migrant Centre operated for over 25 years, and nearby Our Lady of Mount Carmel Catholic Church provided those migrants who were Catholics and others with a place of worship. It was a place where new migrants could meet and worship side-by-side with established South Australians, form friendships and build connections with the surrounding community. After leaving the hostel, some of these migrants settled in the local area, in close proximity to employment in the former Finsbury Munitions Complex, and many continued, or continue, to attend Our Lady of Mount Carmel Church.

Post-war migration caused most Catholic congregations to expand during the years after the Second World War, sometimes resulting in the construction of new churches. However, Our Lady of Mount Carmel Catholic Church has stronger and more direct associations with post-war migration than most South Australian Catholic churches constructed during the post-war period, due to the presence of the Finsbury Migrant Hostel and the former Finsbury Munitions Factory complex, with its associated urban migrant community, nearby.

Few places survive that represent post-war migration at the State level, and there are currently no places listed on the Register due to their associations with post-war migration. Compared with other places that have substantially the same associations,

Our Lady of Mount Carmel Catholic 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.

Our Lady of Mount Carmel Catholic Church is associated with the post-war growth of the Catholic Church in South Australia. However, Mount Carmel is one of many Catholic churches, and one of many post-war churches.

Catholic worship is also 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. Consequently, neither the Catholic Church nor post-war churches can be considered to be rare, in danger of becoming lost, nor to represent aspects of cultural significance that are no longer practiced.

As the place has failed to meet the first threshold test no further tests are considered under criterion (b).

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.

Our Lady of Mount Carmel Church was built in 1960 on vacant land at the intersection of Torrens Road and Pennington Terrace, Pennington. Previously a small house stood on the northern end of the site, employing similar design characteristics and construction techniques to other houses which survive on Pennington Terrace. This house was demolished prior to 1949.

The built fabric of the church completed in 1960 is documented in architectural records, including drawings, specifications and photographs held by the Parish. 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.

Our Lady of Mount Carmel Catholic Church is associated with the class of place known as post-war churches, and is an outstanding representative of a post-war church, when compared with other places of the class.

The construction of new churches after the Second World War is associated with post-war migration, post-war population growth or the baby boom, suburban and regional development, and the evolving role of churches in community life. 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.

Our Lady of Mount Carmel displays all of the principal characteristics of the class of post-war churches, namely:

- a plan responsive to liturgical change, in this case integrating sanctuary and nave into a single-volume 'liturgical room', with a choir room adjacent to the sanctuary,

- 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, basket range stone and terracotta tile,

- adoption of newly available materials, processes and technologies, including newly available structural technologies,

- expression in a late twentieth-century ecclesiastical style,

- provision of community facilities or amenities, including a kitchen and meeting rooms for community and parish groups,

- considered engagement with site and setting,

- the presence of bespoke sacred artworks, in this case created concurrently with the design and construction of the church.

Our Lady of Mount Carmel Catholic Church is also an influential example of a post-war church. The place contains physical characteristics of design and technology that were widely copied in subsequent places of the class. Notably, the roof is supported by a post-tensioned portal frame structural system, with bespoke reinforced concrete portal frame units. This pivotal technical innovation enabled several highly influential design innovations, namely:

- Portal frame construction enabled large spans to be covered with minimal structure, allowing the creation of a single, large interior volume, unencumbered by diagonal bracing, providing clear sight-lines from the priest in the sanctuary to all parts of the nave,

- Because the walls were not required to carry the weight of the roof, door and window openings were able to be positioned freely according to the lighting, functional and circulation requirements of the space, without compromising structural integrity,

- Portal frames, manufactured in a bespoke shape in reinforced concrete, enabled the creation of an immediately recognisable and 'striking' roof form,

- The clean lines of the bespoke portal frame units, curved to suit the elevation and pitch of the roof, and tapered to accommodate structural stresses, allowed the structure of the church to be selectively expressed as a feature of the interior, and enabled the creation of an immediately recognisable and 'striking' roof form, differentiating the church from buildings in the surrounding urban environment,

- The minimal, repeating pattern of the portal frames lead the eyes towards the sanctuary, the liturgical focus of the interior, and contribute to the perception of the sanctuary as the visual focus of the interior.

The structural system employed also facilitated rapid, streamlined construction and reduced the cost of the finished church by approximately half, when compared with similarly-sized churches using traditional construction methods.

Our Lady of Mount Carmel Catholic Church retains a high degree of integrity and intactness when compared with other places of the class, and demonstrates the principal characteristics of the class in a way that allows the class to be readily understood and appreciated.

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.

Our Lady of Mount Carmel Catholic Church represents a breakthrough in South Australian late twentieth-century ecclesiastical architecture that was widely emulated across the state. It extended the limits of available technology with a highly successful structural design enabling innovations in plan and form and resulting in an outstanding creative adaptation of the available materials and technology of the period.

Our Lady of Mount Carmel was the first South Australian church, and one of the first South Australian buildings, to employ bespoke, prefabricated reinforced concrete portal frames. The portal frames were curved to suit the shape and pitch of the roof, tapered to accommodate structural stresses and were the largest created in South Australia to that time. They were manufactured by Concrete Industries (Australia) Limited at Brighton, under 'careful supervision' of the engineers, Kinnaird, Hill and Associates. It was also one of the first South Australian buildings to employ a post-tensioned structure.

At Mount Carmel, the adoption of these new structural technologies:

- enabled the creation of a 'striking' innovative roof form and a large, open interior volume, with clear sightlines unencumbered by vertical supports or bracing,

- allowed door and window openings to be positioned freely according to the lighting, functional and circulation requirements of the space, without compromising structural integrity,

- facilitated a rapid, streamlined construction process, and

- reduced the cost of the finished church by approximately half, when compared with similarly-sized churches using traditional construction methods.

The church represents an innovative response to its liturgical programme. Reflecting the influence of the international Liturgical Movement, the worship space at Mount Carmel comprises one 'liturgical room' in which the nave and sanctuary are unified in a single architectural space. Meanwhile the bespoke portal frames establish a visual pattern drawing the eyes towards the sanctuary. 'Natural' finishes of commonplace materials are employed in lieu of the applied decoration common in traditional Catholic churches, to create a distraction-free environment where the sanctuary is the visual and liturgical focus.

The church demonstrates a high degree of technical accomplishment and attention to detail in construction, including bricklaying and pointing, joinery, terrazzo work and stonemasonry. In particular, the opus sectile reredos mosaic has been executed to an outstanding level of technical quality, and is believed to be the largest mosaic, and the only mosaic of a comparable quality, in South Australia.

Upon completion, the church received considerable critical praise from South Australian architectural journal *Building and Architecture* that hailed architect Michael Thiele's 'prophetic' design as 'an original form' and 'a new conception in church architecture.' The journal acclaimed its 'striking' modernity, its 'pure symmetry' and 'dramatic use of angles.' *Building and Architecture* also noted that Mount Carmel Catholic Church echoed the 'calm beauty and power' of traditional church architecture. Mount Carmel was one of only eight South Australian churches which were subjects of feature articles in *Building and Architecture* during the years 1960 and 1975.

The church was also praised by Fr Michael Scott, foremost expert on Australian religious architecture, who regarded Mount Carmel to be a 'distinguished' contemporary church. Another critic greeted the new church as 'architecturally inspired, structurally magnificent' and described it as an architectural 'trend-setter.'

Our Lady of Mount Carmel Catholic Church finely articulates many key attributes of late twentieth-century ecclesiastical architecture, namely,

- reinforced concrete portal frames left exposed as a key architectural feature of the interior, allowing the structural system of the church to be readily understood,
- coloured glass windows with accentuated mullions,
- glazing with vertically proportioned panes, notably in the south gable and apse windows,

- clerestory windows down the length of the nave,
- plain wall surfaces of undecorated face brickwork,
- play of light from unseen or unexpected sources to create a special mood, notably from lighting coves at the base of the ceiling and the side-lit wall behind the altar,
- unbroken straight lines emphasising verticality, notably in the south gable window and in the walls flanking the mosaic behind the altar,
- an inverted V-shape, reminiscent of Gothic pointed arches, in the gable of the roof and in the bespoke portal frames which form a repeating motif down the length of the nave,
- architectural 'distinctiveness' achieved through experimentation in space and form,
- integration into community expressed through familiar, 'humble' materials such as brick, terracotta tile, sawn basket range stone and clear-finished timber, with domestic associations.

Our Lady of Mount Carmel Catholic Church is highly intact. Minor modifications have not compromised the integrity of the building's structural expression, nor have they diminished the building's ability to illustrate the main attributes of post-war ecclesiastical architecture.

When compared to Nunyara Chapel (SHP 14785, listed 2012) and Holy Cross Catholic Church (SHP 26498, provisionally listed 2021), the only other post-war places of worship listed on the Register under criterion (e), Our Lady of Mount Carmel Church exhibits a similarly high degree of aesthetic and technical 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.

Our Lady of Mount Carmel Catholic Church has strong and important spiritual associations for the Catholic community in Pennington. However, Our Lady of Mount Carmel church is one of three Catholic churches in Albert Park/Pennington Parish, and one of many hundreds of Catholic churches in South Australia, and so the specific spiritual associations of Pennington Catholics are unlikely to resonate beyond the local community.

Our Lady of Mount Carmel Catholic Church also has strong and important spiritual associations for specific subgroups within the broader South Australian post-war migrant community, notably for Catholic migrants, of several different cultural backgrounds, who were temporarily housed at the Finsbury Migrant Hostel (later the Pennington Migrant Centre) following their arrival in South Australia between 1949 and 1985.

Finsbury was one of the largest hostels in Australia, capable of housing 2,000 individuals. Most Catholic migrants housed at the hostel during these years attended Mass at Our Lady of Mount Carmel Catholic Church, which was located within walking distance of the Hostel. It is likely that surviving Catholic immigrants who lived at the Finsbury Migrant Hostel, and attended Mass at Mount Carmel, would have strong spiritual associations with the church.

Catholic migrants who attended Mount Carmel Church from Finsbury hostel were comprised of individuals from diverse cultural backgrounds, including Italians, Latvians, Lithuanians, Ukrainians, Polish people, and others, so Mount Carmel is associated with the community of migrants who were housed at Finsbury, rather than any one cultural group.

Catholicism represents only one of the faiths followed by migrants who stayed at the Finsbury Hostel. Finsbury was also home to, for example, Lutherans, the followers of national Orthodox faiths, and the Ukrainian Catholics, whose worship employed a different rite to the Roman Catholics. For these subgroups of the Finsbury Migrant Hostel community, Our Lady of Mount Carmel Catholic Church is unlikely to possess strong spiritual associations.

Finsbury was one of several large hostels, with other large facilities located at Glenelg and Gepps Cross. For migrants who were not housed at Finsbury, Mount Carmel is unlikely to possess strong spiritual associations.

Therefore, Our Lady of Mount Carmel Church is only likely to possess strong spiritual associations for Catholic migrants who were housed at the Finsbury Migrant Hostel. This cohort represents only a small sub-group of the South Australian post-war migrant community, and as such, this group's associations with Our Lady of Mount Carmel Catholic Church would be unlikely to resonate with the broader South Australian community.

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.

Our Lady of Mount Carmel Catholic Church is associated with South Australian architects Michael Thiele and Brian Taylor.

Brian Taylor designed at least 35 Catholic churches between the late 1950s and 1988 while in partnership with Algi Navakas. However, aside from his 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 has received limited critical recognition. As such, there is insufficient information available to demonstrate that Taylor has made a strong, notable or influential contribution to South Australian history at this point in time.

Michael Thiele's design for Our Lady of Mount Carmel Catholic Church was critically praised by the South Australian architectural community at the time of its completion. However, to date, only limited research has been conducted into Thiele's work and career. Unlike Brian Taylor and Algi Navakas, Thiele does not yet have a biography in the University of South Australia Architecture Museum's Architects of South Australia Database, and only a handful of his works are currently known, and so at this point there is insufficient information available to demonstrate that Michael Thiele has made a strong, notable or influential contribution to South Australian history.

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

PHYSICAL DESCRIPTION

Site and Context

Our Lady of Mount Carmel Catholic Church is located on a roughly triangular block of land formed by the junction of Torrens Road and Pennington Terrace. The church is surrounded by lawns, some trees and several small garden beds. Three cement paths on the eastern and western sides, and a large driveway to the south facilitate access to the church from the street. A large pine tree is located near the south-western corner of the church.

Small stone memorials with plaques dedicated to former parishioners Harry and Anne Bridget "Bridie" Bowshall are located in the Jubilee Garden, at the southern end of the site.

The parish manse (not considered as a part of this assessment) is located to the north of the church, and part of this building stands on F10971 A9. Another driveway on the western side of the church now serves as an access road to the rear of the parish manse.

Exterior

The dominant feature of the church is the large A-frame roof, covered with variegated terracotta tiles. The end gables of the roof are splayed outwards towards the apex. The main A-frame roof emerges out of a low, almost flat gable roof, which serves as a platform for the A-frame roof and surrounds it on all four sides. The low gable roof is covered with ribbed steel decking which is not visible from ground level.

The walls are predominantly cream brick, with the exception of the façade wall, which is sawn Basket Range stone, with raised tuck-pointed mortar joints. The low gable roof extends a short distance over the façade to create a shallow verandah. The façade wall is broken in the centre by a large doorway, containing double doors flanked on either side with additional single doors. Three transom windows are positioned above the doors, with painted decals on the reverse side bearing a monogram of Mary (MRA), the Carmelite crest, and the Chi-Rho monogram. A marble foundation stone is positioned on the western side of the door.

At the southern end of the church, the main gable contains a large window with prominent aluminium mullions. Glazing is predominantly blue and yellow glass with six small stained-glass sections. A large white cross is mounted on the front of this window, and the cross carries a large bronze sculpture of *Christ Crucified,* manufactured by Bertoli of Lucca, Italy. Crosses are positioned on the apex of the gable at each end.

Two large windows at the southern end of the church, on the eastern and western sides, also contain stained glass sections. Adjustable aluminium sun louvres shade the window on the western side. Clerestory windows extend down most of the length of the church on the eastern and western sides. The exterior doors are typically solid timber with fielded panels.

Entrances at the northern end of the church, on the eastern and western sides, are protected by small porches, screened with hit-and-miss brick wing walls.

A number of reverse cycle air-conditioning units have recently been installed along the eastern and western sides of the church (not significant fabric).

External D-profile guttering has been replaced with square line guttering (not significant fabric).

Interior

The main doors at the southern end of the church provide access to the narthex (porch) which extends across the full width of the church. The narthex floor is comprised of irregular slabs of Italian and Angaston marble in a matrix of terrazzo, with a cutaway section for door matting. The narthex ceiling is blue, sprayed-on vermiculite

acoustic treatment. Clear-finished Australian oak veneer double doors, flanked by single doors, provide access to the worship space. These doors have prominent cast aluminium push plates. Marble holy water stoups are positioned next to the doors. A brass war memorial dedication plaque is positioned over the central doors.

The narthex space is partitioned by wrought and welded steel screens, to create a crying room space at the eastern end, and baptistery space on the western end. The crying room is acoustically dampened with a timber-and-fabric screen and curtains.

The main worship space is a long rectangle. Thirteen portal frames support the main roof. The portal frames emerge from the ground as tapered, vertical columns, growing in thickness, before bending at eave height and tapering again to meet at the apex of the ceiling. The portal frames stand clear of the side walls and form narrow aisles down each side of the nave, and are painted white with grey and black flecks to create a textured effect.

The aisles have gently sloping ceilings coated with blue vermiculite. The main ceiling is pine matchboard with longitudinal strakes. A lighting cove at the base of the ceiling provides indirect illumination of the main ceiling. Additional fluorescent lights (not significant fabric) have been fitted to the outside of the lighting cove to increase lighting in the nave. Speakers (not significant fabric) have been fitted to alternate portal frames.

The interior walls are predominantly cream face brick. Clerestory windows down both sides of the aisles are fitted with blue glass. The south gable window admits daylight into the worship space.

Doors throughout the worship space are comprised of clear-finished oak veneer plywood with stainless steel kick-plates, and typically retain their original hardware, including handles, hinges, locks, and sliding bolts.

Clear-finished oak pews stand in the nave within the footprint of the main roof. The main access aisles between the pews are floored with vinyl tiles in shades of grey and white. Close to the sanctuary, the vinyl tiles are arranged to form a Latin cross. The pews themselves stand on carpet (carpet not significant fabric).

Built-in oak planter boxes stand at the southern end of the nave near the narthex.

The sanctuary is a raised and carpeted platform comprised of three steps (originally parquetry). The main altar is comprised of white and green marble slabs. The font is comprised of white marble, with a wooden lid, and is positioned east of the altar. The pulpit is located west of the altar, is faced with white marble, and is cantilevered off one of the portal frames.

The northern wall of the worship space is cream face brick, with a rectangular recess forming a shallow apse. The apse is approached by three further steps.

The northern wall of the apse is a reredos comprising a large opus sectile glass mosaic, standing approximately 8 metres high by 5 metres wide. A gap at the bottom of the

mosaic, approximately 1 metre high by 3 metres wide, has been flush rendered and painted to match. This gap was created when the altar, which was previously hard against the wall, was moved to its present position in the middle of the sanctuary.

The top half of the apse contains narrow aluminium-framed windows with rope draw cords, hidden from the nave, which provide natural side-lighting of the top half of reredos. On the western side of the apse is a narrow door opening, hidden from the nave, which provides access to a passageway connecting sacristies and service rooms. A gabled baldachin (canopy) stands over the reredos near the apex of the ceiling.

Confessional rooms are located on the eastern and western sides of the worship space, accessed from the side-aisles, through six doors on each side of the nave. Original indicator lights are positioned over some of the confessional doors.

Small, airlock-style narthices (porches) are accessed from the eastern and western sides of the nave through double doors adjacent to the confessionals. These narthices are floored in irregular marble like the front narthex, with cutaway sections for matting, while the ceilings are white vermiculite. The narthices contain oak notice boards and small shelves with spring-loaded document clips. Transom windows above the external porch doors admit daylight into the narthices. Marble holy water stoups are located adjacent to the doorways.

The side-aisles broaden to transepts near the sanctuary. The transepts are partitioned by solid timber Australian oak screens. The corner behind the eastern partition was originally the choir room, and is also partitioned from the sanctuary on the western side by wrought and welded steel screens.

The sacristy wall, in cream face brick, is located behind the western partition.

The sacristy contains built-in vestment storage cabinetry, a safe, the electrical switchboard and a stainless steel piscina (basin) and sacrarium (drain to the earth) for sanctified water. A large store room containing built-in cupboards is located on the northern side of the sacristy.

A large kitchen and meeting room is located on the north-eastern side of the church, and a passage containing further built-in storage cupboards connects the kitchen and meeting room with the store room. A toilet is located on the northern side of this passage. The passage also connects to the sanctuary of the church via the hidden door in the apse.

Downlights, comprising a round brass frame with fine brass woven-mesh inserts, are set into the ceilings of the narthex, aisles and former choir room.

Elements of Significance:

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

- Church building
- Visibility of church from the junction of Torrens Road and Pennington Terrace, in particular the façade and southern gable
- Original exterior and interior material finishes, including face-brick walls, terracotta tiled roof, basket range sandstone façade, clear-finished timber ceiling and joinery, mosaic altar wall, timber and wrought iron screens, original marble and vinyl flooring
- Original fittings including narthex and porch door hardware and brass downlight covers
- Original furniture, including pews and internal planters
- Coloured glass by Harry Bowshall and bronze *Christ Crucified* on southern gable

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

- Recent air-conditioning installation
- Replacement carpets
- Landscaping including trees
- Parish manse and associated outbuildings
- Fencing

HISTORY

Our Lady of Mount Carmel Catholic Church was opened in 1960 on vacant land, replacing a nearby church-school which was no longer capable of accommodating its growing congregation.

The Roman Catholic Church[25] 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.[26] English society was 'deeply divided'[27] 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 of both of these opposing camps, were seen to owe allegiance to the Pope rather than the Queen and were sometimes regarded with suspicion.[28] They experienced a long history of persecution prior to the *Roman Catholic Relief Act*, passed by the British Parliament in 1829, which allowed them to construct church buildings, worship freely and hold public office.

Notable planners of the province of South Australia were Dissenters and other nonconformists, notably Methodists, who envisaged a 'Paradise of Dissent,'[29] based on the principles of religious freedom, with no established church or state aid to

religion. 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'[30] was prevalent and Adelaide's first Catholic priest met with discourtesy from colonial authorities. Anti-Catholic sentiment 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,[31] and were concentrated in the rural areas north of Clare and in the Western suburbs of Adelaide.[32] In contrast to the eastern states, Catholics remained 'a small minority'[33] prior to the Second World War, and South Australia possessed the lowest number of Catholics in Australia, as a proportion of the total population.[34]

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.[35]

The Playford government's policy of industrialisation drove post-war growth in the manufacturing sector, leading to labour shortages which were able to be addressed using migrant workers.[36] For the first time, large numbers of migrants from non-English speaking backgrounds were specifically recruited by State and Federal Governments.[37] More than 170,000 non-British European refugees came to Australia under the Commonwealth Mass Resettlement Scheme for Displaced Persons (DPs) between 1947 and 1953.[38] On arrival, DPs entered into a two-year contract with the Commonwealth Government to provide unskilled labour.[39]

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.[40] Large-scale migration from Italy, another predominantly Catholic country, began in 1951.[41]

After arrival in Australia, migrants spent time in reception and training centres run by both Commonwealth and State Governments. Thirteen migrant hostels operated in South Australia in the years following the Second World War. Often hostels were located near industrial areas, to provide access to suitable work for the residents and to build up the local working population. [42] The hostels provided a wide range of services to help migrants settle into Australia, including child-minding centres, English language classes, youth recreation activities, welfare, and, assistance in obtaining permanent accommodation.

Living conditions in the hostels were basic. Accommodation was in un-insulated corrugated iron sheds, which were hot in the summer and cold in the winter. Residents were forbidden from cooking in their huts, with meal time being a communal occasion. Often communal toilets and bathrooms were used, and privacy was limited.

Usually migrants spent two years in the hostels, while they were contracted to the Commonwealth Government, however some had trouble securing independent accommodation and remained for up to five years. Some residents complained about the conditions in the hostel and the cost to live there, resenting the Government's expectation that they should earn their residency in Australia. However, other residents remember their experience in the hostel fondly, since it was a place where they made new friends and built connections with the surrounding community.[43] Very little physical evidence remains of any of these hostels.

Migrants did not settle evenly throughout the state, and in many cases formed urban communities.[44] For example, Italians settled in suburban market gardening and northern mining areas, and in places where established Italian communities already existed, such as the Torrens Valley corridor and in fertile suburbs to the north-east and west of the city.[45]

While most non-English speaking migrant groups preferred to worship in their own language and typically constructed their own places of worship, non-English speaking Catholics assimilated into existing local congregations. To some extent, this was because the Catholic Mass was celebrated in Latin universally throughout the Roman Catholic Church, so the inability to speak English had little effect on the Catholic worship experience. Indeed, Italian parishioners were more likely to understand the Latin text than English-speakers.[46]

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.[47]

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. Catholics achieved this foothold more efficiently than other denominations as they constructed dual-purpose church-schools. By screening off the high altar, the Sunday Mass Centre could be transformed into a school on weekdays.

Meanwhile, many established congregations outgrew their existing churches, and as a temporary measure some Catholic parishes dealt with overcrowding by holding several masses each Sunday, sometimes including separate language masses for different ethnic groups.[48] However when funds became available, smaller churches were typically replaced by new, larger buildings.

Following the Second World War, donations towards the construction of war memorials were tax-deductable[49] and as a result, many post-war Catholic churches were dedicated as war memorials, including Our Lady of Mount Carmel Catholic Church (subject of this assessment). The Returned Services League (RSL) National Congress objected to this strategy, which they considered to be a taxation 'dodge,' and in 1962 resolved unanimously that the practice should be 'discontinued where recognised memorials are established.'[50]

Architecturally, post-war Catholic churches were informed by the international Liturgical Movement,[51] with its emphasis on liturgical function, which sought to address the hierarchical separation between priest and laity by eliminating the physical division of sanctuary and nave into separate spaces, resulting in a single, unified worship space or 'liturgical room.' The Liturgical Movement also sought to eliminate decorative 'distractions'[52] from worship. Instead, architects employed the 'natural' finishes of commonplace materials for aesthetic effect.[53] These familiar materials, with domestic associations, also helped to integrate churches into their local communities.[54]

Prior to the Second World War, the mass production of inexpensive sacred art meant that many churches could afford as many artworks as they desired. This resulted in 'cluttered' naves and sanctuaries.[55] The Liturgical Movement sought to remove these distractions as well. Instead, a smaller number of high-quality artworks, preferably with a clear liturgical rationale, was preferred.[56]

The South Australian post-war church-building boom peaked in 1959 and came to an end in the late 1960s.[57]

Our Lady of Mount Carmel Catholic Church

In 1881 the first Carmelite Fathers arrived in South Australia from Ireland at the invitation of Bishop Reynolds. They settled in Gawler, where they remained for 21 years before relocating to take control of the Port Adelaide Parish in 1902.[58]

In 1907, the Carmelites converted a residence into a monastery on Torrens Road, Alberton (now Pennington, since demolished). Then in 1908 they constructed Our Lady of Mount Carmel Girls' Church-School on land at the rear of the monastery, at the end of what is now Russell Street. The original church-school building now forms part of Our Lady of Mount Carmel Parish Primary School, and is a Local Heritage Place.

During the early 1920s, the Catholic Church Endowment Society Incorporated purchased the allotments on which the new Our Lady of Mount Carmel Catholic Church would later be constructed.[59] In 1935, a small house stood on allotment 9 of filed plan 10971, however by 1949 this house had been demolished.

As the suburbs surrounding the church expanded, the Sunday congregations at Our Lady of Mount Carmel Catholic Church swelled. In 1940, the Finsbury Munitions Factory complex was built on a 50 hectare site north of Torrens Road in what is now

Woodville North. Finsbury produced metal components for munitions, which were railed to Salisbury for filling and assembly.

After the war, some buildings at the factory complex were sold or leased to companies including Firestone, Chrysler, International Harvester, Kelvinator and Simpson Pope.[60] The construction of the Munitions complex and its subsequent industrial use led to the expansion of the surrounding suburbs to accommodate workers, especially after the Second World War. Notably, the South Australian Housing Trust constructed 150 dwellings at Rosewater Gardens east of Addison Road (now Pennington) prior to 1965.[61]

In 1949 the Finsbury Migrant Hostel, later the Pennington Migrant Centre and colloquially known as 'the Camp,'[62] opened within walking distance of Mount Carmel Church. The Finsbury hostel was one of the largest reception centres in Australia,[63] designed to accommodate 2,000 individuals.[64]

Catholic migrants living at the Finsbury Hostel sent their children to local Catholic schools, including Mount Carmel and the Marist Brothers' college at Newcastle Street in Alberton, then joined the Catholic congregation as a family for Sunday Mass.[65] The Carmelite Parish also held a monthly Mass at the Camp during the mid-1950s,[66] possibly to offset overcrowding at Mount Carmel. The Church continued to serve new migrants until 1985, when the Pennington Migrant Centre was finally closed and accommodation on the site was dismantled.[67]

Meanwhile, by 1956-1957 the church was regularly 'packed,' and Christmas and Easter Midnight Masses 'produced large overflows of people.'[68] In December 1957 Fr Edmund J. Nugent (1909–1985) was appointed Prior of Port Adelaide, succeeding Fr B. K. Hannan. Despite 'subtle' pressure from Archbishop Beovich to expand school accommodation on the site, Fr Nugent instead began to pursue the possibility of building a new church.[69]

Design and construction

At the time the new church was constructed, the Mount Carmel congregation had 'hoped' for a new church since the 1940s.[70] However it was not until 1958 that Fr Nugent invited architects to submit sketches for a new church intended to accommodate in excess of 600 individuals. According to a contemporary report in the Catholic newspaper *Southern Cross,* the vision of the Carmelite Fathers was simple: 'we wanted it to look like a church and we wanted it tall.'[71]

The sketch selected was also the most 'imaginative'[72] received, and was designed by Michael Thiele, an associate of Tolcher and Taylor, who believed the Carmelites were 'ready' for a 'new and exciting design.'[73]

Thiele's ambitious scheme featured an A-frame roof supported by thirteen pairs of precast reinforced-concrete portal frames with longitudinal tie beams, post-tensioned by four high-tensile steel cables, running through the structure at eave height.[74] Each of the 26 streamlined portal frame units was prefabricated in reinforced concrete,

curved to suit the elevation and pitch of the roof, and tapered to precisely accommodate structural stresses. Crucially, since load-bearing walls were not required, this approach allowed a large church to be constructed relatively cheaply, at approximately half the price of a comparably-sized solid brick church.[75]

On 12 March 1959, construction of the new church was approved by Bishop Gleeson, as Chairman of the Council of Sites and Architecture.[76] The parishioners themselves had little input into the overall direction of the project, however Fr Nugent consulted an informal group of 'Ten Wise Men' from within the congregation on the project's initial financial feasibility as well as on other details as the design and construction of the church unfolded.[77]

The structural engineering of the church was designed by Malcolm Kinnaird of Kinnaird, Hill and Associates. The Mount Carmel project was one of Malcolm Kinnaird's first[78] following his graduation from the University of Adelaide in 1959.[79]

Following preparation of working drawings, specifications and quantities the estimated cost of the whole project was £30,500, including £3,500 for sacred artworks. Tenders were called in October 1959, and McEntee & Williams' tender for £35,975 was accepted on the basis of their expertise as contractors, given the complex, innovative nature of the project, and the competitiveness of their tender.[80]

A 'key' to successfully financing the new church was the Carmelite Parish Savings Fund, known colloquially within the parish as 'the Parish Bank' or simply 'the Bank.'[81] An initiative of Fr Hannon, the Bank was established in 1956 to off-set the parish's overdraft with the Port Adelaide branch of the National Bank of Australasia. Operating until 1966, the Bank was managed by parishioners under the oversight of the parish priest, and operated 'like a bank,' with passbooks issued, deposits and withdrawals made after mass and interest paid. [82]

The Parish Bank was a precursor to subsequent financial ventures undertaken by the Catholic Church during the 1960s and 1970s, including the Archdiocese of Adelaide's Archdiocesan Development Fund.[83] It proved so successful that Fr Hannon had to reassure Archbishop Beovich 'as to the nature and intent' of the fund, and to seek legal advice from Harry Alderman, QC, to ensure the initiative was legal under Federal law. [84]

By January 1960, the Parish Bank had a credit of about £50,000. This allowed the construction of the new church to be funded by a loan of £20,000 from the Port Adelaide Branch of the National Bank of Australasia on the security of the Parish Bank.[85]

The Parish repaid the loan in part through various appeals, such as the Foundation Stone appeal, which raised £1,390.[86] The church build was registered with the Taxation Department as a war memorial making donations towards its construction tax-deductable, thereby increasing the likelihood of financial contributions from parishioners.

In mid-January 1960, work commenced on the vacant site on the corner of Torrens Road and Pennington Terrace, adjoining the Our Lady of Mount Carmel School and Convent. The portal frames supporting the roof of the church were manufactured by Concrete Industries (Australia) Limited at Brighton, under 'careful supervision' of Kinnaird, Hill and Associates. Standing forty feet (12.2m) high and weighing nearly four tons each, they were the largest made in South Australia to that time.[87] Besides economy, speed of construction was an advantage of the portal frame construction method, as the structure of Mount Carmel Church was assembled over four working days and once completed, work on roof and walls was able to commence concurrently.[88]

On Friday 11 March, four portal frames were delivered to the site by semi-trailer and lifted into place with twenty-ton slewing cranes.[89] A third crane lifted a platform carrying a workman, who bolted the frames together at the apex.[90]

On 13 March 1960, the foundation stone was blessed and laid by Archbishop Beovich, and the following week the remaining portal frames were raised, however not without incident. Parish Handyman Lew Murphy noticed that one pair of frames had been positioned out of alignment, but 'quick action averted potential disaster.'[91]

With the portal frames in position, longitudinal tie-beams were placed between the portal frames and cables threaded through the structure. The cables were then subjected to a permanent thirty-ton load, applied with a special jacking apparatus, and anchored into the frames.[92] By the end of March, the structure was complete and the other trades soon 'swarmed' over the site.[93]

Concrete Industries commissioned a photographer to document the construction of the church, in particular the way in which portal frame construction streamlined the construction process and allowed multiple trades to work simultaneously. These images were used by the business for promotional purposes and advertising.[94]

Fr Michael Scott (b. 1910 – d. 1990), Rector of Aquinas College from 1953-1961, founder of the Blake Prize for Australian religious art and an acknowledged Australian expert on modern church architecture,[95] took a keen interest in the Mount Carmel project during construction and visited the site with Fr Nugent, Brian Taylor and Michael Thiele in early March 1960.[96]

The Church was consecrated on Saturday 24 September and opened on Sunday 2 October 1960, roughly nine months after the beginning of site preparation. At the time of its completion, Our Lady of Mount Carmel was the largest Catholic Church in South Australia constructed since the end of the Second World War.

Portal frame construction enabled innovations in plan and form, notably the large, glazed south gable window, clerestory windows on both sides of the nave, and the large open interior comprising a single 'liturgical room'. Informed by the international Liturgical Movement, the open nave, with sightlines unencumbered by vertical supports or bracing, would have been expensive or impossible to achieve using traditional constriction techniques.

The new church responded successfully to the liturgical and functional requirements of the space in the following ways:

- the clean lines of the bespoke portal frame units, curved to suit the elevation and pitch of the roof and tapered to accommodate structural stresses, allowed the structure of the church to be selectively expressed as one of the main features of the interior, and established a repeating visual pattern, drawing the eye to the sanctuary,
- portal frame construction allowed for unbroken sightlines between priest and congregation throughout the expansive nave,
- a glass-fronted 'crying room,' adjacent to the narthex, allowing parents with young children to participate in the Mass without disturbing the congregation,
- a limited number of bespoke sacred artworks of high quality, in lieu of a profusion of mass-produced sacred artworks, to inspire devotion without diverting visual and liturgical focus from the sanctuary,
- meeting rooms and a kitchen at the rear of the church provided facilities for parish and community groups using the church,
- sound reproduction and amplification technology, including microphones and speakers, ensured audibility of the Mass in all parts of the church,
- careful material selection controlled reverberation; notably, 'Pyrock' vermiculite acoustic treatment was applied to aisle, narthex and choir room ceilings,
- vinyl tiles, parquetry and marble/terrazzo, employed as floor coverings in high-traffic areas, facilitated easy cleaning,
- fenestration, including clerestory and gable windows, augmented with artificial lighting, was employed to meet the lighting requirements of the space,
- careful positioning on a dramatic corner site advertised the church to the local community, creating a prominent local landmark, further enhanced at night-time by artificial floodlighting of the southern elevation.

Additionally, a choir room was positioned adjacent to the nave, according to liturgical requirements. This facility was considered unique in Adelaide when the church opened.[97] Typically, choirs in South Australian Catholic churches were accommodated in a mezzanine gallery, either behind the congregation or off to one side. Subsequently, following Vatican II, choirs were integrated into the main body of the congregation in the nave.

At some point, a steel bicycle rack was installed outside near the front of the church on the eastern side, presumably for migrants travelling to and from the Finsbury Migrant Hostel by bicycle.

Sacred Artworks

New sacred artworks were one of the Carmelite Fathers' priorities for the church, and funds were set aside from the beginning of the project for the creation of bespoke works. [98] This reflected a desire to invest in high-quality artworks instead of inexpensive,

mass-produced sacred art. Three works were commissioned and created concurrently with the church, namely:

- the opus sectile reredos mosaic, devised by Harry Bowshall and executed by Ditta Aliboni of Lucca, Italy;
- a suite of thirteen stained-glass windows, also designed by parishioner Harry Bowshall; and
- a life-sized bronze sculpture of *Christ Crucified,* mounted on the south gable window, executed by Bertoli of Lucca, Italy.

Henry Joseph (Harry) Bowshall (b. 1920 – d. 2001) was a parishioner at Mount Carmel Church and a professional artist employed by the South Australian Museum. Bowshall was commissioned by Fr Nugent to draw the reredos mosaic when the services of a professional artist proved prohibitively expensive.[99]

The mosaic design was borrowed from two sources, namely, figures copied from the reredos of a Carmelite church in Chicago, Ill., US, combined with a background adapted from an illustration of the Assumption of the Blessed Virgin Mary by Irish artist Richard King, taken from his book *The Mysteries of the Rosary*.[100] Bowshall is understood to have synthesised these sources into a new composition.

The finished work was created using the opus sectile technique, in which images are comprised of mosaic pieces of varying sizes (in contrast to the tessellation technique, where mosaic pieces are of a roughly uniform size and shape). The mosaic was commissioned from Ditta Aliboni, an Italian firm, after a quote provided by Melbourne-based Brooks Robinson proved too expensive.[101]

The mosaic was shipped in numbered sections, with the glass pieces mounted in position, front-side-down, on sheets of paper. The mosaic was then installed using 'the usual method':[102] each section was glued to the wall, the paper was removed by soaking or scrubbing, and grout was applied over the surface. This specialised task was undertaken by Sydney-based tradesman J. Ciurletti, since local contractors had insufficient experience with mosaic work. The completed mosaic stands 26 feet (8 metres) high by 16 feet (5 metres) wide, and is comprised of over one million pieces of glass in 1,100 colours.

Bowshall was subsequently commissioned to design the church's suite of stained-glass windows on the basis of his successful mosaic design. The suite comprises six rectangular windows in the narthex and a further seven in the south gable, which depict various symbols associated with the Catholic Church. The windows were manufactured by Clarkson Ltd, however their manufacture was nearly derailed at the last minute, as Michael Thiele had designed a polygonal baptismal font, while Harry Bowshall's window design depicted a round one. Thiele and Bowshall arrived at the Clarkson factory 'just as the glass was about to be cut' and 'hastily redrew the design' so font and window would match.[103]

The life-sized bronze *Christ Crucified* shipped with the mosaic from Italy on 1 July 1960. Upon arrival it was fixed to a white-painted aluminium cross, manufactured in Melbourne.[104]

Bowshall was also responsible for landscaping the church site, and subsequently tended the gardens for twenty years following their planting.[105] At the time of its opening, it was reported that 'tall green poplars' would one day frame the church,[106] however Bowshall finally settled on two large pine trees (one survives) which were planted on either side of the southern façade. A single poplar stands to the west of the narthex, however, it is not clear when this tree was planted.

Critical reception and Legacy

Building and Architecture hailed the church as 'an original form' and 'a new conception in church architecture.'[107] The journal acclaimed its 'striking' modernity, described the church as 'prophetic' and praised its 'pure symmetry' and 'dramatic use of angles.' *Building and Architecture* noted that Mount Carmel Catholic Church echoed the 'calm beauty and power' of traditional church architecture. However, Michael Thiele reportedly dismissed any notion it was derived from a 'Gothic heritage.'[108] Our Lady of Mount Carmel Catholic Church was one of only eight South Australian churches to be featured in *Building and Architecture* during the years 1960 and 1975.

At the opening, Archbishop Beovich described the new Our Lady of Mount Carmel Church as 'beautiful and devotional,' specifically commending the mosaic and the crucifix.[109] Meanwhile Fr Michael Scott regarded the church as 'a very distinguished addition to the rapidly growing number of contemporary churches in the Archdiocese.' He praised the 'great open setting slantwise' at the junction of Torrens Road and Pennington terrace, the spaciousness afforded by portal frame construction, the generous size of the sanctuary, with the high altar 'standing high and clear as the focus of attention,' and the church's materiality, in particular the exterior of 'cool cream brick' and the 'striking' stone façade.[110] The church embodied qualities that Scott subsequently affirmed in his 1962 address to the Australian Architectural Convention in Sydney, notably, simplicity and 'honesty' in form and materials and unnecessary decoration.[111]

Subsequently a 'Special Correspondent,' likely to have been Fr Michael Scott writing anonymously,[112] provided a detailed review of the church in *Southern Cross,* the South Australian Catholic newspaper.[113] This correspondent acknowledged the church as 'a possible architectural trend-setter' and considered the building to be 'architecturally inspired, structurally magnificent, [and] aesthetically inspiring.'[114] In particular, this correspondent praised the 'visual experience'[115] of the interior and exterior lighting, controlled by the 'Palladium-like' switchboard, and the use of natural materials and finishes, a 'pleasing change' from the 'gloomy décor of yesteryear.'[116] This correspondent also praised the mosaic, which was compared 'favourably' with the 'world-renowned' mosaics in the Hall of Memory at the National War Memorial in Canberra.[117]

Six months after opening, Mount Carmel was one of three churches that appeared in a half-page feature in the Adelaide *News* on modern church architecture in the Metropolitan area, alongside St Antony of Padua Catholic Church at Edwardstown, designed by Sydney architect Kevin Curtin, and Black Forest Methodist Church, designed by 'leading'[118] South Australian ecclesiastical architect Eric von Schramek.[119]

Mount Carmel was the first South Australian church to employ prefabricated reinforced concrete and portal frames,[120] and it is believed to be the first to employ post-tensioning. The portal frames were the largest ever produced in South Australia at the time. With other early modern churches including St Antony of Padua and Holy Name at Stepney (subject of a separate assessment), Our Lady of Mount Carmel Catholic Church paved the way for the acceptance of 'modern' church architecture within the South Australian Catholic Church.

The successful and economical implementation of these modern structural techniques at Mount Carmel 'impressed' church building 'authorities' in the Archdiocesan Commission on Buildings and Sites, a body with considerable agency over the design direction and approval of South Australian Catholic churches. *Southern Cross* reported that the future use of modern structural methods would be 'strongly advocated by the Commission for Buildings and Sites.'[121] Subsequently, the Commission for Buildings and Sites encouraged new South Australian Catholic churches to employ modern structural technologies, in part because of the example set by Mount Carmel.

The success of Thiele's Mount Carmel design inspired the adoption of post-tensioned portal frame technology, with incremental experimentation, in subsequent South Australian church designs such as Christ the King Catholic Church at Lockleys (1961), also designed by Tolcher and Taylor, which substituted curved portal frames for straight ones; and St Alban's Anglican Church at Largs Bay (1961), designed by Donald Thompson Associates, in which concrete components made up the majority of the structure, including portal frames and infill roof panels.[122] St John Vianney Catholic Church at Hazelwood Park (C. W. Peters, 1962) featured portal frames of a similar size and shape, but executed in welded structural steel instead of concrete.[123]

Ultimately, modern structural methods enabled the creation of radical roof forms which appeared to defy gravity, exemplified by Holy Cross Catholic Church, Goodwood, 1969 (SHP 26498), where reinforced concrete portal frames arranged like the spokes of a wheel allow a roof and lantern tower to 'float' above the sanctuary without vertical supports.

Today

Today Our Lady of Mount Carmel Catholic Church is one of three churches in the Albert Park/Pennington Parish. It has been little altered and well maintained, with most original features, fittings and surface finishes intact.

The Second Ecumenical Council of the Vatican (1962 – 1965) (Vatican II) mandated sweeping changes to the Catholic liturgy, and Catholic churches constructed prior to Vatican II were retrofitted to suit the new liturgy. At Our Lady of Mount Carmel Catholic Church, Vatican II resulted in the following changes:

- the altar has been moved to stand clear of the reredos;
- the area below the reredos where the altar previously stood has been rendered and sympathetically painted (it is believed this was done by Harry Bowshall in the mid-1960s);
- the baptismal font has been relocated from the baptistery to the sanctuary;
- the tabernacle has been moved to a side altar;
- altar rails have been removed; and
- the choir room has been transformed into a chapel.

Most South Australian Catholic Churches constructed prior to Vatican II were subject to similar changes in the years following 1965.

In addition, pews at the rear of the church have been removed, reducing capacity from 680 to about 450; the sanctuary has been carpeted; additional fluorescent lights have been installed in the nave; and the original loudspeakers have been replaced. Clerestory hopper windows have also been replaced with sliding windows throughout the church.

Minor damage has occurred to two small sections of the aisle ceiling (0.4m x 0.4m) on the western side due to roof leaks.

Exterior changes include:

- matchboard lining under the north and south gables painted;
- exterior doors painted;
- installation of security cameras and lights under the porch soffit;
- reverse cycle A/C units installed along the eastern and western elevations;
- replacement square line guttering in lieu of original D-section guttering;
- pine tree in south-eastern corner of the site removed;
- parish manse constructed in former gravel carpark area to the north of the church;
- replacement of brick front fence with tubular steel fence;
- concrete-bordered garden beds installed sometime after 1968.[124]

Chronology

Year	Event
1836	The first Catholics settlers arrive in South Australia
1881	The first Carmelite Fathers arrive in South Australia from Ireland and settle in Gawler
1902	The Carmelite Fathers relocate from Gawler to Port Adelaide

1908   Our Lady of Mount Carmel Catholic Girls Church-School opens on Russell Street, Alberton

1940   Finsbury Munitions Factory complex established on a 50-hectare site north of Torrens Road

1947   Commonwealth Mass Resettlement Scheme for Displaced Persons commences

1949   Finsbury Migrant Hostel opens within walking distance of Our Lady of Mount Carmel Church

1951   Large-scale migration from Italy commences

1951   30 January, post-war building restrictions end in South Australia, heralding a church-building boom

1956   Our Lady of Mount Carmel Church-School is 'packed' at Christmas and Easter midnight Masses

1957   Fr Edmund J. Nugent is appointed Prior of Port Adelaide, succeeding Fr B. K. Hannan

1958   **Fr Nugent invites architects to submit sketches for a new church to accommodate in excess of 600 individuals**

1959   The post-war church-building boom peaks, with at least 27 new churches opened.

       12 March, construction of the new Our Lady of Mount Carmel Catholic Church is approved by Bishop Gleeson, chairman of the Council of Sites and Architecture

       October, tenders called, and McEntee & Williams tender for £35,975 accepted

1960   **Mid-January, work commences on the Torrens Road – Pennington Terrace corner site**

       Early March, Fr Michael Scott visits the construction site with Fr Nugent, Brian Taylor and Michael Thiele

       11 March, four portal frames delivered by semi-trailer

       13 March, foundation stone blessed and laid by Archbishop Beovich

       Late March, structure complete

       1 July, opus sectile mosaic shipped from Genoa, Italy

       24 September, new Our Lady of Mount Carmel Catholic Church consecrated

       2 October, new Our Lady of Mount Carmel Catholic Church opened

1962   11 October, the Second Ecumenical Council of the Vatican is formally opened under the pontificate of Pope John Paul XXIII

1965   8 December, the Second Ecumenical Council is closed under Pope Paul VI

1985   Pennington Migrant Centre (formerly the Finsbury Migrant Hostel) closes

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SITE RECORD

NAME: **Our Lady of Mount Carmel Catholic Church**   **PLACE NO.:**   26520

DESCRIPTION OF PLACE:	Single-storey gable roof church in face brick with prefabricated, reinforced concrete, post-tensioned portal frame structure.
DATE OF CONSTRUCTION:	1960
REGISTER STATUS:	13 August 2020
	[Date of Provisional Entry]
LOCAL HERITAGE STATUS:	
CURRENT USE:	Catholic place of worship
	1960 - present
ARCHITECT:	Michael Thiele of Tolcher and Taylor
	1960
BUILDER:	McEntee & Williams
	1960
LOCAL GOVERNMENT AREA:	Port Adelaide Enfield

LOCATION:	**Street No.:**	15
	Street Name:	Pennington Terrace
	Town/Suburb:	Pennington
	Post Code:	5013
LAND DESCRIPTION:	**Title Reference:**	CT 5783/857, CT 5842/948, CT 5842/949
	Lot No.:	A9, A10, A11
	Plan No.:	F10971
	Hundred:	Yatala

**MAP REFERENCE**   -34.860148318610875, 138.52438002331524

PHOTOS

NAME: Our Lady of Mount Carmel Catholic Church   **PLACE NO.:** 26520

South elevation
Source: DEW Files 28 January 2021

Bronze sculpture of *Christ Crucified* by Bertoli of Lucca, Italy in gable with coloured and stained glass designed by Harry Bowshall
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520
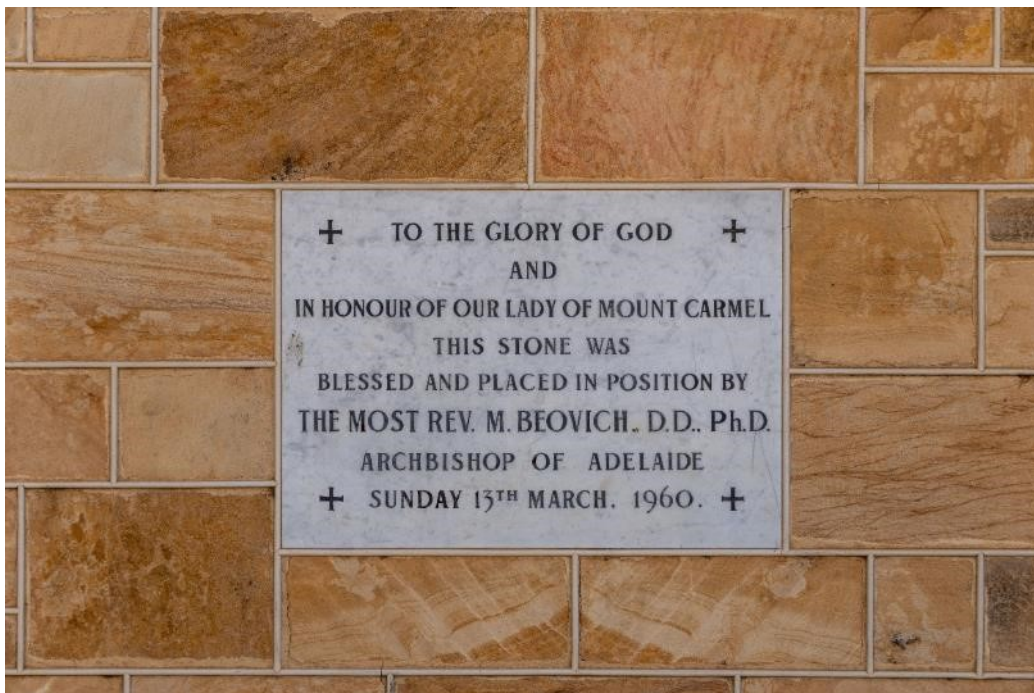
Foundation stone showing sawn basket range stone facade
Source: DEW Files 28 January 2021

East elevation showing coloured and stained glass designed by Harry Bowshall and bicycle rack
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520

Rear (north) gable
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520

Hit-and-miss cream brick screen adjacent to porch at northern end of church
Source: DEW Files 28 January 2021

Adjustable aluminium louvres on western elevation, shading baptistery window
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520

Interior nave looking south
Source: DEW Files 28 January 2021

Coloured glass designed by Harry Bowshall
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

Nave – general view looking north
Source: DEW Files 28 January 2021

Nave showing pews
Source: DEW Files 28 January 2021

NAME: Our Lady of Mount Carmel Catholic Church   **PLACE NO.:**   26520

Nave showing sanctuary
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520

Narthex showing doors through to nave with 'crying room' on right
Source: DEW Files 28 January 2021

Narthex showing main entry doors, with Italian and Angaston marble floor in a matrix of terrazzo
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

Narthex war memorial dedication plaque
Source: DEW Files 28 January 2021
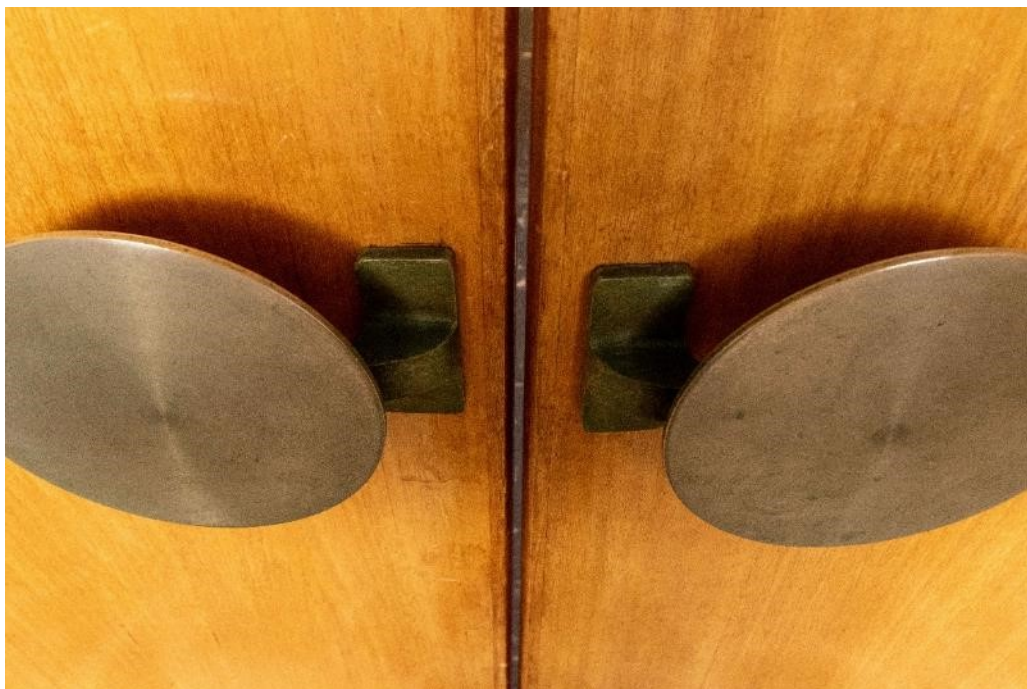
Narthex door handles in cast aluminium
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520
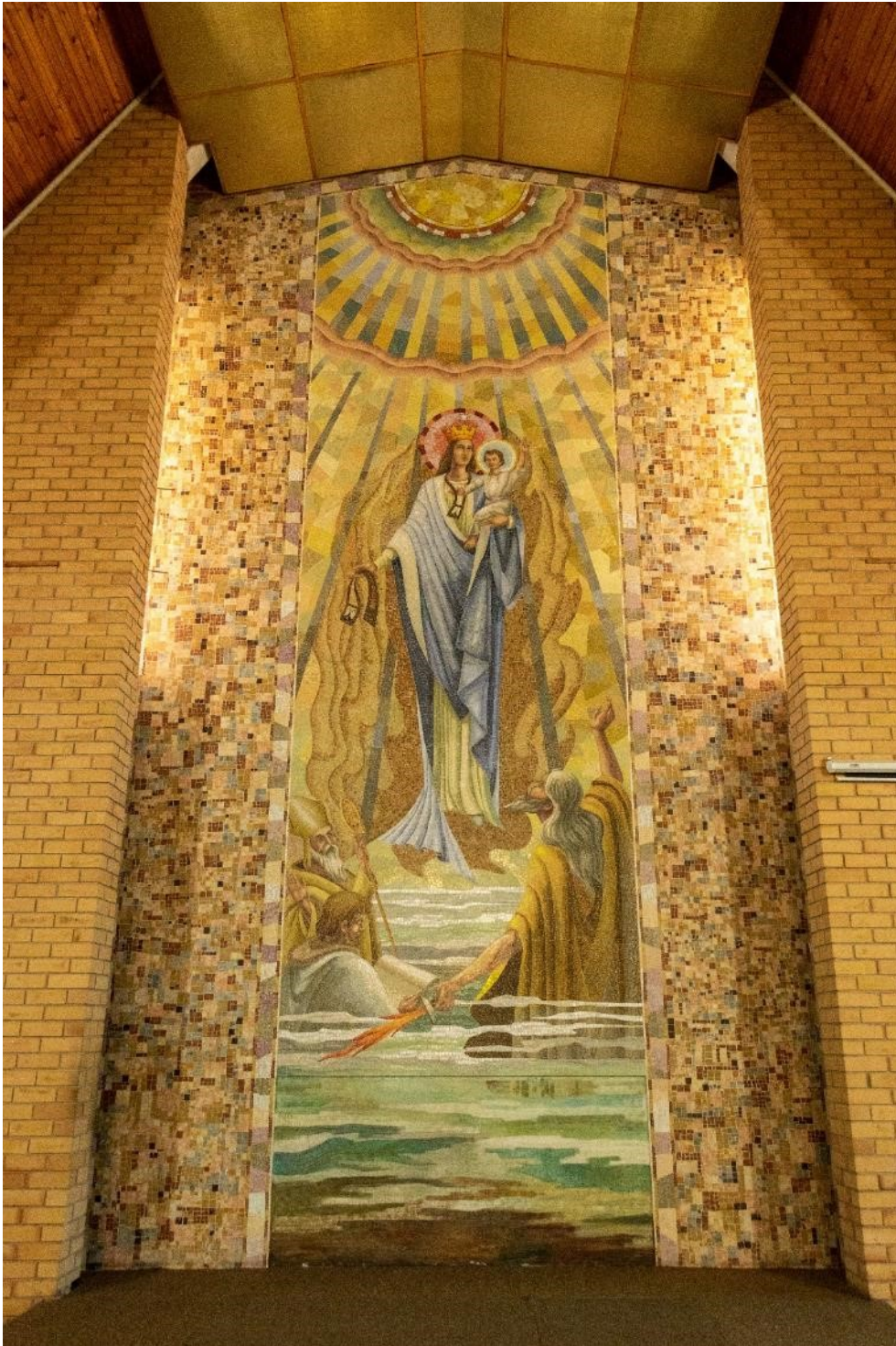
Opus sectile reredos mosaic designed by Harry Bowshall and executed by Ditta Aliboni of Lucca, Italy

Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520

Detail of opus sectile mosaic
Source: DEW Files 28 January 2021
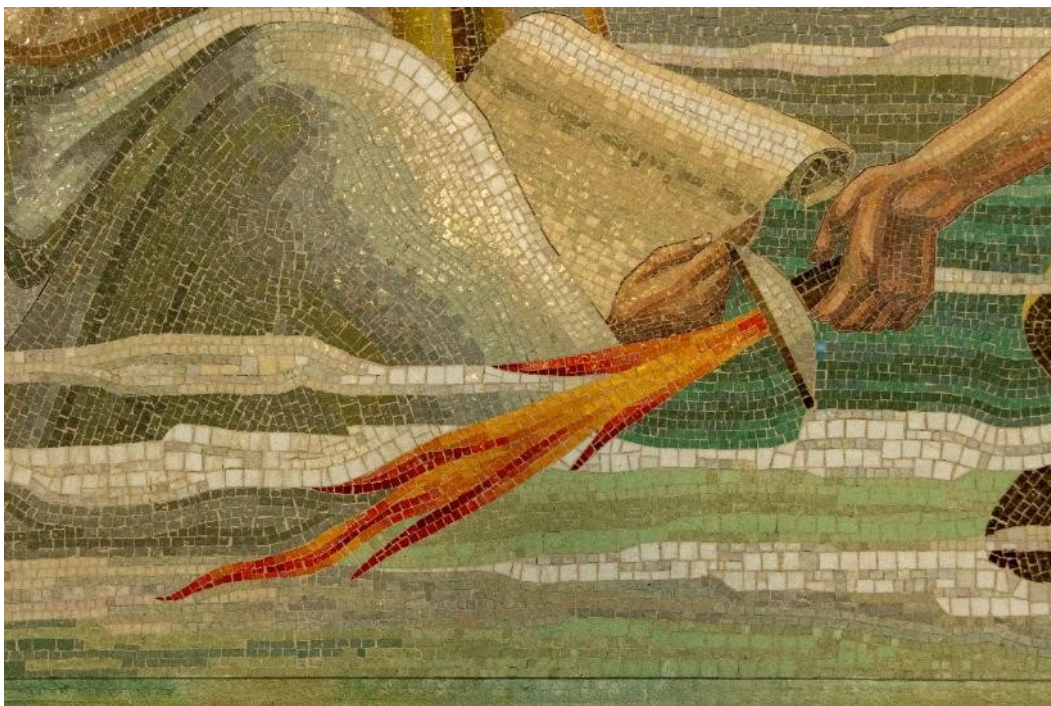
Detail of opus sectile mosaic
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520

Hopper windows providing side-lighting for mosaic

Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

'Secret' doorway in apse providing access to passage, sacristy, toilet and meeting rooms
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |
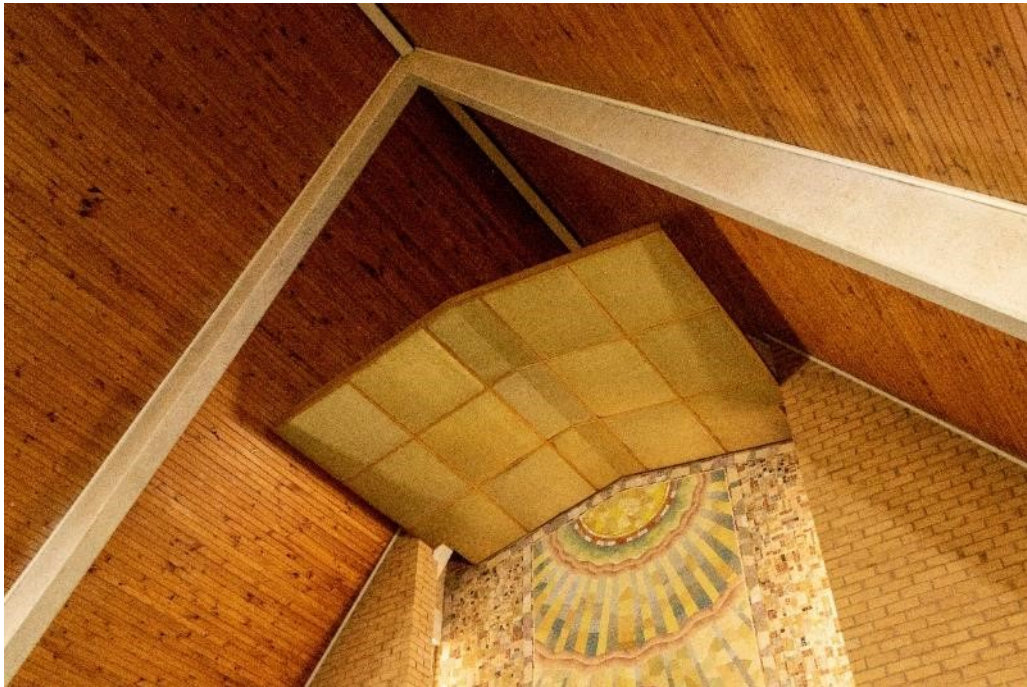
Baldachin (canopy) over sanctuary
Source: DEW Files 28 January 2021

Flush-rendered section at base of reredos painted to match mosaic
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |
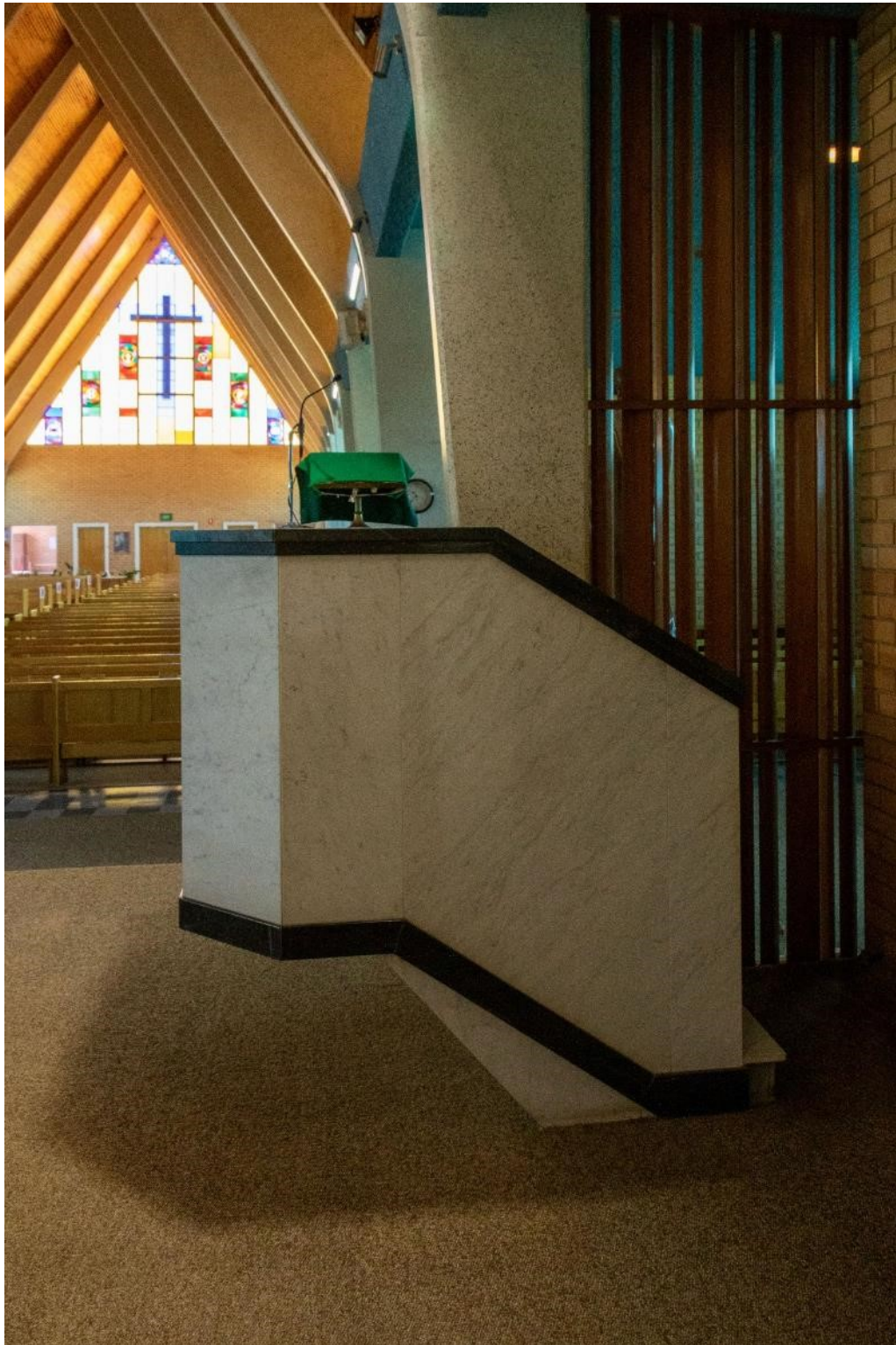
Cantilevered pulpit
Source: DEW Files 28 January 2021

NAME: Our Lady of Mount Carmel Catholic Church   **PLACE NO.:**   26520
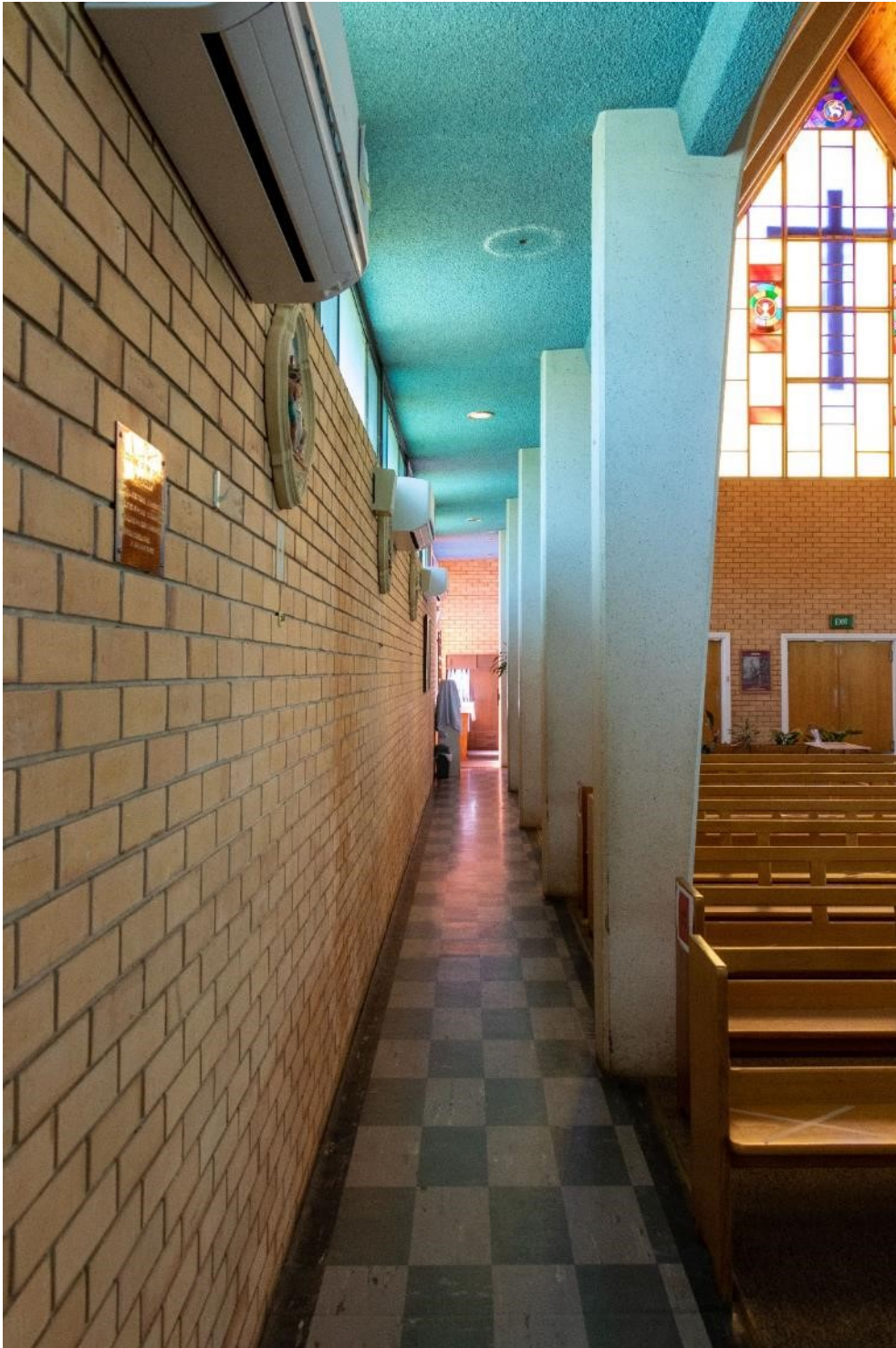
Aisle on eastern side showing base of portal frames and vinyl floor
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

Former choir room converted to chapel with Australian oak screen and wrought and welded steel screen on right
Source: DEW Files 28 January 2021

Latin Cross in vinyl floor at northern end of nave adjacent to sanctuary
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

Side narthex (porch); inset: marble holy water stoup and shelf with document clips
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

Stained glass by Harry Bowshall in 'crying room'
Source: DEW Files 28 January 2021
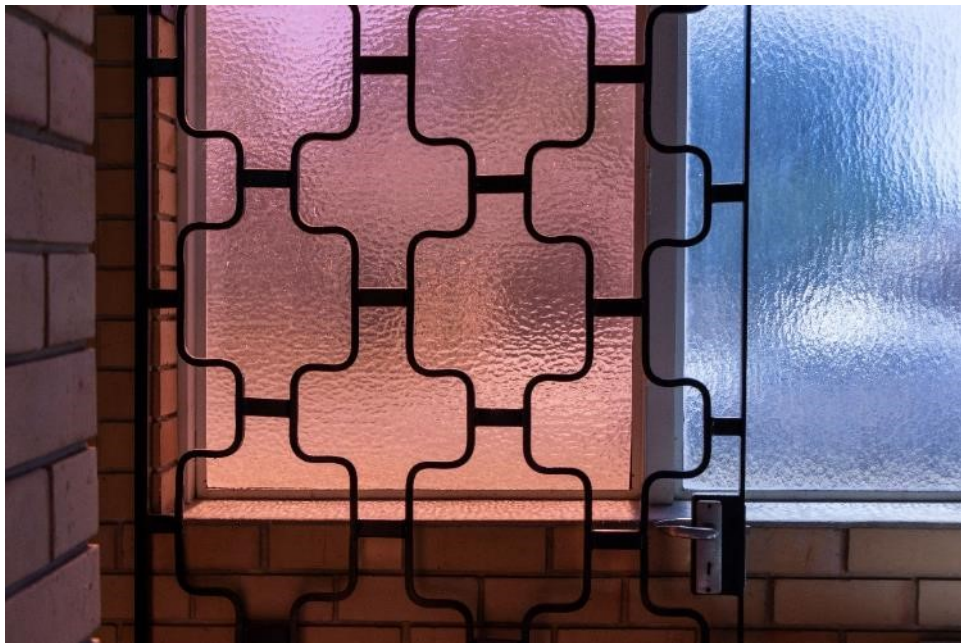
Wrought and welded steel gates in 'crying room'
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

Downlight with brass frame and woven mesh cover, mounted in ceiling sprayed with blue 'Pyrock' vermiculite acoustic treatment
Source: DEW Files 28 January 2021
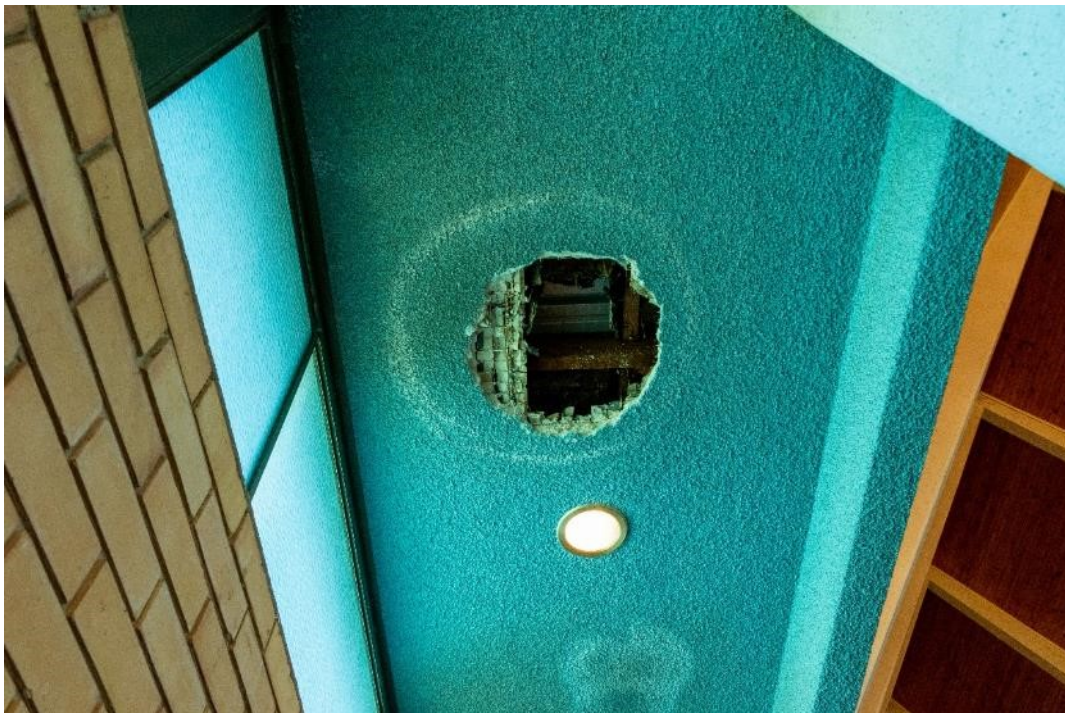
Water damage to ceiling in aisle
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520

Sacristy showing safe and switchboard
Source: DEW Files 28 January 2021

The 'Palladium-like' switchboard
Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

Kitchen in meeting room
Source: DEW Files 28 January 2021

Sacristy showing built-in cabinetry
Source: DEW Files 28 January 2021

NAME:	Our Lady of Mount Carmel Catholic Church	**PLACE NO.:**	26520
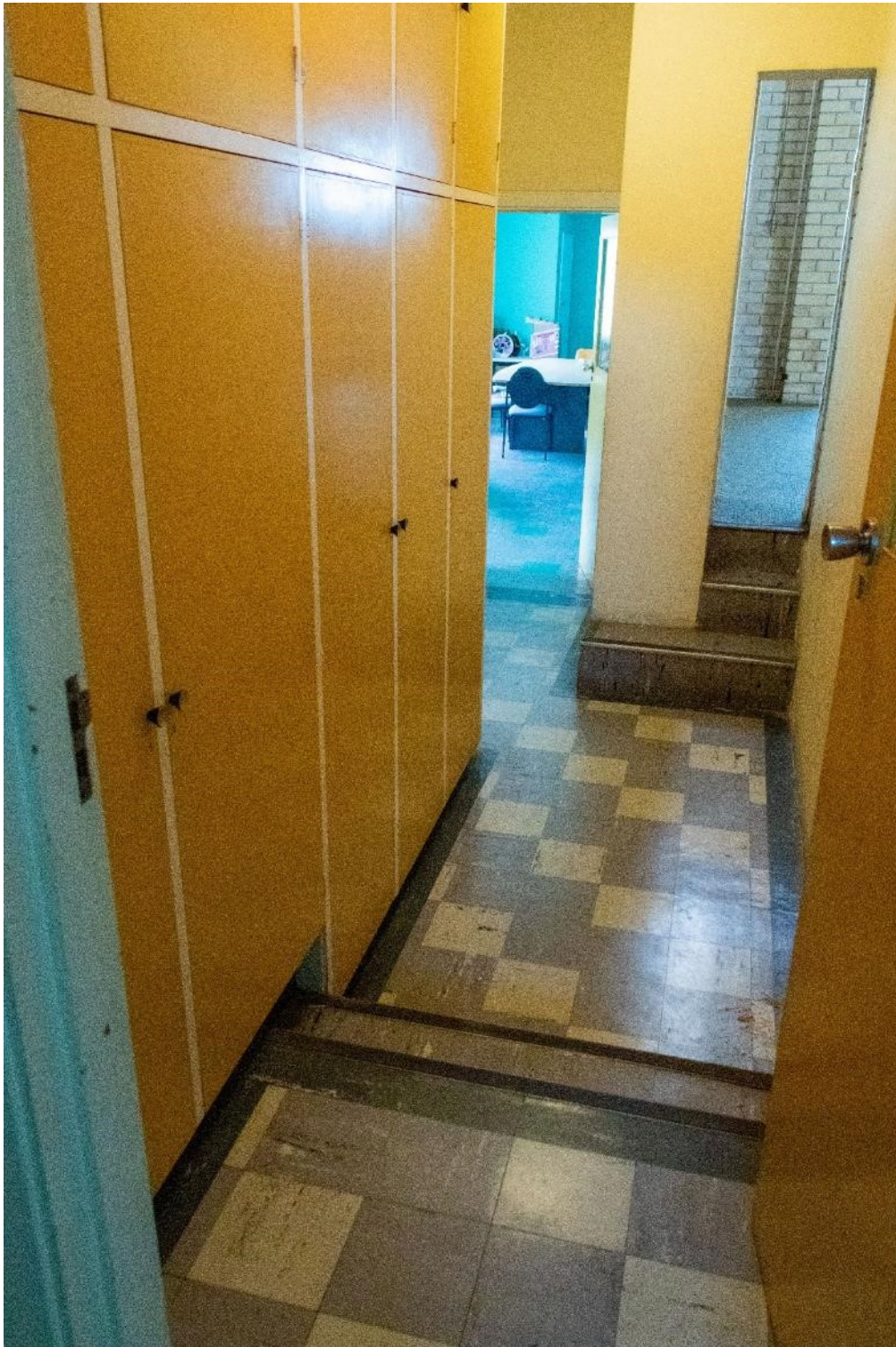
Passage providing access between sacristy, toilet and meeting room, showing 'secret' doorway to sanctuary.

Source: DEW Files 28 January 2021

| **NAME:** | Our Lady of Mount Carmel Catholic Church | **PLACE NO.:** | 26520 |

Sacrarium (sanctified drain) in sacristy
Source: DEW Files 28 January 2021

NAME: Our Lady of Mount Carmel Catholic Church   **PLACE NO.:** 26520
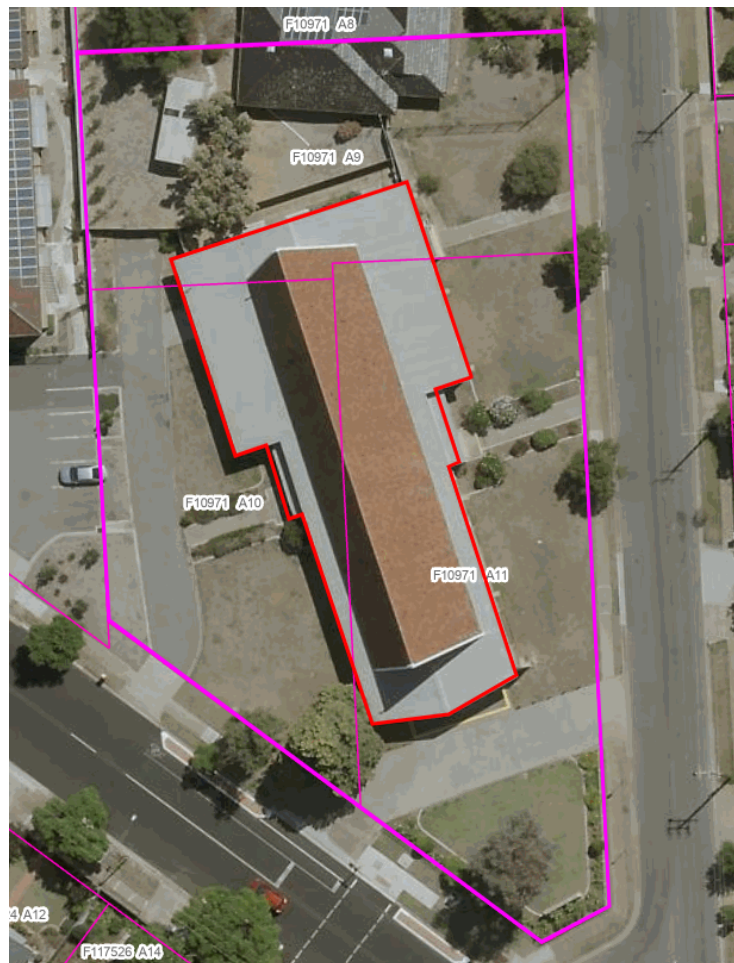
The extent of the listing is CT 5783/857; CT 5842/948; CT 5842/949; F10971 A9, A10, A11

- The significant components of the SHP include the gable-roofed church, and the view of south elevation of the church from Torrens Road and Pennington Terrace.
- The non-significant components of the site include the Parish manse, trees, footpaths, driveways and landscaping.

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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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