

## South Australian Heritage Council

Submission on whether the entry of **St John Vianney's Catholic Church** should be confirmed in the South Australian Heritage Register

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The South Australian Heritage Council can only take into account heritage significance of a place as defined by the *Heritage Places Act 1993* (Act) when considering places for entry on the South Australian Heritage Register. Using the table below, please provide evidence or information to explain why you believe the place does or does not meet the criteria under the Act.

### Criteria

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Criteria under the <i>Heritage Places Act 1993</i> , section 16(1)	Provide evidence or other information why you believe criteria applies or does not apply to this place
(a) it demonstrates important aspects of the evolution or pattern of the State's history	n/a
(b) it has rare, uncommon or endangered qualities that are of cultural significance	n/a

# SA Heritage Register

Submission form

## South Australian HERITAGE COUNCIL

(c) it may yield information that will contribute to an understanding of the State's history, including its natural history	n/a
(d) it is an outstanding representative of a particular class of places of cultural significance	n/a
(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics	<b>Not met</b> – refer accompanying assessment report preparing [REDACTED] as to the reasons St John Vianney's Catholic Church should <b>not</b> be confirmed as a State Heritage Place.
(f) it has strong cultural or spiritual associations for the community or a group within it	n/a

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

n/a

### Declaration

The South Australian Heritage Council is committed to transparency in relation to the listing process and wishes to enhance public confidence in the nomination, listing and decision-making process. The Council's policy is to make nominations for State heritage listing and submissions on provisional entries publicly available via webpage or to interested parties. The Council will adhere to the Privacy Principles and your name and personal details will not be released.

I/We, [REDACTED]

[REDACTED] for the registered owner [REDACTED] wish to make a written representation regarding the provisional entry of **St John Vianney's Catholic Church**. The information I have provided is correct to my knowledge.

☐ ~~I support the confirmation of this provisional entry~~

☒ **I do not support** the confirmation of this provisional entry

**I do / I do not** wish to appear personally before the Council to make oral representations,

[REDACTED]

[REDACTED]

Signature: [REDACTED]

Date: 21/11/2023

Please attach any relevant documents.

# SA Heritage Register

Submission form

**South Australian  
HERITAGE COUNCIL**

A heritage officer may contact you to discuss this submission.

**Please provide your contact details here:**

Phone: [REDACTED] [REDACTED] [REDACTED]

Email: [REDACTED]

Address: [REDACTED]

The completed form must be received by 5pm on **22 November 2023**.

Please return to: **Executive Officer**  
**South Australian Heritage Council**  
**GPO Box 1047**  
**ADELAIDE SA 5001**  
**Email: DEWHeritage@sa.gov.au**

[REDACTED]

22 November 2023

The Executive Officer  
South Australian Heritage Council  
GPO Box 1047  
ADELAIDE SA 5001

[DEWHeritage@sa.gov.au](mailto:DEWHeritage@sa.gov.au)

Dear [REDACTED]

**Representation: State Heritage Listing Objection  
St John Vianney's Catholic Church; Kaurna Country; 544  
Glynburn Road, Burnside SA 5066; CT 6276/148; D 130353 A  
5441; HD Adelaide**

This submission is made on behalf of the [REDACTED]  
[REDACTED] above site which has been provisionally listed in the  
Register of State Heritage Places.

[REDACTED] embraces the fact that many [REDACTED] buildings are recognised as  
significant in the history of the Catholic Church in South Australia and that some of  
those have attributes which satisfy the criteria in Section 16 (1) of the Heritage Places  
Act 1993. In such circumstances the [REDACTED] will continue to support that heritage  
recognition where the information relating to the justification for listing is based on  
critical analysis of the relevant facts and attributes.

In the absence of pre-nomination opportunities for preliminary engagement with  
affected parties prior to receipt of a Notice of Provisional Entry, the opportunity to  
inform and review written evidence of the investigation and justification of the place  
and its significant features is welcome. It is an important procedural step for the  
benefit of all stakeholders affected by a Provisional listing and this submission seeks to  
inform the decision making on this Provisionally listed State Heritage Places through  
independent analysis of the material provided.

We thank the Department for facilitating an extension of time to consider the  
Assessment Report concerning the above property. As will be appreciated, there have  
been several nominations in 2023 under a number of different South Australian



Heritage Council (SAHC) programs which has required the allocation of considerable resources to review assessment reports.

In this context the owner engaged [REDACTED] to provide expert review of the Heritage Assessment Report of the church and its application of criterion (e) that had been relied upon by the SAHC to determine the Provisional Listing.

[REDACTED] defers to the attached [REDACTED] report. The report's detailed analysis and conclusions form the basis of the objection to the confirmation of the listing.

In summary the key findings in support of the objection include (but are not limited to):

- (a) Inaccuracies and errors in the Assessment Report that inflate the claimed significance of the place in the application of criterion (e).
- (b) The assessment diverges from the identified historic themes, resulting in a comparative analysis which is not directly related to the stated attributes of importance.
- (c) The impact of the abovementioned shortcomings is considerable when an assessment of the church is undertaken against the endorsed 'Guidelines for Interpreting State Heritage Criteria':
  - There is no evidence or associated comparative analysis that the use of exposed welded steel portals is a "breakthrough" technique.
  - There is no evidence that supports the statement the place received independent critical acclaim.
  - There is an identified lack of comparative analysis to demonstrate the identified attributes are outstanding in the context of other places with similar attributes.

The conclusion of the independent report is that the decision of the SAHC to Provisionally list the place was based on inaccurate and misleading information, and fails to substantiate its analysis. St John Vianney's Catholic Church has been found to not fulfil criterion (e).

On that basis, I respectfully interpret the above findings as providing cause to reject the confirmation of the listing of St John Vianney's Catholic Church.

We note that determining not to confirm the listing of the church will not undermine the recognition of post-war architecture on the South Australian Heritage Register. The [REDACTED] report identifies that post war churches are presently well represented, with most sharing near identical attributes of heritage value. [REDACTED] identified 5 post war Catholic Churches have been included in the Register as State Heritage Places since 2020, bringing the total 7 with very high levels of similarity in their identified heritage values and historic themes.

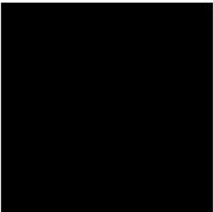
The owner requests to be heard by the SAHC in relation to this submission and elects to be represented by [REDACTED].

We respectfully request a copy of the agenda paper, including the report and recommendation on the item, to be made available prior to the meeting. We understand this may be scheduled for Thursday 7<sup>th</sup> December 2023, but we would appreciate confirmation of the schedule in due course.

Yours sincerely

[REDACTED]

[REDACTED]  
[REDACTED]





# **St John Vianney's Catholic Church**

State Heritage Listing Objection Report

[REDACTED]

21.11.23

[REDACTED]



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# Executive Summary

██████████ has been engaged by the ██████████ to undertake a review of the South Australian Heritage Council's decision to Provisionally List the St John Vianney's Catholic Church, 544 Glynburn Road Burnside against criterion (e) of the of Section 16(1) of the Heritage Places Act.

██████████ assessment has found that the St John Vianney's Catholic Church does not satisfy criterion (e) and **should not be confirmed as a State Heritage Place** for the following reasons:

- the Assessment Report upon which the SAHC based its assessment had inaccuracies and errors that inflated the claimed significance of the place
- Postwar Catholic Churches are presently well represented on the South Australian Heritage Register, with most sharing near identical attributes of heritage value
- the attributes of claimed significance are overly narrow, and as a result diverge from the stated historic themes that the building has been assessed against. This divergence has resulted in the assessments comparative analysis not being directly relevant to the stated attributes of significance
- an assessment of the place against the endorsed Guidelines for Interpreting State Heritage Criteria has found that St John Vianney's Catholic Church **fails to satisfy criterion (e)**.

## Background

At its meeting on 15 June 2023, the South Australian Heritage Council (SAHC) Provisionally listed St John Vianney's Catholic Church, 544 Glynburn Road Burnside, as it formed the opinion that the place satisfied criterion (e) of Section 16(1) of the Heritage Places Act.

This most recent Provisional Listing forms part of a broader programme to consider the potential State Heritage values of places identified in ██████████ 2019 report on Postwar Places of Worship in South Australia 1945-1990.

This report was considered by the SAHC in its meeting on 13 February 2020, where it was recorded that a committee be established to prepare a short list of places for assessment. This shortlist was presented to the SAHC in its meeting on 13 August, where it endorsed progressing the assessments of 20 postwar places of worship that represented different denominations.

## Current Listing

Since this meeting there have been 5 new postwar Catholic Churches included in the Register as State Heritage Places, bringing the total to 7. While each of the recent post war Catholic Churches have their own identity, there is a very high level of similarity in their identified heritage values and historic themes that represent.

Post war Catholic Churches are well represented on the South Australian Heritage Register, with 7 post war places of worship confirmed as State Heritage Places (of the proposed 20), all displaying similar historic themes. St John Vianney's Catholic Church will be the 8<sup>th</sup>.

#### Accuracy

The Council's decision to Provisionally List John Vianney's Catholic Church was based on an Assessment Report [REDACTED] that incorporated several errors and misrepresentations that inflated the level of significance of the place, primarily:

- The building was not identified by the Australian Institute of Architects (SA Chapter) on its notable Twentieth Century South Australian Architecture list
- Inclusion in John Chappel's weekly feature in The Advertiser should not be considered an independent critique or recognition, as this article was an initiative of the Institute of Architects Publicity Committee in "the hope of gaining more publicity for the profession".
- Inclusion in Building and Architecture similarly should not be considered an independent critique or recognition, as the purpose of this publication was primarily to sell advertising for featured projects, that were often contributions by the architects or contractors.

The endorsed Guidelines for Interpreting State Heritage Criteria identifies critical recognition as an important threshold test for any assessment under criterion (e). The Assessment Report concludes its analysis under this criterion by stating:

*It also demonstrates a high degree of creative and technical accomplishment that has been recognised both at the time of construction and more recently.*

This statement is inaccurate and a misrepresentation and has likely mislead the SAHC during its Provisional Listing considerations. It was also noted that St John Vianney's Catholic Church does not appear to have received industry awards for its aesthetic, technical or creative accomplishment.

#### Narrow Heritage Values and misalignment with historic themes

A further review of the Assessment Report and subsequent Summary of State Heritage Place also noted:

- St John Vianney's Catholic Church shares many attributes with the other 7 State Heritage listed post-war Catholic Churches.
- The primary difference appears to be the building typology (A-Frame). This attribute is similarly shared with the recently State Heritage listed Our Lady of Mount Carmel Catholic Church, however St John Vianney's Catholic Church utilises exposed welded steel portal construction.
- This is a further narrowing of the identified themes of historic importance to result in a very niche subset (welded box frame) within a subset (A-frame) within a subset (Catholic) within a subset (postwar places of worship).

This narrowing of assessed heritage value to building typology and structural systems has resulted in a divergence from the relevant historic themes identified in the Assessment, namely:

- *Migrating to South Australia*
- *Shaping the suburbs*
- *Supporting diverse religions and maintaining spiritual life*
- *Continuing cultural traditions*
- *Marking the phases of life*

This divergence from the identified historic themes has resulted in the comparative analysis not being directly relevant to the stated attributes of importance. The report considered:

- Other post-war Catholic Places of worship
- Late twentieth century ecclesiastical architecture in SA
- Non-catholic postwar places of worship

In order to thoroughly assess the identified attributes of St John Vianney's Catholic Church, a comparative analysis of the following would be necessary

- Other A-Frame place of worship building typologies (other than passing reference), or
- 'Exposed' Welded box-frame construction.

This was not undertaken.

It was further noted

- The [REDACTED] report identifies 7 other extant A-Frame postwar churches in South Australia, with St John Vianney's Catholic Church being one of, if not the most recent (1962). There is no comparative analysis provided against these other examples.
- While there is discussion on the nature of the 'Exposed' Welded box-frame construction, there is again no comparative analysis to substantiate its significance.
- the [REDACTED] Assessment report cites the *creative, aesthetic or technical accomplishment* of St John Vianney's Catholic Church to be as a *representation of late twentieth-century ecclesiastical Modern Movement architecture in South Australia*. Conversely, however, the assessment also considered the building to not be an outstanding representation of a postwar church under criterion (d). While, technically, the two criteria are not mutually inclusive, this remains somewhat contradictory due to the architectural style of postwar churches being generally intrinsic to their heritage value.



The divergence and narrowing of the stated attributed of historic importance from the identified historic themes and comparative analysis has several impacts:

- It clearly demonstrates that the Assessment Report has 'over-narrowed' the scope of its assessment and attributes of claimed importance: now a subset (welded box frame) within a subset (A-frame) within a subset (Catholic) within a subset (postwar places of worship), and
- The comparative analysis provided against the historic themes is not directly relevant to the assessment or consideration of the attributes of claimed importance.

#### Assessment Against Endorsed Guidelines.

The impact of these shortcomings were highlighted when an assessment of St John Vianney's Catholic Church was undertaken against the questions and threshold tests of the endorsed the Guidelines for Interpreting State Heritage Criteria, that found:

- There is no evidence that the place has received any independent critical acclaim for its aesthetic, technical or creative accomplishment.
- Many of the attributes identified by the assessment report are common across the other recently State Heritage listed Catholic Churches, and in particular Our Lady of Mount Carmel Catholic Church that shares a similar portal design, except using reinforced concrete.
- There is no comparative analysis to demonstrate the identified attributes were a "breakthrough". Most existing A-Frame churches predate St John Vianney's Catholic Church. While the use of exposed welded steel portals appears to be somewhat uncommon, there is no detailed discussion or comparative analysis within the report to inform whether such a technique was a "breakthrough".
- While the interiors of the church are unquestionably pretty and attractive, this is insufficient for the purposes of satisfying this criterion.
- There has been insufficient comparative analysis to demonstrate that the identified attributes are outstanding in the context of other places with similar attributes.
- Claimed creative and/or technical accomplishments are unproven and unsubstantiated and have not been demonstrated to be 'beyond the ordinary'.

For these reasons St John Vianney's Catholic Church has been found to **not fulfil** criterion (e). The decision of the SAHC to Provisionally List the place was based on inaccurate and misleading information, that failed to substantiate its analysis.

For these reasons the South Australian Heritage Council **should not confirm** the entry of St John Vianney's Catholic Church as a State Heritage Place on the South Australian Heritage Register.

## 1.0 Introduction

At its meeting on 15 June 2023, the South Australian Heritage Council (SAHC) Provisionally Listed St John Vianney's Catholic Church, 544 Glynburn Road Burnside, as it formed the opinion that the place satisfied criterion (e) of Section 16(1) of the Heritage Places Act.

Under Section 18 of the Act the owners of the land, [REDACTED] have the right to make a written representation on whether they believe this provisional listing should be confirmed in the Register.

[REDACTED] has been engaged by [REDACTED] to undertake a review of the proposed State Heritage listing of the St John Vianney's Catholic Church [REDACTED]

[REDACTED] was founded in 1964, and has established itself as one of South Australia's leading practices specialising in the provision of heritage architectural services, and design in a heritage context.

Over the past 50 years [REDACTED] has established a reputation as one of the State's leading architectural practices in the following specialist heritage fields:

- Heritage Conservation
- Heritage Assessment and Impact Assessment
- Heritage Advisory Services
- Heritage Policy Development
- Condition and Compliance Audits
- Adaptive Reuse
- Conservation Management Plans
- Expert Witnessing, and
- Professional Desktop Historical Archaeological Services.

Our expertise extends across the full range of historic character and heritage listings to include:

- Historic Character
- Local Heritage Places
- State Heritage Places
- State Heritage Areas
- Commonwealth Heritage Places, and
- National Heritage Places.

## 2.0 Background

### 2.1 Post WWII Churches in SA

In 2019 [REDACTED] prepared report on Postwar Places of Worship in South Australia 1945-1990 for the [REDACTED] South Australian Built Heritage Research Project 2018-2019, and the

██████████. Amongst other stated aims, this report sought to support the identification of places to be considered for future assessment for listing as State Heritage Places.

This research found 406 extant places of worship that had been built in South Australia between 1945 – c1990.

## 2.2 South Australian Heritage Council

The SAHC considered the Postwar Places of Worship report in its meeting on 13 February 2020. The minutes of that meeting note:

...

*Due to the number of places that need to be considered, Heritage South Australia is proposing a two phase process, whereby Heritage South Australia ██████████ will create a shortened list of places with the assistance of ██████████. ██████████ said that, with the assistance of the Council, Heritage South Australia will then create a list based on religion and denomination that would form the basis for assessment for entry on the South Australian Heritage Register.*

*██████████ requested the assistance of one or two members from the Council in the preparation of the short list for assessment. The estimated time commitment would be approximately 12 hours split over a number of meetings plus the time to read ██████████ report.*

*The Council acknowledged the excellent work by ██████████ and agreed that the Chair should send its congratulations to ██████████ in writing. Action: ██████████ to draft a letter of congratulation.*

*██████████ volunteered to be involved in the out of session work on behalf of the Council.*

This shortlist of postwar places of worship was then presented to the SAHC at its meeting of 13 August 2020, with the minutes of that meeting noting:

...

*██████████ and Heritage South Australia staff met to consider an initial short list for further assessment consideration. This list was further refined by Council members ██████████ who proposed 20 places of worship for assessment as identified in the agenda paper.*

*Council discussed the representation of different religious denominations on the proposed list and discussed the process for short listing them. Council is seeking representation across different religious denominations on the SA Heritage Register.*

*Council agreed with the proposed short list and the order of assessment.*

## 2.3 Existing Listings

Since the August 2020 meeting of the SAHC the following Postwar Places of Worship have been assessed and listed as State Heritage Places. They are all Catholic Churches:

- St Margaret Mary's Catholic Church, Torrens Park
- Holy Cross Catholic Church, Millswood
- Catholic Church of the Holy Name, Stephney
- St Alphonsus' Catholic Church, Millicent
- Our Lady of Mount Carmel Catholic Church, Pennington

These new places join the following additional State Heritage listed postwar Catholic Churches on the Register, bringing the total to 7 (excluding the St John Vianney's Catholic Church):

- St Maximilian Kolbe Catholic Church, Ottoway
- Coober Pedy Catholic Church.

A summary of the heritage values of these postwar Catholic Churches is provided in Section 2.4 below.

While each of the recent post war Catholic Churches have their own identity, there is a high level of similarity in their identified heritage values, namely as:

- outstanding example of the class of place known as post-war churches (criterion (d), 4 of the 5), and
- outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia (criterion (e), 5 of the 5)

In some instances they have also been considered representative of:

- post-war migration to support the Playford government's industrialisation strategy for South Australia (criterion (a), 3 of the 5), and
- associated with notable architects and/or artists (criterion (g), 1 of the 5).

They also share notable similarities in their featured attributes, namely:

- a plan responsive to liturgical change
- a distinctive roof form
- adoption of commonplace materials with domestic connotations
- adoption of newly-available materials, processes and technologies
- expression in a late twentieth-century ecclesiastical style
- provision of community facilities or amenities
- considered engagement with site and context.

A minor exception to this is Our Lady of Mount Carmel Catholic Church, where the use of reinforced concrete portal frames was also identified.



## 2.4 Summary of Existing Listings

### 2.4.1 St Margaret Mary's Catholic Church

286 Torrens Road, Croydon Park



#### Relevant Section 16 Criteria

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

Demonstrates an important aspect of the evolution of the State's history, namely post-war migration to support the Playford government's industrialisation strategy for South Australia

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

St Margaret Mary's Catholic Church is an outstanding example of the class of place known as post-war churches, featuring:

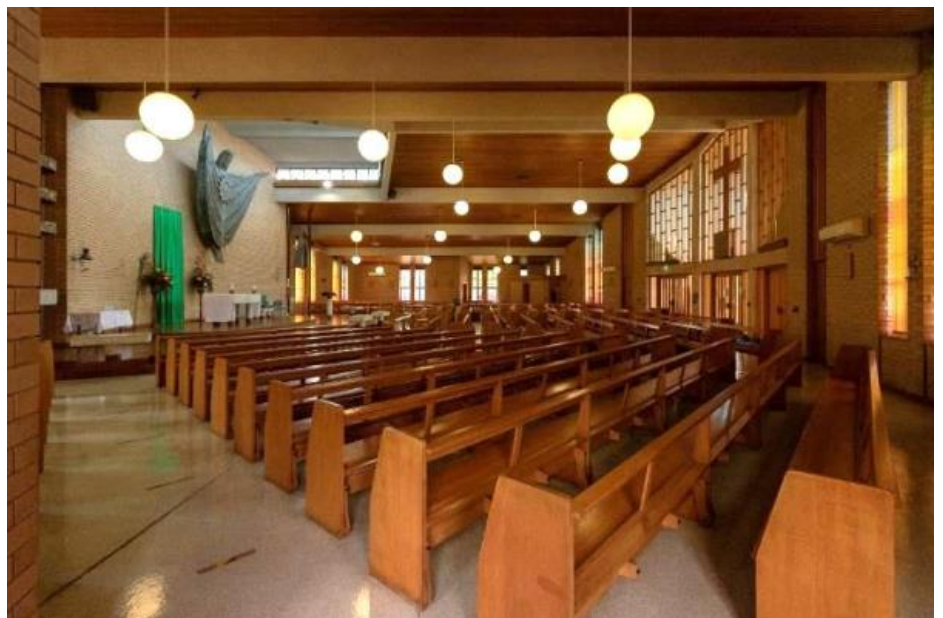
- a plan responsive to liturgical change
- a distinctive roof form
- adoption of commonplace materials with domestic connotations
- adoption of newly-available materials, processes and technologies
- expression in a late twentieth-century ecclesiastical style
- provision of community facilities or amenities
- considered engagement with site and context
- the presence of bespoke sacred artworks

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

St Margaret Mary's Catholic Church is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, featuring:

- a radical plan-shape responding to liturgical change
- unbroken straight lines emphasising verticality
- clerestory windows
- inverted V shapes reminiscent of Gothic pointed arches

- an element reminiscent of a Gothic flèche
- plain wall surfaces of unpainted
- architectural 'distinctiveness' employed to denote the purpose of the building as a place of worship
- community integration achieved through the use of familiar
- adoption of new structural materials facilitating dramatic shapes



## 2.4.2 Holy Cross Catholic Church

159-165 Goodwood Road, Millswood



### Relevant Section 16 Criteria

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

Holy Cross Catholic Church is associated with the class of place known as post-war churches.

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

Holy Cross Catholic Church is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, featuring:

- integration of sanctuary and nave into one worship space
- central placement of the sanctuary in a literal interpretation of Vatican II directions
- arrangement of pews in a fanned configuration to bring as many people as close to the sanctuary as possible
- a fixed free-standing altar
- placement of the tabernacle to one side of the sanctuary
- positioning the baptismal font next to the sanctuary
- a large font enabling full immersion baptism
- a crying room, positioned close to the sanctuary unlike those in some other post-war churches
- organ console and choir stalls positioned in the main worship space
- sacristies sited at the front of the church
- sound reproduction technology
- seamless integration of sacred art
- a radical plan-shape responding to liturgical change
- unbroken straight lines emphasising verticality
- vertically proportioned glazing in the windows



- plain wall surfaces of unpainted
- architectural 'distinctiveness'
- community integration
- adoption of new structural materials

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

Holy Cross is associated with South Australian architects Brian Taylor and Algi Navakas, who designed at least 35 Catholic churches between the late 1950s and 1988.

Holy Cross also has significant associations with the life, work and Catholic faith of notable South Australian émigré religious artist Voitre Marek





## 2.4.3 Catholic Church of the Holy Name

80 Payneham Road, Stepney



### Relevant Section 16 Criteria

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

The Catholic Church of the Holy Name is an outstanding, well-resolved example of International Style Modern Movement architecture in South Australia, featuring:

- a selectively expressed steel structural frame
- overall rectilinear form
- curvilinear elements contrasting with overall rectilinear form
- a flat roof
- uninterrupted planar surfaces with contrast between smoothness
- non-load bearing curtain walls featuring large expanses of glass
- adoption of external sun-control devices
- sharpness and precision of detailing
- the absence of applied ornamentation, other than the three crosses

## 2.4.4 St Alphonsus' Catholic Church

87 George Street, Millicent



### Relevant Section 16 Criteria

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

St Alphonsus' Catholic Church demonstrates two important aspects of the state's history, namely post-war regional development and post-war migration.

#### **(d) it is an outstanding representative of a particular class of place of cultural significance**

St Alphonsus' Catholic Church is associated with, and is an outstanding example of, the class of place known as post-war churches, featuring:

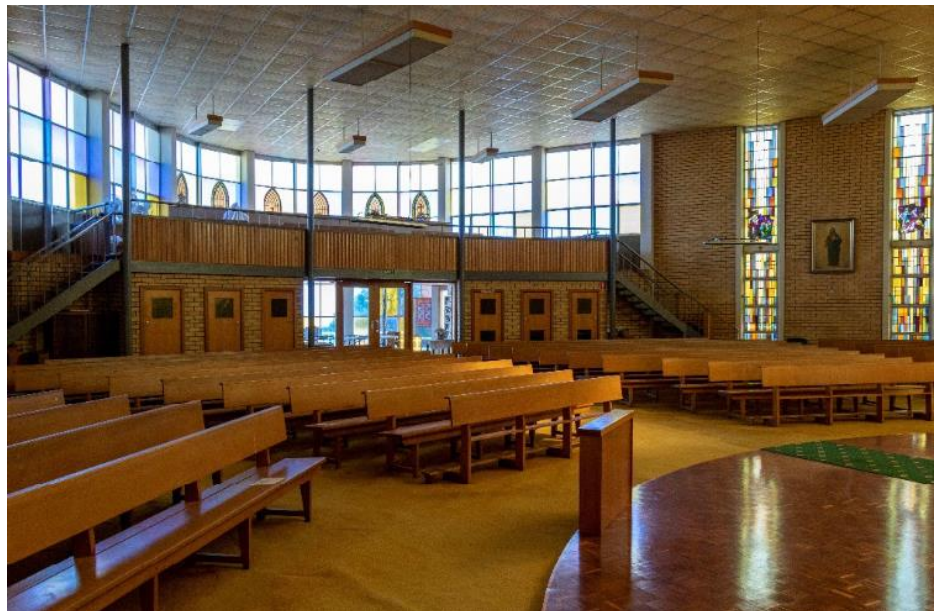
- a plan that responded to liturgical change
- a distinctive roof form
- adoption of commonplace materials with domestic connotations
- adoption of newly-available materials, processes and technologies
- expression in a late twentieth-century ecclesiastical style
- provision of community facilities or amenities
- considered engagement with site and context
- the presence of bespoke sacred artworks

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

St Alphonsus' Catholic Church is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, featuring:

- a radical plan-shape responding to liturgical change
- unbroken straight lines emphasising verticality
- clerestory windows that flood the sanctuary with daylight

- V-shapes reminiscent of Gothic pointed arches
- an element reminiscent of a Gothic flèche or spire
- plain wall surfaces of unpainted, unplastered face-brick
- architectural 'distinctiveness'
- community integration achieved through the use of familiar
- adoption of new structural materials facilitating dramatic shapes





## 2.4.5 Our Lady of Mount Carmel Catholic Church

15 Pennington Terrace, Pennington



### Relevant Section 16 Criteria

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

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.

#### **(d) it is an outstanding representative of a particular class of place of cultural significance**

Our Lady of Mount Carmel Catholic Church is associated with the class of place known as post-war churches, featuring:

- A plan responsive to liturgical change
- A distinctive roof form
- adoption of commonplace materials with domestic connotations
- adoption of newly available materials, processes and technologies
- expression in a late twentieth-century ecclesiastical style
- provision of community facilities or amenities
- considered engagement with site and setting,
- the presence of bespoke sacred artworks
- Portal frame construction enabled large spans to be covered with minimal structure
- Because the walls were not required to carry the weight of the roof, door and window openings were able to be positioned freely
- Portal frames, manufactured in a bespoke shape in reinforced concrete
- The clean lines of the bespoke portal frame units
- the minimal, repeating pattern of the portal frames



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

Our Lady of Mount Carmel Catholic Church represents a breakthrough in South Australian late twentieth-century ecclesiastical architecture, featuring:

- reinforced concrete portal frames
- coloured glass windows with accentuated mullions
- glazing with vertically proportioned panes
- clerestory windows
- plain wall surfaces of undecorated face brickwork
- play of light
- unbroken straight lines emphasising verticality
- an inverted V-shape, reminiscent of Gothic pointed arches
- architectural 'distinctiveness'
- integration into community expressed through familiar, 'humble' materials

The adoption of these new structural technologies:

- enabled the creation of a 'striking' innovative roof form and a large , open interior volume
- allowed door and window openings to be positioned freely
- facilitated a rapid, streamlined construction process
- reduced the cost of the finished church by approximately half



## 2.4.6 St Maximilian Kolbe Catholic Church

Anges Street, Ottoway



### Relevant Section 16 Criteria

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

The St Maximilian Kolbe church has strong cultural and spiritual associations with South Australia's Polish community and with the Catholic community.

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

The large mosaic behind the central altar of the St Maximilian Kolbe church was designed by Joseph Stanislaw Ostoja-Kotkowski (Ostoja), a significant South Australian artist.

## 2.5 Background Summary

In its meeting of 13 August 2020 the SAHC endorsed a short list of 20 post war places of worship for State Heritage Assessment. Council sought this list to be a representation across differing religious denominations.

Since this meeting, the SAHC has confirmed 5 post war Catholic Churches, and now provisionally listed a 6<sup>th</sup> (St John Vianney's Catholic Church).

While each of the recent post war Catholic Churches have their own identity, there is a very high level of similarity in their identified heritage values and historic themes that represent.

While meeting agendas and minutes for SAHC meetings are publicly available, agenda papers are not. As a result, we are unable to confirm if St

John Vianney's Catholic Church formed part of the endorsed 20 post-war places of worship.

Notwithstanding, the Catholic Church now appears to be well represented on the South Australian Heritage Register, with 7 post war places of worship confirmed as State Heritage Places (of the proposed 20). St John Vianney's Catholic Church would be the 8<sup>th</sup>.

## 3.0 Provisional Listing

St John Vianney's Catholic Church was provisionally listed by the SAHC in its meeting on 15 June 2023, based on a Heritage Assessment Report [REDACTED]

While the Assessment Report considered the Church against all of the Section 16 criteria of the South Australian Heritage Places Act, it concluded that only criterion (e) was ultimately satisfied.

### 3.1.1 St John Vianney's Catholic Church

544 Glynburn Road, Burnside



#### Relevant Section 16 Criteria

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

St John Vianney's Catholic Church is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, featuring:

- new structural materials facilitating dramatic shapes achieved through the use of welded-steel box-section portal frames
- inverted V shapes reminiscent of Gothic pointed arches
- clerestory windows

- coloured glass windows with accentuated mullions and vertically proportioned panes
- plain wall surfaces achieved with the use of undecorated face brick
- play of light
- architectural 'distinctiveness'
- integration into community expressed through familiar, 'humble' materials.

## 3.2 Additional Commentary on the Place

As noted by the [REDACTED] assessment St John Vianney's Catholic Church was opened in 1962 and is an A-Frame example of a postwar place of worship. The [REDACTED] Report identifies that there are at least 7 other extant examples of the A-Frame typology in South Australia, namely:

- Blessed Trinity Catholic Church, Parndana, Kangaroo Island 1957
- Seaton Park Baptist Church, 1960
- Our Lady of Mount Carmel Catholic Church, Pennington, 1960
- Christ the King Catholic Church, Lockleys, 1961
- Salisbury Methodist Church, 1961
- St Albam's Church of England, Largs Bay, 1961
- Catholic Church of the Annunciation, Hectorville, 1962

St John Vianney's Catholic Church was one of, if not the last of these examples.

While the building retains generally high internal integrity, the external integrity has been compromised by the construction of a new portico to the building's forecourt, and the loss of its freestanding 55 foot stainless steel spire in a storm in 2013.



Image 1. St John Vianney's Catholic Church with spire. [REDACTED] Assessment Report. P5.





Image 2. Collapsed spire, 2013.

The interiors of St John Vianney's Catholic Church are attractive, with the [REDACTED] Assessment report noting:

*St John Vianney's Catholic Church, the portal frames spanned the whole nave, creating a large, open interior reflecting the Liturgical Movement's emphasis on unified worship spaces... A key aim of the Liturgical Movement was to eliminate 'distractions' from worship...*

The clean lines of the expressed steel portals contributes towards minimising such distractions. Such attributes are near identically shared with State Heritage listed Our Lady of Mount Carmel Catholic Church, that similarly has *portal frames spanning the whole nave, creating a large, open interior reflecting the Liturgical Movement's emphasis on unified worship spaces*. The primary difference is that St John Vianney's portals are steel, while Our Lady of Mount Carmel are reinforced concrete.



Image 3. St John Vianney's Catholic Church interior with clear spanning steel portals.



Image 4. Our Lady of Mount Carmel Catholic Church interior with clear spanning steel portals.

Of note, the [REDACTED] Assessment report has concluded under its assessment of criterion (d) that St John Vianney's Catholic Church is not an outstanding example of a postwar place of worship, yet under criterion (e) it is an outstanding example of late twentieth- century ecclesiastical Modern Movement architecture in South Australia.

### 3.3 Preliminary Observations

St John Vianney's shares near identical heritage values to the 5 other recent post-war Catholic Churches listed since 2020 and summarised in Section 2.4 above.

Like Our Lady of Mount Carmel, St John Vianney's has also been identified for its:

- new structural materials facilitating dramatic shapes
- inverted V shapes reminiscent of Gothic pointed arches

St John Vianney's Catholic Church has less architectural integrity than Our Lady of Mount Carmel, having lost its spire and now accommodating a large portico to the forecourt. The primary difference appears to be the building's structural system, with Our Lady of Mount Carmel utilising reinforced concrete portals while St John Vianney's portals are welded-steel box-sections. Other than this difference, both churches are examples of inverted V portal post war Catholic Churches.

A more detailed analysis of the basis of provisional listing is provided in Section 4.3 below.

## 4.0 [REDACTED] Assessment Report

A review of the [REDACTED] Assessment Report upon which the SAHC based its decision to Provisionally List St John Vianney's Catholic Church raises several areas of concern, regarding accuracy of information presented and approach. These are discussed in further detail below.

### 4.1 Critical Acclaim

#### 4.1.1 Overview

The Assessment Reports citation of critical acclaim afforded St John Vianney's Catholic Church is inaccurate and inflates the heritage significance of the place. *Critical recognition* of a place is a central consideration in any assessment against criterion (e) in accord with the endorsed Guidelines for Interpreting State Heritage Criteria (refer Section 5.0).

#### **Australian Institute of Architects (SA Chapter) Twentieth Century South Australian Architecture**

In its assessment under criterion (e) the [REDACTED] Report provided substantiation to the *critical recognition* of St John Vianney's Catholic Church Heritage by stating:

*In 2000, the Australian Institute of Architects South Australian Chapter recognised St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture*



This does not appear to have been the case.

The Australian Institute of Architects website<sup>1</sup> notes that in 2011 the Australian Institute of Architecture established a task force in each State and Territory Chapter to compile a list of Nationally Significant 20<sup>th</sup> Century Architecture. There were no prescribed criteria for this assessment, other than peer review within the task force.

The SA Chapter of the Australian Institute of Architects list of significant 20<sup>th</sup> Century Architecture in South Australia is appended to this report. While the list includes 7 Churches, St John Vianney's Catholic Church is not one.

The author of this Objection Report was also a member of the SA Chapter's Heritage Committee between 2020 and 2022, when a review of this list of significant 20<sup>th</sup> Century Architecture in SA was being undertaken. This process included the preparation of an initial 'long list' of additional places for the committee's review and consideration for inclusion. At that time, St John Vianney's Catholic Church had also not been considered for either the 'long list' or raised in any discussion.

While inclusion on the significant 20<sup>th</sup> Century Architecture in SA is no basis for State Heritage listing in and of itself, the [REDACTED] Assessment report appears to have misrepresented the *critical recognition* afforded to St John Vianney's Catholic Church by the architectural profession.

### **John Chappel Critical Recognition**

John Chappel was a notable South Australian architect who was actively involved in the South Australian Institute of Architects Public Relations Committee (that became the Publicity Committee when the institute transitioned to the SA Chapter of the RAIA). In this capacity, Chappel approached The Advertiser in "the hope of gaining more publicity for the profession". The editor accepted and Chappel wrote weekly articles to help "develop public interest in new architecture".<sup>2</sup>

St John Vianney's Catholic Church did feature in Chappel's Advertiser article on 21 Sept 1962 where he observed that symbolism was not popular in modern buildings, yet was "invariably" used in churches, citing the recently completed St John Vianney's Catholic Church as one such example. He went on to describe the church, including its:

- Attractive setting, with ample off street parking
- Daylight flooded interiors
- Use of warm natural materials (compared to older churches)
- Striking triangular backdrop behind the altar
- Location of choir gallery
- 55ft stainless steel spire (since collapsed)

A copy of this article has been appended to this report.

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<sup>1</sup> <https://www.architecture.com.au/explore/notable-buildings> (accessed 14.11.2023)

<sup>2</sup> Page M, Sculptors in Space – South Australian Architects 1836-1986, p234

While the article is clearly complementary, but cannot reasonably be considered a meaningful architectural critique or analysis of the place. Rather, it reads in accord with the intent of Chappel's tenure at The Advertiser in his capacity on the Publicity Committee of the SA Chapter of the RAlA, to "develop public interest in new architecture" and "in the hope of gaining more publicity for the profession".

In contrast, the [REDACTED] Assessment Report presents the Chappel article under the title "Critical Recognition", inferring independent critical praise for the building, which does not appear to be case.

### **Building and Architecture, December 1962**

Building and Architecture was initially published bi-monthly between 1960 and 1973, and circulated to the Building Industry of South Australia and Northern Territory. After 1973 the publication appears to have been the product of the SA Chapter of the RAlA.

During its original term (1960-73) its primary purpose was to sell advertising to the industry, as clearly evident by the inside cover Editorial that starts with:

#### **Advertiser's Enquiry Service**

*Many of the advertisers in "Building & Architecture" make available folders and pamphlets giving information on their products.*

*Should you require information concerning any product or service in this publication, we suggest you contact us by phoning 8 4287 or writing to us at 40 Pirie Street, Adelaide.*

*On receipt of any enquiry we will immediately pass the matter on to the organisation concerned, and either arrange for them to contact you direct or through this office. There is no charge for this service.*

It goes on to note:

#### **Editorial Matter**

*In keeping with our editorial policy, we invite companies and individuals to submit articles to us for publication.*

*We are always interested in publishing articles on new products or services, as well as keeping the industry up to date with those already in existence.*

And

#### **Acknowledgements**

*We wish to thank all those who have assisted us with editorial matter for this issue. Without the help of Architects, Builders, and Companies linked with the Industry, publication of this type of journal would be extremely difficult.*

In summary, articles appear to have been written by "companies and individual" to assist the sale of associated advertising. Most articles within the publication are accompanied by advertising for products, builders or contractors who were associated with the article. The publication could not reasonably be considered to be either independent, nor provide any critical commentary or discussion on the featured buildings.

St John Vianney's Catholic Church featured in the December 1962 publication. The article provides a detailed description of the building and its features, but does not provide any critical analysis or recognition of the building. It is, however, accompanied with an advertisement for L Brooks French Polishing, noting they were "proudly selected for the French Polishing on the new St John Vianney Church at Burnside".

A copy of this article has been appended to this report.

Other buildings featured in this edition of Building and Architecture included the new Norwood High School accompanied by advertising for:

- Woodtex, as used in partition walls at Norwood High School,
- Marshall and Brougham, principal contractors for Norwood High School
- W.H Pitcher & Sons, decorators for the "splendid" new Norwood High School.

Image 5. Building and Architecture, December 1962

The **■** Assessment presents the Building and Architecture article and publication as independent critical praise for the building, which again appears not to be the case.

## 4.1.2 Other Critical Acclaim

St John Vianney's Catholic Church does not appear to have received any industry awards for its aesthetic, technical or creative accomplishment.

As noted, the author of this report was a member of the Heritage Committee of the Institute of Architects between 2020 -2022. At that time nominations for increasing the list of notable Twentieth Century South Australian Architecture were being compiled. At that time St John Vianney's Catholic Church was not being considered.

### 4.1.3 Critical Acclaim Summary

The [REDACTED] Assessment report states under its criterion (e) assessment:

*St John Vianney's Catholic Church has been critically acclaimed both at the time of its construction and later by the architectural fraternity when reviewing the contribution of post-war ecclesiastical architecture to South Australia. In September 1962, St John Vianney's Catholic Church was favourably reviewed by John Chappel, a notable South Australian architect and the Advertiser newspaper's regular architectural correspondent. Chappel noted Peters' use of symbolism and praised the church's setting, form, materials, and 'bright but dignified' interior.*

*Later in December 1962, St John Vianney's Catholic Church was featured in South Australian architectural journal Building and Architecture, one of only seven South Australian churches to be featured over a period of 20 years, a time when at least 220 new churches were constructed in South Australia... Subsequently in 2000, the Australian Institute of Architects South Australian Chapter recognised St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture.*

The [REDACTED] Assessment report appears to have significantly misrepresented the nature and level of critical acclaim afforded to St John Vianney's Catholic Church, namely:

- The building was not on the SA Chapter of the Institute of Architects list of Twentieth Century South Australian Architecture
- The article written by John Chappel was not an independent critical analysis of the building, but rather part of an Institute of Architects Publicity Committee's endeavours to "gain more publicity for the profession"
- The Building and Architecture story was similarly not an independent critical analysis of the building, but rather article in an industry publication that's primary intent was to sell advertising, with articles submitted by *companies and individuals*.
- There is no evidence of discernment within Building and Architecture on what buildings were featured. Like many such publications (that still exist today) selection is primarily based around advertising and external contribution. Being one of only seven South Australian Churches to feature (when there were 220 new Churches constructed) is not a representation of critical acclaim.

Further:

- St John Vianney's Catholic Church does not appear to have received any industry awards
- The building was not being considered in expansion of the SA Chapter of the Institute of Architects list of Twentieth Century South Australian Architecture.

In summary, there is no evidence that St John Vianney's Catholic Church has received any independent critical acclaim for its aesthetic, technical or creative accomplishment.

## 4.2 Historic Themes and Comparative Analysis

### 4.2.1 Overview

The [REDACTED] Assessment Report has identified the following historic themes relevant to the St John Vianney's Catholic Church assessment:

- 2. *Peopling Places and Landscapes*
  - 2.4 *Migrating to South Australia*
- 4. *Building Settlements, Towns and Cities*
  - 4.1 *Shaping the suburbs (pre and post World War 2)*
- 6. *Developing Social and Cultural Life (supporting and building communities)*
  - 6.1 *Supporting diverse religions and maintaining spiritual life*
  - 6.7 *Continuing cultural traditions*
  - 6.8 *Marking the phases of life*

The Assessment Report goes on to undertake a comparative analysis of St John Vianney's Catholic Church to other places representative of the identified historic themes of significance. It noted there were 31 State Heritage listed Catholic Churches, 7 of which were built after 1945.

The Assessment Report goes on to note:

*In Postwar Places of Worship in South Australia 1945-1990, [REDACTED] identified nine common typologies associated with post-war churches in South Australia.*

These typologies are:

- A-frame
- Gable
- Radial
- Pyramidal
- Flat
- Skillion
- Wedge
- Skylight, and
- Dome

Attributes identified for the A-Frame typology are summarised in Image 6 below.

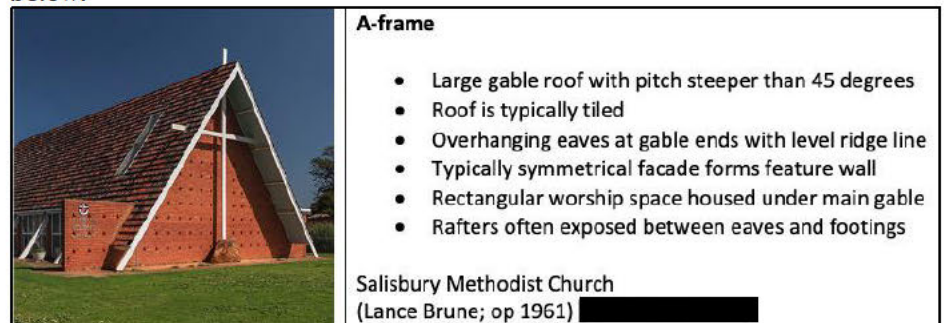


Image 6. A Frame Typology and Key Features, Postwar Places of Worship, p128.



The Assessment Report goes on to note:

*St John Vianney's 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...*

*Within the A-frame typology, [REDACTED] 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...*

*Currently there is one A-frame church in the Register, namely Our Lady of Mount Carmel Catholic Church (SHP 26520). The design of this church was widely emulated throughout the state.*



Image 7. Examples of A Frame churches. [REDACTED] Assessment Report. P5.

The Assessment Report goes on to note:

*When considered alongside other examples of A-frame churches, St John Vianney's Catholic Church is unusual due to its innovative, seamless steel structural frame and the high quality of its design resolution.*

The Assessment Report acknowledges that St John Vianney's Catholic Church is the same A-frame typology as the recently State Heritage listed Our Lady of Mount Carmel Catholic Church. Both were listed under criterion (e) for being:

*an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia, featuring:*

- *inverted V shapes reminiscent of Gothic pointed arches*
- *clerestory windows*
- *play of light*
- *coloured glass windows with accentuated mullions*
- *plain wall surfaces achieved with the use of undecorated face brick*
- *architectural 'distinctiveness'*
- *integration into community expressed through familiar, 'humble' materials*

The primary difference between these two churches appears to be that Our Lady of Mount Carmel Catholic Church utilised reinforced concrete portal frames, whereas St John Vianney's Catholic Church utilises welded-steel box-section portal frames. With regard to the latter, the Assessment Report notes under its criterion (e) assessment:

*Welded-steel portal frames were commonly employed in the two decades following the end of the Second World War, typically in structures such as sheds and factories. However, the typical design for portal frames was comprised of visually busy web trusses or I-beam sections cut and welded with gusset plates and stiffeners. When used in buildings where aesthetic considerations were paramount, these structural systems were disguised by 'boxing in' with timber or fibrous plaster cladding.*

*In comparison, the streamlined, tapered and curved welded-steel portal frames at St John Vianney's Catholic Church were designed to be deliberately expressed as an architectural and aesthetic feature of the building and not covered or 'boxed in'.*

## 4.2.2 Comparative Analysis Discussion

The [REDACTED] Assessment Report comparative analysis raised several significant questions.

### Scope

The SAHC endorsed scope of postwar places of worship assessments was to progress 20 places representative of different religious denominations. This approach aligns with the relevant historic themes identified in the [REDACTED] Assessment.

The process of assessments, however, now appears to be progressing assessments for not only examples of postwar places of worship, but now building typologies there in, and now multiple (or subset) examples of each typology.

The extent to which the [REDACTED] diverges from the SAHC direction on postwar places of worship heritage assessments is not a matter of concern for this Objection Report. It does, however, raise important questions regarding the scope of proposed listings, and the extent to which such places can be considered to be well represented on the South Australian Heritage Register.

The current approach appears to seek not only a representation of different religious denominations, but also an example of different building typologies (of which 9 have been identified) within each. This appears to be a subset (A-frame) within a subset (catholic) within a subset (postwar) approach to listing, that will be discussed in more detail below.



### Further Narrowing of Assessment

Of further concern is the additional narrowing of these assessment subsets.

If we accept (and we don't) that each building typology within the postwar catholic churches subset warrants State Heritage representation, then Our Lady of Mount Carmel Catholic Church achieves this for the A-frame model. The Assessment Report, however, is now seeking different construction techniques to be represented within this A-frame subset. This is a particularly narrow niche, and is now a subset (welded box frame) within a subset (A-frame) within a subset (Catholic) within a subset (postwar places of worship).

Again, this will be discussed further detail below.

### Historic Themes

This divergence from the endorsed direction similarly results in a divergence from the historic themes identified in the Assessment Report. It is questionable the extent that the building typology, or more specifically its structural system is representative of:

- *Migrating to South Australia*
- *Shaping the suburbs*
- *Supporting diverse religions and maintaining spiritual life*
- *Continuing cultural traditions*
- *Marking the phases of life*

### Extent of comparative analysis

This divergence from the identified historic themes through the narrowing of the assessment results in the Assessment Report's comparative analysis being not directly relevant to the stated attributes of importance. The report considered:

- Other post-war Catholic Places of worship
- Late twentieth century ecclesiastical architecture in SA
- Non-catholic postwar places of worship

The Assessment report concluded under criterion (d) that St John Vianney's Catholic Church is not considered to be an outstanding example of a postwar church, yet was an outstanding example of an A-Frame building typology given its use of welded box frame portals that did not need to be built in. The Comparative Analysis, however, did not provide any benchmarking of the place against:

- Other A-Frame place of worship building typologies (other than passing reference), or
- 'Exposed' Welded box-frame construction.

This divergence between the stated attributed of historic importance, and the identified historic themes and comparative analysis has several impacts:

- It clearly demonstrates that the Assessment Report has 'over-narrowed' the scope of its assessment and attributes of claimed importance: now a subset (welded box frame) within a subset (A-frame) within a subset (Catholic) within a subset (postwar places of

- worship), and
- The comparative analysis provided against the historic themes is not directly relevant to the assessment or consideration of the attributes of claimed importance.

It is therefore difficult to understand how the Assessment Report and the SAHC were able to conclude that St John Vianney's Catholic Church was an outstanding example of this *accomplishment* in the absence of this analysis.

## 4.3 [REDACTED] Criterion (e) Assessment

**CRITERION E: it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.**

### [REDACTED] Assessment Report (Summary)

*St John Vianney's Catholic Church is an outstanding example of late twentieth- century ecclesiastical Modern Movement architecture in South Australia.*

#### Comment:

While this assessment clearly states the place is considered *an outstanding example of late twentieth century ecclesiastical Modern Movement architecture*, the [REDACTED] assessment report similarly concluded it was not considered to be an outstanding example of a post war church:

*In comparison to other places such as St Margaret Mary's Catholic Church (SHP 26521) and St Alphonsus' Catholic Church (SHP 26544), both post-war churches listed under criterion (d), St John Vianney's Catholic Church is not considered to be an outstanding example of the class of place*

*It also demonstrates a high degree of creative and technical accomplishment, notably in the use of welded-steel portal frames. Each aspect of the criterion is considered in turn.*

*St John Vianney's Catholic Church finely articulates many key attributes of late- twentieth century ecclesiastical architecture, namely:*

- *new structural materials facilitating dramatic shapes – achieved through the use of welded-steel box-section portal frames, exposed inside and outside the building as architectural features, which allow the structural system of the church to be readily understood;*
- *inverted V shapes reminiscent of Gothic pointed arches...*
- *clerestory windows...*
- *coloured glass windows with accentuated mullions and vertically proportioned panes...*
- *plain wall surfaces achieved with the use of undecorated face brick*
- *play of light from unseen or unexpected sources to create a special mood...*
- *architectural 'distinctiveness'...*

- *integration into community expressed through familiar, 'humble' materials such as brick and timber, with domestic associations*

**Comment:**

These values are largely shared with the other 7 State Heritage listed postwar Catholic Churches, and in particular Our Lady of Mount Carmel Catholic Church (with the exception of the welded-steel box-section portal frames). Some of these attributes are also listed as outstanding examples under criterion (d) for other recent postwar church listings, that this assessment claimed St John Vianney's Catholic Church did not satisfy.

*St John Vianney's Catholic Church has been critically acclaimed both at the time of its construction and later by the architectural fraternity when reviewing the contribution of post-war ecclesiastical architecture to South Australia.*

**Comment:**

This is both factually incorrect and misrepresented. Refer Section 4.1.

*In September 1962, St John Vianney's Catholic Church was favourably reviewed by John Chappel, a notable South Australian architect and the Advertiser newspaper's regular architectural correspondent. Chappel noted Peters' use of symbolism and praised the church's setting, form, materials, and 'bright but dignified' interior.*

**Comment:**

Articles written for The Advertiser were promotional by the Institute of Architects Publicity Committee. They were not independent critical reviews. Refer Section 4.1.

*Later in December 1962, St John Vianney's Catholic Church was featured in South Australian architectural journal Building and Architecture, one of only seven South Australian churches to be featured over a period of 20 years, a time when at least 220 new churches were constructed in South Australia. The church was noted for its considered response to site and setting; its structural system; its use of natural- finish materials; its natural and artificial lighting; and its 'spacious' interior with a 'warm' and 'inviting' atmosphere.*

**Comment:**

Building and Architecture was an industry publication with external contributions targeting advertising for the featured projects. It was not independent, nor did it provide critical reviews of featured projects. Content was selected based on external contributions and advertising potential, not merit.

Articles written for The Advertiser by John Chappel were promotional in nature for the Institute of Architects' Publicity Committee. They were not independent critical reviews.

*Subsequently in 2000, the Australian Institute of Architects South Australian Chapter recognised St John Vianney's Catholic Church as a significant example of twentieth century South Australian architecture.*

**Comment:**

This does not appear to be the case. Refer Appendix A for list Australian Institute of Architects South Australian Chapter's list of significant example of twentieth century South Australian architecture.

*While several minor changes have occurred to the church since 1962, most are either easily reversible or have had a limited impact on the architectural integrity of the place.*

**Comment:**

One such change is the construction of a prominent new portico to the front of the building, which while technically reversible is nonetheless a substantial steel structure of a permanent nature. The new portico obscures views of the front façade of the church, and impacts on its setting to the street.

*One non-reversible change is the loss of the spire, toppled during a storm in 2013. While this change has had some impact on the heritage values of St John Vianney's Catholic Church, it has not diminished the place's architectural integrity as an outstanding representative of late twentieth-century ecclesiastical Modern Movement architecture.*

**Comment:**

While the spire was set to the side of the church and therefore its collapse did not physically impact the 'building proper', the impact of the loss the spire on the potential heritage values of the place should not be down-played. It was a key feature, and often referenced in articles written on the place.

The impact of the loss of a church spire to the potential heritage values of a place should not be diminished. The spire was set separately to the side of the church building, and was an important element to the postwar religious architectural expression of the building

*In addition to its architectural values, Bill Peters' design for the structure of the church, comprising ten bespoke box-section welded-steel portal frames curved and tapered to accommodate structural loads, represents an outstanding creative adaptation of the available materials and technology of the period.*

*Welded-steel portal frames were commonly employed in the two decades following the end of the Second World War, typically in structures such as sheds and factories. However, the typical design for portal frames was comprised of visually busy web trusses or I-beam sections cut and welded with gusset plates and stiffeners. When used in buildings where aesthetic considerations were paramount, these structural systems were disguised by 'boxing in' with timber or fibrous plaster cladding.*

*In comparison, the streamlined, tapered and curved welded-steel portal frames at St John Vianney's Catholic Church were designed to be deliberately expressed as an architectural and aesthetic feature of the building and not covered or 'boxed in'. Achieving the highly unusual form and high-quality finish of this structural element could only be achieved through a close working relationship between architect and structural engineering firm and consequently was used only rarely elsewhere, as a deliberately expressed feature*

**Comment:**

As noted in Section 4.2.2 above, there has been no comparative analysis within the assessment report on either A-Frame typologies or welded box frames to support or substantiate this assessment. The report notes that welded steel portals were not uncommon. Rather, they suggest that it was the nature of these steel portals (that were designed such that they did not need to be 'boxed in') that sets them apart and warrants State Heritage listing. This is indeed a very narrow and particular basis for listing.

### 4.3.1 Criterion (e) Assessment Comment

The [REDACTED] Assessment against criterion (e) is problematic for several reasons. It conflates and contracts its own assessment under criterion (d). On the one hand it states (under (d)) that the St John Vianney's Catholic Church is not an outstanding example of a postwar church (that is fundamentally characterised by its architectural expression), yet under (e) it states that it is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia.

The assessment appears factually incorrect and misrepresents the nature and extent of critical acclaim the building received, inflating its significance under the criterion (e) assessment. The report also down-plays the impact of both the new portico and the loss of the original spire.

St John Vianney's Catholic Church appears to be 'elevated' to fulfil criterion (e) due to its use of welded steel portals, that the assessment itself suggests were not uncommon. As noted in Section 5.4, the existing State Heritage listed Our Lady of Mount Carmel Catholic Church achieves near identical design outcomes with the use of reinforced concrete.

Heritage listing for the use of expressed steel portals is a very narrow field of aesthetic and technical accomplishment.

## 5.0 Guidelines Assessment

On July 2020 the SAHC endorsed the Guidelines for Interpreting State Heritage Criteria. This author of this State Heritage Listing Objection was also a joint author of these Guidelines.

The stated purpose of these Guidelines is to provide *guidance for interpreting the criteria for State Heritage listing, in particular for places being assessed for*

*possible inclusion in the South Australian Heritage Register (SAHR).*

██████████ has utilised these endorsed Guidelines when reviewing the proposed Provisional Listing of St John Vianney's Catholic Church against criterion (e) below.

**CRITERION E: it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.**

*Guidelines for inclusion*

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

*The following questions should be answered and all thresholds met (State level) to potentially satisfy this criterion:*

**Question E1: What are the relevant attributes being represented? [Creative, Aesthetic or Technical Accomplishment; Construction or Design Characteristics]**

**Question E2: What are the principal characteristics of the relevant attribute(s)?**

**Threshold Test E1:** *Undertake a critical analysis of the place against the principal characteristics. How does the physical fabric of the place demonstrate these attributes and characteristics to an outstanding [footnote to reference D] or high degree [footnote to reference tool F] when compared with other places with similar attributes [comparative analysis including consideration of intactness and integrity]*

**Reference Tool E1 – Design characteristics, Creative or Technical achievement**

*When assessing whether a place demonstrates outstanding design characteristics or creative or technical achievement, the following may be considered.*

- *Critical recognition of the aesthetic, technical or creative characteristics of the place within a relevant art, design or technological discipline as an outstanding example within South Australia; or*
- *Wide public acknowledgement of exceptional merit in South Australia in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc.; or*
- *Recognition of the place as a breakthrough in terms of design, fabrication, construction techniques or aesthetic sensibilities; or*
- *Recognition of the place as a successful solution to a technical or aesthetic issue that extended the limits or existing thinking and technology; or*
- *Recognition of the place as an outstanding example of the creative adaptation of available materials and technology of the period.*



### **Reference Tool E2 – Aesthetic accomplishment**

The word 'aesthetic' should not be considered to have the same meaning as 'beauty'. Aesthetic characteristics are the visual qualities of a place that invite judgement against the ideals of beauty, picturesqueness, evocativeness, expressiveness, sublimeness and other descriptors of aesthetic judgement. The visual qualities of a place lie in the form, scale, setting, unity, contrast, colour, texture and material of the fabric of a place.

### **Exclusion Guidelines for Criterion E**

The place is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

<b>XE1</b>	<b>Lacks distinctiveness</b>	<i>The attributes of the place are not demonstrated to an outstanding or high degree in the context of other places with similar attributes. Being "pretty" or "attractive" or popular is in itself insufficient for the purposes of satisfying this criterion.</i>
<b>XE2</b>	<b>Degraded qualities</b>	<i>The attributes of the place have been degraded through changes to the fabric of the place, changes to the setting of the place; or the degraded condition of significant elements of the place (in some instances) when compared to other places that share similar attributes</i>
<b>XE3</b>	<b>High degree of achievement unproven or unsubstantiated</b>	<i>The available documentary or technical evidence indicates the creative or technical achievements of the place are unlikely to be of a high degree or 'beyond the ordinary'.</i>

## **5.1 Questions**

**Question E1: What are the relevant attributes being represented? [Creative, Aesthetic or Technical Accomplishment; Construction or Design Characteristics]**

**Question E2: What are the principal characteristics of the relevant attribute(s)?**

As noted, the [REDACTED] Assessment report cites the *creative, aesthetic or technical accomplishment* of St John Vianney's Catholic Church to be as a *representation of late twentieth-century ecclesiastical Modern Movement architecture in South Australia*. Conversely, however, the assessment also considered the building to not be an outstanding representation of a postwar church. While, technically, the two criteria are not mutually inclusive, this remains somewhat contradictory due to the architectural style of postwar churches being generally intrinsic to their heritage value.

The majority of the attributes identified by the Assessment Report under criterion (e) are shared with the other existing State Heritage listed Catholic Churches. The primary rationale for the additional inclusion of St John Vianney's Catholic Church appears to be its building typology (A-frame) and in particular its use of welded portals that were designed as to not require enclosure.

## 5.2 Threshold Tests

Consideration of St John Vianney's Catholic Church against the Tool E1 tests provided in the Guidelines notes:

***Critical recognition of the aesthetic, technical or creative characteristics of the place within a relevant art, design or technological discipline as an outstanding example within South Australia***

***Wide public acknowledgement of exceptional merit in South Australia in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc***

Response:

There is no evidence that St John Vianney's Catholic Church has received any independent critical acclaim for its aesthetic, technical or creative accomplishment. Refer Section 4.1.

***Recognition of the place as a breakthrough in terms of design, fabrication, construction techniques or aesthetic sensibilities***

Response:

Threshold Test E1 seeks a critical analysis to be undertaken of the identified principal characteristic when compared to other places with similar attributes.

The Assessment Report states that the building typology for St John Vianney's Catholic Church is the same as the recently State Heritage listed Our Lady of Mount Carmel Catholic Church, with the exception that the latter utilised reinforced concrete portals.

St John Vianney's Catholic Church post dates most, if not all of the other A-Frame places of worship cited in the [REDACTED] report, including:

- Blessed Trinity Catholic Church, Parndana, Kangaroo Island 1957
- Seaton Park Baptist Church, 1960
- Our Lady of Mount Carmel Catholic Church, Pennington, 1960
- Christ the King Catholic Church, Lockleys, 1961
- Salisbury Methodist Church, 1961
- St Albam's Church of England, Largs Bay, 1961
- Catholic Church of the Annunciation, Hectorville, 1962

There is no analysis within the Assessment Report of St John Vianney's

Catholic Church against these other A-Frame examples, and why it is considered to be a “breakthrough” example. In fact, it appears to be one of the last A-Frame churches to have been constructed of those considered in the [REDACTED] Report.

The extent to which St John Vianney’s Catholic Church is a breakthrough in the welded box frame construction is difficult to conclude as there is no analysis or discussion of such within the Assessment Report. The Assessment does provide discussion of the technique as used in the church, but does not provide:

- Background history to the technique
- Other examples for comparison
- The extent to which this technique was influential in future design or construction in South Australia.

For these reasons neither the A-Frame typology of St John Vianney’s Catholic Church, nor its welded portal construction can be considered to be a *breakthrough*.

***Recognition of the place as a successful solution to a technical or aesthetic issue that extended the limits or existing thinking and technology***

Response:

The Assessment Report does provide commentary on several of the aesthetic and spatial outcomes from the use of welded box frame construction, including:

*Unlike Our Lady of Mount Carmel Catholic Church, which possessed a traditional basilican plan with side aisles formed by the lower portal frame sections, at St John Vianney’s Catholic Church, the portal frames spanned the whole nave, creating a large, open interior reflecting the Liturgical Movement’s emphasis on unified worship spaces...*

*Bespoke streamlined steel portal frames were more expensive to create and successful implementation of such a system relied upon a good working relationship between an architect and their structural engineer.*

*A key aim of the Liturgical Movement was to eliminate ‘distractions’ from worship...*

The Assessment reasonably concludes that the use of exposed welded portals was generally uncommon, and used in St John Vianney’s Catholic Church to span the nave and reduce visual distractions. Such outcomes appear, however, to also have been achieved with the use of reinforced concrete portals at Our Lady of Mount Carmel Catholic Church.

Notwithstanding these outcomes, the extent to which St John Vianney’s Catholic Church is “recognised” for this is questionable, for the reasons noted in Section 4.1 above.

***Recognition of the place as an outstanding example of the creative adaptation of available materials and technology of the period***

Response:  
There is no evidence that St John Vianney's Catholic Church has received any independent critical acclaim as an outstanding example of the creative adaptation of available materials and technology of the period. Refer Section 4.1.

In summary:

<b>Reference Tool E1</b>	<b>Response</b>	<b>Outcome</b>
<i>Critical recognition of the aesthetic, technical or creative characteristics of the place within a relevant art, design or technological discipline as an outstanding example within South Australia</i>	No evidence	<b>Fail</b>
<i>Wide public acknowledgement of exceptional merit in South Australia in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc</i>	No evidence	<b>Fail</b>
<i>Recognition of the place as a breakthrough in terms of design, fabrication, construction techniques or aesthetic sensibilities</i>	Not considered a breakthrough	<b>Fail</b>
<i>Recognition of the place as a successful solution to a technical or aesthetic issue that extended the limits or existing thinking and technology</i>	No evidence	<b>Fail</b>
<i>Recognition of the place as an outstanding example of the creative adaptation of available materials and technology of the period</i>	No evidence	<b>Fail</b>

## 5.3 Exclusion Guidelines

The endorsed guidelines note a place is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

***Lacks distinctiveness: The attributes of the place are not demonstrated to an outstanding or high degree in the context of other places with similar attributes. Being “pretty” or “attractive” or popular is in itself insufficient for the purposes of satisfying this criterion.***

Response:

There has been insufficient comparative analysis to draw this conclusion. As noted in Threshold Test E1 above, there are at least 7 other A-Frame places of worship within the [REDACTED] report, yet the assessment does not provide a comparative analysis of St John Vianney's Catholic Church against these examples. There is also limited analysis of the use of welded box portals compared to other places with similar attributes. It was, however, noted that the State Heritage listed Our Lady of Mount Carmel Catholic Church shares similar qualities, albeit through the use of reinforced concrete portals.

The interiors of St John Vianney's Catholic Church are unquestionably “pretty” and “attractive, but as noted, this is *insufficient for the purposes of satisfying this criterion*.

***Degraded qualities: The attributes of the place have been degraded through changes to the fabric of the place, changes to the setting of the place; or the degraded condition of significant elements of the place (in some instances) when compared to other places that share similar attributes***

Response:

The exterior of the building has been compromised by the addition of a new portico and the loss of the church spire. The interiors appear to have generally retained high integrity, with only minor changes that are generally inconsequential to the attributes of identified importance.

***High degree of achievement unproven or unsubstantiated: The available documentary or technical evidence indicates the creative or technical achievements of the place are unlikely to be of a high degree or ‘beyond the ordinary’.***

Response:

The Assessment Report has failed to provide sufficient commentary or comparative analysis to substantiate that any creative and/or technical achievement is of a high degree or ‘beyond the ordinary’.



In summary:

Reasons for Exclusion	Response	Outcome
<i>Lacks distinctiveness: The attributes of the place are not demonstrated to an outstanding or high degree in the context of other places with similar attributes. Being "pretty" or "attractive" or popular is in itself insufficient for the purposes of satisfying this criterion.</i>	Insufficient evidence	Reasons for Exclusion satisfied
<i>Degraded qualities: The attributes of the place have been degraded through changes to the fabric of the place, changes to the setting of the place; or the degraded condition of significant elements of the place (in some instances) when compared to other places that share similar attributes</i>	Exterior integrity compromised but interior generally high	
<i>High degree of achievement unproven or unsubstantiated: The available documentary or technical evidence indicates the creative or technical achievements of the place are unlikely to be of a high degree or 'beyond the ordinary'.</i>	Achievement unproved and unsubstantiated	Reasons for Exclusion satisfied

## 5.4 Summary of Assessment

St John Vianney's Catholic Church was constructed in 1962 and utilises exposed welded steel portals to form an A-Frame structure. The detailed report prepared by [REDACTED] titled Postwar Places of Worship in South Australia 1945-1990 notes that at least 7 other A-Frame places of worship remain extant in South Australia, with St John Vianney's Catholic Church being one of, it not the last of these.

The church shares many similarities with recently State Heritage listed Our Lady of Mount Carmel Catholic Church. Both churches utilise slender elegant portals to frame the building, reduce 'distractions' and clear span the nave.

The use of exposed welded steel portals within St John Vianney's Catholic Church is claimed to be unusual as this technique was expensive and required high quality control.

In order to determine whether such attributes satisfy criterion (e), the endorsed Guidelines for Interpreting State Heritage Criteria provides a series of threshold tests, in addition to a series of reasons why a place may be unlikely to satisfy the criterion.

A detailed assessment of St John Vianney's Catholic Church against these tests has found:

- There is no evidence that the place has received any independent critical acclaim for its aesthetic, technical or creative accomplishment.
- Many of the attributes identified by the assessment report are common across the other recently State Heritage listed Catholic Churches, and in particular Our Lady of Mount Carmel Catholic Church that shares a similar portal design, except using reinforced concrete.
- There is no comparative analysis to demonstrate the identified attributes were a "breakthrough". Most existing A-Frame churches predate St John Vianney's Catholic Church. While the use of exposed welded steel portals appears to be somewhat uncommon, there is no detailed discussion or comparative analysis within the report to inform whether such a technique was a "breakthrough".
- While the interiors of the church are unquestionably pretty and attractive, this is insufficient for the purposes of satisfying this criterion.
- There has been insufficient comparative analysis to demonstrate that the identified attributes are outstanding in the context of other places with similar attributes.
- Claimed creative and/or technical accomplishments are unproven and unsubstantiated and have not been demonstrated to be 'beyond the ordinary'.

For these reasons St John Vianney's Catholic Church has been found to **not fulfil** criterion (e), and should not be confirmed by the South Australian Heritage Council.

## 6.0 Summary of Objection

### Background

At its meeting on 15 June 2023, the South Australian Heritage Council (SAHC) Provisionally listed St John Vianney's Catholic Church, 544 Glynburn Road Burnside, as it formed the opinion that the place satisfied criterion (e) of Section 16(1) of the Heritage Places Act.

This most recent Provisional Listing forms part of a broader programme to consider the potential State Heritage values of places identified in [REDACTED] 2019 report on Postwar Places of Worship in South Australia 1945-1990.

This report was considered by the SAHC in its meeting on 13 February 2020, where it was recorded that a committee be established to prepare a short list of places for assessment. This shortlist was presented to the SAHC in its meeting on 13 August, where it endorsed progressing the assessments of 20 postwar places of worship that represented different denominations.

### Current Listing

Since this meeting there have been 5 new postwar Catholic Churches included in the Register as State Heritage Places, bringing the total to 7. While each of the recent post war Catholic Churches have their own identity, there is a very high level of similarity in their identified heritage values and historic themes that represent.

Post war Catholic Churches are well represented on the South Australian Heritage Register, with 7 post war places of worship confirmed as State Heritage Places (of the proposed 20), all displaying similar historic themes. St John Vianney's Catholic Church will be the 8<sup>th</sup>.

#### Accuracy

The Council's decision to Provisionally List John Vianney's Catholic Church was based on an Assessment Report prepared by the [REDACTED] that incorporated several, errors and misrepresentations that inflated the level of significance of the place, primarily:

- The building was not identified by the Australian Institute of Architects (SA Chapter) on its notable Twentieth Century South Australian Architecture list
- Inclusion in John Chappel's weekly feature in The Advertiser should not be considered an independent critique or recognition, as this article was an initiative of the Institute of Architects Publicity Committee in "the hope of gaining more publicity for the profession".
- Inclusion in Building and Architecture similarly should not be considered an independent critique or recognition, as the purpose of this publication was primarily to sell advertising for featured projects, that were often contributions by the architects or contractors.

The endorsed Guidelines for Interpreting State Heritage Criteria identifies critical recognition as an important threshold test for any assessment under criterion (e). The Assessment Report concludes its analysis under this criterion by stating:

*It also demonstrates a high degree of creative and technical accomplishment that has been recognised both at the time of construction and more recently.*

This statement is inaccurate and a misrepresentation and has likely mislead the SAHC during its Provisional Listing considerations. It was also noted that St John Vianney's Catholic Church does not appear to have received industry awards for its aesthetic, technical or creative accomplishment.

#### Narrow Heritage Values and misalignment with historic themes

A further review of the Assessment Report and subsequent Summary of State Heritage Place also noted:

- St John Vianney's Catholic Church shares many attributes with the other 7 State Heritage listed post-war Catholic Churches.
- The primary difference appears to be the building typology (A-Frame). This attribute is similarly shared with the recently State Heritage listed Our Lady of Mount Carmel Catholic Church, however St John Vianney's Catholic Church utilises exposed welded steel portal

construction.

- This is a further narrowing of the identified themes of historic importance to result in a very niche subset (welded box frame) within a subset (A-frame) within a subset (Catholic) within a subset (postwar places of worship).

This narrowing of assessed heritage value to building typology and structural systems has resulted in a divergence from the relevant historic themes identified in the Assessment, namely:

- *Migrating to South Australia*
- *Shaping the suburbs*
- *Supporting diverse religions and maintaining spiritual life*
- *Continuing cultural traditions*
- *Marking the phases of life*

This divergence from the identified historic themes has resulted in the comparative analysis not being directly relevant to the stated attributes of importance. The report considered:

- Other post-war Catholic Places of worship
- Late twentieth century ecclesiastical architecture in SA
- Non-catholic postwar places of worship

In order to thoroughly assess the identified attributes of St John Vianney's Catholic Church, a comparative analysis of the following would be necessary

- Other A-Frame place of worship building typologies (other than passing reference), or
- 'Exposed' Welded box-frame construction.

This was not undertaken.

It was further noted

- The [REDACTED] report identifies 7 other extant A-Frame postwar churches in South Australia, with St John Vianney's Catholic Church being one of, if not the most recent (1962). There is no comparative analysis provided against these other examples.
- While there is discussion on the nature of the 'Exposed' Welded box-frame construction, there is again no comparative analysis to substantiate its significance.
- The [REDACTED] Assessment report cites the *creative, aesthetic or technical accomplishment* of St John Vianney's Catholic Church to be as a *representation of late twentieth-century ecclesiastical Modern Movement architecture in South Australia*. Conversely, however, the assessment also considered the building to not be an outstanding representation of a postwar church under criterion (d). While, technically, the two criteria are not mutually inclusive, this remains a somewhat contradictory as due to the architectural style of postwar churches being generally intrinsic to their heritage value.

The divergence and narrowing of the stated attributes of historic importance from the identified historic themes and comparative analysis has several impacts:

- It clearly demonstrates that the Assessment Report has 'over-narrowed' the scope of its assessment and attributes of claimed importance: now a subset (welded box frame) within a subset (A-frame) within a subset (Catholic) within a subset (postwar places of worship), and
- The comparative analysis provided against the historic themes is not directly relevant to the assessment or consideration of the attributes of claimed importance.

#### Assessment Against Endorsed Guidelines.

The impact of these shortcomings were highlighted when an assessment of St John Vianney's Catholic Church was undertaken against the questions and threshold tests of the endorsed the Guidelines for Interpreting State Heritage Criteria, that found:

- There is no evidence that the place has received any independent critical acclaim for its aesthetic, technical or creative accomplishment.
- Many of the attributes identified by the assessment report are common across the other recently State Heritage listed Catholic Churches, and in particular Our Lady of Mount Carmel Catholic Church that shares a similar portal design, except using reinforced concrete.
- There is no comparative analysis to demonstrate the identified attributes were a "breakthrough". Most existing A-Frame churches predate St John Vianney's Catholic Church. While the use of exposed welded steel portals appears to be somewhat uncommon, there is no detailed discussion or comparative analysis within the report to inform whether such a technique was a "breakthrough".
- While the interiors of the church are unquestionably pretty and attractive, this is not in itself insufficient for the purposes of satisfying this criterion.
- There has been insufficient comparative analysis to demonstrate that the identified attributes are outstanding in the context of other places with similar attributes.
- Claimed creative and/or technical accomplishments are unproven and unsubstantiated and have not been demonstrated to be 'beyond the ordinary'.

For these reasons St John Vianney's Catholic Church has been found to **not fulfil** criterion (e). The decision of the SAHC to Provisionally List the place was based on inaccurate and misleading information, that failed to substantiate its analysis.

For this reasons the South Australian Heritage Council **should not confirm** the entry of St John Vianney's Catholic Church as a State Heritage Place on the South Australian Heritage Register.

# Appendix A

Australian Institute of Architects (SA Chapter)

Nationally Significant 20th-Century Architecture





Australian  
Institute of  
Architects

## Nationally Significant 20th-Century Architecture

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Date	Building	Suburb	Architect / Architectural Practice
1923	Freemasons Hall	Adelaide	Bruce J Quinton & WH Harral
1927	Newland Memorial Church Smith	Victor Harbor	Woods Bagot, Jory & Laybourne
1928	Thebarton Theatre/Town Hall	Torrensville	Karberry & Chard
1934	AMP Building FMR Laybourne Smith & Irwin	Adelaide	L Laybourne Smith/Woods, Bagot,
1932	Barr Smith Library	Adelaide	W Bagot
1937	Elder House	Adelaide	WH Bagot
1941	FMR SA Brewing Co Offices	Adelaide	FK Milne & SH Gilbert
1901	Carclew	North Adelaide	Bruce J Quinton
1901	Eden Park Residence	Marryatville	
1901	Adelaide Stock Exchange	Adelaide	Fuller & Dunn
1902	St Georges Anglican Church	Goodwood	Thomas Henry Lyon
1903	West's Coffee Palace	Adelaide	AS & FH Conrad
1903	Stag Hotel	Adelaide	Garlick & Jackman
1905	Roche	North Adelaide	English & Soward
1908	Walter Hughes Duncan Homes	Toorak Gardens	
1911	Ruthven Mansions	Adelaide	Alfred Barham Black/Black & Fuller
1911	Hampshire Hotel	Adelaide	FK Milne
1912	Residence	Thorngate	FW Danker
1920	Residence	Norwood	Jackman Gooden
1922	Entry Pavilion, Soldiers Memorial Grounds	Torrensville	

1914	St Theodore's Church	Toorak Gardens	
1916	St Raphael's Church	Parkside	
1920	All Soul's Church	St Peters	
1902	Workmen's Cottages (Elder)	Mile End	E Davies & Rutt
1924	Epworth Building	Adelaide	English & Soward
1936	Bonython Hall Smith & Irwin	Adelaide	W Bagot/Woods, Bagot, Laybourne
1927	Hartley Building Buildings Department	Adelaide	George Gavin Lawson/Public
1930	Scammell Residence	Beaumont	George Gavin Lawson
1930	City of Holdfast Bay Council Chambers	Brighton	Chris Smith
1930	Residence	Prospect	
1930	Everard Court Apartments	Keswick	
1930	Capri Theatre	Goodwood Road	
1930	Tubemakers Admin Building No 2	Kilburn	
1931	War Memorial	Adelaide	L Laybourne Smith
1933	Sands & MacDougall Store	Adelaide	Claridge, Bruer & Fisher
1934	Mitcham Council Chamber	Mitcham	D Berry
1943	Bank SA Head Office	Adelaide	McMichael/McMichael & Harris
1950	Residence	Leabrook	
1906	Residence	Kent Town	FW Danker
1914	Residence	Toorak Gardens	FK Milne
1930	Nurney Residence	North Adelaide	W Bagot (Alterations)
1912	Power Station & Offices	Adelaide	
1926	Burnside Town Hall Lawson	Tusmore	George Gavin Lawson / Chas Rutt &
1930	Bank SA	Woodville	
1970	Old Penola Estate	Penola	Geoffrey Woodfall (VIC)
1950	Residence (Dickson)	Rostrevor	Robert Dickson

1964	Residence (Destree)	Burnside	Robert Dickson
1958	Residence (Neighbour)	Torrens Park	Keith Neighbour
1960	Lee Residence	Brighton	Dickson & Platten
1962	IPEC Building	Frewville	Peter Muller
1963	Residence	Medindie	Peter Muller
1970	Residence - SL 3	Belair	Snowden & Pikusa
1966	Kathleen Lumley College	North Adelaide	Dickson & Platten
1966	Townhouses	North Adelaide	Dickson & Platten
1972	Norwood/Morialta High School Department	Rostrevor	Peter Hooper/Public Buildings
1973	Townhouses	North Adelaide	Hannaford, Pellew & Hodgkinson
1975	Union House	Adelaide	Dickson & Platten
1983	Dr Kents Paddock Housing Housing Trust	Kent Town	Newell Platten/South Australian
1969	1st Turner Wood Project Home	Bellevue Heights	J Chappell
1983	Metropolitan Fire Station Australia	Adelaide	Rod Roach/R Roach & Woodhead
1987	Centennial Park, Jubilee Chapel	Pasadena	Geof Nairn/Geof Nairn Architects
1989	Westminster School Performing Arts		Hassell Architects
1930	Woodlands' Apartments	North Adelaide	
1935	Thebarton Incinerator	Thebarton	Walter Burley Griffin
1935	Hindmarsh Incinerator Griffin & Eric Nicholls	Hindmarsh	Walter Burley Griffin/Walter Burley
1938	Westpac Bank	Adelaide	PR Claridge/Claridge & Associates
1938	Tubemakers Admin Building No 1	Kilburn	
1940	Court House	Whyalla	P R Claridge?
1940	Residence	Erindale	McConnell or Ellis?
1940	Hardholt Building Associates	Port Adelaide	Philip Claridge/Claridge &

1940	Hotel Bay View	Whyalla	Philip Claridge & Associates ??
1942	Deepacres' Apartments	North Adelaide	Jack McConnell
1949	Residence	Springfield	Russell Ellis
1950	Union Hall	Adelaide	
1950	YMCA	Adelaide	
1951	Adelaide High School	Adelaide	E Fitzgerald & J Brogan (NSW)
1953	Residence	Burnside	Don Thompson/JS Chappel
1955	Mt Gambier Fire Station	Mt Gambier	Glover & Pointer
1955	Residence	Leabrook	
1955	State Bank	Adelaide	
1956	Residence	Kensington Park	Alexandra Mokwinska
1956	Residence	North Adelaide	Robin Boyd (Melb)
1957	Residence	Murrayville	M Doley
1957	Residence Neighbour	Beaumont	Cheesman, Doley, Brabham &
1957	MLC Building PTRS	Adelaide	BSM, Lawson, Cheesman, Doley &
1959	Flats 'Parkview'	Adelaide	JS Chappel
1960	St David's Church	Burnside	
1960	Bragg Laboratories	Adelaide	Hassell & McConnell
1962	Reserve Bank	Adelaide	Dept of Works & RA Jensen
1962	Nunyara Chapel Neighbour	Belair	Cheesman, Doley, Brabham &
1963	Prince Alfred College Hall	Kent Town	Hassell & McConnell
1963	David Jones Department Store	Adelaide	J McConnell / Hassell & McConnell
1964	West Torrens Library	Hilton	Keal & Jury
1964	Residence	Norwood	Brian Polomka
1965	Maughan Church Davies, in Assoc. Eric Von Schramek	Adelaide	Eric Von Schramek / Brown &

1965	Office Building	Adelaide	Hassell & McConnell
1975	Residence	Walkerville	Geof Nairn
1978	Colonel Light Centre	Adelaide	Hassell Architects
1996	Penfolds Magill Estate Restaurant	Magill	Keith Cottier / Allen, Jack & Cottier
1970	Immanuel College Chapel & Dawes	Novar Gardens	Eric Von Schramek / Von Schramek
1975	Forensic Science Centre	Adelaide	Colin Hocking/Dept of Housing & Construction
1970	SA Bureau of Meteorology	Kent Town	Jim Ward/Dept of Housing & Construction
1972	Norwood / Morialta High School	Rostrevor	Peter Hooper/Public Buildings Department
1989	Bicentennial Conservatory	Adelaide	G Maron/Raffen Maron Architects
1998	Residence - Marina	North Haven	Nick Tridente/Tridente Architects
1990	Residence	College Park	Roger Myles
1990	Flinders Major Communications Building	Adelaide	Hassell
1991	Jam Factory	Adelaide	Steve Grieve
1991	Offices	Adelaide	Hassell Architects
1992	Apartments	Kensington	Raffen Maron
1992	Info Science, Tech, Eng Buildings	Bedford Park	Woods Bagot
1993	Adelaide Superdrome	Gepps Cross	Carlo Gnezda/Sacon
1998	Rostrevor College - Resource Centre	Rostrevor	Nick Tridente/Tridente Architects
1998	Science, Art, Technology Centre, St Peters College	College Park	Geof Nairn
1999	Eco Housing Co-op Inc	Adelaide	Phillips & Pilkington
1999	Residence	Malvern	Con Bastiras
1999	Central Market Lift	Adelaide	Tectvs Architects

## Appendix B

The Advertiser, 21 Sept 1962

# HOMES, BUILDING

## Striking Aspects Of New Church

Symbolism is not popular in most modern buildings, but in churches it is almost invariably used in various forms.

**I**N the interesting new St. John Vianney Church at Burnside, symbolism is evident in both the tall, aspiring steel frames which rise to a point about 40 ft. above the ground, and the striking free-standing stainless steel spire.

The church is in an attractive tree-fringed setting on Beaumont road, and has a creek flowing through the spacious grounds which surround it.

There is ample space for off-street parking, which is a very important need in modern churches as well as in other buildings. In the daylight flooded interiors the materials chosen are warm natural brickwork, and timber giv-

**By JOHN CHAPPEL, A.R.A.I.A., our architectural correspondent**

ing a more human, if somewhat less mystical atmosphere than in older churches.

Behind the altar, a striking triangular backdrop of polished timber following the shape of the main roof forms an effective focal point which is flooded with daylight from large windows on both sides of the sanctuary.

The choir gallery is above the entrance at the rear of the church, with baptistry, narthex and crying room beneath.

This plan of placing the choir out of the main area simplifies the layout of the main body of the church.

Externally the materials are permanent and conventional with cream brick walls and a soaring roof of terra cotta tiles.

The 55 ft. high stainless steel spire is probably the most unusual feature of the design.

The western stained glass wall of the church is set back to form a large porch area, and to give some measure of protection from the afternoon sun.

The architect for the church was Mr. C. William Peters, A.R.A.I.A., of Adelaide, and the builders were D. V. Butler & Son Ltd., of Kurralta Park.

**BELOW:** The plan of the church, showing the recessed front wall forming a deep porch, and the choir gallery at the rear of the nave.

**ABOVE:** The bright but dignified interior of the new St. John Vianney Church at Burnside. **BELOW:** Straight-on view of the entrance porch and stained glass wall.

## PAINT SCRAPER HAS ADJUSTABLE BLADES

The success of a repainting job depends on the proper preparation of the surface.

If the existing paintwork is in good condition, it can be repainted after sanding and washing down.

But wide-scale blistering, flaking and peeling indicate a failure of the existing paint system, and the only way to successfully repaint is to remove completely all the old paint

which also provides a firm hand grip on the sturdy 12 in. long handle.

The blades can also be resharpened easily with a file.

The scraper sells for 15/6 complete. Smaller size scrapers with single or double blades are available at prices ranging from 6/ to 13/6.



## Appendix C

### Building and Architecture

#### STRIKING ASPECTS OF ST. JOHN VIANNEY CHURCH

Architects: C. William Peters, A.R.A.I.A.

Builders: D. V. Butler & Son Ltd.

The new church of St. John Vianney in Beaumont Road, Burnside, erected under the direction of the Rev. Father D. O'Connell for the Catholic Parish of Dulwich, is ideally situated in a natural setting with a hills back-drop accentuating the high-pitched roof.

The orientation of the site, which was formally occupied by the house of the first Premier of South Australia, Mr. Boyle Travers Finniss, made possible the use of a traditional east-west plan. A small amount of site levelling was undertaken to enable the provision of off-street parking, a point which was thought desirable in view of the narrowness of Beaumont Road.

External walls are of cavity construction in cream brick with square raked joints, creating a very pleasing texture. The main roof is covered with terracotta tiles, whilst the roofs to the auxiliary rooms such as Sacristies and Confessional Departments are roofed with copper decking, all gutters are of copper. The use of these materials were undertaken by the Architect in

an attempt to keep roof maintenance to an absolute minimum.

The deeply recessed front porch provides shading to the western window over the Choir gallery. This window, which is also triangular in shape, 30 ft. high and 40 ft. wide at the base, is glazed in Belgium coloured glass set in a triangulated abstract design, the central feature of which is the traditional Latin Cross glazed with a rich red coloured glass. This cross is echoed by a similar cross in boxed sheet copper, suspended between the porch columns. The multitude of colour to this west wall in its triangular treatment was intended as a symbolic form to worshippers as they leave the Church during daytime services whilst conversely, the effect of interior lighting creates a rather dramatic effect to those approaching the building during the hours of darkness.

A most unusual feature of the external design was the use of a free standing spire. This spire, 55 ft. high, consists of a mild steel angular framework set upon a concrete base. The whole of the framework is sheathed in stainless steel, the first such use of this



material in South Australia and indeed possibly in Australia.

Internally, the aim of the Architect was to provide a spacious maintenance free area having an inviting homely atmosphere.

The low ceiling to the entrance Narthex is treated with sprayed vermiculite as both an acoustic and decorative material requiring little or no future painting. All doors are polished, providing for less work in future reconditioning.

Entrance doors lead directly from the Narthex to the Nave, the spaciousness of which is emphasised by the exposed

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steel arches springing from the floor to an apex 40 ft. above. These frames are fabricated from  $\frac{1}{4}$  in. plate into a 4 in. wide boxed section tapered and curved both to accommodate the stresses involved and as an aesthetic feature of the interior.

Both roof and arches are structurally independent of the side walls, a feature that has been emphasised by the use of aluminium framed clerestory windows running the full length of the building. Clear amber-coloured sheet glass has been used to glaze these frames in an attempt to achieve a warm atmosphere. This psychological approach is further exemplified internally by the continued use of natural finishes as in the ceiling. Secret nailed Pinus Radiata from the South-East of South Australia is the material used for the ceiling and all end joints were obviated by finishing the boarding over the steel arches. The Reredos, in the design of which the symbolic triangle is again used, is constructed of polished Meranti and Ramin. The rich colour of both the polished Reredos and the deeper coloured Wandoo woodblock floor to the Sanctuary are intended by their contrast to focus attention on the simply designed altar of imported Italian Marble.

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The Wandoo wood block floor to the Sanctuary is finished with one coat of epoxy resin and two coats of heavy duty floor wax thus necessitating only light machine polishing maintenance, purposed for some considerable period before further applications of polish are required. Steps to the Choir Gallery are finished in Jarrah treated in a similar manner to the Sanctuary floors.

The remainder of the internal floors are concrete covered with imported vinyl asbestos tiles, left untreated to allow for a minimum of maintenance, with terrazzo to the Narthex, Baptistry and Cry room floors. The porch floor was set in Slat paving.

The Cry room, which is now becoming an accepted feature of modern day churches, is equipped with loudspeakers connected to the P.A. System at the Altar and the Pulpit. Double glazing to the large viewing window between Cry room and Nave enables mothers to view the ceremonies without distracting other worshippers. The Cry room also is adaptable as a Mortuary for the accommodation of funeral biers.

Light fittings to the Main Nave are concealed in a timber trough between the steel arches. This system was adopted for three reasons: (a) to keep the fittings, which are 40 watt fluorescent, away from the ceilings thus avoiding any unpleasant shadow effects; (b) fittings are in a conveniently low position for the cleaning and renewing of tubes whilst (c) at the same time being shielded from the choir which would have otherwise had to look along rows of lights, a most distracting feature common to some buildings of this type.

The well-equipped Sacristies, Confessionals, Store rooms, together with extensive paving and an adequate space for car parking, give a satisfactory completeness to this modern Church building.

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