South Australian
HERITAGE COUNCIL

SUMMARY OF STATE HERITAGE PLACE

REGISTER ENTRY

Entry in the South Australian Heritage Register in accordance with the *Heritage Places Act 1993*

NAME: Holy Cross Catholic Church **PLACE NO.:** 26498

ADDRESS: 159-165 Goodwood Road, Millswood

CT 6207/7 FP9996 A81 A82 A83 A84 A85 FP10001 A101 A102 A103 A104 A105 Hundred of Adelaide

STATEMENT OF HERITAGE SIGNIFICANCE

Holy Cross Catholic Church is an outstanding example of late twentieth-century ecclesiastical Modern Movement architecture in South Australia. It was constructed during a period of radical experimentation in the plan and form of Catholic churches following the conclusion of the Second Ecumenical Council of the Vatican (1962-1965). The church is highly intact, and represents an outstanding degree of aesthetic accomplishment.

Significant architectural features include the integration of sanctuary and nave into one unified worship space; the fan-shaped seating plan, designed to facilitate participation in the liturgy and foster a sense of community by establishing sight-lines across the sanctuary; expression of structure inside and out; the ceiling and lantern tower which 'float' over the worship space without vertical support; the adoption of humble, textural materials such as clinker brick, unpainted concrete, quarry tiles and radiata pine with connotations of domesticity, intended to integrate church into community; innovative roof shape, designed to set the building apart and connote its function; responsiveness to site and urban context through the adoption of a radial typology; and the careful integration of art and architecture in the design and execution of the church.

Holy Cross Catholic Church is associated with the class of place known as post-war churches. It incorporates a range of characteristics typical of the class and displays a high degree of integrity and intactness allowing the class to be readily understood and appreciated.

The church also has a special association with the prolific and influential South Australian émigré religious artist Voitre Marek. Marek was the artistic consultant for the church and designed all and created many of the church's sacred artworks and

liturgical fixtures. Marek's body of work at Holy Cross was created at the height of his creative achievements in the late 1960s and demonstrates his ability to offer a complete artistic service, collaborating with architects and clergy during the design and construction of the new church. This collaboration allowed sacred artworks to be seamlessly integrated into the church's design.

RELEVANT CRITERIA (under section 16 of the Heritage Places Act 1993)

(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.

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

The principal characteristics of post-war churches include diverse plan-shapes responding to liturgical innovation, roof forms taking advantage of new structural technologies, simple materials with domestic connotations, and expression in both post-war and late-twentieth century ecclesiastical styles.

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

(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. The church was constructed during a period of radical experimentation in the plan and form of Catholic places of worship following the conclusion of the Second Ecumenical Council of the Vatican (1962-1965) (Vatican II).
Taylor and Navakas' design for the church took into account the location and context of the site on a double street corner, developing a radial plan that allows the church

to be viewed in the round, entered from three sides, and creates a unified architectural composition. The church was the first completely circular Catholic church in South Australia, however other circular churches were built in South Australia prior to construction of Holy Cross.

The church demonstrates an outstanding degree of technical accomplishment and attention to detail in construction, including bricklaying and pointing, high quality joinery, and high consistency concrete surface finishes in the portal frames and poured concrete floors.

Meanwhile, the interior plan and arrangement responded successfully to the requirements of Vatican II and the liturgical programme of the space, in particular through:

- 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, and fostering a sense of community by creating sightlines between parishioners across the sanctuary,
- a fixed free-standing altar, allowing the priest to stand behind the altar to face the congregation while celebrating the Mass,
- placement of the tabernacle to one side of the sanctuary, ensuring clear line-of-sight between priest and congregation, and straddling the boundary between main worship space and chapel, allowing the Blessed Sacrament to be readily accessible from both spaces,
- positioning the baptismal font next to the sanctuary, where it can be seen by everyone in the worship space, allowing the whole congregation to participate in the celebration of baptism,
- a large font enabling full immersion baptism if desired by parents,
- a crying room, positioned close to the sanctuary unlike those in some other post-war churches, where the crying room was located at the very back of the worship space,
- positioning the chapel and crying room to cater for large 'overflow' congregations,
- organ console and choir stalls positioned in the main worship space among the congregation in line with Vatican II decrees,
- sacristies sited at the front of the church to facilitate the procession of the clergy through the midst of the congregation,

- sound reproduction technology allowing everyone in the church to participate in the Mass,
- seamless integration of sacred art throughout the church.

Holy Cross Catholic Church finely articulates many key attributes of late-twentieth century ecclesiastical architecture, namely,

- a radical plan-shape responding to liturgical change, designed to facilitate active participation in worship by bringing people as close as possible to the sanctuary, in this instance by wrapping the pews nearly 270 degrees around the sanctuary,
- unbroken straight lines emphasising verticality, notably in the lines of the portal frames, which extend uninterrupted from the ground to the top of the lantern tower, and are visible both internally and externally,
- vertically proportioned glazing in the windows positioned around the circumference of the church, and in the lantern,
- plain wall surfaces of unpainted, unplastered clinker brick,
- architectural 'distinctiveness' employed to denote the purpose of the building as a place of worship, achieved through adoption of an innovative roof shape of the radial typology, featuring a conical roof accented with a crenelated lantern tower and sculptural cross at the centre,
- community integration achieved through the use of familiar, 'humble' materials with connotations of domesticity, in this instance clinker brick, unpainted concrete, radiata pine, and quarry tiles,
- adoption of new structural materials facilitating dramatic shapes, in this case, reinforced concrete portal frames which allow the roof and lantern tower to float above the sanctuary without vertical column supports.

In addition, the simple, textured materiality, 'floating' ceiling and lantern over the worship space, and careful integration of sacred art into the interior, all represent outstanding examples of the creative adaptation of the available materials and technology of the post-war period and represent an outstanding degree of aesthetic accomplishment.

Holy Cross Catholic Church is highly intact. Minor modifications to the original design include the replacement of carpet and linoleum, and replacement of some light fittings in the worship space with recent substitutes. However, these minor changes have not diminished the building's ability to illustrate the main attributes of late twentieth-century ecclesiastical architecture.

Holy Cross is critically recognised by the Australian Institute of Architects SA Chapter as a significant example of twentieth-century South Australian architecture. The

Chapter commentary states that Holy Cross reflects changes in the Roman Catholic liturgy that 'allowed architects to depart from the traditional Latin cross plan.'

In comparison to Nunyara Chapel (SHP 14785), the only other post-war place of worship to be listed on the Register under criterion (e), Holy Cross Catholic Church displays a similarly high degree of creative, aesthetic and technical accomplishment.

(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. However, aside from their design for Holy Cross Catholic Church, which is recognised by the Australian Institute of Architects South Australian Chapter as a significant example of twentieth century architecture, Taylor and Navakas have received limited critical recognition. As such, there is insufficient information available to demonstrate that Taylor and Navakas have made a strong, notable or influential contribution to South Australian history at this point in time.

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

With his brother Dušan, Voitre Marek 'set in motion a surge of new ideas and controversies that challenged the conventions of Australian art.' Marek was South Australia's best-known and most prolific religious artist practising between 1948 and the late 1970s. Marek's contribution to religious art was recognised by the Holy Roman Catholic Church in 1997 when Pope John Paul II honoured him with a papal blessing 'for his outstanding contribution to religious art in Australia.'

Voitre Marek has been critically recognised by the Art Gallery of South Australia, which will present *Dušan and Voitre Marek: Surrealists at Sea,* the first major survey of the brothers' work, in June-September 2021. The exhibition will borrow works by Marek from numerous places around Adelaide, including works from Holy Cross Catholic Church.

The Holy Cross commission represented one of only a few instances where Marek was able to offer a complete artistic service. Marek collaborated closely with architects and clergy during the design and construction of the new church, and in particular, Marek's involvement in the design process helped determine the layout, form, fittings and materials of the sanctuary, the focal point of the church interior. The collaboration between artist, architects and clergy allowed sacred artworks and church to be seamlessly and coherently integrated.

Marek's body of work at Holy Cross represents extensive tangible evidence of the quality and diversity of Marek's artistic output at the height of his creative achievements during the late 1960s.

The sacred art at Holy Cross is highly intact. The fixed works remain in their original positions in the church and appear undisturbed since their installation in 1969.

There are currently no places on the Register which demonstrate the work of Voitre Marek.

While Marek lived in lighthouses on Kangaroo Island, including the Cape du Couedic Lighthouse and Lighthouse Keepers' Cottages, Stable and Store (SHP 10398 and 12351) at a critical time during his artistic development, there is no tangible heritage fabric with specific associations to Marek's work at these places. In addition, Marek's religious epiphany was triggered by the Kangaroo Island land and seascapes, not the lighthouses themselves. Meanwhile, Holy Cross features extensive tangible evidence of the quality and diversity of Marek's artistic output.

There are three places not on the Register besides Holy Cross with similar associations to Voitre Marek namely:

- Catholic Church of the Resurrection, 31-33 King William Road, Unley, 1964
- St Margaret Mary's Catholic Church, 286 Torrens Road, Croydon Park, 1968 (subject of a separate assessment)
- Holy Spirit Catholic Church, 24A Ramsay Ave, Seacombe Gardens, 1977

The Catholic Church of the Resurrection and St Margaret Mary's Catholic Church were both designed by Taylor and Navakas, and at both places Marek created a comparable number of works under similar collaborations, resulting in careful integration of art and architecture.

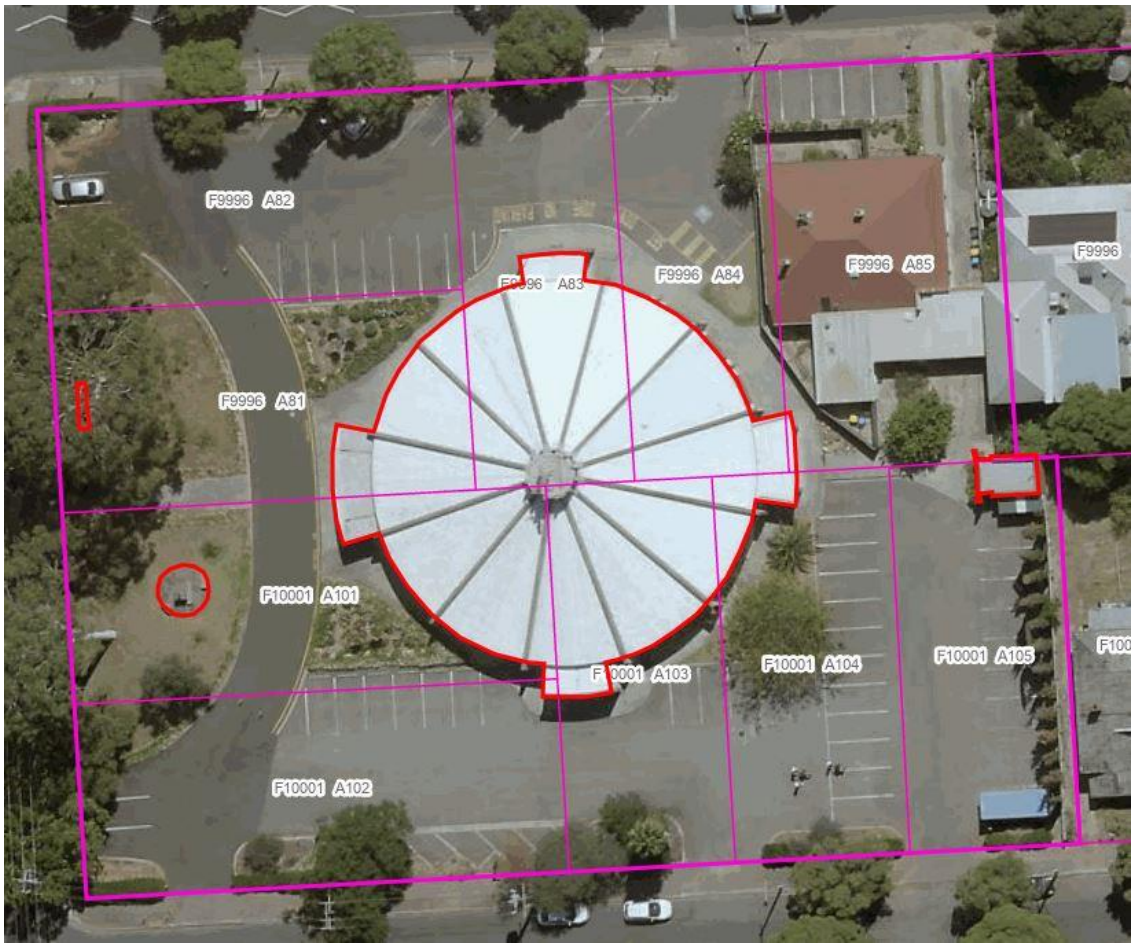
At the Church of the Resurrection, Marek's works are somewhat overshadowed by works introduced into the church by the Polish community. Some works have been displaced from their original positions but still reside within the church, while others have disappeared. Meanwhile Marek's work at St Margaret Mary's Catholic Church is highly intact.

Holy Spirit Catholic Church was designed and constructed after Marek's car accident in 1973. Works created for Holy Spirit drew upon Marek's archive of unused drawings, and so do not demonstrate the same level of integration as Holy Cross. Furthermore, the artworks at Holy Spirit were made primarily by Marek's assistants and family, rather than by Marek himself. Thus, the best surviving examples of Marek's liturgical work can be found at Holy Cross and St Margaret Mary's.

SITE PLAN

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood



The extent of the listing is CT 5358/173; F9996 A81, A82, A83, A84, A85; F10001 A101, A102, A103, A104, A 105

- The significant components of the SHP include the circular church, associated clinker-brick toilet block, and bluestone memorial and signboard.
- The non-significant components of the site include the Parish Administration Centre, carparks, trees and landscaping.

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LEGEND

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

COMMENTARY ON THE LISTING

Description and notes with respect to a place entered in the South Australian Heritage Register in accordance with the *Heritage Places Act 1993*

Physical Description

Site and context

Holy Cross Catholic Church is located on the suburban boundary of Goodwood and Millswood, on land bounded by Angus Street, Goodwood Road and Clifton Street, and is visible from the street on three sides.

A single-storey house containing the Parish Administration Centre is located on the north-eastern corner of the site. There are carparks on the northern, southern and south-eastern sides of the church.

A toilet block in clinker brick, with a concave feature wall echoing shapes of the church, is positioned on the eastern side of the site near the Administration Centre.

A small memorial to the original Holy Cross Church is located south-west of the church, close to Goodwood road. This memorial is comprised of bluestone and incorporates two foundation stones and a terracotta finial in the shape of a Celtic cross, all salvaged from the original church, with a bronze plaque commemorating the first building. A low wall of bluestone, also from the first church, supports a signboard for the church nearby.

Exterior

The plan of the church is circular, measuring 108ft in diameter (32.9 metres) with the roof forming a shallow cone rising towards the centre.

The structure of the church is visible from the outside and is comprised of twelve reinforced-concrete portal frames arranged like the spokes of a wheel. The frames emerge from the ground as columns then follow the rise of the conical roof towards the centre. The frames stand proud from the walls and roof, appearing as ribs, and display the natural colour and finish of the concrete.

A 15ft (4.5 metre) diameter reinforced-concrete compression ring is positioned at the centre of the roof; the portal frames terminate at, and are cast into the circumference of the ring. This structure supports a concrete roof lantern, comprising reinforced concrete mullions supporting a second ring above the first. The mullions extend beyond the second ring creating a crenelated effect at the top of the lantern. The lantern is glazed with twelve lights of stained leadlight glass.

The lantern is surmounted by a large sculptural cross by religious artist Voitre Marek. The cross has an armature of welded square-section steel. Squares of red and transparent Perspex are attached to pipes of varying length, which are in turn

attached to the armature. The transparent squares were originally orange, however, the dye has faded under exposure to UV light. There is a light in the centre of the armature, and the cross is stabilised by guy-wires attached to the roof.

Roof segments between the portal frames are clad in ribbed steel decking. The roof deck and fascia is painted white.

Clinker brick wall segments enclose the spaces between the portal frames around the circumference of the plan. Four wall segments contain openings associated with porches; the remaining eight wall segments are each perforated by four narrow windows. The windows are recessed with anodised aluminium frames and rendered-cement spandrels at the top and bottom.

Four porches under flat roofs are positioned equidistantly around the circumference of the church. The front porch contains glazed double doors facing west. The side porches each contain two sets of glazed double doors, facing east and west. The porch soffits are coated with textured vermiculite.

Two fired-brick foundation 'stones,' featuring custom typography designed by Voitre Marek, are embedded in the wall on the north-western side of the church.

Interior

A small narthex (or foyer) is located behind the main porch on the western side of the church. Several small service rooms are accessed from the narthex, including hospitality and stewards' rooms on the left, and sacristies on the right. The main worship space is accessed by double doors directly in front of the main doors.

The reinforced-concrete portal frames are visible in the walls and ceiling of the worship space and appear as untreated concrete. The ceiling between the portal frames is radiata pine matchboard. The lantern ceiling is asbestos acoustic tiles [not significant fabric]. The internal walls of the worship spaces are clinker brick; service areas are brown face brick.

The sanctuary is located three steps above the main floor on a raised elliptical platform directly below the roof lantern. The sanctuary floor is jarrah parquetry.

The nave is wrapped approximately 270 degrees around the sanctuary. Fixed red-cedar-stained Australian oak pews are arrayed in a fanned configuration around the sanctuary in the nave. The floor of the nave is concrete, while the aisles are paved with terracotta tiles.

A radiata pine matchboard reredos stands behind the sanctuary. Two floor-to-ceiling cavity brick walls split the reredos in three, and extend from the reredos to the back of the church. Between these walls is a meeting room accessed from the porch at the back of the church. On the northern side of the meeting room is a 'crying room' (originally referred to as the mothers and babies' room), separated from the worship space by a glazed partition wall. On the southern side of the meeting room is the Daily Mass chapel, also separated from the worship space by a glazed partition wall. The

crying room, meeting room and chapel are roughly wedge-shaped, like slices of a doughnut. There is also a work room at the back of the crying room, which is accessed from the nave. The meeting room may also be accessed from the back of the chapel.

The Shrine of the True Cross is located in the main worship space on the northern side of the stewards' and hospitality rooms. The Shrine is comprised of an elaborate gold cross, containing an artefact of the True Cross, mounted on the wall in a steel box with a glass front.

A votive candle stand and exhaust range is positioned in the worship space on the southern side of the sacristies.

Confessionals are located at the back of the worship space behind doors, with red indicator lights above the doorframes. The priests' compartments are lined with pegboard and acoustic tiles. The penitents' compartments contain Australian oak kneelers and wall-mounted crucifix. Small openings between compartments contain mesh screens and sliding panels.

Original audio speakers are mounted flush in the ceiling throughout the main worship space, chapel, and crying room.

The light fittings in the chapel, crying room, confessionals, over the Shrine, and in the porches are original. Those in the main worship space have mostly been replaced with recent substitutes.

'Xpelair' exhaust extraction fans are positioned in the chapel and meeting room walls.

Original notice boards are mounted in each of the porches.

Brass envelope slots are positioned at the back of the worship space in the wall shared with the sacristy.

Carpet and linoleum throughout the building has been replaced.

Joinery, stainless steel sinks and tiling in the service rooms is original.

Liturgical fittings and sacred artworks

The interior contains many liturgical fittings and artworks, all of which were created by Voitre Marek.

The main altar is roughly oval-shaped with a straight edge along the eastern side, and is positioned in the centre of the sanctuary. The altar is built of brown and red conglomerate stone, topped with a single slab of Mintaro flagstone or slate. A white marble square is built into the back of the altar, salvaged from the altar of the original church. An arrangement of grey and black sandstone-mica schist forms a large cross on the front of the altar.

A karri lectern is positioned in the sanctuary to the south of the altar and features enamelled copper side panels. A second lectern is in the chapel.

Four communion stations are positioned around the perimeter of the sanctuary. A daily Mass altar is positioned at the front of the chapel. The Baptismal font is located in the nave on the northern side of the sanctuary. The communion stations, daily Mass altar and font are also built from conglomerate and Mintaro slate. Grey and black schist also forms a cross on the front of the daily Mass altar. The font bowl is beaten copper. There is also a beaten copper access door in the side of the font.

A large triptych artwork, featuring Old and New Testament and contemporary figures, in welded steel rod and enamelled steel and copper, is mounted on the reredos.

A sanctuary lamp in beaten copper with a green patina and gold leaf embellishment is positioned above head-height on the southern side of the reredos.

The tabernacle is positioned at the south-eastern end of the sanctuary in a gap in the chapel partition. The tabernacle stand is beaten copper with a timber top. The tabernacle proper is beaten copper with a green patina. The tabernacle contains two doors, one facing the sanctuary and one facing the chapel. The tabernacle doors are gold-plated beaten copper and bear the Chi Rho symbol. A large quartz crystal is mounted on top of the tabernacle.

A ring-shaped baldachin (canopy) in beaten copper is positioned above the tabernacle on steel brackets. A circular stained-glass window from the original church is framed inside the baldachin and is artificially backlit.

Twelve square consecration stones are positioned in the walls around the perimeter of the worship space. Each stone is surrounded by a Jerusalem cross, comprised of a large cross in painted steel, in turn surrounded by four smaller crosses in brass.

Twelve Stations of the Cross featuring engraved brass figures on painted board backgrounds are positioned around the worship space, one beneath each consecration stone. Small timber crosses from the original church are in turn positioned beneath each Station.

A small crucifix in beaten copper on a wooden cross is mounted on the wall in the chapel.

A holy water font is positioned in the narthex, comprised of conglomerate and Mintaro slate.

Holy water stoups made from Jerusalem stone with Mintaro slate are positioned in the side porches.

A war memorial inscription in welded steel rod is mounted in the main worship space above the main doors.

Small crucifixes are mounted on the walls above the war memorial and in the Priest's sacristy.

Later liturgical artworks in the church not created by Voitre Marek include the stained glass in the roof lantern; the tapestry on the chapel reredos; and a carving of Mary near the votive candle stand.

A parish family roll, signed by members of the parish and encapsulated in a beaten copper casing, is sealed inside the altar.

Furnishings

Sixty-nine custom-made pews in red-cedar-stained Australian oak, with hinged kneelers, are positioned around the worship space. The pews are of varying length to facilitate their arrangement into wedge-shaped ranks, and were originally bolted to the floor. Two ranks of pews have been unbolted and distributed around the sides of the worship space.

Four small karri tables and one larger karri table are currently positioned in the sanctuary.

A karri offering table, in the form of a solid block of timber, is positioned in each of the three porches.

A number of pews from the original church, with built-in kneelers, have been retained, including two in the chapel and four in the crying room.

Elements of Significance:

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

- The church building, associated toilet block and freestanding bluestone memorial and signboard
- Visibility of church from street on three sides
- Original exterior and interior material finishes, especially clinker-brick walls, unpainted off-form concrete structure, timber ceiling and joinery, concrete and quarry tile floor, and original electrical fittings including lights and speakers where extant [excluding wiring]
- Sacred artworks and liturgical fittings by Voitre Marek

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

- The Parish Administration Centre
- Replacement light fittings, carpets and linoleum
- Carpark layout and landscaping

History of the Place

Holy Cross Catholic Church was opened in 1969, replacing the original Holy Cross Church which stood on the same site.

The Roman Catholic Church[1] in South Australia

South Australia was established at a time of religious ferment in Britain, when the established Church of England had recently lost its effective monopoly over religion.[2] English society was 'deeply divided'[3] between supporters of the established Church of England and Dissenters comprised of British Protestant denominations that had formed outside of the established Church. Catholics, who fell outside of both of these opposing camps, were seen to owe allegiance to the Pope rather than the Queen and were sometimes regarded with suspicion.[4] They experienced a long history of persecution prior to the *Roman Catholic Relief Act*, passed by the British Parliament in 1829, which allowed them to construct church buildings, worship freely and hold public office.

Notable planners of the province of South Australia were Dissenters and other nonconformists, notably Methodists, who envisaged a 'Paradise of Dissent,'[5] based on the principles of religious freedom, with no established church or state aid to religion. They recruited other nonconformists for migration while in some cases simultaneously opposing Catholic migration. Nevertheless, Catholics were among the first colonists who arrived in December 1836.

While the fledgling colony 'prided itself' on religious tolerance, 'popular anti-Catholicism'[6] was prevalent and Adelaide's first Catholic priest met with discourtesy

from colonial authorities. Anti-Catholic sentiment was continued by some well into the twentieth century.

During the nineteenth and early twentieth centuries, South Australian Catholics were predominantly working-class labourers from Irish, English, Scottish or Silesian backgrounds,[7] and were concentrated in the rural areas north of Clare and in the Western suburbs of Adelaide.[8] In contrast to the eastern states, Catholics remained 'a small minority'[9] prior to the Second World War and South Australia possessed the lowest number of Catholics in Australia, as a proportion of the total population.[10]

Post-war Catholic Migration

Post-war migration had a profound impact on the cultural and religious composition of the South Australian population. After 1945, Catholic numbers in South Australia increased dramatically, from 12.5 percent in 1947 to 15.8 percent in 1954 and 20.1 percent of the population by 1966.[11]

The Playford government's policy of industrialisation drove post-war growth in the manufacturing sector, leading to labour shortages which were able to be addressed using migrant workers.[12] For the first time, large numbers of migrants from non-English speaking backgrounds were specifically recruited by State and Federal Governments.[13] More than 170,000 non-British European refugees came to Australia under the Commonwealth Mass Resettlement Scheme for Displaced Persons (DPs) between 1947 and 1953.[14] On arrival, DPs entered into a two-year contract with the Commonwealth Government to provide unskilled labour.[15]

Initially the Commonwealth selected 'young, fit and single' individuals from countries including those with large Catholic populations, such as Poland, Latvia and Lithuania. Migrants from these countries were considered more likely to 'blend in' with White Australia.[16] Large-scale migration from Italy, another predominantly Catholic country, began in 1951.[17]

Migrants were not evenly distributed throughout the state, and in many cases formed 'urban ethnic communities.'[18] For example, Italians settled in suburban and rural market gardening and northern mining areas, while pre-war Italian settlements along the Torrens valley formed the 'nucleus' of post-war settlement.[19]

While most non-English speaking migrant groups preferred to worship in their own language and typically constructed their own places of worship, non-English speaking Catholics also assimilated into existing local congregations. To some extent, this was because the Catholic Mass was celebrated in Latin universally throughout the Roman Catholic Church, so the inability to speak English had little effect on the Catholic worship experience.

Post-war Catholic church-building

Between 1945 and 1990, the Catholics built the largest number of new churches of all denominations in South Australia, followed by the Lutherans and the Anglicans.[20]

The end of building restrictions in January 1953 heralded the beginning of a post-war church-building boom in South Australia. Migration and the baby boom led to suburban expansion and regional development, and each denomination sought to establish footholds in the newly subdivided neighbourhoods by building churches. Catholics achieved this foothold more efficiently than other denominations as they constructed dual-purpose Church-schools. By screening off the high altar, the Sunday Mass Centre could be transformed into a school on weekdays.

Meanwhile, many established congregations outgrew their existing churches, and as a temporary measure some Catholic parishes dealt with overcrowding by holding separate language masses for different ethnic groups.[21] However when funds became available, smaller churches were typically replaced by new, larger buildings.

Following the Second World War, donations towards the construction of war memorials were tax-deductable[22] and as a result, many post-war churches were dedicated as war memorials, including Holy Cross (subject of this assessment).

The South Australian post-war church-building boom came to an end in 1966.[23]

Liturgical change

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

Prior to Vatican II, the Tridentine or Latin Mass was the obligatory liturgy of Catholic worship and was employed consistently throughout the Roman Catholic Church. The new Mass of Paul VI, which replaced the Latin Mass, marked the most substantial reform to the Catholic liturgy since the sixteenth century. The new Mass addressed perceived shortcomings in the Latin Mass, in which the laity were perceived to be spectators,[24] and its creation was guided by an earnest belief that the laity should become 'full, conscious and active participants'[25] in the liturgy.

In the Latin Mass, active participation by the laity was impeded by both the liturgy itself and by aspects of traditional Catholic architecture, which in turn reflected both the requirements of the Latin Mass and the hierarchical nature of the Catholic Church, namely:

- the nave was longer than it was wide and pews were arranged in ranks, meaning that those at the back saw and heard less than those at the front,
- the sanctuary and nave were separated by a rail or screen, with a considerable distance between the sanctuary and the front pews; in larger

churches this separation was reinforced by positioning the sanctuary in a separate room behind the chancel arch,
- the Latin Mass was celebrated in ecclesiastical Latin with the priest facing the high altar and his back to the congregation. Parts of the liturgy were also spoken *sotto voce* (quietly),
- the laity did not speak, and, due to the spatial arrangement of the church, could not clearly see or hear, and
- traditionally the choir and organ were positioned either aloof from the congregation in a loft, or in the chancel between nave and sanctuary, increasing the perceived separation between priest and laity.

Post-Vatican II Catholic Churches

Changes to the physical form of Catholic churches to facilitate the new Mass of Paul VI were informed by guidelines for the 'proper construction of churches and altars' as outlined in the *Instruction on the Liturgy.*[26] While older churches were retrofitted to accommodate the new liturgy, modified churches were inevitably less satisfactory than new churches purpose-built to align with Vatican II principles.

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

- the sanctuary and nave were designed as one integrated worship space and were no longer expressed as separate rooms,
- pews were arranged to bring as many people as close to the sanctuary as possible, typically, this resulted in seating fanned around the sanctuary,
- the altar was free standing, enabling the priest to move behind the altar to celebrate the Mass facing the congregation,
- the tabernacle, a box where the Blessed Sacrament (or consecrated bread and wine) was reserved, no longer stood on top of the main altar but was positioned to one side of the sanctuary, ensuring clear line of sight between priest and congregation,
- the baptismal font was positioned in the main worship space, usually near the sanctuary, enabling the sacrament of baptism to be celebrated by the entire congregation,
- the words of the priest were broadcast throughout the church using sound reproduction technology, ensuring that every member of the congregation could hear,
- glass-fronted, soundproofed 'crying rooms' equipped with PA systems eliminated disruption from young children while enabling their parents to participate in the Mass, and
- the organ console and choir were positioned in the main worship space, among the laity, so that they appeared to be a part of the congregation.

In South Australia, experimentation with the plan and form of new Catholic churches was driven by liturgical changes that began prior to and continued throughout Vatican II. However, the first five years following the conclusion of Vatican II (1965-1970) resulted in the most radical experimentation in the design of Catholic churches

in South Australia. This was expressed in revolutionary plan forms, designed to facilitate active participation, and innovative roof shapes, typically upward-pointing and designed to set religious buildings apart from their secular counterparts.

Vatican II also addressed sacred art. The extent of decoration in traditional Catholic churches tended to be limited only by the financial means of the congregation. Sacred art was typically mass-produced and purchased from a sacred art supplier. The low cost of sacred art meant that many churches became over-decorated with a profusion of statuary and imagery that could be confusing to the faithful.

The *Constitution of the Sacred Liturgy,* promulgated on 4 December 1963, stated that the number of sacred images in Catholic places of worship should be 'moderate' and the positioning of sacred images should reflect 'right order.' The same document endorsed contemporary art, '[which] shall be given free scope in the church, provided that it adorns the sacred buildings and holy rites with due reverence and honor [sic].'[27]

In South Australia, artists working in a modern stylised idiom, such as prolific South Australian religious artist Voitre Marek, offered 'new and exciting'[28] ways of presenting sacred imagery, which parish priests saw as 'an ideal way of modernising.'[29]

The Parish of Goodwood was established following the arrival of the first Parish Priest, Fr Aristide Gandolfi, from Italy in 1881. Wright & Reed[30] designed a church to serve 'at least 300 Catholics in Goodwood and Unley', and the foundation stone was laid on 11 November 1883.[31] Meanwhile, Bishop Reynolds had obtained a relic of the True Cross from Rome during his *ad limina* (five-yearly) visit in 1880-1881, which he presented to the parish at the blessing and opening of the church on 25 May 1884. The church takes its name from this relic.

Substantial additions and renovations to the church, including a new façade, were carried out in 1900 under Parish Priest Mgr Frederick Byrne. These extensions, in Tapley's Hill bluestone, were designed by Albert S. Conrad FSAIA[32] in an indeterminate style incorporating elements of both Romanesque (half round arches) and Gothic (use of buttresses and polychromy).[33] Further renovations were supervised by H. H. Jory in 1936.[34]

A subsequent plan to remodel the church was formed in the late 1960s at an estimated cost of $57,000. However, the plan was abandoned due to accommodation and structural concerns, as well as doubts over the future of the site under the Metropolitan Adelaide Transport Survey (MATS plan). MATS proposed widening Goodwood Road, which would have necessitated the demolition of the building. Ultimately, Adelaide Archbishop Matthew Beovich and the Archdiocesan Commission on Buildings and Sites 'directed Goodwood Parish to proceed with a new church.'[35]

While a parish roll recorded at the time of completion of the new church in 1969 records a large proportion of migrant surnames,[36] the suburbs comprising the Parish of

Goodwood were home to relatively low concentrations of migrant Catholics when compared to, for example, Port Pirie, Adelaide, Flinders Park, Campbelltown and Port Adelaide.[37]

The New Church

During the 1960s, two new churches were constructed in the Goodwood Parish under the stewardship of Parish Priest Fr Patrick Peter Kelly (b. 1908 – d. 1989). Both were designed by architects Taylor and Navakas. The first was the Church of the Resurrection at King William Road at Unley, opened in 1964, and the second was Holy Cross Church in 1969. Kelly investigated new church designs interstate prior to embarking on these projects.[38]

The design of the new Holy Cross church was a collaboration between principal partners Brian Taylor and Algi Navakas.

W. H. Blunden Pty Ltd were contracted to construct the new church with work commencing on 17 March 1969. The reinforced concrete portal frames, compression ring and lantern components were cast on-site by National Terrazzo (John Neilsen) and moved into position over four days, 12-15 May 1969. Work on the interior, including the PA system, began on 18 July, and the floor slab was poured on 10 September.

Salvaged elements of the old church were deliberately incorporated into the new. The original tabernacle became the central steel core of the new tabernacle, and a part of the original altar stone was set into the back of the new. The wooden crosses under the Stations of the Cross are from the original stations, and the original rose window was mounted in the baldachin over the tabernacle. Bluestone from the original church was used to construct the memorial and signboard wall on the western side of the site.

The new church was consecrated on 5 December by Archbishop Beovich and opened on 14 December 1969. The inaugural Mass was concelebrated by Archbishop Beovich, past and present priests of the parish (including Fr Kelly), and past parishioner priests.[39]

The completed church cost $100,000 and was mostly funded by the parish.[40] Like many post-war churches, Holy Cross was registered with the Taxation Department as a War Memorial, allowing donations towards construction to be tax-deductable.

Design

Holy Cross was designed after Vatican II and reflects the mandated changes to the Roman Catholic liturgy. Fr Kelly believed the new church to be 'an honest attempt to heed these guidelines, by its very structure, layout and decoration making it easier for God's Family to take the fullest part in the liturgy, especially in the Eucharistic Sacrifice.'[41]

The new church was deliberately positioned back from Goodwood Road as a precaution against proposed widening under the MATS plan. Site context was the

primary reason for adopting a circular plan. During the post-war period, radial plans were often employed on sites where places of worship were likely to be viewed from multiple angles.[42]

Upon completion, Holy Cross was the first 'completely circular' Catholic Church in South Australia.[43] Liturgical and geometric rationales for a circular church were cited in the souvenir opening programme which stated that the circular plan was deemed to fulfil liturgical requirements 'perfectly' while the circle itself 'has been traditionally regarded as the perfect shape.[44] However, the worship space itself is not circular, nor was a circular worship space necessary for fulfilling the requirements of the new liturgy. The architects deliberately chose to incorporate sacristies, a chapel, meeting and utility rooms all under one circular roof, instead of designing a perfectly circular worship space, so as to create a unified composition responding to the liturgical programme, the site and the surrounding urban landscape.

The reinforced-concrete structure of the church is expressed both externally and internally, and the portal frames and other concrete components were deliberately left unpainted, revealing their natural colour and texture to communicate a message of 'strength and sincerity.'[45]

Clinker brick was selected for the walls for its diversity of colour, shape and texture. The architects likened the individuality of each brick to the individuality of the faithful: the 'living stones built upon Christ into a spiritual house.'[46]

Other materials selected for their colour and textural qualities include quarry tiles, used for parts of the floor, and radiata pine, with its conspicuous knots, used for the ceiling and reredos.

The roof was painted with a white heat-resistant coating developed for the United States' space programme.

The roof lantern was designed to guide the eyes of parishioners upwards while admitting daylight into the sanctuary, reinforcing the high altar as the focal point of the interior. Portal frames allow the ceiling and lantern to 'float' above the sanctuary without apparent vertical structural support.

Architecturally, the interior arrangement of the new church responded successfully to the liturgical programme and is achieved in the following ways:

- the nave and sanctuary share a common worship space,
- the placement of the sanctuary and altar in the centre of the worship space embody a literal interpretation of the Vatican II directions that the altar 'shall occupy a place in the sacred building which is truly central' and was designed to 'bring the People of God together around and close to the table of Sacrifice and Banquet,[47]
- the baptismal font is positioned next to the sanctuary, where it can be seen by everyone in the worship space and allow the whole congregation to

participate in the 'community celebration'[48] of baptism. The font is large enough to enable full immersion of the baby if desired by the parents.
- the freestanding altar allows the priest to face the congregation when celebrating Mass
- the tabernacle is positioned separately to the altar and does not interrupt the priest's line-of-sight with the congregation; additionally, the tabernacle's location cleverly straddles the boundary between the main worship space and the chapel, allowing the Blessed Sacrament to be readily accessible from both spaces,
- provision of a crying room, positioned close to the sanctuary unlike those in some other post-war churches, where the crying room was located at the very back of the worship space,
- the location of the chapel and crying room allow the church to cater for large 'overflow' congregations,
- custom-made pews are positioned in a fanned configuration surrounding the altar around three quadrants of a circle, bringing as many people as close to the sanctuary as possible and fostering a sense of community by creating sightlines between parishioners across the sanctuary.
- the organ console and choir stalls are positioned in the nave among the congregation, fulfilling the requirement that they should appear to be a part of the congregation, and
- sacristies are sited at the front of the church on either side of the narthex to facilitate the procession of the clergy through the midst of the congregation.

Sound reproduction technology was also installed in the crying room enabling everybody present to participate in worship.

Present Day

Today, Holy Cross Church forms part of Emmaus Parish, with Our Lady of Dolours Church at Kingswood and St Therese of the Infant Jesus Church at Colonel Light Gardens, and is closely associated with the adjacent St Thomas School.

Voitre Marek

All of the church's new liturgical artwork was created by Czech migrant artist Voitre Marek, who served as 'artistic consultant throughout the planning and building of the Church.'[49]

Marek was South Australia's best-known and most prolific religious artist during the post-war period (1945-1990). Marek is remembered for his distinctive and original liturgical art,[50] which appears in churches throughout Australia, blending surrealist, Byzantine and Romanesque styles.[51]

Marek was born in Czechoslovakia (now the Czech Republic) in 1919, where he apprenticed in metal engraving. He studied for eight years at the Prague Academy

of Fine Arts and established an atelier as a freelance sculptor, winning prizes for his work.[52] He was 'a full member' of the Union of Czechoslovakian Plastic Artists and also practised as an art teacher at the Jablonec Arts and Crafts High School.[53] With his brother Dušan, he fled the Communist takeover of Czechoslovakia and arrived in Australia as a displaced person (DP) in 1948.

Voitre and Dušan chose to settle in Adelaide because of its reputation as a 'city of churches.'[54] To pay off his travel costs, like all DPs, Marek entered into a two-year work contract with the Australian Commonwealth. He was first employed by the South Australian Railways and then Shepphards [sic] Jewellers, a position secured for him by his wife Vera.[55]

Meanwhile, Voitre and Dušan involved themselves in the Adelaide arts scene, and from 1948 onward, they 'set into motion a surge of new ideas and controversies that challenged the conventions of Australian art,'[56] becoming known as 'the Surrealist Marek brothers.' In 1949, Voitre's works were included in both the Royal South Australian Society of Arts (RSASA) autumn exhibition, and in the Contemporary Art Society exhibition in July. However, early reviews of the brothers' art in the popular press could be scathing,[57] and the Mareks failed to gain general acceptance as the public did not readily understand their works.[58]

Disillusionment led Dušan to leave Adelaide, but Voitre remained. Of the two brothers, 'Voitre emerged as a more easy-going, practical person, who gradually adopted a more lyrical, approachable and surrealistic style.'[59]

Voitre Marek lived and worked in lighthouses on Kangaroo Island, including Cape de Coudic (SHP 10398) with his family between 1956 and 1960. Ecclesiastical art was already Marek's main area of interest during the formative stages of his career in Czechoslovakia,[60] however, while living on Kangaroo Island he experienced a religious epiphany that deepened his Catholic faith and had a 'decisive impact'[61] on his future artistic output.

Marek commenced his career in liturgical art with a commission from his parish priest Fr Owen Farrell[62] at Seacombe in the early 1960s. Another important early supporter was Fr Michael Scott, rector of Aquinas College between 1952 and 1961 and co-founder of the Australian Blake Prize for religious art. Marek cited Scott as providing him with the 'greatest encouragement',[63] including commissioning Marek to create pieces for Aquinas College.

Marek's preferred materials were square and round section welded steel rod and beaten copper. Marek discovered the possibilities of welded steel rod while working at a wire factory in 1958.[64] The material allowed Marek to 'depict and even express deep feelings in simple and austere lines.' Meanwhile beaten copper enabled Marek to work in three dimensions. Enamel could be applied to the copper surface to create colourful effects.[65] Marek also employed newly-available materials including coloured Perspex and a special type of gold leaf developed for satellites.[66]

Marek exhibited sculptural work regularly at RSASA exhibitions, and was awarded the sculpture prize in 1964.[67] He also held solo exhibitions at the RSASA in 1960 and at the Adelaide Festival in 1966,[68] where he was one of three 'leading migrant artists' to exhibit.[69] In 1960, John Baily, President of the Contemporary Art Society, remarked that 'few sculptors in Australia have had a more intensive training in all kinds of applied arts.'[70]

The Holy Cross commission represented a rare opportunity for Marek to offer 'a complete artistic service.'[71] While Marek's works appear in many churches across South Australia, including a large number of Catholic churches, typically parishes could only afford to commission a few artworks. At Holy Cross, church and artworks were designed and created concurrently, allowing artwork to be integrated into the design of the interior in consultation with the architects and the clergy. Other Catholic Church projects where Marek created a comparable quantity of integrated liturgical artworks under similar circumstances include the Church of the Resurrection (opened 1964) and St Margaret Mary's Church (opened 1968).

At Holy Cross, Marek demonstrated his versatility by employing many different materials and techniques, including welded steel rod, beaten copper, enamelled and engraved metal, and stonemasonry (although execution of works in stone was subcontracted to Max Rowland).

Marek received workshop assistance from Michael Potoczky. Timber mouldings in the sanctuary were crafted by Ern Hall.[72]

Evidence of the special meaning woven into Marek's artworks includes:

- the Great Cross on the lantern roof had to be eye-catching and was intended to depict both suffering and glory[73]
- the three triptych panels depict, from left to right, Abraham's abortive sacrifice of Isaac in Genesis 22; contemporary Australians in twentieth-century clothing making offerings to the Risen Christ (note the builder, the knitting needles in the hands of the girl, and the Australian Rules football at the boy's feet); and Abraham with Melchizedek, King of Salem in Genesis 14:18, below the Menorah and the Stone Tablets bearing the Ten Commandments. The ribbon of enamelled steel fragments weaving through the composition is the rainbow symbolising God's covenant from the flood story in Genesis 9.
- Marek deliberately designed the communion stations and altar with the same materials, to remind parishioners of the relationship between communion and altar. [74] Parishioners gathered the brown conglomerate stone from the south coast, while Marek collected the darker banded schist from Kangaroo Island in company with Fr Kelly and Fr George Nader. This expedition had special resonance for Marek, who had experienced his religious epiphany on the Island.
- Marek added a subtle reference to the name of the church in the door of the tabernacle, which bear Emperor Constantine's Chi-Rho monogram.

According to tradition, it was Constantine's mother St Helena who discovered the remains of the True Cross outside Jerusalem in AD 320.

- The sanctuary lamp was designed to resemble a traditional oil lamp 'which gave light to the early Christians in the Catacombs of Rome.'[75]

In 1969, as Holy Cross neared completion, Marek was awarded a Churchill Fellowship and spent four months travelling through Africa, Europe and the United States[76] visiting churches and liturgical, historical and contemporary art. He was accompanied by Fr Patrick Kelly,[77] then the parish priest at Holy Cross.

While travelling through Europe, Marek received two church commissions filling his order book for the following two years. In Rome he was invited to return the following year with four artists of his choice for a joint exhibition of church art. Around the same time, Basil Spence, architect of the new Coventry Cathedral, described Marek's work as 'outstanding' and expressed a desire to work with Marek on a hypothetical future church project.[78] Meanwhile in the United States, on the final leg of his tour, he was elected an associate member of the United States Guild for Religious Architecture.

In 1973, Marek was badly injured in a car accident that resulted in a permanent brain injury and limited his use of the right side of his body. Prior to his accident Marek had been assisted in his studio by Michael Potoczky and Jan Hooft. After his accident, they and his wife, daughter and other friends including his parish priest Fr Michael J. Lawless, enabled Marek to continue working for several years by 'translating hundreds of as-yet unused drawings into ecclesiastical artworks.'[79] Failing eyesight necessitated Marek's retirement in the late 1970s.

In 1997, Marek was honoured by Pope John Paul II with a papal blessing 'for his outstanding contribution to religious art in Australia.'[80] He died in 1999.

The Art Gallery of South Australia will present *Dušan and Voitre Marek: Surrealists at sea,* the first major survey of the brothers' work, in June-September 2021. The exhibition will borrow works by Voitre from numerous Catholic Churches around Adelaide, including works from Holy Cross Catholic Church.

Chronology

Year	Event
1836	First Catholics arrive in South Australia
1880-1	Bishop Reynolds obtains a relic of the True Cross from Rome during his *ad limina* (five-yearly) visit
1881	Goodwood Parish established under Fr Aristide Gandolfi
1883	11 November, foundation stone of first Holy Cross Church laid
1884	25 May, first Holy Cross Church opened
1900	Substantial additions and renovations to first Church

1919	30 May, Voitre Marek born in Bitouchov, Czech Republic
1936	Further renovations to first Church
1947	Commencement of Commonwealth Mass Resettlement Scheme for Displaced Persons
1948	Voitre and Dušan Marek emigrate to Australia
1949	Voitre and Dušan Marek exhibit works in Adelaide
1951	Large-scale post-war migration from Italy begins
1953	January 31, post-war building restrictions end in South Australia, marking beginning of church-building boom
1956	Voitre Marek begins working in lighthouses on Kangaroo Island, leading to his religious epiphany
1959	Fr Patrick Peter Kelly becomes Parish Priest of Goodwood
1960	Voitre Marek returns from Kangaroo Island to Adelaide
	Voitre Marek holds solo RSASA exhibition
1962	11 October, Second Ecumenical Council of the Vatican (Vatican II) opens in Rome
1963	4 December, *Constitution on the Sacred Liturgy* is promulgated by Pope Paul VI
1964	26 June, Catholic Church of the Resurrection opened
	16 October, *Instruction on the Liturgy* published by the Sacred Congregation of Rites
1965	8 December, Vatican II Council closes in Rome
1966	Voitre Marek exhibits at the Adelaide Festival
1968	New Holy Cross Catholic Church designed by Taylor and Navakas
1968	8 December, St Margaret Mary's Catholic Church opened
1969	**First Holy Cross Church demolished**
	11 March, contract for construction signed by W. H. Blunden Pty Ltd
	17 March, construction of new Holy Cross Church commences
	1 April, first portal frame case on site
	3 April, foundations poured
	5 May, last portal frame and compression ring cast on site
	12-15 May, portal frames and compression ring moved into position
	18 July, work begins on interior
	10 September, floor slab poured
	Early December, new Holy Cross Church completed

Marek awarded Churchill Fellowship

5 December, consecration of new Holy Cross Church

14 December, opening of new Holy Cross Church

1970 Marek travels through Africa, Europe and the United States over four months visiting churches and liturgical, historical and contemporary art, accompanied by Fr Patrick Kelly

1972 January, Fr Patrick Kelly departs Goodwood Parish

1973 Voitre Marek is badly injured in a car accident, curtailing his artistic output

1989 13 October, Fr Patrick Kelly dies in Adelaide

1997 Voitre Marek receives papal blessing from Pope John Paul II for 'outstanding contribution to religious art in Australia'

1999 27 December, Voitre Marek dies in Adelaide

2020 Art Gallery of South Australia announces *Dušan and Voitre Marek: Surrealists at sea*, the first major survey of the brothers' work, to be held June-September 2021, including works borrowed from Holy Cross Church.

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SITE DETAILS

Holy Cross Catholic Church **PLACE NO.:** 26498

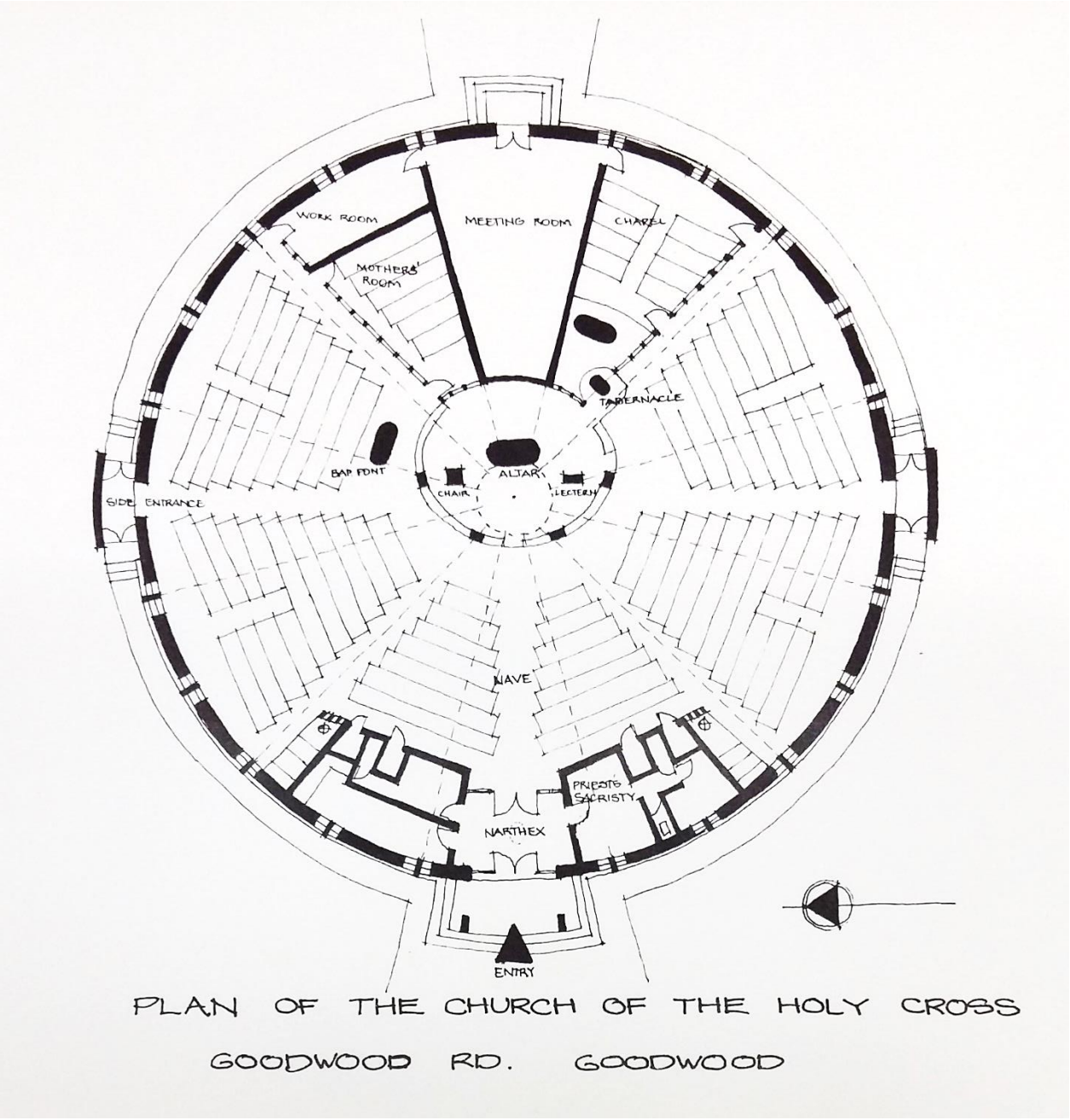
159-165 Goodwood Road, Millswood

DESCRIPTION OF PLACE:	Single-storey circular church built in reinforced concrete and clinker brick with roof lantern; and associated toilet block and memorial	
DATE OF CONSTRUCTION:	1969	
REGISTER STATUS:	Nominated 22 September 2018	
	Provisionally entered 18 February 2021	
LOCAL HERITAGE STATUS:		
CURRENT USE:	Catholic place of worship	
	1969 - present	
PREVIOUS USE(S):	Catholic place of worship	
	1883 - 1969	
ARCHITECT:	Taylor and Navakas	
	1968-9	
BUILDER:	W. H. Blunden Pty Ltd	
	1969	
LOCAL GOVERNMENT AREA:	City of Unley	
LOCATION:	**Street No.:**	159-165
	Street Name:	Goodwood Rd
	Town/Suburb:	Millswood
	Post Code:	5034
LAND DESCRIPTION:	**Title Reference:**	CT 6207/7
	Lot No.:	81, 82, 83, 84, 85 Goodwood; 101, 102, 103, 104, 105 Millswood
	Plan No.:	Filed Plans 9996 Goodwood; 10001 Millswood
	Hundred:	Adelaide

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood



Plan of Holy Cross Catholic Church

Source: Don Langmead, *Creed and Architecture* (1970) Adelaide: SAIT School of Architecture and Building

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Foundation 'stone' on north-east side of church exterior

Source: DEW Files 21 January 2021

Roof lantern and 'Great Cross'

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

North-eastern side of church showing rear porch, portal frame and clinker brick walls

Source: DEW Files 21 January 2021

Memorial to first Holy Cross Church

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

View of worship space from main entrance

Source: DEW Files 21 January 2021

Overall view of worship space

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

View of timber and glass partition between worship space and daily Mass chapel

Source: DEW Files 21 January 2021

Interior towards main entrance, showing doors to confessionals

Source: DEW Files 21 January 2021

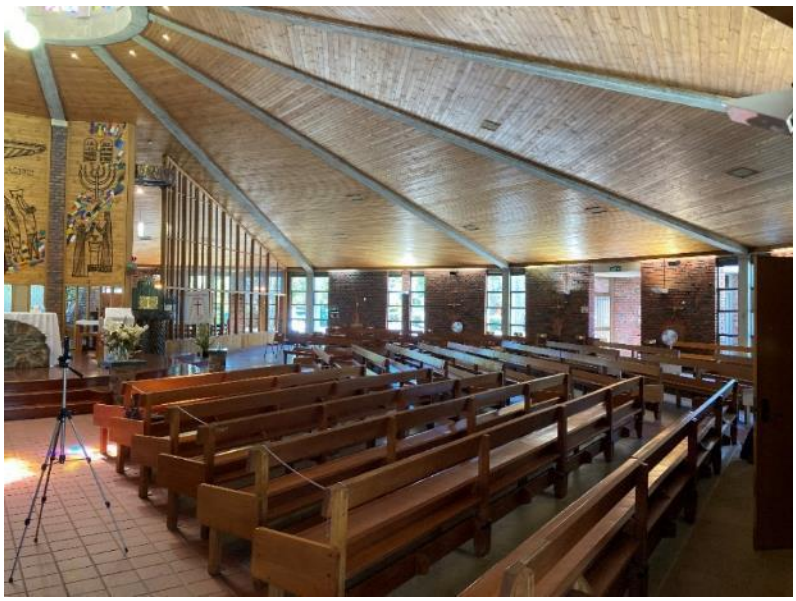
PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Overall view of the sanctuary, showing communion tables around boundary

Source: DEW Files 21 January 2021



Interior showing fanned arrangement of pews

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Inside of roof lantern showing coloured glass and replacement light fittings

Source: DEW Files 21 January 2021

Tabernacle seen from worship space

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

The main altar (bottom of image) and reredos triptych (top of frame); note cross of darker stone on front of altar.

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Detail of reredos triptych showing welded steel rod (top of image) and enamelled steel (bottom of image)

Source: DEW Files 21 January 2021

Detail of reredos triptych showing football

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

The baldachin (above) and tabernacle (left)

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Detail of beaten copper on tabernacle

Source: DEW Files 21 January 2021

Detail of beaten copper tabernacle door, with gold leaf, depicting Chi-Rho monogram

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Floor of nave and sanctuary showing quarry tiles and timber mouldings

Source: DEW Files 21 January 2021

Sanctuary lamp

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Baptismal font

Source: DEW Files 21 January 2021

Inside of baptismal font

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Access hatch on side of baptismal font

Source: DEW Files 21 January 2021

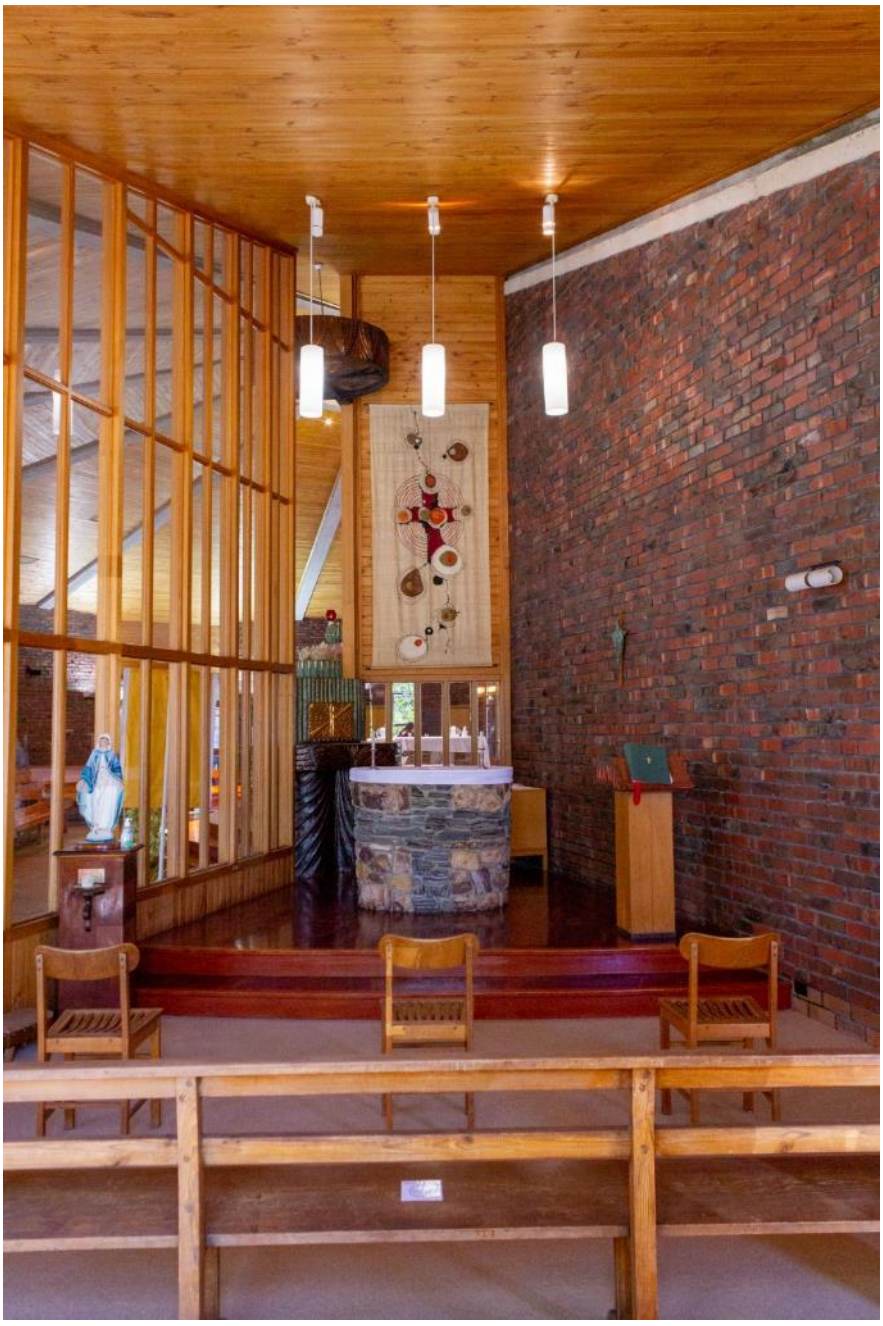
Original liturgical furniture in sanctuary (five tables)

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood



Daily Mass chapel

Source: DEW Files 21 January 2021

PHOTOS

Holy Cross Catholic Church **PLACE NO.: 26498**

159-165 Goodwood Road, Millswood

Karri offering table (right) and holy water stoup (left) in side porch

Source: DEW Files 21 January 2021

Lectern in sanctuary

Source: DEW Files 21 January 2021

PHOTOS

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Shrine of the True Cross, with relic of the True Cross in glass-fronted case at centre

Source: DEW Files 21 January 2021

War memorial inscription and crucifix above main entrance

Source: DEW Files 21 January 2021

PHOTOS

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159-165 Goodwood Road, Millswood

Typical Station of the Cross (one of twelve)

Source: DEW Files 21 January 2021

PHOTOS

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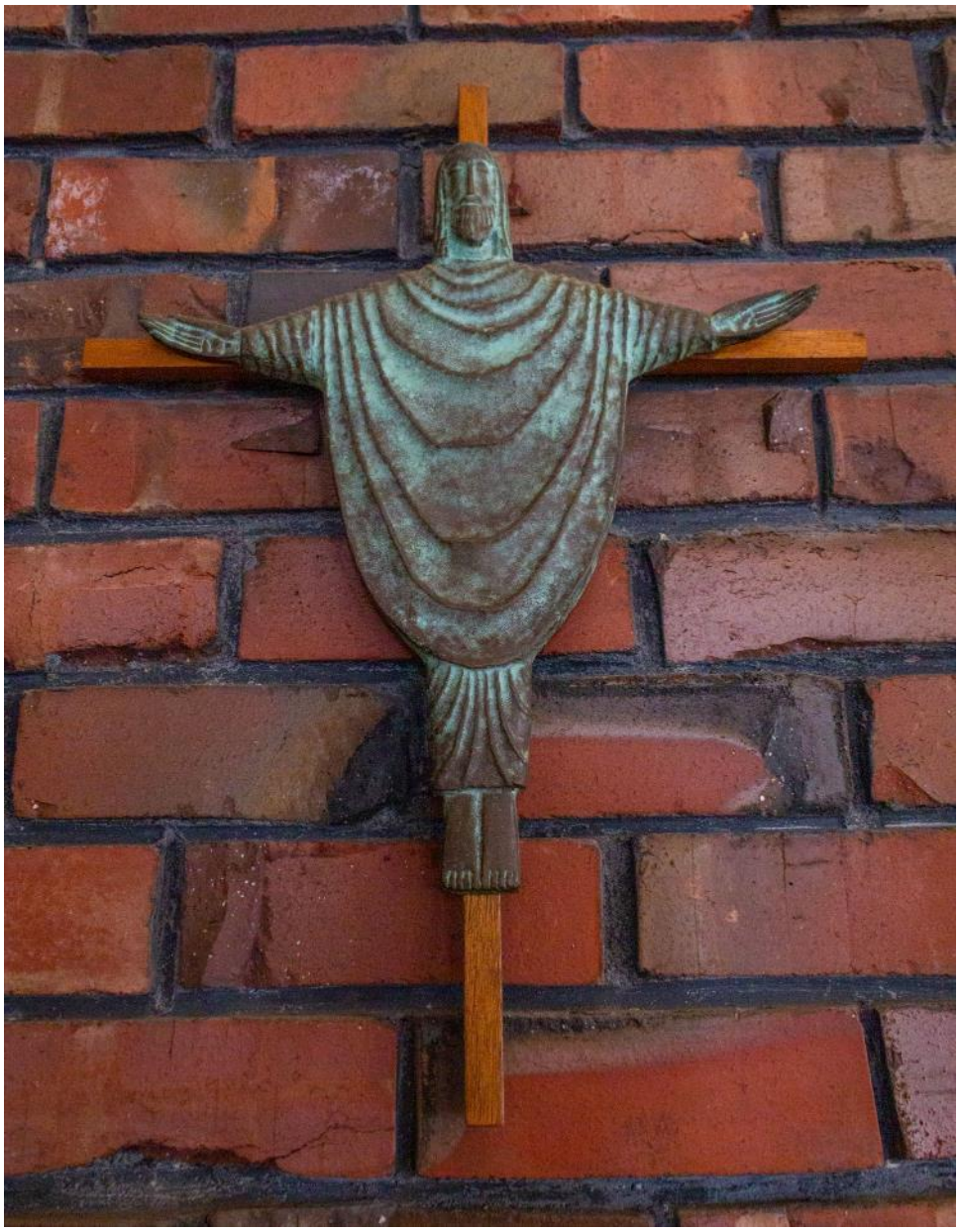

Crucifix in daily Mass chapel

Source: DEW Files 21 January 2021

PHOTOS

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Original speaker in ceiling

Source: DEW Files 21 January 2021

Original light fitting in chapel

Source: DEW Files 21 January 2021

PHOTOS

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Interior of confessional

Source: DEW Files 21 January 202

PHOTOS

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Work room

Source: DEW Files 21 January 2021

Hospitality room

Source: DEW Files 21 January 2021

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[22] Josie Wilkinson, *Silver Anniversary* p. 3
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