



134 Macquarie Street (GPO Box 618)  
Hobart Tasmania 7001  
Phone: 1300 850 332 (local call cost)  
Email: [enquiries@heritage.tas.gov.au](mailto:enquiries@heritage.tas.gov.au)  
Web: [www.heritage.tas.gov.au](http://www.heritage.tas.gov.au)

**Name:** Catholic Church of the Incarnation  
**Status:** Permanently Registered  
**Tier:** State

**THR ID Number:** 12046  
**Municipality:** Clarence City Council  
**Boundary:** CPR11312

#### Location Addresses

1 BAY RD, LINDISFARNE 7015 TAS

#### Title References

170984/2

#### Property Id

3435739



Within the nave, looking eastwards at the reredos and altar.  
© DPIPWE 2019



Within the nave, looking westwards towards the narthex and its three floor-to-ceiling windows.  
© DPIPWE 2019



Church of the Incarnation from the west.  
Monsignor Rogers' grave is to the right of the doors.  
© DNRET April 2022



Church of the Incarnation from the south-west.  
© DNRET April 2022



Church building from the north, with Lindisfarne Bay and the River Derwent beyond.  
© DPIPWE 2019



The reredos' concave surfaces viewed from the nave's north-east corner.  
© DPIPWE 2019



Cast bronze crucifix in garden, at corner of Bay Rd and the Esplanade  
© DNRET July 2021



c.1967: within the nave looking westwards. At left is the altar designed by Lindsay Johnston.  
R Farrington, courtesy of Paul Johnston



c.1967: looking eastwards. Peter Shanahan's cast bronze crucifix is at the centre of the reredos  
R Farrington, courtesy of Paul Johnston



c.1967: detail of Baptismal font within Baptistry.  
R Farrington, courtesy of Paul Johnston



c.1967: Pre-Narthex, looking south. Bookstall servery hatch and access door are at left.  
R Farrington, courtesy of Paul Johnston



c.1967: Narthex, with Baptistry and circular skylight visible behind the tall internal glazed wall.  
R Farrington, courtesy of Paul Johnston



c.1967: from the north-west on Bay Road. The free-standing spire is at left.  
R Farrington, courtesy of Paul Johnston



c.1967: from the south-west, at the corner of Bay Road and the Esplanade.  
R Farrington



1967 floor plan: Church of the Incarnation

- Index
1. Rector's Office
  2. Rector's Office
  3. Stair
  4. Baptistry
  5. Floor
  6. Altar and Sacrament
  7. Tabernacle and Altar of Eucharist
  8. Book Shelf
  9. Priest's Society
  10. Altar Boys' Society
  11. Work Shop
  12. Sains
  13. Confessionals
  14. Choir
  15. Public Toilets

'Index' to the Church building's 1967 floor plan

### Statement of Significance: (non-statutory summary)

The Church of the Incarnation is strongly representative of the impacts of the international liturgical reform movement, and later the Second Vatican Council, within the Catholic Archdiocese of Hobart. The building is a good representative example of a post-War place of worship that displays Modernist architectural style characteristics, and also illustrates the Modernist architectural movement of Brutalism in a way that is uncommon in the context of Tasmania. Recognised and critically acclaimed as a notable Tasmanian example of a post-War and Modernist-style place of worship, the Church of the Incarnation demonstrates strong evidence of innovation in architectural design.

## Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

**a) The place is important to the course or pattern of Tasmania's history.**

The design of the Church of the Incarnation is strongly representative of the impacts of the international liturgical reform movement, and later the Second Vatican Council, within the Catholic Archdiocese of Hobart. Both of these impacts were due in large part to the influence of Archbishop Guilford Young, from his 1955 appointment in Hobart onwards. These developments, which emphasised inclusivity, changed the spiritual lives of Roman Catholic congregations across Tasmania.

**b) The place possesses uncommon or rare aspects of Tasmania's history.**

Attributes of the Church of the Incarnation illustrate the Modernist architectural movement of Brutalism in a way that is uncommon in the context of Tasmania. The church's construction and materials – including carefully-detailed concrete blockwork, stained timber, and roofs supported by deep beams of steel – were frankly-expressed in an openly Brutalist idiom.

**c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.**

No Data Recorded

**d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.**

The Church of the Incarnation is a good representative example of a post-War place of worship that displays Modernist architectural style characteristics, despite the alterations to the building that have taken place since 2011 and which have had an impact on its intactness.

**e) The place is important in demonstrating a high degree of creative or technical achievement.**

The Church of the Incarnation provides strong evidence of innovation in architectural design. State-wide and broader architectural publications have recognised and critically acclaimed the Church of the Incarnation as a notable Tasmanian example of a post-War and Modernist-style place of worship. Changes to the church building since late 2011 have not diminished its ability to demonstrate this high degree of creative achievement.

**f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.**

No Data Recorded

**g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.**

No Data Recorded

**h) The place is important in exhibiting particular aesthetic characteristics.**

No Data Recorded

**Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.**

**Please refer to the Heritage Council's Works Guidelines ([www.heritage.tas.gov.au](http://www.heritage.tas.gov.au)) for information about the level of approval required and appropriate outcomes.**

**Heritage Advisors are also available to answer questions and provide guidance on [enquiries@heritage.tas.gov.au](mailto:enquiries@heritage.tas.gov.au) or Tel 1300850332**

**This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.**

## Setting:

The Church of the Incarnation, in the Hobart suburb of Lindisfarne, is sited on the eastern shore of the River Derwent on land bounded by public roads on three sides – the Esplanade, to the south, and Bay and Lowelly Roads, to the west and north respectively. The surrounding suburban area consists mainly of detached houses.

The church is close to Lindisfarne Bay and the shore of the river. On a separate cadastral parcel to the church building's immediate north-east – between it and Lowelly Road – is the church's former presbytery (THR 1046 'Catholic Presbytery'), a Federation-period Gothic Revival-style house in which Lindisfarne's parish priests lived from 1965 until 2012.

## Description:

From the streets to its north, west and south the church building presents as an asymmetrical assembly of flat-roofed rectangular volumes, with walls of concrete blockwork.

The church's nave is a large rectangular volume spanned by deep steel roof beams, without supporting columns or piers, that incorporate vertical steps about two metres in from the north and south walls. Banks of clerestory windows between the stepping ceiling planes strengthen the allusion to a pair of aisles that flank yet are also continuous with the nave's high central space. These and other design features link the church's Modernist aesthetic to Romanesque and Gothic Christian traditions.

The floor of the nave slopes gently downward from its western end to the point at the east where the banks of 1967-installed pews meet the sanctuary. To the west of the nave is the narthex, and groups of smaller 'servant' spaces adjoin the nave near its north-east and north-west corners.

Narrow floor-to-ceiling window openings within architraves and 800 mm-deep reveals of concrete blockwork pierce the north and south walls of the nave and the west wall of the narthex.

A cast bronze crucifix – originally located inside the church on the central portion of the reredos – is mounted on a steel frame within a garden bed near the corner of Bay Road and the Esplanade.

## FEATURES OF CONTRIBUTORY, LOW-LEVEL OR NO HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The Church of the Incarnation contains features that are of contributory, low-level or no cultural heritage significance in their own right, although changes to these features may potentially impact the significant fabric of the Church and its surrounds.

### Features of contributory historic cultural heritage significance within this entry in the register include the:

- Stations of the Cross plaques within the nave; and
- grave of Monsignor Bernard Rogers alongside the church's west elevation.

### Features of low-level to no historic cultural heritage significance include the:

- 2011-and-later alterations and modifications to the church building and its surrounds; and
- base courses of a sandstone wall along the Esplanade site boundary, originally built in the early 20th century and partially reconstructed in 1991 (Lawler 1992, pp. 5, 24).

## History:

In 1803, present-day Lindisfarne was within the contiguous region occupied by Tasmanian Aboriginal people of what in the present day is known as the Oyster Bay nation (Ryan 2012, pp. 13, 15, 17-20).

### Early 1900s: the construction of 'Bayview'

The land upon which the Church of the Incarnation and its adjacent former presbytery are situated – and which in 2022 comprises the combined extent of 1 Bay Road and 1 Lowelly Road – was purchased in January 1904 by the then 80 year-old prominent Hobart businessman and former convict Charles Davis. By late 1905, sited at the north-east corner of this land parcel, a sandstone house had been completed for Davis. The house and property became known as 'Bayview' (Alexander 1998, pp. 27 & 48; Christensen & Jones 2004, pp. 15, 16; *Certificate of Title* Vol. CXXXIX Fol. 88, 23 January 1904; *Hobart Gazette* 24 Oct 1905, p. 1213; Watson 2015, pp. 80, 81).

### From the mid-1930s to mid-50s: the Catholic Church in Lindisfarne

In 1934 the Catholic parish of Corpus Christi was established in Bellerive, about 3 km to the south-east of Lindisfarne, with Father Frank Kent appointed its first Parish Priest. Prior to this, Catholics who lived on Hobart's eastern shore and wished to attend Mass had to travel across the River Derwent to do so in central Hobart (Lawler 1992, p. 3).

To provide a local church and Catholic school for the people of Lindisfarne, Father Kent arranged the construction of St Cuthbert's Church and School. Sited on what is now the East Derwent Highway, this was a one-room timber building. The first Mass at St Cuthbert's was celebrated on 10 April 1938. For the next ten or so years, church services took place in this building once per month, with its parishioners moving furniture prior to each Mass to transform the classroom into a church. From about 1948 a Mass was celebrated at St Cuthbert's every week ('Celebrating 75 years of St Cuthbert's Catholic School' 2013; Francis 2019, p. 75; Lawler 1992, p. 3).

In 1956 Lindisfarne became a Parish in its own right. The Parish covered an area which included Rosny Point, Montagu Bay, Rose Bay, Lindisfarne, East Risdon and what is now Risdon Vale (Lawler 1992, p. 4; Southerwood 2010, p. 255).

### **1950s and 60s: Archbishop Guilford Young, the 'liturgical movement' and church architecture in Tasmania**

Following his appointment as Catholic Archbishop of Hobart in 1955, Guilford Clyde Young (1916–1988) embarked upon a program of modernisation and reform in the areas of church administration, education, worship and church building. At this time Tasmania was experiencing a demand for new churches in its rapidly-growing residential subdivisions. In 1958 Archbishop Young appointed Roderick Cooper – of the architectural practice Cooper & Vincent – as Diocesan Architect, and commissioned Cooper and his partner in practice Max Vincent to design churches in the Modern architectural style across the state (Dooley 2014, p.199; King 2018, pp. 1 & 2; King 2019b, p. 69; McNeill & Ratcliff 2017).

Archbishop Young's keen interest in Modern architecture was allied to his ongoing engagement with the international 'liturgical movement'. Having begun with 19th-century scholarship which examined the nature of worship, by the mid-20th century this movement was attempting to reform the Roman Catholic Church and make it more inclusive. One of its important aims was for worshippers to participate actively in the events that regularly take place during church services (see for instance Fenwick & Spinks 1995; and Pecklers 2015).

At the Royal Australian Institute of Architects' national convention in Hobart in April 1960, Archbishop Young performed a Mass for architects and delivered a sermon on contemporary architecture (King 2019b, p. 70). The Archbishop advised the architects that designing beautiful and meaningful modern church buildings would involve participation in the liturgy and community, and he noted his impatience with 'those who identify tradition with unreasoning attachment to patterns that were used in the past' and who 'go to the absurd length of making some fossilised style of a fixed historic period the only genuine expression of a sacred Catholic building' (Southerwood 1989, pp. 169 & 170).

Later that year, Archbishop Young embarked on an 'Ad Limina' visit to Rome – a formal trip made regularly by diocesan bishops, usually every five years – during which he met Pope John Paul XXIII. His trip also included stopovers in London, Spain, France, the west coast of the US, and Hawaii, during which he met with fellow scholars and activists for the reform of worship within the Catholic Church. To ensure that Tasmania's Diocesan Architect was abreast of current developments in liturgical thinking, the Archbishop invited Rod Cooper to travel with him and attend these meetings (Dooley 2014, p.199; King 2018, p. 3).

### **The 1962-65 Second Vatican Council and its impacts**

In 1965, key tenets of the liturgical reform movement were ratified at the closure of the Second Ecumenical Council of the Vatican (an event now commonly referred to as either the 'Second Vatican Council' or 'Vatican II'). This Council, convened by the Catholic Church to address the relationship between it and the modern world, was opened on 11 October 1962 and closed on 8 December 1965. Archbishop Guilford Young played an active role in the proceedings as one of the 'Council Fathers' (AoH website; Southerwood 2012). Changes within the Catholic Church which followed the Second Vatican Council included official encouragement for members of the congregation to participate and actively engage in the liturgy, and of celebration of the Mass with the church's officiant facing the congregation (Richardson 2019, p. 265).

### **1965: Father Michael Flynn arrives in Lindisfarne, and 'Bayview' becomes the presbytery**

Father Michael Flynn became Lindisfarne's parish priest in March 1965 (Southerwood 2010, p. 258). Shortly afterwards the parish sold some other properties it had acquired in the area, using the proceeds to purchase the property 'Bayview'. The parish quickly undertook renovations at Bayview to convert the sandstone house into a presbytery for priests working in Lindisfarne (Lawler 1992, pp. 6, 12).

### **The architect Lindsay Johnston, and construction and consecration of the Church of the Incarnation**

From 1949 to 1955 Hobart-born Lindsay Wallace Johnston studied architecture at Hobart Technical College, attending some classes there at the same time as the notable architect Dirk Bolt (1930–2020). Johnston subsequently worked at the local architectural practice Bush Parkes Shugg & Moon, and then in the late 1950s and early 1960s for architects Rod Cooper and Max Vincent during the period that coincided with Cooper's work as Architect for the Catholic Diocese of Hobart. By the mid-1960s Johnston had established his own practice in Hobart (Johnston &

McDowell 2014, p. 28; King 2018, p. 4; Wheeler 2021).

In 1965 Father Michael Flynn engaged Lindsay Johnston to design a new church for the Lindisfarne parish. The church was to be sited on the same suburban block as the parish's recently acquired Presbytery, and Johnston would also act as project manager, arranging and supervising the new church building's construction (King 2019b, p. 69; Lawler 1992, p. 7).

Work began in 1966, and the church was being used by the parish from 6 June 1967 onwards. The church's 'official Blessing' took place during a Mass on 4 July 1967, during which Archbishop Guilford Young delivered the sermon (Lawler 1992, pp. 12, 13; Southerwood 2010, p. 258; *The Standard* 1967b, pp. 8-9).

### **The design and features of the church at its completion**

(the following draws substantially on the four-page article 'Church' in the Spring 1967 edition of *Tasmanian Architect*, and Bill Lawler's 25-page pamphlet '25 years, Past and Beyond. A History Commemorating the Silver Jubilee of the Church of the Incarnation 1967-1992')

The Church of the Incarnation's walls were of unpainted grey-coloured concrete blockwork, with small areas of perforated blocks for light and ventilation. A free-standing spire – a slender rectangular prism with a parallel pair of reinforced concrete-block structural walls which framed infill panels of hit-and-miss blockwork, and was surmounted by an off-centre cross – was sited to the church building's north-west, between it and Bay Road.

The western (Bay Road-facing) side of the 'pre-narthex' entrance area was partially enclosed by a wall of hit-and-miss concrete blocks, and had a floor of charcoal-coloured concrete pavers. In the pre-narthex's southern wall, a pair of timber-boarded doors provided access to the narthex.

Representing the Trinity, a set of three floor-to-ceiling window openings were set within deep reveals in the narthex's west-facing wall. A permanent flower box, edged with a soldier-course row of liquorice-coloured bricks, was recessed into the floor under a large single window in the southern wall. The narthex's floor was surfaced with similarly-coloured granolithic paving.

The nave, to the east of the narthex, was designed to seat a congregation of 400 people. Against the base of the east wall's northern portion was another brick-edged flower box.

At the eastern end of the nave was the altar, a simple structure of two pillars of brickwork and a top surface of timber. The altar was situated on a stepped circular predella of liquorice-coloured brick-on-edge paving. The tabernacle and altar of reservation were located to the south of the altar, atop a separate plinth which was also paved with liquorice-coloured brick. A large cast bronze crucifix, designed by the artist Peter Shanahan, was mounted on the reredos to the altar's east (Lawler 1992, p. 16).

Beside the nave's south-western corner, in a square-shaped area with a sunken floor that was paved with liquorice-coloured bricks, was the baptismal font. A portion of this baptistry's north wall borrowed natural light from the narthex through tall, timber-framed internal glazing. The font itself was cylindrical, also of liquorice-coloured bricks, and contained a copper basin and fountain. A circular skylight was situated directly above the font.

Furniture and fittings within the church including the baptismal font, altar, tabernacle, steel-framed and timber pews – and the door-pulls of copper, with raised Greek 'chi-rho' symbols and timber trim – were designed by Lindsay Johnston, with the candle holders and copper fonts for holy water designed and made by him. Timber throughout the Church – including the vertically-boarded doors – was Tasmanian Oak, wax-stained to Johnston's own formula (*Tasmanian Architect* 1967, p. 35).

Father Michael Flynn explained to a reporter from the *Mercury* that the church's 'pretty stark' interior palette of unfinished concrete blockwork and timber was intended to maintain a focus on liturgical proceedings during Mass:

We have made a deliberate attempt to get away from the idea of a church as a monument...

We're trying to get back to the idea of a church as a meeting place for Christians.

(*Mercury* cited in King 2019b, p. 70)

### **1970s to the 21st century**

In 1972, parish priest Father Michael Flynn was replaced by Monsignor Bernard Rogers, who transferred to the Lindisfarne parish from St Mary's Cathedral in Hobart. Within the Church of the Incarnation, the Stations of the Cross – which are painted images mounted on boards, fixed to the walls of the nave in about 1975 – were purchased by Monsignor Rogers during a trip abroad, and paid for by funds donated by families within the parish (Lawler 1992, p. 18). Monsignor Rogers was well-known in wider community circles through a radio program of which he was the host. In 1976 and 1977 several television broadcasts of 10.30am Masses at the Church of the Incarnation were made

by the ABC, and radio programs were also broadcast from the church. Monsignor Rogers died in 1982 and was buried outside the Church of the Incarnation's pre-narthex (Lawler 1992, p. 20; Southerwood 2010, p. 258).

A number of alterations were made to the Church of the Incarnation from 2011 and 2012 onwards, including

- demolition of the free-standing spire;
- alterations to the baptistry, narthex and pre-narthex – including demolition of the pre-narthex's hit-and-miss concrete brick wall, and the enclosure of its original extent by tinted windows and glazed doors in white powdercoat-finished aluminium frames;
- painting the exterior and interior surfaces of the concrete block walls; and
- the installation of blue-grey carpet throughout the interiors.

## **COMPARATIVE ANALYSIS:**

After World War II, rapid population growth in Australia led to a building boom which included the construction of many new places of worship. This heralded a phase of experimentation in the design of such buildings (Goad & Daunt 2019, p. 56). During the 1950s and 1960s many of the Christian denominations underwent liturgical reforms that affected the planning and layout of their church buildings too. The most well-known of these was the impact of the Second Vatican Council, held between 1962 and 1965, and many Protestant churches implemented similar programmes of change.

Modernism in architecture is characterised by buildings, interiors, furniture and landscapes which epitomise a design approach that embraces truth to function and technical innovation, together with visions of social equity, that had a basis in early 20th century Modern art. Post-World War II religious buildings often brought contemporary architecture, furniture, art and sculpture together for a unified purpose (Goad & Lewi 2019, p. 27).

Churches designed during the post-War decades also demonstrated a tendency towards non-traditional plan forms, which was not solely due to the influence of liturgical reform. Many architects at this time focused on the provision of large congregational meeting spaces, a problem that invited structural experiment and new design geometries. Simultaneously, the traditional need for a place of worship to act as a marker in the landscape – as a building of difference within an increasingly secular world – remained a key functional requirement of any church (Daunt 2018; Goad 2012, pp. 143-144; Richardson 2019, pp. 262).

### **Post-World War II places of worship in Tasmania**

During the 1950s, 60s and 70s many new places of worship built in Tasmania took straightforward vernacular or gable-roofed basilica forms, but some others exhibited innovative Modernist architectural design characteristics. Of this latter category, extant examples across the State include:

- St Pius X Catholic Church (THR 7502) in Taroona, designed by the Hobart-based architect Esmond Dorney. Blessed and opened by Archbishop Young in late 1957, this building combines a barrel-vaulted form with a rectilinear plan, and is of lightweight construction with wall and window frames of steel, fibre-cement sheet wall cladding, plywood interior lining panels, and buttresses of bent steel pipe;
- Hagley Uniting Church (within THR 10157), Hagley. Opened in 1957 – and designed by Launceston architect Clarry Pryor, who was also a lay preacher within the Methodist Church – this church building has a multiple-gabled roof above a hexagon-shaped floor plan, with walls of red-coloured brickwork (Grant 2019; McNeill & Woolley 2002, pp. 75-76);
- the chapel at St Patrick's College, in the Launceston suburb of Prospect Vale. Designed by the architectural practice Cooper & Vincent and consecrated in 1959, the chapel serves both the College and the wider community. Reflecting then-contemporary currents in liturgical architectural thinking – with its square plan, soaring interior volume and steep gabled roof arranged along a diagonal axis – the design was intended to unite the clergy and congregation. The chapel's sanctuary projects into the fan-shaped arrangement of the pews (Grant 2018; King 2018, p. 2; McNeill & Woolley 2002, p. 75);
- 'Snug Christian Church', Snug. Completed in 1969 as St John's Anglican Church, and designed by the Tasmanian architect Harry Oldmeadow (Gardam 2007, pp. 169 & 171), its tiled roof, timber-framed windows, and walls of coarse face brickwork are strongly reminiscent of the 1960s Sydney School regionalist style of Modernist Australian architecture; and
- the Sacred Heart Catholic Church, Newstead. Completed in late 1970, this building was designed by architects Tandy, Prior & Rogers and has an irregular octagon-shaped plan with pews set out in a semicircle around the altar (Grant 2020).

## The Brutalist movement within architectural Modernism

The Church of the Incarnation aligns with the ideals of the Modernist architectural movement first described in the 1950s as New Brutalism, and later as simply 'Brutalism'.

The term Brutalist is often applied to a wide range of architect-designed buildings of the post-War period, but New Brutalism began as a critique of the gentle and decorative Modernism that prevailed in 1950s England (Davies 2017, pp. 276-278, 284; Frampton 2007, pp. 262-263). Despite disagreements between architectural theorists and practitioners in following decades about Brutalism's ethical and aesthetic bases (see for instance Jencks 1985, pp. 250-251 and 256-259), Brutalist architecture's defining characteristics are with a reasonable degree of consensus (e.g. Davies 2017, pp. 276, 282-286; Frampton 2007, pp. 265-266; Goad 2009, p. 203; London 2012, p. 110; Melvin 2005, pp. 118-119) acknowledged to include clearly expressed structure and materials, especially exposed brick and off-form concrete, together with graphically functional external expression. Inspiration varied, and often included emulation of the *béton brut* (literally, raw concrete) and coarse brickwork of post-War buildings designed by eminent 20th-century French-Swiss architect Le Corbusier.

Other buildings in Tasmania which demonstrate characteristics of Brutalism include :

- the Christ College (THR 7500) buildings at the University of Tasmania in Sandy Bay, by the architectural practice Hartley Wilson & Bolt. Design architect for the college's 1960-62 Stage One was Dirk Bolt, with Brian Walch in this role for later stages completed in 1965 and 1971. The buildings have off-form concrete structural elements, with external walls of lightweight cladding panels and unpainted concrete blockwork. Copper roof plumbing and Huon pine window frames were left unfinished to patinate over time, although the latter have since been painted and in some cases replaced with aluminium (King 2019a, p. 182; King & Johnston 2011). In 2011 Christ College received the annual Award for Enduring Architecture from the Tasmanian Chapter of the Australian Institute of Architects (Poulet 2011).
- 8 Montpelier Retreat, Hobart: a two-storey office building completed in 1969 to the design of Mike Viney while with architects Philp, Lighton, Floyd & Beattie. Fin walls of unpainted concrete blockwork support precast concrete sunshades and spandrel panels, sheltering the tenancies' timber-framed windows. A copper-clad parapet to the main roof, with a lower skillion-roof over a protruding and glazed stair, complete the sculptural façade (Hurburgh & Heyward 2022; McNeill & Woolley 2002, p. 86; RAlA 1984, p. 39); and
- the three-storey shop/office building at the intersection of Harrington and Liverpool Streets in Hobart, built in 1973 and designed by architect Brian Walch within the practice Hartley Wilson Oldmeadow Eastman Walch. Its external walls of unpainted concrete blockwork and textured off-form concrete, containing vertically-oriented windows within deep reveals, are key components of this corner building with scale and detail sympathetic to its city-centre context. In 2021 it received the annual Award for Enduring Architecture from the Tasmanian Chapter of the Australian Institute of Architects (AIA 2021; McNeill & Woolley 2002, pp. 86-87).

## REFERENCES:

AIA (Australian Institute of Architects website) 2021: '2021 Tasmanian Architecture Awards Winners' page, 'Award for enduring architecture: Wilson Robson Building, 191-193 Liverpool St' section, viewed March 2022, via <https://www.architecture.com.au/awards/2021-awards/2021-tas-architecture-awards-winners/>

Alexander, Alison 1998, *Charles Davis: 150 Years*, Harris Scarfe Holdings, Toorak, Victoria.

AoH (Archdiocese of Hobart) website: 'Archbishop Guilford Clyde Young DD KBE', within the 'Bishops of Hobart' page, last viewed May 2021, via <https://hobart.catholic.org.au/bishop/archbishop-guilford-clyde-young/>

'Celebrating 75 years of St Cuthbert's Catholic School, 1938 – 2013', downloaded June 2019, via <http://stcuthberts.tas.edu.au/about-us/History.pdf/view>

Christensen, E M & Jones, M C 2004, *Before They Built The Bridge: An Anecdotal History*, revised 2nd edition, self-published.

Daunt, Lisa Marie 2018, 'Uneasy heritage: Australia's modern church buildings are disappearing', originally published 16 April 2018 on *The Conversation* website, viewed April 2021 on DoCoMoMo Australia's website via <https://docomomoaustralia.com.au/dcmm/uneasy-heritage-australias-modern-church-buildings-are-disappearing/>

Davies, Colin 2017, *A New History of Modern Architecture*, Laurence King Publishing, London.

Dooley, Lorraine 2014, *Building on firm foundations: the Cooper family in Tasmania: stonemasons, builders and architects*, self-published, Lenah Valley, Tasmania.

Fenwick, John R K & Spinks, Bryan D 1995, *Worship in Transition: The Liturgical Movement in the Twentieth Century*, Continuum, New York.

Frampton, Kenneth 2007, *Modern architecture: a critical history*, 4th edition, Thames & Hudson, London.

Francis, Prudence 2019 'The Catholic Church in Lindisfarne', pp. 75-79, in Reg. A Watson (ed), *Lindisfarne Heritage*, (July 2019 edition), Lindisfarne Historical Society.

Gardam, Julie c2007, *The Snug: a history of the Snug-Electrona-Coningham area*, self-published.

Goad, Philip 2009, *Melbourne architecture*, The Watermark Press, Boorowa, NSW.

Goad, Philip 2012, 'CHURCHES', in Philip Goad & Julie Willis (eds), *The Encyclopedia of Australian Architecture*, Cambridge University Press, Port Melbourne.

Goad, Philip & Daunt, Lisa Marie 2019, 'Postwar religious buildings in Australia', in *Architecture Australia*, May/June, pp. 56-59.

Goad, Philip & Lewi, Hannah 2019 'Australia Modern', pp. 22-29 in Hannah Lewi & Philip Goad (eds), *Australian Modern: architecture, landscape and design*, Thames & Hudson Australia, Port Melbourne.

Grant, Duncan 'Churches of Tasmania: a personal blog of photographs and histories of all churches in Tasmania – both past and present' website, last viewed January 2022:

- 2020, 'No.838 – Newstead – Sacred Heart Catholic Church: "A post-Vatican II Church"', posted 22 December 2020, at <https://www.churchesoftasmania.com/2020/12/no-838-newstead-sacred-heart-catholic.html>

- 2019, 'No. 562 – Hagley Uniting Church', posted 10 October 2019, at <https://www.churchesoftasmania.com/2019/10/no-562-hagley-uniting-church.html>

- 2018, 'No. 95 – St Patrick's College Chapel – A Holy Complementary Angle', posted 16 March 2018, at <https://www.churchesoftasmania.com/2018/03/st-patricks-college-chapel-holy.html>

Hurburgh, Tim & Heyward, Nicholas 2022, 'A brief history of Besser blocks' (17 March 2022), within 'Architecture & Design' website, viewed April 2022, via <https://www.architectureanddesign.com.au/features/comment/hobart-grey-besser-blocks>

Jencks, Charles 1985, *Modern Movements in Architecture*, 2nd edition, Penguin Books, Harmondsworth (UK).

Johnston, Paul & McDowell, Emma 2014, 'architecture drawing | drawing architecture', 40-page booklet accompanying a 1st Sep to 6th Dec 2014 exhibition at the Allport Library and Museum of Fine Arts, in collaboration with the Australian Institute of Architects (Tasmanian Chapter).

King, Stuart 2018, 'No "monumental" church: building community on Hobart's eastern shore', paper presented at 24 August 2018 symposium 'Constructing Religious Territories: Community, Identity and Agency in Australia's Modern Religious Architecture' at the Melbourne School of Design, University of Melbourne.

King, Stuart 2019a 'Christ College', in Hannah Lewi & Philip Goad (eds), *Australian Modern: architecture, landscape and design*, Thames & Hudson Australia, Port Melbourne.

King, Stuart 2019b, 'Church of the Incarnation, Hobart, Tasmania (1965 – 1967)' in *Architecture Australia*, May / June, pp. 69-71.

King, Stuart & Johnston, Paul 2011, 'Life Cycle: Christ College' page, within 'Australian Design Review' website, last viewed May 2021, via <https://www.australiandesignreview.com/architecture/life-cycle-christ-college/>

Lawler, Bill 1992, '25 years, Past and Beyond. A History Commemorating the Silver Jubilee of the Church of the Incarnation 1967-1992', unpublished 25-page booklet.

London, Geoffrey 2012, 'BRUTALISM' in Philip Goad & Julie Willis (eds), *The Encyclopedia of Australian Architecture*, Cambridge University Press, Port Melbourne.

McNeill, Barry & Ratcliff, Eric 2017, 'Dorney, Esmond (1906–1991)', in *The Companion to Tasmanian History*, Centre for Tasmanian Historical Studies, University of Tasmania, last viewed April 2021, via <https://www.utas.edu.au/tasmanian-companion/biogs/E000306b.htm>

McNeill, Barry & Woolley, Leigh 2002, *Architecture from the Edge: the 20th Century in Tasmania*, Montpellier Press, North Hobart.

*Madonna [the Australasian children of Mary's home magazine]* 1967, 'Personal and Confidential', 2 Oct, pp. 1-8.

Melvin, Jeremy 2005, *isms: Understanding architecture*, Herbert Press, London.

*Mercury* newspaper (undated clipping), 'Sloping Floor for Lindisfarne R. C. Church', Archdiocese of Hobart Archives and Heritage Collection.

Pecklers, Keith F. 2015, 'The History of the Modern Liturgical Movement', *Oxford Research Encyclopedia of Religion*. Online publication date September 2015. Accessed in April 2021.

via

<http://religion.oxfordre.com/view/10.1093/acrefore/9780199340378.001.0001/acrefore-9780199340378-e-19?print=pdf>

Poulet, Peter 2011, 'ArchitectureAU.com' website, on '2011 Tasmanian Architecture Awards' page, viewed April 2022, via <https://architectureau.com/articles/2011-tasmania-architecture-awards/>

RAIA (Royal Australian Institute of Architects, Tasmanian Chapter) 1984, *An architectural guide to the city: Hobart*, Royal Australian Institute of Architects, Tasmanian Chapter.

Richardson, Elizabeth 2019 'Worship', pp. 260-267 in Hannah Lewi & Philip Goad (eds), *Australian Modern: architecture, landscape and design*, Thames & Hudson Australia, Port Melbourne.

Southerwood, W T 1989, *The Wisdom of Guilford Young*, Stella Maris Books: George Town, Tasmania.

Southerwood, W T 2010, *Priceless Heritage: The Tasmanian Catholic Community 1772 - 2010*, Stella Maris Books, St Leonards, Tasmania.

Southerwood, W T 2012, 'Young, Sir Guilford Clyde (1916–1988)', in *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, last viewed May 2021, via <https://adb.anu.edu.au/biography/young-sir-guilford-clyde-15816/text27015>

*The Standard* 1967a, 'A CHURCH has been built at Lindisfarne', 7 July, p. 1.

*The Standard* 1967b, 'Church of the Incarnation, Lindisfarne', 14 July, pp. 8-9.

*Tasmanian Architect* 1967, 'Church: Church of the Incarnation, Lindisfarne', Spring 1967, pp. 33-36.

Wheeler, Tone 2021, 'Tone on Tuesday: Vale Dirk Bolt' page (16 Feb 2021), within 'Architecture & Design' website, last viewed May 2021, via <https://www.architectureanddesign.com.au/people/tone-on-tuesday-vale-dirk-bolt>

**Note**

1. Lot 1 represents the registered boundary for 'Catholic Church of the Incarnation' #12046 on the Tasmanian Heritage Register.
2. Lot 1 is the whole of FR 170984/2, the boundary of which is marked by a heavy black line.
3. All boundaries are parcel boundaries, details of individual land parcel boundaries may be accessed through the Land Information System Tasmania (LIST).

FR 215503/1  
Bay Road

Lowelly Road

FR 170984/1

**Lot 1**  
**2314 m<sup>2</sup>**

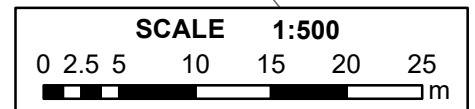
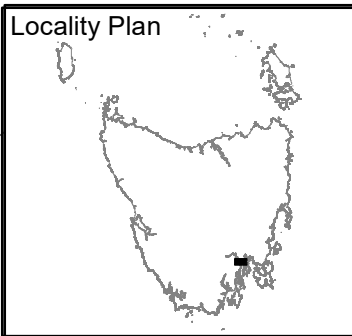
FR 174890/2

FR 170984/2

FR 207088/1

FR 174890/1

Esplanade



**TASMAP:** HOBART - 5225    **GRID:** MGA94 / ZONE 55    **DATUM:** AHD    **CONTOUR INTERVAL:** N/A

No.	PRODUCTION / AMENDMENT	AUTHORITY	REFERENCE	DRAWN	APPROVED	DATE
1	Production	THC	12046	JS	A. ROBERTS	14DEC22



**Catholic Church  
of the Incarnation**  
1 Bay Road, Lindisfarne

PREPARED BY  
HERITAGE TASMANIA



**CENTRAL PLAN REGISTER**

p.p. Surveyor General: \_\_\_\_\_

Date Registered: 14-DEC-22

**CPR**  
**11312**