HERITAGE ASSESSMENT REPORT

NAME: St Maximilian Kolbe Catholic Church   **PLACE:** 26473

ADDRESS: Agnes Street, Ottoway

DESCRIPTION

Front entrance of St Maximilian Kolbe Catholic Church, October 2017.
Source- DEW

St Maximilian Kolbe Church is located on the corner of Rosewater Terrace & Agnes Street in Ottoway. The church is surrounded by a pool-style tubular fence with each panel featuring a metal cross. A car park, the St John Paul II centre and the St Joseph the Worker school buildings are located to the rear of the church. A concrete path surrounds the church and landscaping consists of lawn and a variety of trees including eucalypts, conifers and a palm tree on each corner of the site at the front of the church.

All external walls of the church are built in cream brick. The roof is clad in green roof-deck-profile sheet-metal. The primary façade faces onto Agnes Street and includes the main entrance to the church. The centre of the front wall includes a quadruple timber door that is painted red. At each end of the front wall is a narrow full-height vertical window that provides light into the offices inside. Over the entrance there is a flat-roofed verandah. Extending up from the verandah is a pitched hip-roof with

the main roof gable extending above. This gable includes the church's main stained-glass window.

The sides of the church are symmetrical with the walls fanning out from the front wall, creating a trapezium-shaped floor plan. The side walls are stepped out to form five bays. The front-facing wall of each bay features a full height vertical window. Attached to the side-facing walls of the middle three bays are air-conditioning units. There is a flat-roofed verandah along the full extent of the side walls. A steep pitched roof extends up to the main roof ridge. There are large triangular dormer windows over the three central bays and protruding from the main roof. Each dormer features stained-glass windows.

The back façade of the church has a gable end. There is a central section which protrudes and has narrow vertical windows on the side faces of the protruding wall.

Side elevation of St Maximilian Kolbe church, October 2017.
Note stepped back walls to create trapezium-shaped floor plan.
Source- DEW

Rear wall of St Maximilian Kolbe church, October 2017.
Note the main roof ridge slopes down to the rear wall gable.
Source- DEW

The front doors of the church lead into the church foyer. This area has a tilled floor and a flat ceiling. On the west side of the foyer is an office, with toilets on the east side. A central glass double-door with side fixed windows leads through to the main auditorium.

The internal walls of the main auditorium are cream brick, the floor is carpet with the altar floor tiled in reflective ceramic tiles. The cathedral-style ceiling and dormer windows are clad in timber panelling.

The gallery space is located above the foyer and features rows of pews with the main stained-glass window above. Additional stained-glass windows are located in the three triangular dormers on each side of the auditorium.

Dormer windows and wood panelling run along
the length of both sides of the church.
October 2017
Source- DEW

View from the church gallery showing alter.
October 2017
Source- DEW

The wall behind the main altar features a prominent mosaic designed by significant South Australian artist Stan Ostoja (Joseph Stanislaw Ostoja-Kotkowski). The mosaic depicts Jesus carrying the cross are surrounded by the five nations. There are also a number of notable relics in the church located at various points around the walls of the building. These are generally displayed in glass cases with inscriptions.

HISTORY

St Maximilian Kolbe Catholic Church was opened in 1985, replacing the earlier St Joseph the Worker, Catholic Church that burnt down in 1983. While many members of the St Maximilian Kolbe congregation are Polish, the church has a multi-cultural congregation and serves the Catholic community from many different nationalities.

Polish Immigration to South Australia.
During the past 200 years, Poland has undergone many periods of upheaval and change including the forced displacement of Polish people due to war, religious persecution and political unrest. As a result, Polish communities have settled in many countries around the world, bringing with them their religious and cultural traditions.

Early Polish immigration to South Australia 1836–1890
A small number of Polish settlers migrated to South Australia during its early settlement. Records show that people with Polish names arrived in 1838 and again in 1844, some settled in the Adelaide Hills while most went to the Barossa Valley. The first came out with German immigrants in 1838 and 1839. One family came out with Pastor Kavel's group of German Lutherans in 1838. Others came with Captain Hahn, and so among Hahndorf's early German settlers were families with Polish names. Often they had been neighbours in their former villages and shared similar customs. These Poles were absorbed into the larger German communities. Polish boarders have changed over time, meaning that many German settlers were actually from Poland. For example, a very large number of 'German' settlers came from Silesia, which is actually mostly in Poland, although also partly in Germany and Czech.

Therefore, at the time of South Australian settlement, a lot of Polish immigrants were described as Germans. Many of these settlers were Lutherans or Catholics.

More Poles began leaving their country following the 1848 revolutions in the Prussian-annexed areas. They settled mostly in the Sevenhill area, near Clare, about 120 kilometres north of Adelaide. Others settled in small family groups in other mid-north towns such as Penwortham, Blyth, Mintaro, Terowie, Dawson and Peterborough. Most Poles arrived between 1853 and 1858.with 131 landing in South Australia on 17 August 1856. Most of the new colonists settled in Sevenhill near Clare in a place now known as Polish River, or Hill River.[1] Among the first settlers was Fr Aloysius Kranewitter, an Austrian Jesuit priest. He worked as a migrant Chaplain for the German speaking Catholics in the area. In 1851 he and two German Jesuit brothers established a Jesuit college at Seven Hill.[2] From this time on, Polish settlers with Catholic faith were drawn to Sevenhill because there were Catholic priests preaching there. In order to accommodate the growing numbers of Polish Catholics, services were presented in Polish in addition to German and English. In 1863, Polish Catholic brother Igance Danielewicz became a member of the Sevenhill Jesuit church, he worked to bring Polish priest Fr Leon Rogalski, to South Australia.[3] Shortly after his arrival in 1870, Fr Rogalski decided to build South Australia's first Polish church.[4] The Catholic Church of St Stanislaus (SHP 10080) was built in Hill River by the local residents and was named after Saint Stanislaw Kostka, patron saint of Krakow. Bishop Shiel, the Catholic bishop of Adelaide blessed the church at its opening on 30 November 1871. In 1875 a second Catholic church was built in Sevenhill, using the skills and time of the Polish community. The church was called St Aloysius (SHP 13056) and was a much larger and substantial building than the previous church on the site which was built in 1866.[5]

Polish Immigration to South Australia due to Prussia's economic policy 1890-1914
Other than the settlement of Polish River during the early settlement of South Australia, Polish-born residents did not come to South Australia in large numbers until later. After the Battle of Warsaw in 1831, Poland was divided and occupied by Prussia, Austria and Russia. Later, German economic policy that favoured German and Jewish citizens lead to the immigration of several million Poles between 1890 and 1914 and left Poland in a state of 'economic backwardness'.[6] Large Polish communities were established in America, Canada, Brazil, Argentina, Germany and France.[7] Records show that during this time around 700 Polish people came to live in Australia.[8]

Polish immigration to South Australia due to World War One and Two 1917-1967
Poland re-established its independence in 1918 after the fall of Tsarist Russia in 1917 and the military collapse of Germany and Austria in 1918 at the end of World War One. Polish victory over the invading Russian Red Army in 1920 also prevented the spread of communist rule over Europe at that time. However, Poland's independence was short-lived, as Nazi Germany invaded Poland in 1939, leading to

the commencement of World War Two. 16 days later the Soviet Union also invaded Poland and the country was divided by Germany and the USSR in accordance with the Molotov-Ribbentrop Pact. The Polish Government went into exile. Millions of Polish people were also sent to, and died in German concentration camps, while others managed to escape to other countries. During this time Poland's population plummeted from 36 million in 1939 to 24 million in 1946.[9]

Although the 1933 census found that there were only 84 Polish-born people living in South Australia, there would have been many more who had Polish roots, including many of the Silesians who'd immigrated in mid-19th century (often generally referred to as Germans). In the early part of the 20th century, not many Polish people emigrated to SA.[10]

Like many countries, Australia suffered substantial losses during World War Two, and after the war the Australian government recognised the needed to rebuild. In 1947, Australia's Minister for Immigration and Information, Arthur A. Calwell, visited Europe where he learnt about the problems of the displaced persons due to the war. He signed a migration agreement with Britain that started a mass immigration program inviting new Australians to come to help build a new Australia – an immigrant nation.[11] While the agreement primarily focussed on the immigration of British people, the number of British people wanting to migrate to Australia fell far short of the numbers needed to fill the quota set for the migration programme. The Empire and Allied Ex-servicemen Scheme was established offering assisted migration to Australia for former soldiers who had fought with Allied forces during the war, including European refugees and ex-servicemen from the British Army. During his European tour in 1947, Minister Calwell also met with the International Refugee Organization and agreed to consider immigration to Australia from the displaced persons camps in Europe. Calwell spoke of the 'splendid human capital' in the camps as a ready labour pool, and was keen for the Department to secure the 'best' migrants for migration to Australia.[12] Between 1947 and 1954, 503,458 displaced persons arrived in Australia from countries across Eastern and Western Europe, over 50,000 of which were from Poland.[13]

The newly-arrived refugees were referred to as 'New Australians' in an effort to dissuade more derogatory names. The term generally referred to non-British migrants to Australia who were expected to eventually become mainstream Australians. In addition to welcoming refugees from Poland, Australia also welcomed immigrants from Italy, Romania, Bulgaria, Hungary, the United Kingdom, Ireland, Italy, New Zealand, Germany, Greece and Yugoslavia.[14]

The jump in the number of Polish immigrants to Australia was significant. In the first part of the 1940s, only 1,200 Polish people settled in Australia, however, by 1961 the number jumped to 60,049.[15] The new settlers were referred to as Poles which

covered refugees and immigrants from not only Poland but also Lithuania, Latvia, Byelorussia, Ukraine and Slovakia.[16]

This post-War period also saw the largest influx of Polish people to South Australia.[17] Out of the 60,049 Polish immigrants who come to Australia the majority moved to Victoria and NSW, the third highest number of 6,939 came to South Australia. This compares to only 82 coming to South Australia in 1947.[18] Many of these Polish people began their new lives at Woodside Migrant Hostel. They were employed under two-year government contracts in quarries, hospitals, food processing and textile factories, on railways, and in forestry work, with some working as staff at the various migrant hostels. Those who had some knowledge of English were sometimes able to find work in the larger department stores or offices.

During this time, Polish immigrants began building homes and establishing new lives for themselves and their children. They established many organisations during the 1950s. Churches, sports clubs, choirs, theatre and dance groups, discussion groups and libraries were designed to meet the emotional and intellectual needs of Polish communities. By 1966 the number of Polish born South Australians jumped again to 7,253.[19]

Polish Immigration to Australia due to Martial Law in 1981

Polish immigration to Australia significantly reduced after 1967, with only 5,350 Poles immigrating between 1961 and 1971.[20] However, the introduction of Martial Law by the Authoritarian Communist government lead by the People's Republic of Poland on 13 December 1981 resulted in the resumption of mass migration of Polish people to Australia.

Martial Law remained in place until 1983, and during this time communist rule meant the Catholic Church became alienated, living and working conditions for the general public were terrible, and strikes and riots were commonplace. Thousands of opposition activists were jailed without charge, and as many as 91 killed. The people presented a list of demands to the government including freedom of religious choice, release of political prisoners, and increases in the minimum wage. Although martial law was lifted in 1983, many of the political prisoners were not released until a general amnesty in 1986.[21] Between 1981 and 1991, Australia granted permanent entry to a large number of Polish migrants, many of whom arrived as refugees and soon got a reputation for being hard working.

During this immigration phase South Australia received over 1,000 Polish Solidarity refugees, boosting the Polish-born proportion of the South Australian population by 0.6 per cent in 1986.[22] The 1980s immigrants differed from earlier Polish immigrants. They were relatively young, of urban background, and many had tertiary degrees.

In the 1986 census of South Australia, the population of South Australia was 1,345,945. The majority of the people in the State were born in Australia or the United Kingdom. The table below shows the birth place of the six largest proportion of people living in South Australia.

Country	People not born in SA - birth place	People born in SA - ancestry
Italy	29,607	57,886
Germany	14,664	45,496
Greek	13,456	29,815
Netherlands	10,198	14,439
Poland	7,936	12,306
Yugoslavia	8,774	6,682

The table shows that while the number of Polish people immigrating to South Australia was significant during this time. The majority of European immigrants came from Italy, Germany, Greece, and Netherlands with a significant increase in the number of immigrants from Yugoslavia.

Immigration of other nationalities to Australia

Throughout its immigration history, Australia has focussed on allowing primarily European migrants to immigrate to the country. The 'White Australia' policy (1901-1973)[1] prevented immigrants from non-European countries from coming to Australia. Therefore, for generations, the vast majority of both colonial-era settlers and post-Federation immigrants came from the British Isles, Italy, Germany, Greece and Poland, with the exception of some Chinese coming during the gold rushes. The White Australia Policy even prevailed in the immediate aftermath of war in 1945, with 500 Chinese refugees residing in Australia, many of whom had helped with the war effort, forcibly deported. However, by the 1960s, Australia's focus on 'European only' immigration was regarded as being out-of-step with post-war realities.

The abolition of the White Australia Policy in the mid-1970s has gradually led to a significant increase in non-European immigration, mostly from Asia. In Australia's most recent census in 2016, the most commonly nominated ancestries were: English (36.1%), Australian (33.5%) – with 3% of Aboriginal ancestry, Irish (11.0%), Scottish (9.3%), Chinese (5.6%), Italian (4.6%), German (4.5%), Indian (2.8%), Greek (1.8%), and

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[1] At the time of federation in Australia the Australian Government introduced the Immigration Restriction Act 1901, the Pacific Island Labourers Act 1901 and a few years into Federation the Naturalization Act 1903. These laws provided the legislative framework for what eventually became known as the 'White Australia Policy', allowing the immigration of primarily European immigrants to the country. The Menzies and Holt Governments effectively dismantled the policies between 1949 and 1966 and the Whitlam Government passed laws to ensure that race would be totally disregarded as a component for immigration to Australia in 1973. In 1975, the Whitlam Government passed the Racial Discrimination Act, which made racially based selection criteria unlawful.

Dutch (1.6%).[23] At the 2016 census, 47.3% of people had both parents born in Australia and 34.4% of people had both parents born overseas. While the majority of the population continues to be English- and Australian born, the consistently large number of European and increasing number of people of non-European immigrants has helped to shape South Australia's multi-cultural character. The graph pictured below demonstrates that increasingly countries other than Britain are becoming more prominent in Australia, and that the wide range of religious and cultural traditions help to enrich Australia's society.[24]

Overseas-born population in Australia (1901–1971)[19]

The Catholic Church in South Australia

Today Poland is officially an atheist country, however, the Polish Catholic Church is called 'the other Government in Poland' with 95% of the population identifying themselves as Roman Catholic. In Australia, around 66% of the Polish community are Roman Catholic, the rest are Orthodox, Protestant or Jewish.[25]

The Polish Catholic faith in Australia plays a key role in Polish religious and community life. Polish religious traditions also play a major role in maintaining Polish ethnic traditions among the generations born in Australia. Most Polish Catholic churches have Polish priests with an understanding of Polish traditions, hardships and religion that is important for the continuing success of the Polish Catholic Church.[26]

In South Australia, the Catholic Church is one of the largest non-government organisations in the State. The Adelaide Catholic community includes people of many different ethnic backgrounds. As discussed above, the immigration policy introduced after World War Two resulted in the arrival of large numbers of Catholic migrants from Italy, Poland, Germany and other European countries. This mass immigration of people from Catholic-dominated countries changed the shape of the church in Adelaide. However, despite an increase in the Catholic population, there was not a commensurate number of Australian men who wanted to join the priesthood, therefore priests were invited over from Europe to minister as chaplains to the various national communities.

From the 1970s, the ethnicity of the Catholic community expanded further with migrants arriving to South Australia from Vietnam, the Philippines, South Asia, the Middle East, Africa, and Central and South America. In 2001, 28% of the Catholics living in Adelaide had been born overseas, and therefore, Sunday Mass in Adelaide is now regularly celebrated in 22 languages and at 40 Catholic churches across the State.[27] (See comparison section below for a list of these churches)

The Catholic Church has a number of independent religious orders operating within it. The Resurrectionists are one such order.[28] The Resurrection Fathers have worked in Adelaide since 1978, with Fr Matek Ptak in the St Maximilian Kolbe Parish, Fr Roman Palma and Fr Marian Szablewski at Mary Help of Christians Parish in Morphett Vale,[29] and Rev Father Grzegorz Gawel at The Resurrection Church in North Unley.[30]

St Joseph the Worker Church
On Sunday 28 June 1953 the Archbishop of Adelaide, Most Rev. M. Beovich blessed and opened the St. Joseph the Worker Church and church school in Ottoway. The congregation included around 500 local residents and some 200 'New Australians'. The immigrants who had arrived as a result of Australia's post-World War Two immigration policy were welcomed and encouraged to freely attend the church, with services held in English, Polish, Italian, Croation and Maltese Catholics.[31] The church, built by the Flicker Bros[32] with a prefabricated steel frame, could accommodate between 250 and 300 people and was described as having a 'fine appearance'.[33] The congregation grew in numbers and became a meeting place for around 14 different cultural groups.

In 1978, Adelaide's Archbishop James Gleeson invited the Congregation of the Resurrection Fathers in Poland to accept responsibility for St. Joseph the Worker and its congregation. It was at that time Fathers Wlodzimierz Sobolewski, Franciszek Trzupek and Marian Szablewski left Poland for Australia, and Fr Marian Szablewski was instated as the Father of the St. Joseph the Worker Church.

Then, in 1979, Archbishop James Gleeson asked the Congregation of the Resurrection Fathers to undertake spiritual care of the Polish community in the parish of Kilburn. As the Polish and multi-cultural Catholic community grew, need for churches run by the Congregation of the Resurrection Fathers increased, and by 1987 the Congregation of the Resurrection Fathers led churches in Hectorville (Hectorville Catholic Community church, still in operation), Glenelg (now a general Catholic church), Woodville (now a Ukrainian Catholic Church) and Kingswood (Our Lady of Dolours).[34] In 2000, the Mary Help of Christians Church in Morphett Vale was given to the Resurrectionists due to the large number of Polish people living in the community. This church is still in operation today.

On Tuesday 26 April 1983, St Joseph the Worker parish church was completely destroyed by a fire that caused $100,000 in damage.[35] The building was gutted, and

most of the contents destroyed, including the organ, chalice, altar cloth and vestments. One of the few things able to be salvaged was the marble holy water font.[36]
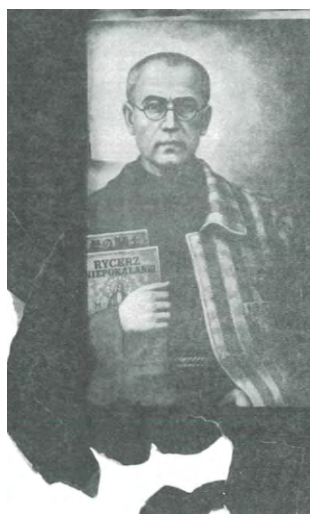

The burnt-out interior of the St Joseph the Worker Church
Source- Kaluski, Marian, (1985), p. 119

St Maximilian Kolbe

As well as the marble font, one other item survived the fire – a small black and white photograph of Maximilian Kolbe, a Saint associated with Auschwitz.

The photo of St Maximilian Kolbe found in the ashes of the church.
Source Kaluski, Marian, (1985), p. 120

Maximilian Maria Kolbe, originally named Raymond Kolbe, was born on 8 January 1894, in Zduńska-Wola, Poland. Born into a working-class family, Kolbe and his family struggled under the effects of the occupation by Russia, Prussia, and Austria. At age thirteen, Kolbe became fascinated by the Franciscan ideals preached by two Conventual Franciscans who conducted a parish mission at his church in Pabianice in 1907. Soon afterwards, he entered the Franciscan minor seminary in Lwów."[37]

In 1917, Kolbe initiated a religious movement called the 'Knights of the Immaculate' ("MILITIA IMMACULATAE" or "M.I."), and a year later Friar Maximilian was ordained. In Warsaw in 1927, Father Maximilian established the first City of the Immaculate, a monastery in Niepokalanów. The friars of the city were united in their mission of evangelising not only Poland, but the whole world. To spread the word of the City, the Friars produced a magazine in addition to books and pamphlets.[38]

In September 1939, the Nazis invaded and occupied Poland. Father Maximilian and many of the friars were arrested. Their incarceration lasted approximately two months, and on their release, Father Maximilian discovered the monastery in Niepokalanów and all the printing equipment for his publications had been destroyed. Despite this he developed a refugee centre for displaced families, Jews and victims of political unrest. However, on 17 February 1941, Father Maximilian was arrested by the Nazis for a second time and was taken to the Nazi concentration camp Auschwitz in Poland.[39]

In July of 1941, it was reported to the camp's deputy commander that a prisoner from Maximilian's barracks had escaped. In order to set an example and to prevent further escapes, the standard procedure was to have the commander of the barracks single out ten men for isolation in the starvation bunker. Father Maximilian, although not among the ten first selected, volunteered to be a victim in place of a prisoner who had a wife and children. The result of this self-offering was that Father Maximilian was assigned to die slowly of starvation.[40]

On 14 August 1941, two weeks after entering the starvation bunker, Father Maximilian and the nine other prisoners were killed by an injection of carbolic acid. Of the ten victims, he was the last to die. Later, in June 1979, Pope John Paul II visited Maximilian's death chamber in Auschwitz and proclaimed him 'Patron Saint of our Difficult Age.'[41] On 10 October 1982 he was canonized as a Martyr of charity, the patron saint of drug addicts, political prisoners, families, journalists, prisoners, and the pro-life movement.

On the back of the photo of St Maximilian discovered after the fire at St Joseph was a message written by the previous priest of the Ottoway church, Fr. Leonard Klodziej. It read 'N.B. The prisoner number on the prison jacket is that of Gajowniczek. Mr Gajowniczek promised to send me the original picture'. Gajowniczek was the inmate of Auschwitz whose life Fr. Maximilian Kolbe saved. The congregation of St Joseph the Worker church saw the survival of the photograph as a symbol of how their congregation should move forward after the devastating fire and decided to build a new church in recognition of St Maximilian Kolbe. It was hoped that in naming the new church after St Maximilian Kolbe, the Australian community would come to have a better understanding of his message of love, sacrifice and forgiveness.[42]

Another justification for the name change was because many of the Ottoway parishioners had been through and survived the Nazi extermination and prisoner-of-war camps. Many came to Adelaide during the 1980's solidarity era and were refugees of the communist regime. Some of the refugees were interrogated, intimidated and imprisoned during the introduction of Martial Law in 1981. By naming the church after St Maximilian Kolbe, who was also a prison camp inmate, the community was provided with a place they could relate to and seek refuge in. It was also believed that the existence of a St Maximilian church in South Australia would give the wider community a greater awareness of the atrocities that took place during World War Two at the Auschwitz extermination camp as well as the person and life of St Maximilian Kolbe.

Thus, during the early stages of the rebuilding of the church, an application proposing the change of name for the church's patron and saint from St Joseph the Worker to St Maximilian Maria Kolbe was presented to the Archdiocese for consideration. The then Archbishop of Adelaide, JW Gleeson, agreed to the name change and proposed the entire parish be re-named accordingly.[43]

Design and construction of the Church
Only days after the original St Joseph the Worker church was burnt down, the parishioners began planning to rebuild the church. The process involved the church Fathers and the entire congregation who banded together to rebuild their place of worship. This process of involving the entire congregation of a church in its construction is common in Poland, where many of the churches were hand-built by members of church parishes.[44] Led by the parish priest Fr Marian Szablewski, the Ottoway congregation of around 14 nationalities united to overcome the disaster of the fire and rebuild their church. The mix of nationalities and skills of the parish including artists, craftsmen, labourers and tradesmen meant they had the means to rebuild the church. In addition, people from outside volunteered to help by offering their labour, tools and services for free or at a greatly reduced cost. Funds to rebuild the church were also raised through raffling prizes such as electrical goods, holidays, watches and cameras that were donation by the community. [45]

A design competition was held and five finalists selected, with the design by local artist Bogdan Krzywon chosen as the winner. His design was modelled on the Polish Podhale (mountaineer hut), and symbolises the protection offered by the huts.[46]

Krzywon's winning design was divided into three parts with a roof that gradually sloped from the entrance down towards the sanctuary. Triangular stained-glass windows were envisaged for above the main entrance and along the middle section. The original building design was ambitious and would have been very expensive to build. As a result, Stefan Rohozinski, an architecture lecturer at the Louis Laybourne Smith School of Architecture and Design, simplified the design bringing it under one architectural form.[47] Architect Bohdan Dorniak and Co of Prospect

produced the working drawings.[48] The resulting design is based on a trapezium shaped floor plan which widens towards the altar wall with a roof that slopes from the front wall down to the rear wall.

While the construction of the new church was in its planning phase, regular Sunday mass and other religious celebrations were organised in the adjacent parish hall now known as the St John Paul II centre.

On Sunday 25th November 1984, the foundation stone was officially laid marking the beginning of construction. The building of the church was overseen by foreman Andrew Szychowski, and much of the building work was carried out by the Polish members of the congregation. Completed within less than a year, the building was officially opened on 14 August 1985 in the presence of a large congregation of parishioners. Fr. Marian Szablewski blessed the church and followed it with the celebration of the first holy mass.
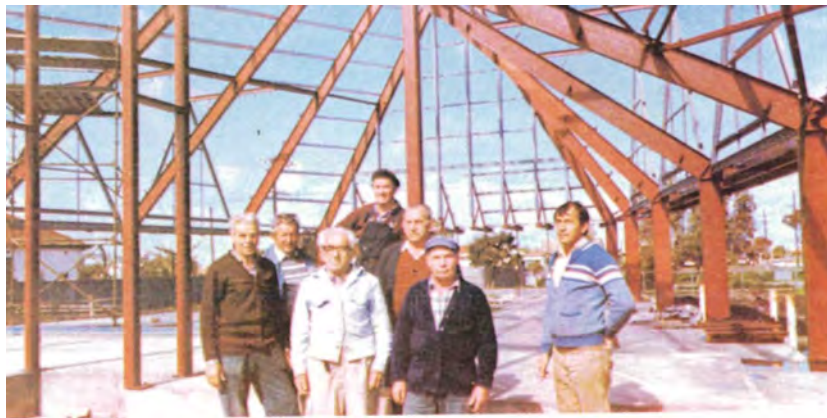
The Polish community building the Ottoway church
Source Kaluski, Marian, (1985), p. 141

The completed building was described in an Adelaide newspaper as a *'symphony of light and colour with a theme of the martyrdom of St. Maximilian.'*[49] On 26 January 1986, Archbishop Faulkner consecrated the church, paying tribute to St Maximilian:

"Towards the end of July, 1941, when the camp commandant of Auschwitz nominated the prisoners destined to die of starvation, Maximilian Kolbe offered himself spontaneously, and said he was ready to go in the place of one of them.

"This readiness was accepted, and after more than two weeks of torment caused by starvation, Fr Mazimilian's life was ended with a lethal injection on August 14, 1941

"The martyrdom of St. Maximilian reflects the spirit of our Lord, who proclaimed:

'Greater love has no man than this that a man lay down his life for his friends'

"St Maximilian Kolbe is one of those saints who offers to the faithful throughout the world an example for imitation.

"In St. Maximilian, we of today's world can find a clear witness to the dignity given us in Christ and to a love by which all adversity is overcome and even death begets life."[50]

The entire process of building the church from its initial conception to its opening was carefully considered. This included the decision to name the church after St Maximilian Kolbe in 1983 - shortly after the fire destroyed the St Joseph Worker church; the confirmation of the Polish hut inspired design in April 1984 – which envisioned triangular stained-glass windows; the installation of the stained glass windows in January 1985; the completion of the mosaic in 1985; and the buildings completion on 14 August 1985.

A book which celebrates the 150 anniversary of the Resurrectionists in South Australia states:

> *"The whole design of the church was motivated by the theme of Fr. Kolbe's martyrdom. The main stained glass window, with an area of 37 square metres, symbolises the sacrifice of a priest who offered his life for a fellow prisoner in Auschwitz."[51]*

Relics of the saints

In recognition of the significance of the new Maximilian Kolbe Church to the Catholic Polish community, a number of authenticated, certified first class holy relics were gifted to the Church.[52] The relics are displayed in the church and include:

- a sample of Maximilian Kolbe's facial hair issued by the General Headquarters of the Franciscan Fathers from Rome;
- a handful of authenticated ashes from the Auschwitz crematorium donated by the Director and Curator General of the Auschwitz museum in Oswiecim-Poland – a symbolic relic of St Maximilian Kolbe and the thousands of other prisoners murdered and cremated by the Nazis at Auschwitz; and,
- a piece of marble from the tomb of St Peters in Vatican blessed by the Pope John Paul II on 3 October 1984 inscribed in Latin and sealed for authenticity.

piece of marble from the Vatican

Source- DEW

ashes from the Auschwitz crematorium

Source- DEW

Stained glass

St Maximillian Kolbe Church has one of the largest areas of glass stained windows in South Australia. In total the windows cover an area of 80 square metres with the largest piece being mounted above the main entrance with three smaller windows on each side of the church. The windows were designed and made by Paul and Eva Kempen of Leadlight Creations.[53] The design of the main window at the front of the church symbolises the humiliation, struggle and human sacrifice that occurred at Auschwitz and the other extermination camps. The fire vessel is the colour of the clothes worn by the prisoners in the concentration camps and is wrapped in barbed wire. It is a symbol of shame, hatred and the tragedy from World War Two. The flame represents the charity, love and forgiveness characterised by St. Maximilian, the Catholic faith and the prisoners' ability to overcome tragedy.

The smaller windows at the side of the church represent the 40 days Christ spent on earth after His resurrection. They depict the joy, rebirth and hope of a better life, and serve as a contrast to the reference to the concentration camps depicted in the front window.[54]
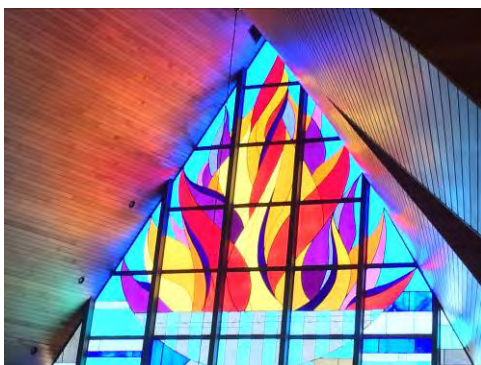
The main stained-glass window at the front of the church.

Source- DEW
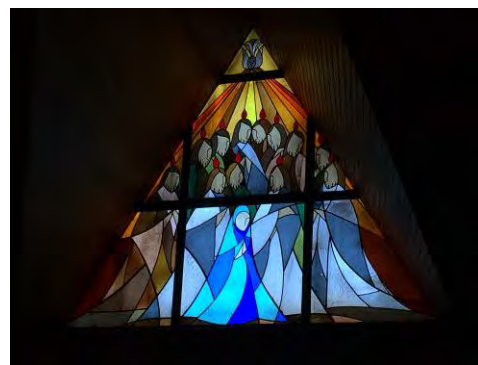
Example of one of the six smaller windows on the sides of the church.

Source- DEW

A number of commissioned artworks including bronze figure casts, bass-reliefs, a specially-designed and hand-carved cross and an exact replica altar of the Divine Mercy can also be found in the church, as well as two acrylic paintings by Iza Malec; one of St Maximilian Kolbe and the other of St Mary McKillop.

St Maximilian Kolbe theatre group

St Maximilian Kolbe church was the only Polish church built in South Australia in the 1980s during a time when many young, educated Poles were migrating from Poland due to Martial Law. Many of these immigrants chose St Maximilian Kolbe as a place to reunite with other Polish people. It hosts Polish commemorative events which celebrate Polish dance, song and food, making the church a cultural hub for many of the State's immigrants. In addition, unlike other Polish churches in the State, the St Maximilian Kolbe church at Ottoway has a Polish theatre group who perform plays based on Polish historical cultural and religious events. Some of their performances have been broadcast in Australia, Poland and America. The Polish migrants come to watch and take part in the theatre group performances to regain their connection to their home country. The theatre helped them not only remember their own culture but to develop a new Polish culture in their new home. In this way St Maximilian Kolbe was 'a model parish for Poles in Adelaide' with the theatre conveying messages of religion and Polish culture and history.[55]

Joseph Stanislaw Ostoja-Kotkowski

The St Maximilian Kolbe church at Ottoway has the largest mosaic designed by Joseph Stanislaw Ostoja-Kotkowski. The mosaic was produced by Zbigniew and Maria Mazurczak and is located behind the central altar. The mosaic depicts Christ carrying the cross. Surrounding Christ are five pairs of people from different parts of the earth representing different nationalities and their struggles. At the bottom of the mosaic are skeletal remains representing death and the realities of war and the loss which occurred at the concentration camps.[56] Around the top of the mosaic are words written in Polish: 'If anyone wants to be a follower of mine, let him renounce himself and take up his cross and follow me'.

The design was inspired by the work of Durer, Bellini and Dore.[57] The theme of the mosaic is Ostoja's tribute to the survivors of World War Two and victims of life's suffrage, sacrifice and also their triumph. It is also a personal reflection on the horrors of the concentration camps. Ostoja's father was arrested and became a prisoner of war in Germany during World War Two. He avoided conscription into the Nazi army by working for a German doctor as a driver and would have been familiar with the hardships suffered by the Polish people during the war, particularly as is it is rumoured that he was an active member of the Polish underground.[58]

The mosaic at St Maximilian Kolbe
Source- DEW

Joseph Stanislaw Ostoja preparing the design for the mosaic
Source Marion Kaluski (1985), p. 127

Joseph Stanislaw Ostoja was born in Golub, Poland in 1922, and from an early age was interested in art, studying under Olgierd Vetesko from 1940 until 1945. After the war, Ostoja arrived in Germany, having escaped from the Nazi transport to one of their concentration camps in Germany (near Berlin) with millions of other refugees before the advancing Russian army. While in Germany he studied at the Düsseldorf Kunst Akademie from 1946 until 1949.[59] In 1949, Ostoja migrated to Melbourne and attended the National Gallery School. Moving to South Australia in 1954, he lived and worked at Stirling in the Adelaide Hills from 1955 until his death in 1994.[60]

While some of his art was influenced by his upbringing in Poland and his experiences during the war, Ostoja is best known for his obsession with technology, and the process of producing art that encapsulates movement, music, light and their therapeutic qualities. His account of his time spent living in Leigh Creek in 1954 typifies his fascination with light and colour: *'I was struck by the iridescence of the colour ... Not only did the colour seem to be vibrating with intensity but at the same time it gave the impression of being something solid ... The surroundings were drowned in an exciting light that had a life of its own'*.[61]

Capturing the intensity of light and colour became the focus of his artistic creativity. He did this by becoming a pioneer in the development of experimental arts in Australia, and is best known for his ground-breaking work in chromasonics, the science of translating sound into visual images; laser kinetics; and explorations in light. His first electronic image was completed in 1960. In 1964 the first electronic designing unit was built at the Philips Research Laboratories in Hendon, and Ostoja, with the help of the Weapons Research Laboratory at Salisbury, developed a laser beam whose sweep synchronised with voices and electronic music to produce images on a screen. [62] Using this new technology, Ostoja produced an exhibition, 'Sound and Image' at the Adelaide Festival of Arts in 1968 – one of the first times a laser was used in a theatre.[63]

The 'Sound and Image' production marked the beginning of a lifetime of experimentation with kinetics and chromasonics for Ostja. In 1971, at the Australian National University in Canberra, he designed a chromasonic tower; and with composer Don Banks he orchestrated an audio-kinetic production called 'Synchronos '71'. Synchronos 71 was the first concert in which the music was instantaneously translated into kinetic visual images, with the musicians 'playing' images onto a screen. He built laser chromasons for many exhibitions including a laser kinetic productions at Ballarat in Victoria in 1984, one for the South Australian Jubilee 150 in 1986, and for 'Synchronos '91' in Warsaw in 1991.[64]

Ostoja was recognised for his production of electronic paintings, receiving the Federation Internationale de L'Art Photographique (FIAP) Award in Berne for excellence in innovative photography (1967) and the Churchill Fellowship (1967). He won a Creative Arts Fellowship, Australian National University (1971); Fellow of the Royal Society of Arts, London (1971); Australian American Education Association Fellowship (1973); Polish Order of Cultural Merit (1991); and an Order of Australia (1992).[65] His many awards and European journal articles resulted in his innovative art practice being recognised internationally. In 2007, the State Library of South Australia and the University of Melbourne's Baillieu Library prepared a submission to UNESCO to have the archives of Joseph Stanislaw Ostoja included on the UNESCO Memory of the World register for Australia. They were accepted in February 2008. The archives document the impact he had on the art community in South Australia and Australia, while maintaining his connection to his Polish origins.[66] People or events who feature in the UNESCO archives are selected because they are of particular interest. Ostoja was selected because he was a driven, hard-working, imaginative and innovative artist. His art was produced in a variety of formats including theatre sets, film, photographs, sculpture, murals, vitreous enamels, collages, mosaics, computer graphics and ultimately sound and image, chromasonics and laser kinetics. This made him one of Australia's most influential artists of the 20th century.
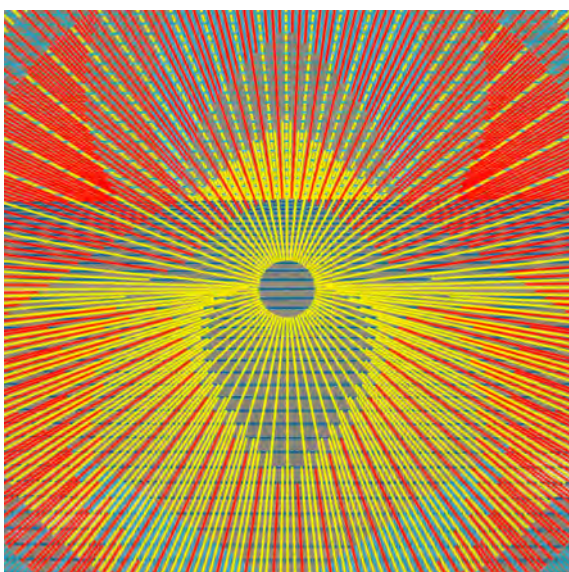
This water colour by Ostoja demonstrates his experimentation with mosaics.
'Design (1) using collage shapes with painted shapes assembled like mosaic pieces on white paper background, surrounded by an overlaid grey paper border cut in abstract 'flame' shapes. Some spaces around the collage area filled in with grey painted and pen and ink shapes.'
Source: https://collections.slsa.sa.gov.au/resource/PRG+919/71/1

Ostoja attended Polish services at St Joseph the Worker, and was friends with Father Marian Szablewski. After St Joseph was burnt down, Ostoja offered to contribute to the new building by designing a mosaic. When he discovered that the church was to be dedicated to a martyr from Auschwitz, he felt an even closer connection to the project as he himself had escaped from a German concentration camp.

Chronology

1831   Battle of Warsaw resulted in Poland being annexed by and divided between Russia, Austria and Prussia. Much of the Polish population was forced to immigrate to surrounding countries, many ending up in Paris - all the religious heads of Poland were displaced.

1836   Janski started a church, known as Janski's House, in Notre Dame in Paris.

1838-1840s   The first settlers from Poland arrived in South Australia.

1842   Adherents of Janski's House professed their first vows and dedicated themselves to the Risen saviour and called themselves the 'Brothers of the Resurrection'.

1851   Jesuit college built at Seven Hill, South Australia.

1856	Larger numbers of Polish settlers began arriving with 131 landing in South Australia. Most of the new colonists settled in Seven Hill near Clare in a place now known as Polish River, or Hill River
1871	Saint Stanislaw, First Polish church built in Sevenhill SHP 10080.
1890-1914	The economic policy of Prussia forces many Poles to leave the country. 700 Polish people immigrate to Australia.
1894	Raymond Kolbe, was born on January 8
1910	Raymond Kolbe entered the novitiate of the Conventual Franciscans where he was given the new name of "Friar Maximilian Maria."
1917	Kolbe initiated a religious movement, named the "Knights of the Immaculate".
1920	Poland re-established independence
1922	Joseph Stanislaw Ostoja-Kotkowski, was born in Golub, Poland
1927	Father Maximilian Kolbe established the first City of the Immaculate, a monastery in Niepokalanów
1939-1945	World War II begins, Nazi Germany and the Soviet Union invade and divide Poland between them. The Polish Government goes into exile, Polish armed forces fight with the allies and millions of Polish people were imprisoned in concentration camps. Father Maximilian Kolbe and many of the friars from add where were arrested and then released two months later.
1941	17 February Father Maximilian was arrested by the Nazis for a second time and was taken to the Nazi death camp of Auschwitz, located in German-occupied Poland. July Fr. Maximilian's takes the place of another prisoner in the starvation bunker. 14 August, two weeks after entering the starvation bunker, Father Maximilian was killed by an injection of carbolic acid
1945	Ostoja escapes from the Nazi transport to one of their concentration camps in Germany (near Berlin)

1949   Stan Ostoja migrated to Melbourne and attended the National Gallery School.

1947-   Australia's Minister for Immigration and Information, Arthur A.
1954   Calwell, visited Europe and signed a migration agreement with Britain which introduced a mass immigration program inviting new Australians to come to help build a new Australia – an immigrant nation

        Polish-born population of Australia increased from 6,573 to 56,594 people.

1953   The Archbishop of Adelaide, Most Rev. M. Beovich blessed and opened the St. Joseph the Worker Church and church school in Ottoway.

1954   San Ostoja-Kotkowski, moves to Melbourne.

1955   Stan Ostoja-Kotkowski moves to a cottage and studio at Arbroath in Stirling (Adelaide Hills).

1960   Stan Ostoja-Kotkowski completes his first electronic image.

1968   Stan Ostoja-Kotkowski produced exhibition, 'Sound and Image' at the Adelaide Festival of Arts – the first time a laser was used in a theatre.

1971   Stan Ostoja-Kotkowski designs a chromasonic tower.

1978   Adelaide's Archbishop, James Gleeson, invited the Congregation of the Resurrection Fathers in Poland to accept responsibility of St. Joseph the Worker.

1979   Pope John Paul II visited St. Maximilian's death chamber in Auschwitz, proclaiming him Patron Saint.

1981   Martial Law is declared in Poland on 13 December 1981, mass migration of Poles to Australia re-commenced.

1983   Tuesday 26 April, St Joseph the Worker parish church destroyed by fire, causing $100,000 damage

        Decision is made to call the new church St Maximilian Kolbe

        Design competition for design of the new church

1984   25 November, foundation stone officially laid for the St Maximilian

Kolbe church in Ottoway

Stan Ostoja creates a laser kinetic production at Ballarat in Victoria.

1985   **14 August Fr. Marian Szablewski blessed the St Maximilian Kolbe Church.**

Mosaic at St Maximilian Kolbe church complete

1986   **26 January Archbishop Faulkner consecrated the church.**

Stan Ostoja-Kotkowski exhibits a laser kinetic production for the South Australian Jubilee.

1991   Stan Ostoja-Kotkowski exhibits a laser kinetic production for 'Synchronos '91' in Warsaw

1994   Joseph Stanislaw Ostoja-Kotkowski dies

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

The 1985 St Maximilian Kolbe Polish Catholic Church is a cultural hub where commemorative events are held, people meet, artworks and relics are housed and people can share their common experiences from their home-land. The church celebrates the Catholic faith, and Polish customs, traditions and spiritual reconciliation. As such the church has strong spiritual associations for the South Australian Polish community and also the Catholic Church.

Named after Auschwitz martyr St Maximilian Kolbe, the design and fabric of the building strongly references the life and sufferings of the saint as well as its importance to the Polish Catholic Community. Of particular significance is the architectural form of the building, the design of which is modelled on a polish mountain hut and symbolises the safety and shelter offered within its walls. The church features prominent stained-glass windows, a notable mosaic behind the altar and several significant relics associated with St Maximilian Kolbe and Auschwitz. The main stained-glass window above the front entrance directly references Auschwitz, and the mosaic behind the altar depicts the burdens carried by humanity, and references both tragedy and hope. Overall, the church stands as a symbol of the cultural and spiritual beliefs of its congregation, many of whom experienced the horror of Auchwitz where more than a million people lost their life.

The church also has significant associations with prominent South Australian artist Stan Ostoja-Kotkowski. Ostoja designed the alter mosaic which is an integral part of the design and message of the building. The mosaic reflects his own personal war-

time experiences in Germany and demonstrates his close connection with the Polish community, and as such, has significant associations with his life, work and beliefs.

Identification of South Australian Historical Themes:

4 Building Settlements, Towns and Cities
4.3 Developing community / supporting institutions

8 Developing Social and Cultural Life
    8.4 Participating in associations
    8.5 Participating in spiritual life

Comparability / Rarity / Representation:

<u>Polish churches</u>
There are a number of churches that were built and used primarily by the Australian Polish community including:

Polish Hill River Catholic Church of St Stanislaus, on Polish Hill Road, near Clare, 1871, SHP 10080. Confirmed on the South Australian Heritage Register on 24 July 1980. The church was used as a Polish church until 1950, at which stage it fell into disrepair. In 1971 the Catholic Church transferred the title to the Polish Federation of SA. It has since been used as a Polish museum and meeting place.

St Aloysius' Catholic Jesuit Church and College, Sevenhill, 1875, SHP 13056. Confirmed on the State Heritage Register on 8 November 2001. It continues to be used as a church today.

Mary Help of Christians, Bains Road, Morphett Vale, 1846, SHP 10596. Confirmed on the State Heritage Register 26 November 1981. There are two churches on the site, the original building - which is the State heritage place, and the first Roman Catholic Church in South Australia.

> Significance of Mary Help of Christians to the Polish community:
> Morphett Vale's burgeoning Catholic population in the 1960s meant that the old church could no longer accommodate the congregation, necessitating the building of a new church within the existing grounds. The urban sprawl throughout the area from the 1980s until today has resulted in the church being a popular place to worship with 10,000 parishioners registered with the church.[67] The church received a significant number of Polish immigrants in the 1980s. However, very few have joined since this time. In 2000 the church was given to the Resurrectionists with Resurrection Father Marian Szablewski and Fr Palma Roma as the priests of this church. General Catholic mass is held in addition to Polish Mass. During a phone conversation with Fr Palma Roma, 20

March 2018, he stated that the Polish Catholic church in Ottoway is the *most vibrant Polish church which attracts people from other suburbs'*.

St Margaret Mary at 286 Torrens Road, Croydon Park. First established in 1948 as a result of many Polish, Ukrainian and Italian people living in Croydon Park after World War Two. The current church was built in 1968 and was designed by Vaclovas Algimantas Navakas.[68]

> Significance of St Margaret Mary to the Polish community:
> St Maximilian Kolbe church has similar design features to St Margaret Mary which features thin vertical windows and a gable front with coloured glass windows. St Margaret Mary's Catholic Church at Croydon Park is the principal church for the Croydon Park Parish (the others being the Mater Dei in Woodville Park and St Patrick's in Mansfield Park). Across the parish five Masses are celebrated for around 25 different nationalities per week, the weekly average is 1,116 people with only around 50 people of Polish nationality. A Polish mass is celebrated on Sundays at 8.30am. The Parish Priest, Maurice Shinnick claims that the principal church for the Polish Community is the Church of the Resurrection, in North Unley. While the influence of the Polish parishioners can be seen in the image of the 'Black Madonna' of Czestochowa, the Polish population in the parish has recently greatly reduced and most of its members are mature in age. Their most significant Polish event is the Holy Saturday (day before Easter Sunday) mass and the blessing of Easter Food. This sees a greater number of around 100 Polish people at the blessing.[69]

The Resurrection Church, at 31-33 King William Road, North Unley. Polish Resurrectionist Catholic Church. The Foundation stone was laid in 1963.

> Significance of the Resurrection Church to the Polish community:
> The building has a striking front façade built in cream brick with a central entrance with feature vertical windows adorning the front walls. Like St Maximilian Kolbe, this church is adorned with paintings and sculptures. As a 2015 review of the church reports, *'Like all things Polish … this church was a visual delight. The walls were decorated with various paintings and statues including the Divine Mercy image of Christ and a dignified portrait of the coolest Pole: Pope John Paul II. A replica of the Black Madonna of Częstochowa hung at the front of the chapel, adding some diversity to the scene.'*[70] The review also states that the majority of the congregation are mature in age with only a few younger people in attendance with most of the congregation being Polish. The reviewer stating that *'the church-goers looked at us suspiciously, sensing that were we not part of the Polish community.'*[71]

Hectorville Catholic Community church, 20 Montacute Road Hectorville, built in 1962.

Significance of the Hectorville Catholic Community church to the Polish community:

This church is a triangular-shaped building with the roof extending down the sides of the building to form the walls. The front wall is face-stone, the walls and roof are concrete tiles. The first church was built on the site in 1863, another was built in 1927 and the current church was built in 1962. 1,200 people attend the church each week with the majority of the congregation consisting of people from England, Italy, Asia and India. There are a small number of people from Poland. The Parish Secretary believes there are other Polish Catholic churches with greater significance to the Polish community than the Hectorville Catholic Community Church.[72]

St Augustine's Church, 23 Commercial Rd, Salisbury. This Church was built c1960.

Significance of the St Augustine Church to the Polish community:

The church is and is a red and cream brick building. It has a number of cultural groups which represent a number of different nationalities. These include the Italian Prayer Group, the Lay Canossian Association, the Italian Senior Parishioners, the Maltese Speaking Group, the Latin American Catholic Community Spanish Liturgy Reflection and the Spanish Speaking Catholic Charismatic Group. Mass is celebrated in English, Polish, Italian and Tagalog. The church runs a biannual multicultural carnival which aims to bring all its cultural groups together and celebrates '*the rich and vibrant diversity of our community*'.[73]

St Margaret Mary (1968), Croydon Park

Source- Street view

Mary Help of Christians (c1970), Morphett Vale

Source- Street view

The Resurrection Church (1963), North Unley

Source- Street view

Hectorville Catholic Community Church (1862), Hectorville

Source- Street view

St Augustine's Church, (c1960) 23 Commercial Rd, Salisbury

Source- Street view

Multi-cultural Catholic Church in South Australia

In South Australia, the Catholic Church is one of the largest non-government organisations in the State. The Adelaide Catholic community includes people of many different ethnic backgrounds. From the 1970s the ethnicity of the Catholic community expanded further with migrants arriving to South Australia from Vietnam, the Philippines, South Asia, the Middle East, Africa, Central and South America. In 2001, 28% of the Catholics living in Adelaide had been born overseas and therefore, Sunday Mass in Adelaide is now regularly celebrated in 22 languages. Today there are around 40 Catholic churches that conduct multi-cultural services in Adelaide.

South Australian churches built in the 1980s

St Maximilian is an example of a late-twentieth century church. The following are notable examples of churches built in the 1980s.

Our Lady of Protection (Ukrainian), Catholic Church, Corner Davenport Terrace and Bartley Cres, Wayville, built c1985.

St Lukes Catholic Church, Honey Pot Road, Noarlunga was built in 1983 and designed by Geoff Nairn.

St Francis of Assisi Church, Newton, built in 1983 and designed by Vaclovas Algimantas Navakas.

St Lukes church (1983), Noarlunga

Source- Street view

St Francis of Assisi Church (1983), Newton

Source- Street view

Our Lady of Protection, Wayville (1982)

Source-https://Catholicukes.org.au/wp-content/uploads/2011/09/Wayville.jpg

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

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

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

> *The place should be closely associated with events, developments or cultural phases which have played a significant part in South Australian history. Ideally it should demonstrate those associations in its fabric.*
>
> *Places will not normally be considered under this criterion if they are*

of a class of things that are commonplace, or frequently replicated across the State, places associated with events of interest only to a small number of people, places associated with developments of little significance, or places only reputed to have been the scene of an event which has left no trace or which lacks substantial evidence.

St Maximilian Kolbe, and its predecessor, St Joseph Worker church have significant associations with the pattern of Polish immigration in the state, and with the late-20th century religious development of South Australia.

Polish immigrants have come to South Australia during four distinct phases since settlement in 1836. The catalyst for each phase was largely due to the political and religious conflict which has occurred throughout Poland's history. The first distinct phase of Polish immigration was in the 1840s when Polish people came to South Australia during its early settlment. Many of these first Polish South Australians lived in Sevenhill. The second phase took place from the 1890s when Prussian economic policy resulted in many people fleeing Poland due to economic hardship. The third was from 1947-1970 during World War Two when thousands of Polish people were kept prisoner or were murdered in Nazi concentration and extermination camps. It was during this time that a number of Polish churces were built in South Australia.

The fourth took place during the 1980s, and contributed to a large influx of Polish immigrants to Australia. These immigrants fled Poland due to Martial Law which was put in place by the Communist Government of the People's Republic of Poland in order to silence the Polish people's demands for basic human rights.

During this time thousands of Polish people came to live in South Australia. Due to the prevalence of Catholicism in the Polish community, the latest Polish immigrants looked for churches in which to worship, meet other Polish newcomers and continue their polish traditions. Some went to the Polish churches already functioning. Many however, went to the St Maximilian Kolbe Church, which was the only Polish Catholic church built in South Australia during Martial Law. These Polish immigrants were drawn to St Maximilian due to its vibrant theatre group and strong connection to customs and culture of Poland.

The Polish community has contributed to the State's multicultural society and due to their religious faith, they have also played a role in creating the State's religious landscape. The construction of Polish churches provides a record of the pattern of Polish immigration to South Australia, and as such, St Maximilian Kolbe, the only Polish Catholic church built in the 1980s, at a time when

thousands of Polish people immigrated to South Australia, demonstrates this aspect of the State's history.

While the immigration of Poles to South Australia has played a role in its imigration history. There are a number of other European nationalities which had a much higher number of people move to South Australia and therefore have had a more significant influence on the imigration history of the State. The large number of multicultural churches in the State suggest that St Maximiliam Kolbe church is one of a number of churches which demonstrate the immigration patterns of Europeans to South Australia; and while the number of people who were born in, or have Polish ancestry are significant, much larger numbers came from other European countries. This means the church is associated with events of interest only to a small number of people.

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

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

In considering this criterion, I have had regard to the *Guidelines for State Heritage Places*, that note:

> *The place should demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. This encompasses both places which were always rare, and places which have become scarce through subsequent loss or destruction.*

> *Places will not normally be considered under this criterion if their rarity is merely local, or if they appear rare only because research has not been done elsewhere, or if their distinguishing characteristics have been degraded or compromised, or if they are at present common and simply believed to be in danger of becoming rare in future.*

St Maximilian Kolbe Catholic Church replaced the St Joseph Worker church. Built in 1985, the church was the only Polish church built in South Australia in the 1980s during a time when many young, educated Poles were migrating from Poland due to Martial Law. The church was named after Maximilian Kolbe who was a priest who volunteered his life in place of another at Auschwitz, a Nazi concentration camp.

Due to the influence of Polish history on the church, St Maximilian Kolbe church became a place where Polish immigrants to South Australia could reunite with other Polish people. Therefore, like other churches established by a particular

ethnic group, the church plays an important role in the spiritual well-being, development and support of the multicultural Catholic community. In addition to its role as a church St Maximilian Kolbe hosts Polish commemorative events which celebrate Polish dance, song and food, making the church a cultural hub for many of the State's immigrants.

The St Maximilan Kolbe church in Ottoway is the only one with this name in South Australia. There is only one other in Australia and is located in Marsden in Queensland; a small number exist in other countries. However, while the name St Maximilian Kolbe is uncommon, this is not a quality that is of particular significance to the South Australian community. Also, the church itself and the way of life and social customs which take place at the church are not rare or endangered and are carried out in many similar churches in South Australia.

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

(c)   it may yield information that will contribute to an understanding of the state's history, including its natural history.

In considering this criterion, I have had regard to the *Guidelines for State Heritage Places*, that note:

> *The place should provide, or demonstrate a likelihood of providing, information that will contribute significantly to our knowledge of the past. The information should be inherent in the fabric of the place. The place may be a standing structure, an archaeological deposit or a geological site.*

> *Places will not normally be considered under this criterion simply because they are believed to contain archaeological or palaeontological deposits. There must be good reasons to suppose the site is of value for research, and that useful information will emerge. A place that will yield the same information as many other places, or information that could be obtained as readily from documentary sources, may not be eligible.*

The St Maximilian Kolbe Catholic Church was built in 1984. It has been used as a church since its construction, and while the fabric of the church may reveal information regarding its use, it is typical of a modern church and is unlikely to significantly contribute to an understanding of the State's history in ways that are not already visible. In addition, it is unlikely the building will contain archaeological or palaeontological deposits which would further inform our knowledge of the past.

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

(d)   it is an outstanding representative of a particular class of places of cultural significance.

In considering this criterion, I have had regard to the *Guidelines for State Heritage Places*, that note:

> *The place should be capable of providing understanding of the category of places which it represents. It should be typical of a wider range of such places, and in a good state of integrity, that is, still faithfully presenting its historical message.*

> *Places will not be considered simply because they are members of a class, they must be both notable examples and well-preserved. Places will be excluded if their characteristics do not clearly typify the class, or if they were very like many other places, or if their representative qualities had been degraded or lost. However, places will not be excluded from the Register merely because other similar places are included.*

St Maximilian Kolbe Catholic Church was built in 1984 to accommodate the religious needs of the Polish community and to replace the St Joseph the Worker church. It is a representative of a Catholic church built in the late twentieth century in South Australia. The church design was based on a traditional Polish mountain hut, and as such has an imposing roof form and gable ends. Other churches built in the late-1900s have a similar appearance, and, like other churches built during this time in South Australia, the church utilises standard building materials such as brick, rectangular windows, sheet metal and timber. Other examples of late twentieth century churches in South Australia can be found in the comparison section

While St Maximilian Kolbe is in a good state of integrity and retains its message as a Polish Catholic church built to accommodate the growing Polish community, it is not considered a notable example of a twentieth century Polish church as there are a number of other examples, described in the comparison section above, which also represent its class.

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

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

In considering this criterion, I have had regard to the *Guidelines for State*

Heritage Places, that note:

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

> *Places would not normally be considered under this criterion if their degree of achievement could not be demonstrated, or where their integrity was diminished so that the achievement, while documented, was no longer apparent in the place, or simply because they were the work of a designer who demonstrated innovation elsewhere.*

Every element of the St Maximilian Kolbe church, from its initial design phase to its completion, was motivated by the theme of Fr. Kolbe's martyrdom. In 1983, soon after the St Joseph the Worker church burnt down, the church community decided that they would dedicate the new church to St Maximilian Kolbe to commemorate Auschwitz and the themes of heroism and struggle. A design for the new church was prepared in April 1984 by artist Bogdan Krzywon, architecture lecturer Stefan Rohozinski and architect Bohdan Dorniak. The design was inspired by a Polish mountain hut and represents protection for the church's congregation with its trapezium-shaped floor plan and unusual gable roof (with a straight ridge but different gable sizes making the ridge appear curved). The church was constructed using materials and labour donated by the local community, and uses standard building materials and techniques such as coursed brickwork, standard roof-framing, sheet-metal roof, and timber panelling. However, the way in which each element is put together creates a form which is functional as well as symbolic.

Internally, the form of the church and large expanse of roof is enhanced through the use of large expanses of stained-glass, and serves to further highlight the sense of protection. The main stained-glass window located at the front of the church above the gallery is one of the largest of its type in South Australia. The design is a symbolic depiction of the Nazi concentration camps, and features fire and barbed wire. Other smaller stained-glass windows in the dormer windows refer to love and hope. The windows give the church a bright and light atmosphere internally and when viewed in conjunction with the design concept of the church, demonstrate a high standard of design skill and originality.

The prominent mosaic behind the altar also links into the design and symbolism of the church. This mosaic is an allegory to the burdens all humans carry, referencing multi-cultural communities, sacrifice and hope. It was designed by

parishioner and prominent South Australian artist Joseph Stanislaw Ostoja-Kotkowski, and produced by Zbigniew and Maria Mazurczak. The mosaic demonstrates a high degree of creative and aesthetic accomplishment and makes a significant contribution to the design integrity of the church.

The symbolic importance of the church to the survivors of war is further enhanced with the presence of a number of 'first class' relics. These include authenticated ashes from the Auschwitz crematorium donated by the Director and Curator General of the Auschwitz museum in Oswiecim-Poland – a symbolic relic of St Maximilian Kolbe and the thousands of other prisoners murdered and cremated by the Nazis at Auschwitz; a sample of Maximilian Kolbe's facial hair issued by the General Headquarters of the Franciscan Fathers from Rome; and a piece of marble from the tomb of St Peter in the Vatican (blessed by Pope John Paul II on 3 October 1984 inscribed in Latin and sealed for authenticity). These relics provide a tangible connection between the church building and the message it serves to represent.

The intended message of the St Maximilian Kolbe Church is that of protection, remembrance and celebration. It provides a link between Australian life today and war-time for those who suffered from or have been affected by the horrors of Auschwitz. The church stands as a symbol of safety for those escaping from oppression. This has been achieved through reference to its intended message in every element of the church from the built fabric to the art works that are housed within . If observed in isolation, the building materials and construction techniques would not be considered a breakthrough in technical accomplishment. However, if considered with the use of form and scale, together with the stained glass windows, mosaic and relics, the building can be seen to demonstrate innovation of spiritual symbolism and notable design integrity.

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

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

In considering this criterion, I have had regard to the *Guidelines for State Heritage Places*, that note:

> *The place should be one which the community or a significant cultural group have held in high regard for an extended period. This must be much stronger than people's normal attachment to their surroundings. The association may in some instances be in folklore rather than in reality.*

Places will not be considered if their associations are commonplace by nature, or of recent origin, or recognised only by a small number of people, or not held very strongly, or held by a group not widely recognised, or cannot be demonstrated satisfactorily to others.

The St Maximilian Kolbe Catholic church has strong cultural and spiritual associations with South Australia's Polish community as well as with a number of members of the Catholic community.

The St Maximilian Kolbe church replaced the 1953 St Joseph the Worker church after it was destroyed by fire in 1983. St Joseph's was built due to the growing need for a place of worship for the growing multi-cultural Catholic community who had immigrated to Adelaide as a result of the devastation cause by World War Two and Australia's subsequent post-war immigration policy. It became a place for people to meet with not only a common faith but also a common history, often of religious and/or political persecution.

In 1985, a replacement church – St Maximilian Kolbe Catholic Church - was built and named after a saint who lost his life at the German death camp of Auschwitz. The process of building the new church was the result of the coming together of the community with the donation of money, materials and skills. This included the design of the church building in addition to the stained glass windows and mosaic. Therefore, the community feels they played an important role in producing a new place of worship.

Many of the St Maximilian Kolbe congregation came to Australia from Poland as a result of religious and political persecution and had experienced the horrors of life in Nazi concentration camps, therefore, due to the re-naming of the church, the building has special cultural significance to the parish community. The cultural or spiritual associations the church congregation has for the building is represented in the buildings fabric including the form of the building – representing a Polish mountain hut – and the subject of the stained glass and mosaics – representing the hardship many of the church's community experienced as a result of forced displacement, war, religious persecution and political unrest. Therefore, the form of the building and the stained glass and mosaic further connects the Polish people of South Australia to the building and results in the St Maximilian Kolbe congregation having a much stronger attachment to the church than people's normal attachment to their surroundings. In addition the St Maximilian Kolbe church has a large collection of authentic first class relics. A collection of relics such as these is a reflection of the status of the church amongst the broader Catholic community of the State and demonstrates that its spiritual associations is held by a large widely recognised group – the Catholic Church.

In addition the church has a thriving theatre group which assists in establishing a connection between the parishioners and their home country allowing them to overcome their longing for their country and families left behind. The theatre helped them not only remember their own culture but to develop a new Polish culture in their new home. In this way St Maximilian Kolbe is seen as a model parish for Poles in Adelaide, with the theatre conveying messages of religion and Polish culture and history.

Being the only Polish church built in South Australia during the immigration phase as a result of Martial Law in Poland, the congregation at St Mazimilian Kolbe is significantly younger than others. Reports from other churches suggest their Polish congregations are mature in age and are reducing in size and some believe St Maximilian is the most vibrant Polish Catholic church in South Australia. Therefore, St Maximilian Kolbe church and its predecessor, St Joseph the Worker church at Ottoway have played an important role in the cultural and spiritual well-being, development and support of the South Australian Polish community since the 1950s and is ongoing. Besides its main worship and spiritual reconciliation purpose, it is a place where commemorative events are held, people meet and socialise, artworks and relics are housed and people can share their common experiences from their home-land. This gives the church strong spiritual and cultural significance to the immediate church parish and also the broader Polish Catholic community.

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

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

In considering this criterion, I have had regard to the *Guidelines for State Heritage Places*, that note:

> *The place must have a close association with a person or group which played a significant part in past events, and that association should be demonstrated in the fabric of the place. The product of a creative person, or the workplace of a person whose contribution was in industry, would be more closely associated with the person's work than would his or her home. Most people are associated with many places in their lifetime, and it must be demonstrated why one place is more significant than others.*

> *Places will not generally be considered under this criterion if they have only a brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed for many places, or if the association*

cannot be demonstrated. Generally the home or the grave of a notable person will not be entered in the Register unless it has some distinctive attribute, or there is no other physical evidence of the person's life or career in existence.

The large mosaic behind the central altar of the St Maximilian Kolbe church was designed by Joseph Stanislaw Ostoja-Kotkowski (Ostoja), a significant South Australian artist. Ostoja was born in Poland in 1922 and moved to Australia in 1949, where he developed a reputation as a highly innovative artist, including exploring computer and laser technology, and application of kinetics and chromasonics to visual art, music and theatre. In 2007, The State Library of South Australia and the University of Melbourne's Ballieu Library prepared a submission to UNESCO to have the archives of Joseph Stanislaw Ostoja-Kotkowski included on the UNESCO Memory of the World register for Australia. They were accepted in February 2008. The archives document the impact this significant migrant artist had on the art community in South Australia and Australia, while maintaining his connection with his Polish origins.

Ostoja had close links to the church of Maximilian Kolbe and to its predecessor St Joseph the Worker. Ostoja identified strongly with his Polish heritage, and links to the Polish community were important to him. He attended Polish services at St Joseph the Worker, and was friends with Father Marian Szablewski. After St Joseph burnt down, Ostoja offered to contribute to the new building by designing a mosaic. When he discovered that the church was to be dedicated to a martyr from Auschwitz, he felt an even closer connection to the project as he himself escaped from the Nazi transport to one of their concentration camps in Germany (near Berlin)

Ostoja's design for the mosaic symbolised the bringing together of people from all around the world (depicted by the radiating circles and the five different nationalities), and the common burdens we all share. At the bottom of the design runs a river filled with the dead – a reference to the horrors of Aschwitz and the carnage of war. The design was inspired by the work of Durer, Bellini and Dore, and was constructed by Zbigniew and Maria Mazurczak at the time the church was constructed.

This mosaic was both similar and different from other works by Ostoja. Although particularly renowned for laser and computer art, Ostoja also designed a large number of mosaics of different forms, ranging from mosaic collages on paper, collages using carefully-cut stickers, and designs for stained-glass. The mosaic design for the Church of Maximilian Kolbe is his only known example of a traditional stone mosaic. Another point of difference is that unlike the majority of Ostoja's work, the mosaic is not an abstract design. Instead it depicts

imagery that is both personal to him, and closely interlinked with the story and message of the church.

Ostoja's work is not currently represented by any place on the South Australian Heritage Register. St Maximilian Kolbe Church is considered to have significant associations with the life, work and beliefs of Stan Ostoja.

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

Elements of Significance:

The elements with exceptional heritage significance include:

The church building and any associated structures on Lot 1 & 2 of CT 6093/410

The elements with no heritage significance include:

The school buildings on the adjoining lots and the St Paul's Centre building.

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| **NAME:** | St Maximilian Kolbe Church | | **PLACE NO.:** | 12345 |

SITE RECORD:

FORMER NAME:		St Maximilian Kolbe Catholic Church
DESCRIPTION OF PLACE:		Single-storey church built in cream brick with large gable roof and dormer windows.
DATE OF COMPLETION:		1984
REGISTER STATUS:	**Description:**	nominated
	Date:	16 February 2017
CURRENT USE:	**Description:**	Church
	Dates:	1984-present
ARCHITECT:	**Name:**	Bogdan Krzywon and Stefan Rohozinski
	Dates:	1984
BUILDER:	**Name:**	Andrew Szychowski and the church congregation
	Dates:	1984-1985
LOCAL GOVERNMENT AREA:	**Description:**	Port Adelaide Enfield
LOCATION:	**Street Name:**	Corner Rosewater Tce & Agnes Street
	Town/Suburb:	Ottoway
	Post Code:	5013
LAND DESCRIPTION:	**Title Details:**	CT/6093/410 A1 and A2 DP2074
	Hundred:	Port Adelaide
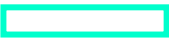
NAME:	St Maximilian Kolbe Catholic Church, Ottoway	**PLACE:**	26473

St Maximilian Kolbe Catholic Church

Site Plan   **N ↑**

Legend

▭	**Building outline**
▭	**Lot boundary (lot 1 & 2)**
▭	**Title boundary CT 6093/410**

NAME: St Maximilian Kolbe Catholic Church   **PLACE:** 26473

Front entrance of St Maximilian Kolbe church, October 2017.

Note large front gable, with flat verandah over the entrance.

Source- DEW

Side elevation of St Maximilian Kolbe church, October 2017.

Note stepped back walls to create trapezium-shaped floor plan.

Source- DEW

Rear wall of St Maximilian Kolbe church, October 2017.

Note the main roof ridge slopes down to the rear wall gable.

Source- DEW

Foundation stone of St Maximilian Kolbe church, October 2017.

Source- DEW

Internal view of St Maximilian Kolbe church, October 2017. Note stained glass in the dormer windows and timber panel ceiling

Source- DEW

Main stained-glass window at St Maximilian Kolbe church, October 2017. Note flames and barbed wire representing the Nazi concentration camps.

Source- DEW

Internal view of the auditorium at St Maximilian Kolbe church, October 2017. Large mosaic above the altar floor.

Source- DEW

Close-up view of the mosaic at St Maximilian Kolbe church, October 2017. Large mosaic above the altar floor.

Source- DEW

Example of 'first-class' relics at St Maximilian Kolbe church, October 2017. This relic is the blood of St John Pail II. Source- DEW

Statue of St Maximilian Kolbe at St Maximilian Kolbe church, October 2017.

Source- DEW

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