

## SUMMARY OF STATE HERITAGE PLACE

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### REGISTER ENTRY

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

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**NAME:** St Maximilian Kolbe Catholic Church      **PLACE NO.:** 26473  
**ADDRESS:** Agnes Street, Ottoway SA 5013  
CT 6093/410 AL1 & AL2 DP2074 Hundred Port Adelaide

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### 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 homeland. 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 Auschwitz where more than a million people lost their life.

The church also has significant associations with prominent South Australian artist Stan Ostojakotkowski. Ostojakotkowski designed the altar 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.

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

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

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

The St Maximilian Kolbe church replaced the 1953 St Joseph the Worker church after it was destroyed by fire in 1983. St Joseph's had been 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 caused 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.

The need to build a new church at Ottoway gave the congregation a chance to reflect their spiritual and cultural beliefs in the design of the church. The decision to name the church after Auschwitz martyr St Maximilian Kolbe provided further opportunity to express themes of nurturing and protection from persecution and struggle. 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.

The way in which the community worked together to build the church also reflects the significant links between the building and its community, including donation of money, materials and skills, and the design and construction of the building, stained glass windows and mosaic.

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 Maximilian 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. That role is ongoing. Besides its main worship and spiritual reconciliation purpose, it is a place where commemorative events are held, people meet and socialise, perform in and watch the Polish theatre group, 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.

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

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

# SITE PLAN

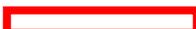
St Maximilian Kolbe Catholic Church  
Agnes Street, Ottoway SA 5013

PLACE NO: 26473



St Maximilian Kolbe Catholic Church, Ottoway

## Legend

-  Outline of St Maximilian Kolbe Catholic Church
-  Title boundary CT 6093/410
-  Lot boundary (Allotments 1 & 2) State Heritage Place



## COMMENTARY ON THE LISTING

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

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#### Physical Description

St Maximilian Kolbe Catholic 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.

The front doors of the church lead into the church foyer. This area has a tiled 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.

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. Surrounding Christ are five pairs of people from different parts of the earth, representing different nationalities and their struggles. 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.

### **Elements of Significance:**

The elements of heritage significance include:

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

Elements excluded from listing are:

- School buildings on the adjoining lots and the St Paul's Centre building.

### **History of the Place**

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

Polish immigration to Australia has occurred during a number of significant phases throughout history. The first Polish immigrants came to South Australia during its first settlement of South Australia in the 1850s. The second influx took place in 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, thousands of Polish people were kept prisoner or were murdered in Nazi concentration and extermination camps. After the war, the Australian government welcomed European refugees into the country with the introduction of an immigration policy which aimed to help expand Australia's population after the war. The number of Polish immigrants to the country during this time was significant with more than 60,000 people moving to the country.

It was during this immigration phase that the church which was previously built on the site of the St Maximilian Kolbe Church, the St. Joseph the Worker Church was built. 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 then known as 'New

Australians'. The recently arrived immigrants were welcomed and encouraged to freely attend the church with services held in English, Polish, Italian, Croatian and Maltese. The church with a prefabricated steel frame built by the Fricker Bros, could accommodate between 250 and 300 people and was described as having a 'fine appearance'. The congregation grew in number and became a meeting place for around 14 nationalities.

The fourth phase of Polish immigration to South Australia took place during the 1980s, and contributed to a large influx of Polish. 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 people came to live in South Australia.

On Tuesday 26 April 1983, The St Joseph the Worker parish church was completely destroyed by a fire that caused \$100,000 in damages. It was believed that the fire was a result of arson and very little, other than the marble holy water font, could be salvaged from the ruin. Losses included the organ, chalice, altar cloth and vestments. Despite losing most of the contents of the church, a copy of a small black and white photograph survived the fire. The photo was of St Maximilian Kolbe, a Polish saint who was killed in a concentration camp during World War Two.

Shortly after the fire, 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.

The 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 1980s solidarity era and were refugees from 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 would have their own intercessor and patron saint to whom they could relate.

The building of the St Maximilian Kolbe Church involved the church Fathers and the entire congregation who banded together to rebuild their place of worship. Led by the parish priest Fr Marian Szablewski, the congregation, which consisted around 14 nationalities, were determined to unite 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.

A design competition was held in order to secure a design for the new church, the design by the local artist Bogdan Krzywon was chosen as the winner. His model was

styled on the Polish Podhale (mountaineer hut) and is a symbolic representation of the protection the Polish mountain huts offer.

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. Architect Bohdan Dorniak and Co of Prospect produced the working drawings. The resulting design is based on a trapezium shaped floor plan which widens towards the altar wall with a roof which slopes from the front wall down to the rear wall.

The initial design of the church included the use of large triangular stained glass windows. This design feature has resulted in St Maximilian Kolbe having one of the largest expanses of stained glass windows in South Australia. In total the windows cover an area of 80 square meters with the largest piece being mounted above the main entrance and with three smaller windows on each side of the church. The windows were designed and made by Paul and Eva Kempen of Leadlight Creations. The design of the main window at the front of the church symbolises the humiliation, struggle and human sacrifice which 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.

The St Maximilian Kolbe church at Ottoway has the largest mosaic designed by Joseph Stanislaw Ostojka-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. 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'. The theme of the mosaic is Ostoja's tribute to the survivors of World War Two and victims of life's suffering, 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 it is rumoured that he was an active member of the Polish underground.

A number of commissioned artworks including bronze figure casts, bas-reliefs, a specially designed and hand carved cross and an exact replica altar of the Divine Mercy also feature in the church. There are also two acrylic paintings by Iza Malec, one of St Maximilian Kolbe and St Mary McKillop believed to be the largest found anywhere in South Australia.

In recognition of the significance of the new Maximilian Kolbe Church to the Catholic Polish community, a number of authentic, certified first class holy relics were gifted to the Church. 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 authentic ashes from the Auschwitz crematorium donated by the Director and Curator General of the Auschwitz museum in Oswiecim-Poland, which is 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 stone from the Vatican blessed by the Pope John Paul II on 3 October 1984 inscribed in Latin and sealed for authenticity.

On Sunday 25th November 1984, the foundation stone was officially laid, marking the beginning of construction and 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 resulting building was described in an Adelaide newspaper as a 'symphony of light and colour with a theme of the martyrdom of St. Maximilian.'

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."*

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. Therefore, the church plays an important role in the spiritual well-being, development and support of the multicultural Catholic community in Ottoway and its surrounding suburbs. 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.

## **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 Prussia (Silesia) 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 Jesuits settle at Sevenhill near Clare.

1856 Larger numbers of Polish settlers began arriving with 131 landing in South Australia. Most of the new colonists settled near Sevenhill in a place now known as Polish Hill River. The Jesuit college was built.

1871 Saint Stanislaw, First Polish church built in Seven Hill 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 Two 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 was 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 Stan Ostoja-Kotkowski escapes from the Nazi transport to one of their concentration camps in Germany (near Berlin)
- 1949 Stan Ostoja-Kotkowski migrated to Melbourne and attended the National Gallery School.
- 1947-1954 Australia's Minister for Immigration and Information, Arthur A. 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 Stan 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 chromosomic 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 of our difficult century'.
- 1981 Martial Law is declared in Poland on 13 December 1981, mass migration of Poles to Australia re-commenced.
- 1982 On 10 October 1982 Pope John Paul II **canonized St Maximilian Kolbe** and declared him a martyr of charity.
- 1983 Tuesday 26 April, St Joseph the Worker parish church destroyed by fire, causing \$100,000 damage**
- 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.

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'Congregation anniversary', *Southern Cross*, July 2014.

'Carmelite Parish Church-School Opening', *Southern Cross*, Fri 26 Jun 1953, p. 3.

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'Inspiration from the ashes', *Southern Cross Newspaper*, Thurs 13 February 1986.

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'Parishioners' hands will rebuild their church'- Source St Maximilian Kolbe Archives.

'Lottery helps rebuild St. Joseph', *Messenger*, 16 May 1984.

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### **Web sites**

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<https://saintmaximiliankolbe.com/biography/>

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## SITE DETAILS

St Maximilian Kolbe Church, Ottoway  
Agnes Street, Ottoway SA 5013

PLACE NO: 26473

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<b>NAME:</b>	St Maximilian Kolbe
<b>DESCRIPTION OF PLACE:</b>	Single-storey church built in cream brick with large gable roof and dormer windows.
<b>DATE OF COMPLETION:</b>	1984
<b>REGISTER STATUS:</b>	<b>Description:</b> Nominated 16/02/17 <b>Date:</b> Provisionally entered 23/08/18
<b>CURRENT USE:</b>	<b>Description:</b> Church <b>Dates:</b> 1984-present
<b>ARCHITECT:</b>	<b>Name:</b> Bogdan Krzywon and Stefan Rohozinski <b>Dates:</b> 1984
<b>BUILDER:</b>	<b>Name:</b> Andrew Szychowski and the church congregation <b>Dates:</b> 1984-1985
<b>LOCAL GOVERNMENT AREA:</b>	<b>Description:</b> Port Adelaide Enfield
<b>LOCATION:</b>	<b>Street Name:</b> Corner Rosewater Tce & Agnes Street <b>Town/Suburb:</b> Ottoway <b>Post Code:</b> 5013
<b>LAND DESCRIPTION:</b>	<b>Title Details:</b> CT 6093/410 <b>Lot No.:</b> Allotments 1 & 2 <b>Plan No.:</b> Deposited Plan 2074 <b>Hundred:</b> Port Adelaide
<b>MAP REFERENCE (GDA94):</b>	<b>MGA Zone</b> 54 <b>Easting (X)</b> 274918.5532 <b>Northing (Y)</b> 6141143.2613

## PHOTOS

**St Maximilian Kolbe Catholic Church**  
**Agnes Street, Ottoway SA 5013**

**PLACE NO: 26473**



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



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



Main stained glass window to the front of the church.

October 2017.

Source- DEW



View from the church gallery showing altar.

October 2017

Source- DEW