

HERITAGE ASSESSMENT REPORT

28 July 2026

NAME: Immanuel College Chapel

PLACE: 26622

ADDRESS: Karna Country

32 Morphett Road, Novar Gardens

Based on the information available to it, Heritage South Australia of the Department for Environment and Water presents this heritage assessment that considers the place satisfies criteria (e) and (g) of Section 16 of the *Heritage Places Act 1993*



Immanuel College Chapel, 19 December 2025.

Source: Instagram, consecratedconcrete

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

Designed by South Australian architect Eric von Schramek and completed in 1971, Immanuel College Chapel is an outstanding South Australian example of a building demonstrating in situ off-form concrete construction. The chapel's reinforced concrete structure is expressed both internally and externally, with a high-quality, board-marked off-form texture to all visible surfaces and unusually features curved off-

form concrete surfaces. Immanuel College Chapel finely articulates many key attributes of late-twentieth century ecclesiastical architecture, including an off-form concrete structure poured in situ, forming a key architectural feature; a distinctive roofline, designed to set the chapel apart from surrounding secular buildings and connote a religious function; and plain wall surfaces of undecorated face brick and subtly-textured off-form concrete. Immanuel College Chapel also has a special association with South Australian architect Eric von Schramek, who made a notable contribution to South Australian history through his role in the development of innovative ecclesiastical architecture in South Australia. Eric von Schramek considered Immanuel College Chapel to be 'one of [his] most important designs'.

Relevant South Australian Historical Themes

4. Building Settlements, Towns and Cities

4.1 Shaping the suburbs (pre and post World War 2)

6. Developing Social and Cultural Life (supporting and building communities)

6.1 Supporting diverse religions and maintaining spiritual life

6.2 Making education available to all South Australians

6.7 Continuing cultural traditions

6.8 Marking the phases of life

Comparative Analysis:

Immanuel College Chapel is associated with Lutheranism in South Australia, late twentieth-century ecclesiastical architecture in South Australia, postwar places of worship, off-form concrete structures, South Australian architect Eric von Schramek, and South Australian artist Joseph Stanislaw Ostoja-Kotkowski. Each is considered in turn below.

Lutheranism in South Australia

There are 25 State Heritage Places associated with Lutheranism in the South Australian Heritage Register (the Register), but only one of these places demonstrates Lutheran activity in South Australia during the twentieth century, namely Strait Gate Lutheran Church, Light Pass (SHP 26621, provisionally entered 2026), criteria (e) and (g). Notable nineteenth-century places include St Michael's Lutheran Church & Cemetery, 1857-58, 18 Church Street, Hahndorf (SHP 21249, listed 2011), criteria (a), (d), (e) and (f), and Langmeil Lutheran Church & Graveyard, 1888, 26 Murray Street, Tanunda (SHP 10168, listed 1990).



St Michael's Lutheran Church, Hahndorf, 1857-58 (SHP 13133) (left) and Lutheran Church, Tanunda (Langmeil), 1888 (SHP 12281) (right).

Source: Google Maps

Late twentieth-century ecclesiastical architecture in South Australia

Before 1945, churches were generally designed in decorative historicist styles derived from ancient or medieval precedents. After the Second World War, traditional decorative styles became less prevalent, notably due to the loss of skilled trades and increased costs and time required for traditional construction techniques.¹ Further, architects who followed the Modern movement in architecture tended to reject the decorative nature of historical styles, deeming them to be superficial, regressive and 'dishonest'.²

Apperly, Irving and Reynolds identify two styles associated with places of worship constructed in Australia since 1945: the post-war ecclesiastical style (c.1940-1960) and the late twentieth-century ecclesiastical style (c.1960-1990). The late-twentieth century ecclesiastical style is understood to continue and extend the trends exhibited

by the post-war ecclesiastical style while also demonstrating a tendency towards more unusual floor plans and roof shapes.

The late twentieth-century ecclesiastical style is characterised by the following key style indicators:

- radical plan shapes, responding to liturgical change,
- steel, reinforced concrete or glulam portal frames, especially when exposed inside the building as an architectural feature,
- distinctive roof shapes, designed to set churches apart from secular buildings and connote a religious function,
- coloured glass windows,
- windows with accentuated mullions,
- windows with vertically proportioned openings, frames or panes,
- clerestory or skylight windows,
- plain wall surfaces, of undecorated face brick or concrete blockwork,
- play of light from unseen or unexpected sources to create a special mood,
- unbroken straight lines emphasising verticality,
- inverted V shapes reminiscent of Gothic pointed arches,
- elements reminiscent of Gothic flèches or spires, pointing 'heavenward',
- architectural 'distinctiveness' achieved through experimentation in space and form,
- integration into community expressed through familiar, 'humble' materials such as brick and timber, with domestic associations,
- utilisation of newly available structural materials facilitating dramatic shapes.³

Postwar places of worship

Nineteen post-1945 places of worship are State Heritage Places. Examples include:

- Former Elizabeth South Methodist Church Hall, 1956, Lot 94 Harvey Road, Elizabeth Grove, criterion (a) (SHP 26593),
- Naracoorte Church of Christ, 1966, 64 Jenkins Terrace, Naracoorte, criteria (d) and (e) (SHP 26550, confirmed 23 May 2024),
- Cathedral of Angels Michael and Gabriel Greek Orthodox Church and Bell Tower, 1966, 282-288 Franklin Street, Adelaide, criterion (f) (SHP 13205),
- Holy Cross Catholic Church, 1969, 159-165 Goodwood Road, Millswood, criteria (d), (e) and (g) (SHP 26498),
- Shri Ganesha Temple, 1990s, 3A Dwyer Road, Oaklands Park, criterion (f) (SHP 26361).

Immanuel College Chapel is one of only four extant postwar places of worship identified by the Australian Institute of Architects South Australian Chapter as significant examples of twentieth century architecture in South Australia.⁴

Off-form concrete structures (in-situ and precast)

Concrete has been used as a building material for thousands of years, but its use began to proliferate throughout the West during the nineteenth century owing to technological advances like the creation of Portland cement and the invention of reinforced concrete.⁵ The mouldability and strength of new forms of concrete allowed architects, masons and engineers to design and build sturdier, larger and more complex structures. Along with steel, the use of concrete as a primary building material became widespread during the twentieth century in South Australia, being used for everything from bridges and dams to tall buildings and houses.⁶

In the first half of the twentieth century, concrete was mainly used as a structural material, although some architects experimented with exposed concrete forms. From the 1950s, more architects embraced the aesthetic potential of concrete, particularly as a textural material.⁷ Where concrete is used as a surface material, it is variously described as 'architectural concrete', 'visual concrete' and 'off-form concrete'. The former two stem respectively from the US and UK whereas the latter is common in Australia.⁸

Off-form concrete structures can be erected by pouring concrete in situ, by assembling precast components or a combination of the two. Architects have generally preferred the precast approach due to the difficulty of in situ production and the consistency that is achieved from factory production.⁹ Even so, Peter McAdams has stressed the complexity of using off-form concrete, stating that 'every part of the design, specification and construction must be optimised' to be successful.¹⁰

South Australia is widely recognised nationally as the leader in the production of off-form concrete in the second half of the twentieth century due to the skills brought to South Australia by Italian migrants and the close working relationship between architects and contractors. These migrant workers not only adapted their skills and masterfully realised architectural designs but also pioneered construction methods creating new design possibilities.¹¹ Some established firms later became or were absorbed by large companies like SA Precast Pty Ltd.¹²

Some examples of South Australian buildings employing high quality off-form concrete in addition to Immanuel College Chapel (subject of this assessment) include:

- Former Highways Department Building, 1964 and 1968, 33 Warwick Street, Walkerville; designed by Cheesman, Doley, Brabham and Neighbour (attributed to Keith Neighbour and Ross Stagg) with extensive use of in-situ off-form concrete, also the first building to demonstrate the technique in South Australia, how converted into a hotel,
- St Saviour's Anglican Church, 1966, 596 Portrush Road, Glen Osmond; designed by Jack Cheesman, construction included in extensive use of both situ and precast concrete,

- Sir Eric Neal Library, University of South Australia Mawson Lakes Campus (former SALT Levels Campus Library), 1970, Mawson Lakes Boulevard, Mawson Lakes; designed by Peter Scrymgour, featuring extensive use of in situ off-form concrete that was used to illustrate the Australian Standard,
- Western Community Hospital, 1974, 168 Cudmore Terrace, Henley Beach; designed by Brown Falconer Group Pty Ltd; featuring extensive use of off-form concrete.



Western Community Hospital, Henley Beach (left) and Sir Eric Neal Library (former 'The Levels' library), Adelaide University, Mawson Lakes.

Source: Google Street View

Eric von Schramek

Sir Eric Emil von Schramek OAM (b. 1921 – d. 2010) was a leading designer of modern churches in South Australia during the postwar period.¹³ Von Schramek was born in Prague and studied architecture at Prague Technical University. After the Second World War, he migrated to West Germany where he obtained postgraduate qualifications and worked as a town planner and architect before emigrating to Australia with his wife Edith (née Popper) in 1948.¹⁴

In 1951, von Schramek joined Evans, Bruer and Partners and became a director of the firm in 1953, which became known as Bruer, von Schramek and Dawes in 1960. From c.1969, the firm became known as von Schramek and Dawes and merged with Walkley and Welbourn in 1971. Von Schramek became an Associate of the Royal Australian Institute of Architects (RAIA) in 1953, a Fellow in 1967 and a Life Fellow in 1977.¹⁵ He retired in 1989.¹⁶

Over the course of his career, von Schramek designed at least twenty-two Lutheran churches, twelve Methodist Churches and several places of worship for other denominations in South Australia.¹⁷ From 1967 to 1987, von Schramek was Chair of the Lutheran Church of Australia's (LCA) Commission on Worship, Department of Church Architecture and Commission on Church Properties. In 1971, he was appointed to represent South Australia in the Liturgical Arts Society of Australia. Von Schramek was the first Australian to become a member of the American Society for Church Architecture (established 1960),¹⁸ a key US-based, national organisation which played an important role in advocating for modern church architecture.¹⁹ Von Schramek was knighted in 1982 for service to architecture.

Von Schramek advocated an instinct-driven, self-expressive approach to designing places of worship, at odds with orthodox Modernist thinking on church architecture, which discouraged symbolism and creative expression for its own sake.²⁰ Near the end of his life he reflected:

The functional aspects of church design are quite simple; the rest is pure design, inspiration and love of the subject. That was the reason I devoted so much of my time to creating soundly designed churches.²¹

Von Schramek is also notable for his carefully devised and innovative lighting schemes.²²

Two places designed by Eric von Schramek have been entered in the Register, namely the Former American River Methodist Church (SHP 26585), 1966, Ryberg Road, American River and Strait Gate Lutheran Church (SHP 26621, provisionally entered 2026), Light Pass Road, Light Pass. Other notable places of worship in South Australia designed by Eric von Schramek include:

- Immanuel College Chapel, 1971, 32 Morphet Road, Novar Gardens (subject of this assessment),
- Immanuel Lutheran Church, 1956, 139 Archer Street, North Adelaide; von Schramek's first church in South Australia and his regular place of worship,
- St Richard of Chichester Anglican Church, 1964, 1 May Terrace, Brooklyn Park,
- Unitarian Church, 1971, 99 Osmond Terrace, Norwood, one of von Schramek's last ecclesiastical commissions.

Von Schramek's early architectural commissions, such as Immanuel Lutheran Church in North Adelaide, Trinity Methodist Church in Glenelg and Strait Gate Lutheran Church in Light Pass were important influences on the development of post-war ecclesiastical architecture in South Australia and were widely emulated.²³



Former American River Methodist Church, 1959 (SHP 26585) (left) and Strait Gate Lutheran Church, 1961 (SHP 26621) (right).

Source: Google Street View

Josef Stanislaus Ostoja-Kotkowski²⁴

On several occasions, Josef Stanislaus Ostoja-Kotkowski was commissioned to design works for churches designed by Eric von Schramek, including Immanuel College Chapel (subject of this assessment).

Josef Stanislaus (Stan) Ostoja-Kotkowski (b. 1922 – d. 1994) was born in Golub, Poland. An artist, his artistic production included painting, photography, film-making, theatre design, stained glass, kinetic and static sculpture, murals, vitreous enamels, op-collages, computer graphics and laser art. He was best known for his ground-breaking work in 'chromasonics', laser kinetics and audiovisual productions. His 'Sound and image' production at the Adelaide Festival of Arts in 1968 may have been the first time a laser was used in a theatre.

Ostoj-Kotkowski created many commissioned artworks for public and privately-owned public spaces in South Australia. During his lifetime, Ostoj-Kotkowski was honoured with numerous awards, titles and fellowships, including the Order of Australia (1992).

There is one State Heritage Place associated with Ostoj-Kotkowski, namely St Maximilian Kolbe Catholic Church, 1985, Agnes Street, Ottoway, criteria (f) and (g) (SHP 26473, entered 2019). St Maximilian Kolbe Catholic Church contains the largest mosaic designed by Ostoj-Kotkowski. The Church is specifically entered under criterion (g) for its associations with Ostoj-Kotkowski. Another place associated with Ostoj-Kotkowski, the Adelaide Katyn Memorial, 1977, 232 Angas Street, Adelaide, has been nominated for future consideration for listing as a State Heritage Place.



Mosaic at St Maximilian Kolbe Catholic Church (left) and Katyn Monument, Adelaide (right).

Sources: DEW Files and <https://www.ohfa.org.au/>

**Assessment against Criteria under Section 16 of the *Heritage Places Act 1993*.
All Criteria have been assessed using the 2024 Guidelines.**

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

Criterion arguments have considered the *Guidelines for State Heritage Places*:

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.

Immanuel College Chapel is associated with several historic themes (see Relevant South Australian Historical Themes, p.2).

Immanuel College Chapel is one of many Lutheran places of worship in South Australia (see Comparability, Rarity, Representation), one of many Lutheran places of worship built after the Second World War, and one of many Lutheran school chapels. As the Immanuel College Chapel demonstrates a typical pattern of development rather than an important aspect of the evolution or pattern of the State's history, it is not considered to meet the threshold for its associations with the identified historic themes at the State Level.

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

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

Criterion arguments have considered the *Guidelines for State Heritage Places*:

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 the future.

Immanuel College Chapel is associated with Lutheranism in South Australia. Worship within the Lutheran church is an ongoing practice in South Australia, and while some congregations have declined in recent decades, others have grown in strength. Although Lutheranism is culturally significant to South Australia, Immanuel College Chapel is one of hundreds of South Australian Lutheran churches, many of which continue to operate. Consequently, Immanuel College Chapel is not considered to

demonstrate qualities of cultural significance that are rare, uncommon, or endangered.

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

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

Criterion arguments have considered the *Guidelines for State Heritage Places*:

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.

Immanuel College Chapel was built on land which previously formed part of the grounds of Cummins House (SHP 10552), home to five generations of the Morphett family. No previous structures are known to have existed on the site. Any archaeological remains associated with the Morphett family's occupation of the site are likely to be incidental and unlikely to yield information that will contribute meaningfully to an understanding of the State's history beyond what is known from other primary and secondary sources and in particular Cummins House (SHP 10552) and its intrinsically related State Heritage Objects.

Immanuel College Chapel is thoroughly-documented in architectural drawings, photographs and other primary and secondary sources. There is no evidence (documentary, oral history or physical) to suggest that the place may yield information that will contribute meaningfully to an understanding of the State's history beyond what is readily available.

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

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

Criterion arguments have considered the *Guidelines for State Heritage Places*:

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.

Immanuel College Chapel is associated with the class of place known as postwar churches. The construction of new churches after the Second World War is associated with postwar population growth resulting from migration and the baby boom, suburban and regional development and the evolving role of churches in community life. As a result, over 650 churches were built between 1945 and 1990 in South Australia. Most of these were constructed before c.1975. Churches constructed during this time played a prominent role in South Australia's physical, cultural and spiritual development.

Principal characteristics include plans responsive to liturgical change; distinctive roof forms employed to set the churches apart from secular buildings; the adoption of commonplace materials with domestic connotations employed to integrate the church into community; the adoption of newly-available materials, processes and technologies; expression in late twentieth-century ecclesiastical style; the provision of multi-purpose community facilities or amenities such as an activity hall; a considered engagement with site and context; and the presence of bespoke ecclesiastical artworks created as an integral part of the church's design. Due to theological differences, Protestant churches tended to display less artworks than Catholic churches during the postwar period. Conversely, due to the importance of Sunday school, Protestant churches tended to possess far more extensive community facilities than Catholic churches.

While Immanuel College Chapel demonstrates many of the principal characteristics of the class, it does not demonstrate a key characteristic which is considered necessary to demonstrate the class to a high degree for a Protestant church, namely the provision of multipurpose community facilities or amenities. In comparison with other places that better demonstrate the class, such as Naracoorte Church of Christ (SHP 26550), with its extensive community facilities, Immanuel College Chapel is not considered to be an outstanding example of the class of place.

It is recommended that the nominated place **does not satisfy** 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.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its times. 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.

Immanuel College Chapel, designed by South Australian architect Eric von Schramek and completed in 1971, is an outstanding South Australian example of a building demonstrating in situ off-form concrete construction. The walls of the chapel are supported by a reinforced concrete structure featuring complex perimeter beams and semi-detached blade-like pylons, supporting red brick infill spandrels. The concrete structure is expressed both internally and externally, with a high-quality, board-marked off-form texture to all visible surfaces. Unusually, the chapel also exhibits curved off-form surfaces, notable in the concave, shield-like corner walls, which are prominent features of the chapel.

Immanuel College Chapel also finely articulates many key attributes of late-twentieth century ecclesiastical architecture, namely:

- a radical floorplan responding to liturgical change, in this instance a square floorplan with chamfered corners, and fixed pews arrayed around an altar located in one corner,
- an off-form concrete structure poured in situ, forming a key architectural feature,
- a distinctive roofline, designed to set the chapel apart from surrounding secular buildings and connote a religious function,
- coloured glass windows,
- windows with vertically proportioned openings,
- plain wall surfaces of undecorated face brick and subtly-textured off-form concrete,
- play of light from unseen or unexpected sources to create a special mood, in this instance, through narrow, floor-to-ceiling arrowslit-like windows and paired, facing windows illuminating floor-to-ceiling alcoves,
- unbroken straight lines emphasising verticality, notably in the numerous ground-to-roofline and floor-to-ceiling features,
- elements reminiscent of Gothic flèches or spires, pointing 'heavenward', most obviously in the structure of the freestanding campanile and more subtly in the convex curves of the roofline,
- architectural 'distinctiveness' achieved through experimentation in space and form,
- integration into community expressed through familiar, 'humble' materials such as brick, concrete and clear-finished timber, with domestic associations.

In the twenty-first century, Immanuel College Chapel has been critically acclaimed by the architectural profession when reviewing the contribution of post-war ecclesiastical architecture to South Australia. In 2011, the Australian Institute of Architects (AIA) National Heritage Taskforce included Immanuel College Chapel in its list of 117 buildings it considered to be significant twentieth-century South Australian architecture, one of only four extant postwar churches to be so recognised.

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

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

Criterion arguments have considered the *Guidelines for State Heritage Places*:

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 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.

From 1971 until the present, Immanuel College Chapel has been a place of worship for the Immanuel College and the Novar Gardens Lutheran communities. The Lutheran of Church Australia was created in 1966, following the amalgamation of the Evangelical Lutheran Church in Australia (ELCA) and the United Evangelical Lutheran Church of Australia (UELCA). While the Lutheran Church as a whole may be considered a group that resonates broadly across the state, there is no evidence to suggest the Lutheran Church collectively has a strong cultural or spiritual connection with the Immanuel College Chapel, as it is only one of numerous Lutheran places of worship in South Australia.

It is recommended that the nominated place **does not satisfy** criterion (f).

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

Criterion arguments have considered the *Guidelines for State Heritage Places*:

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 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.

Immanuel College Chapel is associated with Lutheranism in South Australia, with South Australian artist Stan Ostojka-Kotkowski, and with South Australian architect Eric von Schramek. Each is considered in turn.

Immanuel College Chapel is one of many Lutheran churches in South Australia. When compared with other places such as Luther Seminary (SHP 13513) and Church – Bethlehem Lutheran (SHP 13394), Immanuel College Chapel is not considered to have a special association with the Lutheran Church at the State level.

The timber, fibreglass and steel sculpture at Immanuel College Chapel is associated with South Australian émigré artist Stan Ostojka-Kotkowski, an artist of national standing who made a notable contribution to South Australian history through his innovative and diverse artistic practice. At Immanuel College Chapel, Ostojka-Kotkowski was commissioned to design the sculpture, which is set prominently in the sanctuary, on the wall behind the altar. The sculpture represents the manifestation of the Holy Spirit to the community of believers, described in several Biblical texts. Although the sculpture is physically large, its light, uniform coloration is very similar to that of the off-form concrete which provides its visual backdrop. Ostojka-Kotkowski's design, likely executed in consultation with Von Schramek, creates a visual unity that makes the sculpture subsidiary to the overall architectural design.

This sculptural work is one of numerous ecclesiastical works created by Ostojka-Kotkowski over the course of his career, including the reredos at Strait Gate Lutheran Church (SHP 2261), and is not considered to have a special association with the artist. St Maximilian Kolbe Catholic Church (SHP 26473) is notably listed for its special association with Ostojka-Kotkowski. Other secular artworks by Ostojka-Kotkowski reached a much wider audience in South Australia, including *Spacescape* (1970), a large mural commissioned by the Commonwealth Government for Adelaide Airport and installed at Departure Gate 1 (later permanently loaned to Flinders University).²⁵ *Ostojka-Kotkowski created many artworks for public and privately-owned public spaces in South Australia, including hotels, commercial buildings, tertiary education buildings, community centres, shopping centres and restaurants. The sculpture at Immanuel College Chapel is not considered to satisfy criterion (g) for its association with Stan Ostojka-Kotkowski.*

Immanuel College Chapel has a special association with South Australian architect Eric von Schramek, who made a notable contribution to South Australian history through his role in the development of innovative ecclesiastical architecture in South Australia, especially during the 1950s and 1960s. Von Schramek was knighted in 1982 for service to architecture. As a prestigious commission for one of Adelaide's premier Lutheran schools, the Immanuel College Chapel afforded von Schramek considerable professional visibility, both within the architectural profession and within the Lutheran Church community, more so than any one of his parish church commissions could have done individually. One of von Schramek's last major church commissions, the Immanuel College Chapel represents the culmination of his work in the field of ecclesiastical architecture. Reflecting on his career in 2007, Eric von Schramek considered the Immanuel College Chapel to be 'one of [his] most important designs and one of [his] favourites.' In 2011, the Australian Institute of Architects (AIA) National Heritage Taskforce included Immanuel College Chapel in its list of 117 buildings it considered to be significant twentieth-century South Australian

architecture, one of only two buildings designed by Eric von Schramek to be critically recognised in this way. The other, the former Maughan Church, Franklin Street, Adelaide, was demolished in 2016.

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

PHYSICAL DESCRIPTION

Immanuel College Chapel is a church featuring a square floorplan with chamfered corners, an exposed-off-form reinforced concrete-frame, and double red-brick infill walls. The main roof comprises a number of flat planes arranged in a cruciform pattern, covered in deck-profile steel. The roof in turn is ringed by a series of structural off-form concrete pylons that terminate in convex parapets.

External features include:

- structural reinforced concrete convex pylons to chamfered corners,
- paired structural concrete pylons semi-detached from northern, southern, eastern and western elevations,
- structural reinforced concrete perimeter beams encircling structure at three levels, including at mezzanine and roof levels,
- off-form concrete finish to reinforced concrete elements,
- slit windows in convex corner pylons, interrupted by ring beams, with amber and blue coloured glass
- narrow windows between paired pylons and main elevation wall,
- aluminium window and door frames,
- freestanding campanile (bell tower) comprised of four parabolically-tapered reinforced concrete pylons arranged in cruciform configuration, and cruciform welded steel suspension point and surmounted by a welded steel cross,
- irregular slate paving to campanile podium,
- single-storey structures to western and southern sides (significant fabric)
- 1990s single-storey additions to northern, western and southern sides (not significant fabric).

Internal features include:

- red face brick and off-form concrete wall surfaces,
- suspended main ceiling to nave, with white tiles in stainless steel or aluminium frame,
- suspended spandrel ceilings to nave with Stramit tiles in stainless steel or aluminium frame,
- white marble altar,
- sculpture by Stan Ostojka-Kotkowski mounted on reredos wall behind altar, depicting a descending dove and halo in the form of a cross, with seven flames below, executed in wood, fibreglass and aluminium,
- 'Tree of Life' stained glass window by Lindy Sando and Vaughan Taylor (Art Glass Design),
- reinforced concrete, cantilevered mezzanine gallery to main worship space,
- pipe organ console and case on eastern side of gallery, with timber pediments echoing the shape of external concrete pediments,
- clear-finished timber balustrade to gallery and gallery stairs,
- clear-finished timber pews in nave (arrayed around altar) and gallery,
- downlights in gallery soffit.

Elements of Significance:

Elements of heritage significance include:

- Chapel building,
- Concrete structure and brick infill,
- Freestanding campanile,
- Timber, fibreglass and aluminium sculpture by Stan Ostoja-Kotkowski,
- Original exterior and interior materials and material finishes, including off-form concrete, face brick and clear-finished timber,
- Plain internal and external wall surfaces,
- Original fittings including gallery balustrades, fixed pews and bell.

Elements not considered to contribute to significance of place include:

- Single-storey 1990s additions,
- Reverse-cycle air conditioning installation,
- Data projector and screens,
- Circular pendent LED light fittings,
- Surrounding buildings, structures, trees and landscaping.

HISTORY

Lutheran settlement in South Australia²⁶

The first Lutherans to settle in South Australia were predominantly German-speaking religious refugees from Brandenburg in Prussia. Sponsored by George Fife Angas, a prominent Baptist Dissenter and founder of the South Australian Company, they arrived in November 1838 and settled on land owned by Angas on the River Torrens. Others arrived soon afterwards, settling in the Adelaide Hills, while the first group later resettled in the Barossa Valley. The success of Lutheran settlement in South Australia established a 'chain' of German migration to South Australia which endured to 1914, and South Australian Lutheran settlements served as the nucleus from which Lutheran communities and missions throughout Australasia were established.

The Lutheran Church in South Australia was split over a theological disagreement in 1846, resulting in the creation of the Bethany-Lobethal Synod (later known as the Evangelical Lutheran Church in Australia, or ELCA) led by Pastor Gotthard Daniel Fritzsche, and the Langmeil-Light Pass Synod (later known as the United Evangelical Lutheran Church of Australia, or UELCA) led by August Ludwig Christian Kavel. As a result of this and subsequent rifts, many South Australian towns possessed two distinct Lutheran congregations. The schism was not fully healed until 1966, when the UELCA and the ELCA merged to form the Lutheran Church of Australia (LCA).

Immanuel College

Lutheran education in South Australia commenced from the time of settlement in 1839. In 1895, Pastor Georg Friedrich Leidig opened a boarding school at Point Pass to instruct his confirmees, train teachers for Lutheran day schools and to offer higher education, known as Immanuel Preperatory School. In 1921, Wartburg Seminary was established by Pastor Johannes Paul Löhe at Tanunda. In 1923, the School and Seminary amalgamated and relocated to the former premises of Angas College, North Adelaide (SHP 13513), becoming known as Immanuel College and Seminary.

In March 1942, Immanuel College and Seminary was evicted from Angas College as it was requisitioned by the Royal Australian Air Force.²⁷ Immanuel College relocated to Walkerville, while the Seminary relocated into Clifton House on the North Adelaide Campus.

In 1945, the UELCA General Synod resolved to move Immanuel College to a new location, considering the future development of the school to require 'about 50 broad acres.' In 1949, the College Board and College Commission recommended the purchase of 45 acres of land from George Morphet (b. 1876 – d. 1963) at Camden, now Novar Gardens. This was accomplished and the land transferred on 27 July 1950.

The College appointed a Planning Commission, which in turn appointed South Australian architect Dean W. Berry (b. 1904 – d. 1986) to prepare a master plan for the site. Postwar building restrictions frustrated immediate building plans and, in the meantime, volunteers began preparing the College property by clearing olives and brambles, building fences, draining the site, and planting trees. Building controls were

lifted on 30 January 1953 and Martin Building Construction commenced a two-year building program on site on 24 March 1955, at tender price of £173,000. Classes commenced at the new site on 12 February 1957, and the new Immanuel College was officially opened by Sir Robert George, Governor of South Australia, on 3 March 1957.

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In March 1942, Immanuel College and Seminary was evicted from Angas College as it was requisitioned by the Royal Australian Air Force.²⁸ Immanuel College relocated to Walkerville, while the Seminary relocated into Clifton House on the North Adelaide Campus. The two organisations were not reunified after the Second World War.

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Immanuel College Chapel

On 31 March 1963, Immanuel College Old Scholars Association (ICOSA) launched an ambitious Chapel Building Fund for the construction of a permanent purpose-built chapel at Immanuel College. ICOSA considered a chapel to be the 'missing keystone' of the Camden campus.²⁹ At this time, daily worship was conducted in ordinary classrooms.

The Chapel Building Fund appeal employed a planned giving approach, a typical fundraising method for church building projects during the postwar period,³⁰ in which

old scholars were canvassed and encouraged to pledge a regular amount over a period of several years. The appeal hoped to raise £37,500 over five years.³¹ £13,500 had been promised and £6,364 received by May 1964.

A Chapel Committee was formed and in consultation with College Board of Management, ultimately recommended a central location for the chapel between the school's male and female dormitories. By August 1965, Dean W. Berry of D. W. Berry & Associates had prepared a scheme for a chapel and produced an indicative scale model.³²

Subsequent consultation with the UELCA Department of Liturgics encouraged the College Board of Management to engage a church design specialist as a 'consultant designing architect'.³³ On 13 April 1966, Berry submitted a second design to the College Board. This design was 'not favoured' and Berry was displeased at the Department of Liturgics' suggestion of engaging the UELCA's architect, Eric von Schramek.³⁴ Berry produced at least one subsequent plan by December 1966.³⁵ By March 1967, \$24,235 had been received to the Chapel Appeal fund in cash donations.³⁶

In early 1967, a new Chapel Planning Committee was formed.³⁷ On 13 September 1967, a special meeting of the College Board accepted in principle the cost of a chapel costing \$112,000 and directed D. W. Berry & Associates work with Eric von Schramek as consulting design architect. The Board additionally warned Berry that if unacceptable, the College 'would have to seek another architect'.³⁸

On 4 April 1968, the Chapel Planning Committee invited Eric von Schramek to serve as architect and presented him with a design brief, which required the chapel to be 'the focal and dominant structure on the school campus.' Later in July 1968, Eric von Schramek was formally engaged to manage the whole of the chapel project.³⁹

By August 1968, von Schramek had prepared perspective drawings of a chapel costed at \$100,000.⁴⁰ The structural design comprised a steel roof structure supported by lightweight steel columns;⁴¹ these columns were in turn encased in a heavier, in situ reinforced concrete frame, which supported an infill of red brick spandrels. The concrete frame, which included complex perimeter beams and semi-detached, blade-like pylons, was designed to appear largely exposed internally and externally, with a board-marked off-form finish to all visible surfaces. Unusually for a South Australian building, the chapel prominently featured curved off-form surfaces, in the form of concave, shield-like corner walls.

Von Schramek described his proposed chapel as 'a robust, tower-like ... structure which powerfully reflected "Ein feste Burg ist unser Gott" (A mighty fortress is our God)', one of the best-known hymns of Martin Luther. Viewed in plan, Von Schramek's design forms a cross embedded diagonally within a square, creating a strong visual and structural stability while referencing the traditional ecclesiastical cruciform plan. With its massive walls and concealed arrow-slit windows, the chapel recalls a medieval citadel. The chapel's location at the centre of the College campus also presents it as

the symbolic 'heart' of the school. Von Schramek's privileging of symbolic form, giving architectural expression to Biblical texts, is also apparent in his earlier design for Strait Gate Lutheran Church (SHP 26621). Von Schramek proposed a design that he considered 'meaningful to the young students', with a sky-line that suggested a crown, echoing a passage in the Book of Revelation: 'Be thou faithful unto death, and I will give thee a crown of Life.' He also selected materials he believed would be 'readily acceptable to today's people.'⁴² Von Schramek presented this proposed design and preliminary plans to the Annual General Meeting of ICOSA on 19 September 1968, resulting in a unanimous resolution to accept the proposed scheme.⁴³

Final drawings and specifications were completed by early 1969 with tenders called between late September and early December that year.⁴⁴ On 11 December 1969, an ICOSA Special General Meeting accepted the lowest tender from R. W. Emery Pty Ltd, at a price of \$108,000, and building commenced on site five days later on 16 December.⁴⁵

The entire steelwork for the Chapel was in position prior to the laying of the Chapel foundation stone on 1 March 1970,⁴⁶ coinciding with the Immanuel College 75th Anniversary Thanksgiving Service.⁴⁷ Shortly afterwards, the builder began pouring in-situ off-form concrete 'wing-walls' in rotating sequence. Following some experimentation and 'early mishaps', Emery's firm succeeded in producing fine off-form finishes to von Schramek's satisfaction. Subsequently, bricklayers erected walls to the gallery floor level.⁴⁸

During mid-1970, employees of two South Australian cement works went on strike, making ready-mix concrete temporarily unavailable and delaying construction for several weeks. Construction was further delayed by Builders' Labourers Union strikes.⁴⁹

Second-lift off-form concrete walling was completed by August and third-lift concrete work commenced shortly afterwards.⁵⁰ The Chapel was largely finished by early 1971. The Chapel appeal and two subsequent appeals had raised \$52,000 by February 1971, leaving a shortfall of \$45,500. To meet progress payments due to the builder, ICOSA borrowed \$30,000 from the Lutheran Laymen's League.⁵¹

To complete the Chapel, Stirling-based artist Stan Ostoja-Kotkowski was commissioned to create a large-scale artwork for the church, stylised from the Immanuel College crest, depicting a descending dove and halo in the form of a cross, with seven flames below. Executed in wood, fibreglass and aluminium, at a cost of \$1,346, the completed work measured 12 feet wide by 13 feet high and was mounted on the off-form reredos wall of the Chapel sanctuary.⁵² The positioning of Ostoja-Kotkowski's artwork emphasises the verticality of Von Schramek's architectural design and forms a focus for the congregation's spiritual devotion. Set high on the wall of the sanctuary, and evoking Gothic architectural precedent, the positioning of the sculpture has a liturgical and spiritual function and is intended to raise the spirits of the faithful towards divine contemplation. Within the symbolic vocabulary or iconography of Christian art, the imagery of the dove and the flames is associated with the Biblical

account of Pentecost (Acts 2). Lutherans celebrate Pentecost as the birthday of the Christian church, exactly 50 days after Easter. According to Acts 2, at Pentecost, the Holy Spirit (represented by the dove) descended on the Apostles, the followers of Jesus, as 'tongues of fire', empowering them to preach the Gospel.

The Immanuel College Chapel was dedicated and opened on 28 February 1971. All debts on the Chapel were paid off in full by November 1975.⁵³

During the mid-1990s the Chapel building was extended with single-storey additions on the northwestern-southern sides, resulting in the Centenary Thanksgiving Centre. At the same time, a purpose-built, professionally-equipped theatre, known as the Century Theatre, was built on the north-western side of the Chapel, necessitating the removal of the wing-wall associated with the freestanding belfry and the relocation of the belfry itself to the northeastern corner of the Chapel. Both the Centre and the Theatre opened on 26 February 1995.⁵⁴

Reflecting on his career in 2007, Eric von Schramek considered the Immanuel College Chapel to be 'one of my most important designs and one of my favourites.'⁵⁵ In June 2011, the Australian Institute of Architects (AIA) National Heritage Taskforce, comprising representatives from each State and Territory, included the Immanuel College Chapel in a list of 117 buildings that it considered to be significant twentieth-century South Australian architecture.⁵⁶ Sometime before 2019 the original brick pulpit and lectern were removed and a platform installed over the original sanctuary. Original vertical fluorescent pendant light fittings in the chapel were replaced with circular LED light fittings by April 2021.

Chronology

Year	Event
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- | | |
|------|---|
| 1817 | Prussian monarch Friedrich Wilhelm III introduces a common state liturgy and union of churches. |
| 1834 | Friedrich Wilhelm III compels all Prussian congregations to adopt his state liturgy. |
| 1835 | August: Ludwig Christian Kavel, Pastor of Klemzig in Prussia, resigns in protest. |
| 1838 | November: Kavel and his followers, sponsored by George Fife Angas, arrive at Port Adelaide aboard the <i>Prince George</i> , and subsequently settle at Klemzig on the River Torrens.

28 December: another group of Lutheran families arrive in Port Adelaide aboard the <i>Zebra</i> , under command of Dirk Meinertz Hahn. |
| 1839 | March: the <i>Zebra</i> families settle in Hahndorf, named after Hahn. |
| 1839 | May: the first Lutheran convention on Australian soil resolves to invite Pastor Gotthard Daniel Fritzsche, from Posen in Prussia, to join the South Australian Lutheran community. |
| 1841 | October: Fritzsche arrives in South Australia. |

- 1846 16-18 August: a schism occurs at the Bethany convention, splitting the South Australian Lutheran Church.
- 1892 Pastor Georg Friedrich Leidig moves to Point Pass to serve the local parish associated with the Evangelical Lutheran Immanuel Synod.
- 1895 27 February: Leidig opens Immanuel Preparatory School at Point Pass.
- 1921 Wartburg Seminary was established at Tanunda under the direction of Pastor Johannes Paul Löhe.
- 1923 Immanuel College and Wartburg Seminary amalgamate and relocate to the former premises of Angas College, North Adelaide (SHP 13513), becoming known as Immanuel College and Seminary.
- 1942 In March 1942, Immanuel College and Seminary is evicted from its North Adelaide premises by the Royal Australian Air Force. The College relocates to Walkerville.
- 1949 The Immanuel College Board and College Commission recommend the purchase of 45 acres of land from George Morphett at Camden, now Novar Gardens.
27 July: 45 acres of land is transferred from George Morphett to Immanuel College.
- 1955 24 March: Martin Building Construction commences a two-year building program on the Immanuel College Camden campus.
- 1957 12 February: classes begin at the Immanuel College Camden campus.
3 March: the new Immanuel College was officially opened by Sir Robert George, Governor of South Australia.
- 1963 31 March, the Immanuel College Old Scholars Association (ICOSA) launches an appeal to raise money towards building a permanent purpose-built chapel at Immanuel College.**
- 1965 Dean W. Berry of D. W. Berry & Associates presents his first scheme for a chapel and produces an indicative scale model.**
- 1966 Berry submits a second design to the College Board which is 'not favoured'.**
29 October – 2 November: amalgamation of the United Evangelical Lutheran Church in Australia (UELCA) with the Evangelical Lutheran Church of Australia (ELCA) to form the Lutheran Church of Australia.
By December: Berry has submitted a third plan to the College Board.
- 1967 A new Chapel Planning Committee is formed.**
March: \$24,235 has been received to the Chapel Appeal fund in cash donations.
13 September: a special meeting of the College Board accepts in principle a chapel costing \$112,000 and directs architects D. W. Berry & Associates to work with Eric von Schramek as consulting architect.

- 1968 4 April:** the Chapel Planning Committee invites Eric von Schramek to serve as architect for the chapel.
- July:** Eric von Schramek is formally engaged to manage the whole of the chapel project.
- By August:** Eric von Schramek has prepared perspective drawings of a chapel costed at \$100,000.
- 19 September:** Eric von Schramek presents his proposed design and preliminary plans for the chapel to the ICOSA Annual General Meeting, resulting in a unanimous resolution to accept the proposed scheme.
- 1969 Eric von Schramek completes drawings and specifications for the Chapel.**
- September-December:** tenders are called for construction of the Chapel.
- 11 December:** an ICOSA Special General Meeting accepts the lowest tender from R. W. Emery Pty Ltd, at a price of \$108,000.
- 16 December:** R. W. Emery Pty Ltd begins building the Chapel on site.
- 1970 The entire steelwork for the Chapel is completed prior to 1 March.**
- 1 March:** the Chapel foundation stone is laid, coinciding with the Immanuel College 75th Anniversary Thanksgiving Service.
- R. W. Emery Pty Ltd begins pouring in-situ off-form concrete 'wing-walls' in rotating sequence. Bricklayers erect walls to the gallery floor level.**
- August:** second-lift off-form concrete walling is completed.
- 1971 28 February:** Immanuel College Chapel is dedicated and opened.
- 1974 An organ committee is formed, with the objective of raising money towards the purchase of a purpose-built pipe organ for the Chapel.**
- 1975 November:** all debts on Immanuel College Chapel are paid off.
- 1980 21 September:** a purpose-built pipe organ, built by Peter Collins of Redbourn, Hertfordshire UK and installed in a side gallery, is dedicated.
- 1994 Immanuel College Chapel is extended with single-storey additions on the northwestern-southern sides, resulting in the Centenary Thanksgiving Centre and the Century Theatre. The wing-wall associated with the Chapel's freestanding belfry is removed, and the belfry itself is relocated to the northeastern corner of the Chapel.**
- 1995 26 February:** the Centenary Thanksgiving Centre and the Century Theatre are opened by the Governor of South Australia, Dame Roma Mitchell.
- 2007 Eric von Schramek's edited memoirs are published, in which he describes Immanuel College Chapel as 'one of [his] most important designs and one of [his] favourites.'**
- 2011 June:** the Australian Institute of Architects (AIA) National Heritage Taskforce includes the Immanuel College Chapel in its list of significant twentieth century South Australian architecture.

2021 April: original vertical fluorescent pendant light fittings in the chapel are replaced with circular LED light fittings by this time.

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Chris Burns, 'Architectural Innovators: Eric von Schramek and Norman Drogemuller,' talk for the Friends of the Lutheran Archives, 21 September 2023, Pilgrim Lutheran Church, Magill.

Stephen Schrapel and Amit Srivastava, 'The Everyday Innovators: Italian Migrants and Architectural Modernism in South Australia', paper presented at Modernism and the Everyday: A South Australian Perspective symposium, Architecture Museum, University of South Australia, 21 February 2025

Archival

RAIA Significant 20th Century Architecture Card Index (RAIA Collection S301/2 AM);
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SITE RECORD

NAME:	Immanuel College Chapel	PLACE NO.:	26622
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DESCRIPTION OF PLACE: Steel, brick and in-situ off-form concrete chapel with mezzanine gallery

DATE OF CONSTRUCTION: 1970 – 1971

REGISTER STATUS: Nominated 4 November 2021
[\[Date of Provisional Entry\]](#)

LOCAL HERITAGE STATUS:

CURRENT USE: Lutheran place of worship
1971 – present

ARCHITECT: Eric von Schramek; Bruer, von Schramek and Dawes
1970 – 1971

BUILDER: R. W. Emery Ltd
1970 – 1971

LOCAL GOVERNMENT AREA: City of West Torrens

LOCATION: **Address:** 32 Morphett Road
Novar Gardens 5040

LAND DESCRIPTION: **Title** CT 6190/785 A179 FP6208
Reference:
Hundred: Adelaide

PHOTOS

NAME: Immanuel College Chapel

PLACE NO.: 26622

All images in this section were sourced from Instagram: consecratedconcrete and were taken on 12 December 2025.



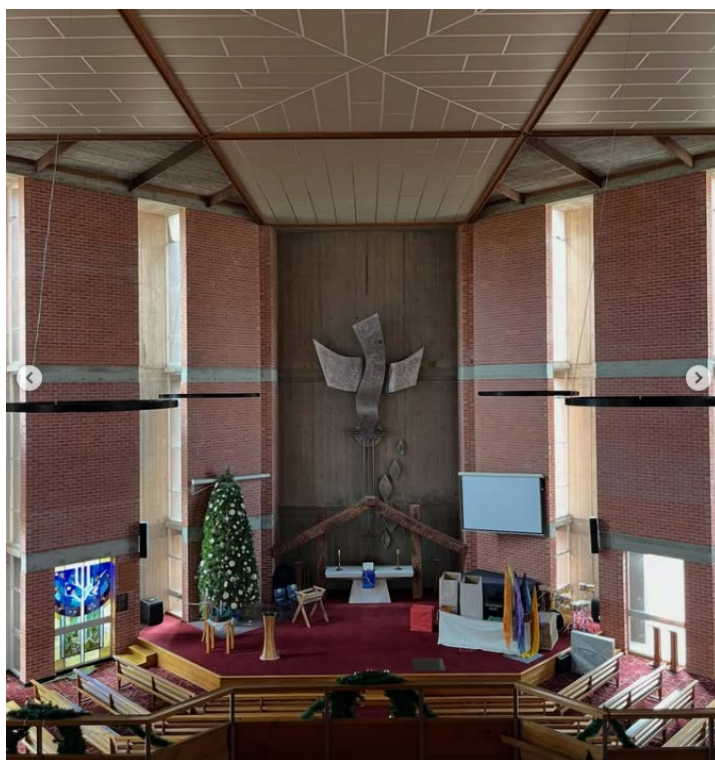
Exterior view showing eastern and northeastern elevations, note relocated belfry on right.



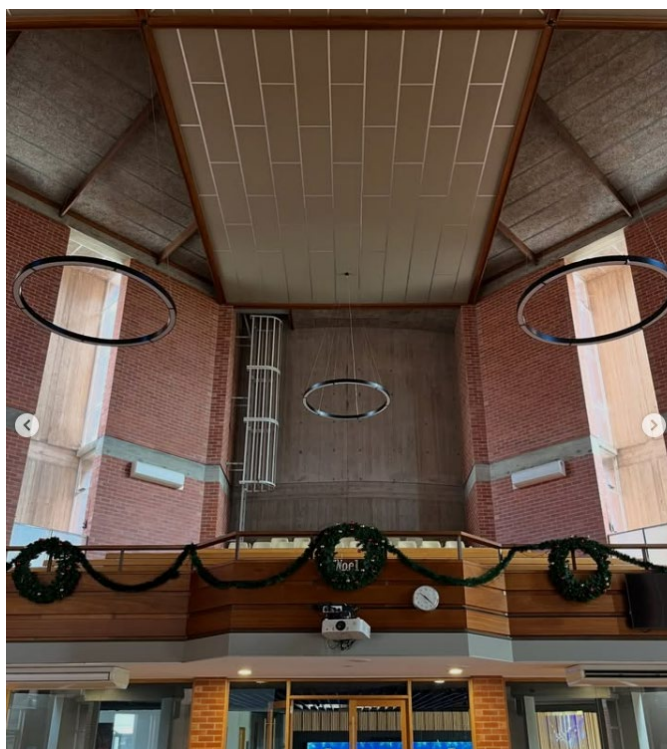
Exterior showing southern and southeastern elevations.

NAME: Immanuel College Chapel

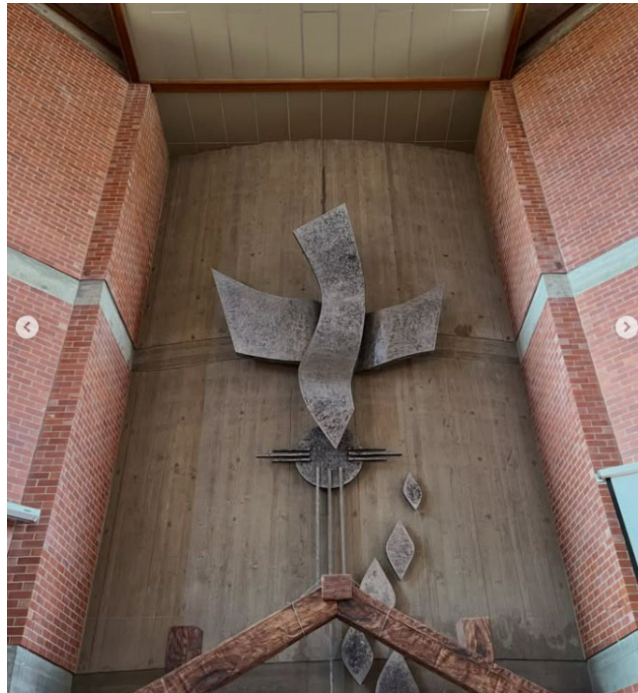
PLACE NO.: 26622



Chapel interior, view from gallery towards sanctuary.



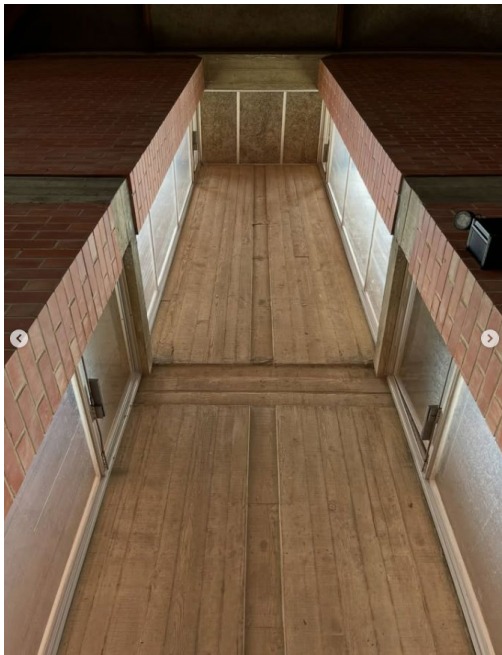
Chapel interior, view from nave looking up towards gallery.



Descending dove sculpture by Stan Ostoja-Kotkowski on sanctuary wall, note off-form concrete texture of wall.



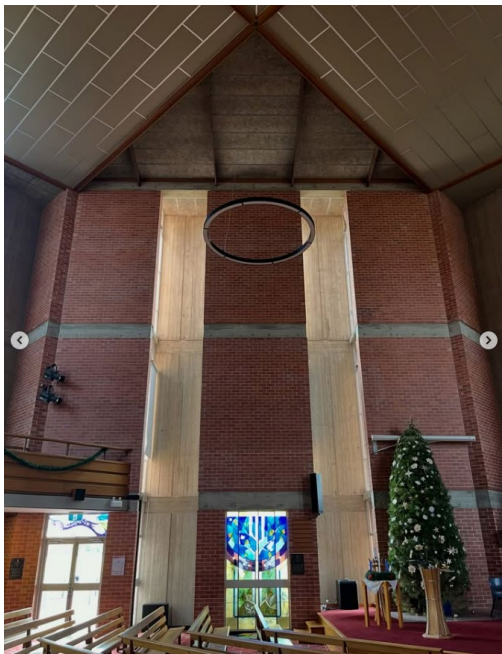
Interior view from nave showing galley and pipe organ.



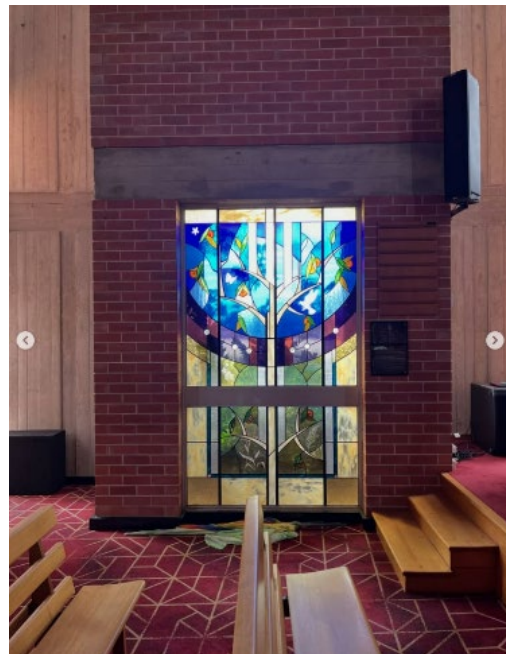
Internal view of semi-detached concrete pylon, note off-form concrete texture.



Gallery seating.



Internal northern elevation.



'Tree of Life' stained glass window, by Lindy Sando and Vaughan Taylor, adjacent to sanctuary.

SITE PLAN

NAME: Immanuel College Chapel

PLACE NO.: 26622



Immanuel College Chapel (CT 6190/785 A179 FP6208 Hundred of Adelaide)

Elements of heritage significance include:

- Chapel building,
- Concrete structure and brick infill,
- Freestanding campanile
- Timber, fibreglass and aluminium sculpture by Stan Ostojka-Kotkowski,
- Original exterior and interior materials and material finishes, including off-form concrete, face brick and clear-finished timber,
- Plain internal and external wall surfaces,
- Original fittings including gallery balustrades, fixed pews and bell.

Elements not considered to contribute to significance of place include:

- Single-storey 1990s additions,
- Reverse-cycle air conditioning installation,
- Data projector and screens,
- Circular pendent LED light fittings,
- Surrounding buildings, structures, trees and landscaping.

N ↑

LEGEND

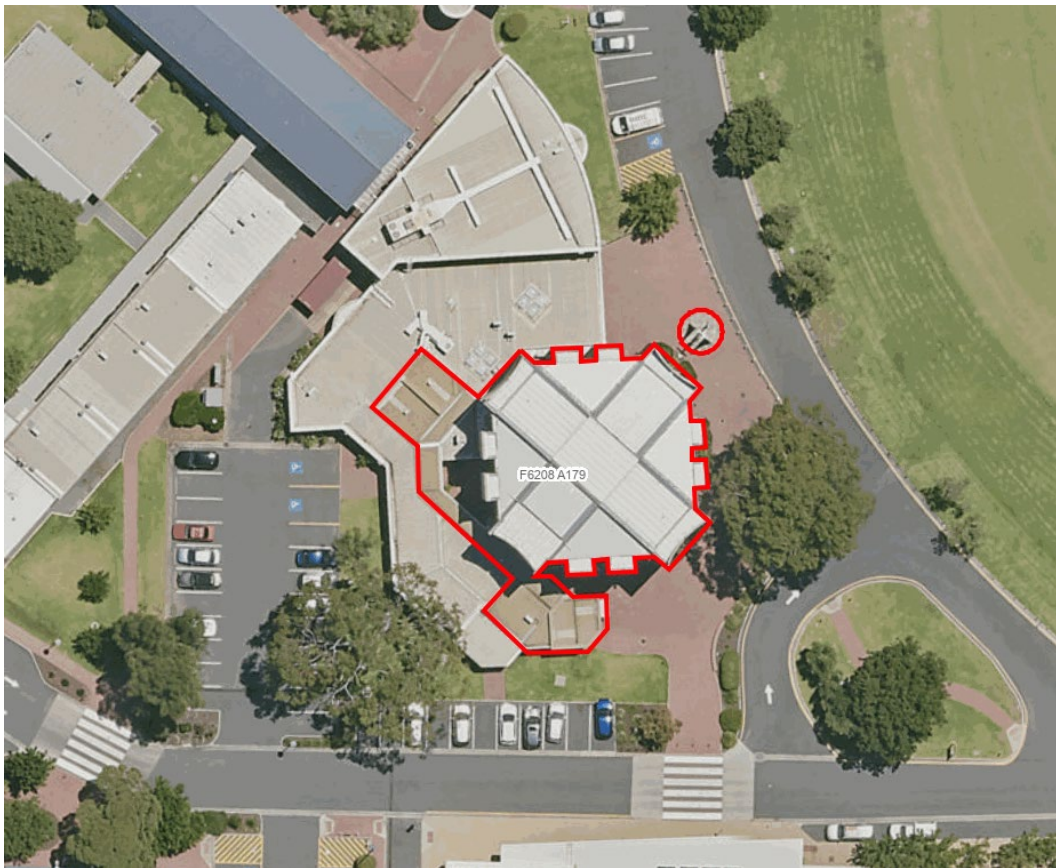
-  Parcel boundaries (Indicates extent of Listing)
-  Outline of Elements of Significance for State Heritage Place

*Red outline is indicative of elements of significance, noting imperfect alignment of aerial imagery with parcel cadastre.

SITE PLAN

NAME: Immanuel College Chapel

PLACE NO.: 26622



Immanuel College Chapel (detail).

N ↑

LEGEND

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*Red outline is indicative of elements of significance, noting imperfect alignment of aerial imagery with parcel cadastre.

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- ¹ Chris Burns, 'Postwar Places of Worship in South Australia 1945 – 1990, Report for the Environment and Water South Australian Built Heritage Research Project 2018-2019' (2019) Adelaide: Architecture Museum, University of South Australia p. 86
- ² Chris Burns, *Liturgy, Community, Modernity: postwar places of worship in South Australia 1945 – 1990* (2020) Adelaide SA: Architecture Museum, University of South Australia p. 21
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- ⁴ RAIA Significant 20th Century Architecture Card Index (RAIA Collection S301/2 AM); https://web.archive.org/web/20160304002703if_/http://www.architecture.com.au/docs/default-source/act-notable-buildings/120-notable-buildings.pdf
- ⁵ See Robert Courland, *Concrete Planet: The Strange and Fascinating Story of the World's Most Common Man-Made Material* (2011) Amherst, NY: Prometheus Books and Adrian Forty, *Concrete and Culture: A Material History* (2012) London: Reaktion
- ⁶ Courland, *Concrete Planet* pp.21-24 and pp.273-275; Catherine Croft, *Concrete Architecture* (2004) Layton: Gibbs Smith pp.8-9 and pp.11-23
- ⁷ Croft, *Concrete Architecture* pp.15-21
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- ¹⁰ McAdam, *Architectural Concrete* p.5
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- ¹² National Precast Concrete Association Australia and Concrete Institute of Australia, *Precast Concrete Handbook*, 2nd ed (2009) Adelaide; North Sydney: self-published p.7
- ¹³ Michael Page, *Sculptors in Space: South Australian Architects 1836-1986* (1986) Adelaide SA: Royal Australian Institute of Architects (South Australian Chapter) p. 255
- ¹⁴ Alison McDougall, 'Von Schramek, Eric Emil (Sir)' in Architects of South Australia Database https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=53
- ¹⁵ McDougall, 'Von Schramek, Eric Emil (Sir)'
- ¹⁶ McDougall, 'Von Schramek, Eric Emil (Sir)'
- ¹⁷ Eric von Schramek and Helen Gordon, *Reminiscences: Eric von Schramek and his churches* (2007) Adelaide: Lutheran Archives, South Australia pp. 108-109
- ¹⁸ Page, *Sculptors in Space* p. 255
- ¹⁹ Gretchen Buggeln, *The Suburban Church: Modernism and Community in Postwar America* (2015) University of Minnesota Press p. 2
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- ²¹ Von Schramek and Gordon, *Reminiscences* p. 45
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- ²³ Burns, 'Postwar Places of Worship'
- ²⁴ This section is adapted from June Edwards, Joseph Stanislaus Ostojka-Kotkowski, SA History Hub <https://sahistoryhub.history.sa.gov.au/people/josef-stanislaus-ostojka-kotkowski/#tab-content>
- ²⁵ 'Public Art: Spacescape', Flinders University Museum of Art, <https://www.flinders.edu.au/museum-of-art/collections/public-art/joseph-stanislaw-ostojka-kotkowski-spacescape> (accessed 21/05/26); Installation view of 'Spacescape,' Adelaide Airport, State Library of South Australia, photograph, 1970, <https://collections.slsa.sa.gov.au/resource/PRG+919/15/5> (accessed 21/05/26); Adam Dutkiewicz, 'SJ Ostojka-Kotkowski', The Dutkiewicz Archive, blog post, June 13 2017,

<https://dutkiewiczarchive.wordpress.com/2017/06/13/sj-ostoja-kotkowski/> (accessed 21/05/26)

²⁶ This section is adapted from Everard Leske, *For Faith and Freedom: the story of Lutherans and Lutheranism in Australia 1838-1996* (1996) Bowden SA: Friends of Lutheran Archives

²⁷ Lyall Kupke, 'Our North Adelaide College.' Lutheran Church of Australia <https://www.lca.org.au/blog/2013/06/10/our-north-adelaide-college/>

²⁸ Lyall Kupke, 'Our North Adelaide College.' Lutheran Church of Australia <https://www.lca.org.au/blog/2013/06/10/our-north-adelaide-college/>

²⁹ *ICOSA Tidings* March 1963 pp. 1-5

³⁰ Chris Burns, 'Postwar Places of Worship'

³¹ *ICOSA Tidings* March 1963 p. 5

³² *ICOSA Tidings* August 1965 p. 1

³³ *ICOSA Tidings* August 1965 p. 1

³⁴ W. Rilett, *Immanuel College* p. 269

³⁵ *ICOSA Tidings* December 1966 p. 5

³⁶ *ICOSA Tidings* March 1967 p. 2; the conversion rate from Imperial to decimal currency on 14 February 1966 was £1 (One Pound) = \$2 (Two Dollars).

³⁷ *ICOSA Tidings* November 1975 p. 1

³⁸ W. Rilett, *Immanuel College* p. 270

³⁹ W. Rilett, *Immanuel College* p. 270; Eric von Schramek and Helen Gordon, *Reminiscences* p. 75

⁴⁰ *ICOSA Tidings* August 1968 p. 4

⁴¹ *ICOSA Tidings* May 1970 p. 1

⁴² Eric von Schramek and Helen Gordon, *Reminiscences* p. 75

⁴³ *ICOSA Tidings* November 1968 pp. 4-5

⁴⁴ *ICOSA Tidings* November 1969 p. 2

⁴⁵ *ICOSA Tidings* February 1970 p. 5

⁴⁶ *ICOSA Tidings* August 1970 p. 1

⁴⁷ *ICOSA Tidings* May 1970 p. 1

⁴⁸ *ICOSA Tidings* August 1970 p. 1

⁴⁹ *ICOSA Tidings* August 1970 p. 1

⁵⁰ *ICOSA Tidings* August 1970 p. 1

⁵¹ *ICOSA Tidings* February 1971 p. 3

⁵² State Library of South Australia Catalogue

<https://www.catalog.slsa.sa.gov.au/record=b2190604>

⁵³ *ICOSA Tidings* November 1975 p. 1

⁵⁴ State Library of South Australia Catalogue

https://archival.collections.slsa.sa.gov.au/prg/PRG778_6-23_RFMitchell_speciallists.pdf

⁵⁵ Eric von Schramek and Helen Gordon, *Reminiscences*

⁵⁶ 'SA Notable Buildings'. Australian Institute of Architects

<https://www.architecture.com.au/explore/notable-buildings/sa-notable-buildings>