



Threads of Conservation

Social fabric • Fabric and place • Conserving fabric

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Ian Hamilton

Born in Belfast, Ian studied architecture in Scotland. He spent four years working as an architect in London and travelling the world before returning to Scotland to take up long term employment in Glasgow.

Ian has a wide range of architectural experience, but his work over the last 15 years has focused primarily on conservation and adaptive re-use of listed buildings. He headed up a team of experienced conservation architects at the Glasgow offices of Page\Park Architects where he gained his 'Advanced' Conservation Accreditation' from the Royal Incorporation of Architects In Scotland (RIAS) in 2011. Ian is a Past President of the Glasgow Institute of Architects (GIA) and a Fellow of the RIAS.

He and his family moved to Adelaide in March 2012 since when he has worked with the State Heritage Unit, and for the last 2 years with Grieve Gillett Architects (now Grieve Gillett Dimitty Andersen Architects).

God is in the Detail: new casework for a restored Cathedral Pipe Organ

Paper Abstract

Grieve Gillett Dimitty Andersen Architects (GGDAA) were asked by the Catholic Archdiocese of Adelaide, along with Hansen Yuncken Building Contractors, to help with the installation of a restored pipe organ at St. Francis Xavier Cathedral in Adelaide. The pipe organ, originally from a church in Canada, was restored in Melbourne and has been reconstructed on the gallery of the Cathedral.

The two greatest challenges were 1. fitting the mass of equipment and pipework into the available gallery space without compromising the existing historic fabric, and 2. designing the casework to relate to the historic internal detailing whilst allowing it to clearly read as a contemporary insertion. It is proposed that this talk concentrates on challenge 2.

The narthex and gallery in which the organ now sits, were completed in 1928 to designs by Woods Bagot Jory & Laybourne-Smith. The masonry detailing used in 1928 was consistent with that from the earlier Pugin and Pugin nave but was given a modern twist through contemporary use of pressed concrete technology in its reproduction. The 1928 timber gallery edge detailing was later to be reproduced in designs by Walter Bagot for the as yet uncompleted casework of the pipe organ at the other great Adelaide Cathedral, St. Peter's.

The designs for the 2015 pipe organ casework pick up once again on the historic columnar details, and on the gallery edge detailing, both of which were constructed in timber by a furniture maker as a contemporary interpretation of the details from the historic fabric. This project has been marked by a rigorous attention to, and sensitive interpretation of, the historic fabric of St. Francis Xavier Cathedral in the new casework designs which have been built to the highest standards to craftsmanship in keeping with the gothic tradition with which Cathedral is so infused.