

The Pritzker Architecture Prize



2002

GLENN MURCUTT

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment which has produced consistent and significant contributions to humanity and the built environment through the art of architecture

An international panel of jurors reviews nominations from all nations, selecting one living architect each year. Seven Laureates have been chosen from the United States, and the year 2002 marked the nineteenth to be chosen from other countries around the world.



The bronze medallion presented to each Laureate is based on designs of Louis Sullivan, famed Chicago architect generally acknowledged as the father of the skyscraper. Shown on the cover is one side with the name of the prize and space in the center for the Laureate's name. On the reverse, shown above, three words are inscribed, "firmness, commodity and delight." The Latin words, "firmitas, utilitas, venustas" were originally set down nearly 2000 years ago by Marcus Vitruvius in his *Ten Books on Architecture* dedicated to the Roman Emperor Augustus. In 1624, when Henry Wotton was England's first Ambassador to Venice, he translated the words for his work, *The Elements of Architecture*, to read: "The end is to build well. Well building hath three conditions: commodity, firmness and delight."

THE
PRITZKER
ARCHITECTURE PRIZE

2002

PRESENTED TO
GLENN MARCUS MURCUTT



Photo by Anthony Browell

SPONSORED BY

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*Professor, State University of New York at Purchase
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JURY CITATION

Glenn Murcutt is a modernist, a naturalist, an environmentalist, a humanist, an economist and ecologist encompassing all of these distinguished qualities in his practice as a dedicated architect who works alone from concept to realization of his projects in his native Australia. Although his works have sometimes been described as a synthesis of Mies van der Rohe and the native Australian wool shed, his many satisfied clients and the scores more who are waiting in line for his services are endorsement enough that his houses are unique, satisfying solutions.

Generally, he eschews large projects which would require him to expand his practice, and give up the personal attention to detail that he can now give to each and every project. His is an architecture of place, architecture that responds to the landscape and to the climate.

His houses are fine tuned to the land and the weather. He uses a variety of materials, from metal to wood to glass, stone, brick and concrete — always selected with a consciousness of the amount of energy it took to produce the materials in the first place. He uses light, water, wind, the sun, the moon in working out the details of how a house will work — how it will respond to its environment.

His structures are said to float above the landscape, or in the words of the Aboriginal people of Western Australia that he is fond of quoting, they “touch the earth lightly.” Glenn Murcutt’s structures augment their significance at each stage of inquiry.

One of Murcutt’s favorite quotations from Henry David Thoreau, who was also a favorite of his father, “Since most of us spend our lives doing ordinary tasks, the most important thing is to carry them out extraordinarily well.” With the awarding of the 2002 Pritzker Architecture Prize, the jury finds that Glenn Murcutt is more than living up to that adage.

Photo by Anthony Browell



Photo by Glenn Murcutt



Photo by Anthony Browell



Magney House
Bingie Bingie
South Coast, New South Wales
Australia
1982-1984
(this page and opposite)

PREVIOUS LAUREATES

1979

Philip Johnson of the United States of America

presented at Dumbarton Oaks, Washington, D.C.

1980

Luis Barragan of Mexico

presented at Dumbarton Oaks, Washington, D.C.

1981

James Stirling of the United Kingdom

presented at the National Building Museum,
Washington, D.C.

1982

Kevin Roche of the United States of America

presented at The Art Institute of Chicago, Illinois

1983

Ieoh Ming Pei of the United States of America

presented at The Metropolitan Museum of Art,
New York, New York

1984

Richard Meier of the United States of America

presented at the National Gallery of Art, Washington, D.C.

1985

Hans Hollein of Austria

presented at the Huntington Library, Art Collections and
Botanical Gardens, San Marino, California

1986

Gottfried Böhm of Germany

presented at Goldsmiths' Hall, London, United Kingdom

1987

Kenzo Tange of Japan

presented at the Kimbell Art Museum, Fort Worth, Texas

1988

Gordon Bunshaft of the United States of America and

Oscar Niemeyer of Brazil

presented at The Art Institute of Chicago, Illinois

1989

Frank O. Gehry of the United States of America

presented at Todai-ji Buddhist Temple, Nara, Japan

PREVIOUS LAUREATES

1990

Aldo Rossi of Italy

presented at Palazzo Grassi, Venice, Italy

1991

Robert Venturi of the United States of America

presented at Palacio de Iturbide, Mexico City, Mexico

1992

Alvaro Siza of Portugal

presented at the Harold Washington Library Center, Chicago, Illinois

1993

Fumihiko Maki of Japan

presented at Prague Castle, Czech Republic

1994

Christian de Portzamparc of France

presented at The Commons, Columbus, Indiana

1995

Tadao Ando of Japan

presented at the Grand Trianon and the Palace of Versailles, France

1996

Rafael Moneo of Spain

presented at the construction site of The Getty Center
Los Angeles, California

1997

Sverre Fehn of Norway

presented at the construction site of The Guggenheim Museum, Bilbao, Spain

1998

Renzo Piano of Italy

presented at the White House, Washington, D.C.

1999

Sir Norman Foster of the United Kingdom

presented at the Altes Museum, Berlin, Germany

2000

Rem Koolhaas of the Netherlands

presented at the Jerusalem Archaeological Park, Israel

2001

Jacques Herzog and Pierre de Meuron of Switzerland

presented at Thomas Jefferson's Monticello, Virginia



Photo by Robert W. Jensen

FORMAL PRESENTATION CEREMONY

Michelangelo's Campidoglio

Rome, Italy

Wednesday, May 29, 2002

BILL LACY

EXECUTIVE DIRECTOR

THE PRITZKER ARCHITECTURE PRIZE

THE HONORABLE WALTER VELTRONI

THE MAYOR OF ROME

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

GLENN MARCUS MURCUTT

2002 PRITZKER LAUREATE

THE HONORABLE PROFESSOR VITTORIO SGARBI

UNDER-SECRETARY OF THE

MINISTER OF FINE ARTS AND CULTURAL AFFAIRS

"Michelangelo is often thought of principally as a sculptor and painter, rather than as an architect," said J. Carter Brown, chairman of the jury that selects the Pritzker Laureate each year. "But right in the religious and political center of Rome, he was commissioned to design a remarkable architectural project at the top of the Capitoline Hill, the *Campidoglio*, Rome's ancient Capitol Hill. It is a place spanning more than 2000 years of history. In 1471, Pope Sixtus IV donated large bronze statues to the *Campidoglio*, creating what is now arguably the oldest public museum in the world. The She-wolf suckling the two traditional founders of Rome, Romulus and Remus, was placed inside the *Palazzo dei Conservatori*, and became the symbol of the city. With Papal authority, Michelangelo moved the equestrian statue of Marcus Aurelius to the center of the plaza, and created a magically beautiful star-shaped pavement design. (His design was not in fact actually completed until 1940; and to conserve the statue, one of the great monuments of antiquity, the original has been moved into the adjoining museum, and a faithful replica installed in the center of the plaza, following Michelangelo's design.)"

The guests assembling from around the world for the Pritzker Prize walked up the monumental ramp (*cordonata*) to the top of the Capitoline Hill, to sit in chairs placed on the *piazza* facing the central building (the *Palazzo Senatorio* which today houses the offices of the mayor and the city council chambers). There, in front of the fountain, the ceremony took place to present the \$100,000 Pritzker Architecture Prize to Australian architect Glenn Murcutt. On either side of the *piazza* is the *Palazzo dei Conservatori* and the *Palazzo Nuovo*, both of which comprise the Capitoline Museum.

Photos below by Robert W. Jensen



On the morning of the prize ceremony, a media conference was held at the St. Regis Grand Hotel in Rome for the benefit of journalists who had traveled to Italy for the ceremony as well as local media representatives.



Bill Lacy (left), the executive director of the Pritzker Architecture Prize, conducted the media conference which introduced Glenn Murcutt, the 2002 Laureate from Australia



Guests walked up the steps to Michelangelo's Campidoglio Square where the ceremony to present the 2002 Pritzker Architecture Prize to Australia's Glenn Murcutt would be held.

Following the ceremony, guests were transported to the *Palazzo Colonna* for a reception and dinner. The first historical information on the Colonna family residence dates from the 13th century. Since that time, the family has provided numerous princes of the Catholic Church, including several Cardinals and Popes. Today, the family home doubles as a private art gallery for the art collections that span six centuries.

The presentation ceremonies move around the world each year paying homage to the architecture of other eras and/or works by previous laureates of the prize. The 2002 ceremony marks the second time the prize has been presented in Italy, the first being in 1990 at the Palazzo Grassi in Venice when the late Aldo Rossi received the prize. As the sites are chosen each year before the laureate, there is no intended connection beyond celebrating architectural excellence. Retrospectively, buildings by Laureates of the Pritzker Prize, such as the National Gallery of Art's East Building designed by I.M. Pei, or Frank Gehry's Guggenheim Museum in Bilbao, Spain, or Richard Meier's new Getty Center in Los Angeles have been used. In some instances, places of historic interest such as France's Palace of Versailles and Grand Trianon, or Todai-ji Buddhist Temple in Japan, or Prague Castle in The Czech Republic have been chosen as ceremony venues. Some of the most beautiful museums have hosted the event, including the already mentioned Palazzo Grassi; Chicago's Art Institute (using the Chicago Stock Exchange Trading Room designed by Louis Sullivan and his partner, Dankmar Adler, which was preserved when the Stock Exchange building was torn down in 1972. The Trading Room was then reconstructed in the museum's new wing in 1977). New York's Metropolitan Museum of Art provided the setting of 1982 Laureate Kevin Roche's pavilion for the Temple of Dendur. In homage to the late Louis Kahn, the ceremony was held in Fort Worth's Kimbell Art Museum in 1987. California's Huntington Library, Art Collections and Botanical Gardens was the setting in 1985. In 1992, the just-completed Harold Washington Library Center in Chicago was the location where Alvaro Siza of Portugal received the prize. The 20th anniversary of the prize was hosted at the White House since in a way, the Pritzker Prize roots were in Washington where the first two ceremonies

were held at Dumbarton Oaks — a major addition to the original estate, had been designed by yet another Pritzker Laureate, the very first, Philip Johnson. In 2000 in Jerusalem, on the Herodian Street excavation in the shadow of the Temple Mount was the most ancient of the venues. The ceremonies have evolved over the years, becoming, in effect, an international grand tour of architecture.

Coinciding with the Pritzker Architecture Prize ceremony being held in Rome, the American Academy in Rome co-hosted a Pritzker Symposium on *New Century, New World, The Globalization of Architecture*. The co-chairs of the event are Bill Lacy, executive director of the Pritzker Architecture Prize and Adele Chatfield-Taylor, president of the American Academy



(left to right) Glenn Murcutt, the 2002 Pritzker Laureate; his wife Wendy Lewin; Dr. Guido Zincone, director of Fiat's Rome office; Thomas J. Pritzker, president of the Hyatt Foundation; and the Honorable Walter Veltroni, Mayor of Rome.



Following the ceremony at Campidoglio Square, guests were transported a short distance to the Palazzo Colonna where a reception was held in the main art gallery.

in Rome. Participants included: Rolf Fehlbaum, Anthony Grafton, Zaha Hadid, Dogon Hasol, Ricardo Legorreta, and Karen Stein.

One of the founding jurors of the Pritzker Prize, the late Lord Clark of Saltwood, as art historian Kenneth Clark, perhaps best known for his television series and book, *Civilisation*, said at one of the ceremonies, “A great historical episode can exist in our imagination almost entirely in the form of architecture. Very few of us have read the texts of early Egyptian literature. Yet we feel we know those infinitely remote people almost as well as our immediate ancestors, chiefly because of their sculpture and architecture.”

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Dinner was served in a tent erected in the garden of Palazzo Colonna. Executive director Bill Lacy joined Mrs. Cindy Pritzker and Laureate Glenn Murcutt for a few moments while everyone was taking their seats.

BILL LACY

EXECUTIVE DIRECTOR
THE PRITZKER
ARCHITECTURE PRIZE

Good evening, ladies and gentlemen. I'm Bill Lacy, Executive Director of the Pritzker Architecture Prize. And to begin the program this evening, it is my pleasure to introduce the Mayor of Rome, the Honorable Walter Veltroni, Mr. Mayor.



Photo by Robert W. Jensen

THE HONORABLE WALTER VELTRONI*

MAYOR OF ROME



Photo by Robert W. Jensen

We're very honored to host here in Campidoglio, in this square, such an important prize for worldwide architecture.

To talk about the possibility of holding this event here on this square was the Honorable Giovanni Agnelli who talked to me about this on the phone a few months ago. He has been for a long time an outstanding member of the jury for this prize. We can all wish him a quick recovery from his disease because he is, uh, for our country, for the economy of our country, one of the biggest resources.

This square was designed by Michelangelo and Michelangelo's design is very strong in the history of architecture of Rome.

All the architecture of this city was developed by people of very high standing, very high level and prestige. But to tell the truth, as of the 60's, it was quite difficult for contemporary

architecture to leave a mark on the architecture and the buildings of this great city. And the impression is that development had been marked by a quiet kind of quantitative rather than qualitative idea thereby ignoring the idea of leaving a mark on architecture.

But now things are starting to change and I had the chance of showing to Mrs. Pritzker and all of the people who came to my office, I showed them a unique view of the city, and I could present them with a medal which has on its backside the original design of the auditorium which was designed and built by Renzo Piano who is here with us today.

And a sign on the mark of contemporary architecture will be soon seen in the Municipal Gallery Of Modern Art and the National Gallery Of Modern Art which will be designed by Fuksas and also in the new Congress Center which will be soon designed and built in Rome.

Architecture is a project, is creativity which turns into reality into a dimension, into space. Therefore, it's a way of designing and planning a city.

Rome will be for future generations the City of Michelangelo, the City of Campidoglio, but also the City of the auditorium designed by Renzo Piano, and it is precisely in this double dimension which the greatness of architecture lies.

And this is the reason why we are very honored to host this prize here in this city, in this square, and we wish you successful work and we hope that this prize will, in the next few years, be able to aid the qualitative growth and development of town planning and architecture.

BILL LACY

EXECUTIVE DIRECTOR

THE PRITZKER ARCHITECTURE PRIZE

Thank you very much, Mr. Mayor. Welcome again, architects, friends of architecture, and friends and admirers of Glenn Murcutt. The part of Carter Brown, our illustrious long-time chairman who normally presides over these occasions, will be played by Bill Lacy this evening. A serious illness has prevented Carter from being with us.

It is my pleasure to welcome you to the 24th ceremony awarding the Pritzker Architecture Prize in the most perfect city for such an event; a city that still, after 2000 years remains the pinnacle of architectural achievement and architectural heritage.

In the United States, any city that possessed one square block of Rome would declare itself a tourist destination. But Rome displays its centuries old riches casually, the way a great poet can be generous with words because the supply is seemingly inexhaustible. Every street in Rome, every façade, every stone, every vista down a street or across the Tiber is a special visual treat.

In my correspondence with your great Italian critic, the late Bruno Zevi, I remember one line, "ah, Bill, it is April and Rome is beautiful, it is cruel." I knew exactly what he meant. Rome is the world's greatest outdoor museum of architecture, without boundaries and without preciousness. *I love Rome*. But before I get carried away figuratively or actually, I should get on with the program.

The selection of a prize winner can only, in the end, be as good as those doing the selecting, and this year's jury, whom I will now introduce, represent the wisdom and experience that is reflected in their choices each year.

The jury members are, beginning with our incredible chairman, J. Carter Brown, who is regrettably missing the first ceremony since the prize's inception in 1979. Mr. Brown is the renowned director emeritus of the National Gallery of Art in Washington, D.C.; chairman of the Fine Arts Commission, advisor to presidents and first ladies on aesthetic and artistic matters involving art and architecture during numerous administrations. If we had a minister of the arts in the United States, the choice would be obvious. We miss you, Carter, as much as you miss being here on this auspicious occasion.

Ms. Ada Louise Huxtable, distinguished architecture critic and author, winner of the Pulitzer Prize, winner of the McArthur Award and many other richly deserved honors. You can read her criticisms currently in the *Wall Street Journal* and the *New York Review of Books*.

You have already heard about Avvocato Giovanni Agnelli's role in, in obtaining the permission to be here this evening in this great space. He is the Chairman and CEO Emeritus of the esteemed Fiat Corporation and an avid patron of architecture. He has been indispensable to the jury over the years and we are especially indebted to him for this evening.

Jorge Silvetti, architect partner in the widely acclaimed firm of Machado and Silvetti. He has been chairman of the School of Architecture at Harvard for the past seven years.

Carlos Jimenez, architect originally from Costa Rica, now a member of the faculty at Rice University in Houston where he practices. He has an impressive and growing list of exceptional buildings to his credit.

Lord Jacob Rothschild, whose long-standing interest in art, architecture, historic preservation and archaeology make him an essential member of this formidable jury.



Photo by Robert W. Jensen

There are other distinguished guests whose presence I am pleased to note. I would like to quickly introduce them as well. They are architects who have received the Pritzker Architecture Prize in the past. Lord Norman Foster, Frank Gehry, Gottfried Boehm, Renzo Piano, Sverre Fehn, and Christian de Portzamparc. If I've left out anyone, God help me. And I would like to introduce a very special and honored guest, the honorable Murray Cobban, Australian Ambassador to Italy; and Adele Chatfield-Taylor, President of the American Academy in Rome. Thank you.

The Pritzker Architecture Prize was created to honor architecture as an important field, one which was omitted in the largely scientific endeavors acknowledged by the Nobel Prizes. It was also intended to raise the general public's awareness of the importance that architecture plays in all our lives.

Occasionally the prize jury feels the obligation to serve as a compass in today's media driven culture and to remind us that architecture is a long-term proposition, that building great buildings is more important than getting great publicity.



Photo by Robert W. Jensen

Tonight's honoree, Glenn Marcus Murcutt exemplifies that attitude as do his buildings. He has toiled many years in his native Australia to produce an exquisite and singular collection of works that hew to the principles that have always produced great buildings, large and small. His is an architecture of a quintessential purities, simplicity and beauty, an architecture of modesty, an architecture of greatness.

And to present the prize to Glenn Murcutt, it is my further honor now to introduce Thomas Pritzker who continues the legacy of his late father, Jay, and who, with his mother, Cindy, plays a hands-on role in the administration of the prize each year including staging this magnificent venue in Rome. Thomas Pritzker is a man of many interests — Indian scholar, art collector, architecture groupie, author, successful businessman and entrepreneur; he will present this year's 2002 Pritzker Architecture Prize at this time.

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

Thank you very much. Every year, we bring this ceremony to a different location. In addition to having the pleasure of presenting the prize, I have the honor to be able to make a few comments about the venue in which we present the prize. Once again, we gather at an incredibly important site in a great city to celebrate the Pritzker Architectural Prize and its recipient, Glenn Murcutt.

There's something about the City of Rome and this place, the Capitoline Hill, that sets it apart from virtually any other site in which we've had the honor of presenting the prize. This is the hill of Romulus. This is the hill of Jupiter. This is the hill of the Roman Republic and the Roman Empire. This is the hill from which Marcus Aurelius, a man who is standing up above us, ruled Rome when Rome was the center of the world and this hill was the center of Rome.

But as Rome went, so went the Capitoline Hill. Both would fall into decline over the coming millennium. Some 1400 years later, our story turns to Pope Paul the Third who is the last of the Renaissance Popes and the first Pope of the Counter-Reformation. He recognized that the medieval church was in need of reformation,



but not in the way that Luther would have it. This Pope's most critical challenge was to find a way to move the Church into modern times.

In order to open this pathway, Pope Paul turned to the world of aesthetics, of art and of architecture. It was at this time that Pope Paul the Third commissioned Michelangelo to transform this great hill from what had been the seat of an ancient Roman, of a

Pagan Empire, to a place that could herald in the coming reforms. In 1536, Michelangelo created what we see here tonight. He designed Rome's first piazza.

This was the Renaissance, and so he rebuilt these façades. He designed the patterns that you see beneath you, and he had the bronze statue of Marcus Aurelius placed in the center of this great piazza. This is truly an awesome place to stand and be able to give this prize. Tonight, we owe the use of this historic place to Mayor Veltroni who's offices are here in Capitoline Hill. Thank you, Mr. Mayor, for all you've done and for loaning us your staff to help arrange this evening.

We must also thank one of our jurors for not only his dedicated service to the prize in helping make the choices of the laureates for the past 18 years, but also for his

assistance in making it possible for us to hold the ceremony here in Italy. I speak, of course, of Avvocato Giovanni Agnelli and Mrs. Agnelli as well. I want to thank them. I'm sorry they're not able to be here tonight.

There's one more person that you've heard of that I have to speak to, and that is singling out J. Carter Brown. Carter has been Chairman of the Jury since its inception 24 years ago. This is the first ceremony since he helped found the prize that he's missed, and we all wish him well and a speedy recovery. When we began moving these ceremonies to different locations around the world, it was an effort to enlarge the scope of the prize by not just honoring one living architect for his lifetime achievements, but rather, we wanted to carry forward the underlying goal of the prize which is focusing the public's awareness on great architecture and what it can mean to people's lives.

All you need to do is look around you tonight to understand the potential impact of great architecture. Tonight, we stand in the midst of the era of globalization. We are an American family. We're giving a prize to an Australian architect here atop one of the great sites of Europe. We speak here of history, but Glen Murcutt is about the present. We talk of globalization, but our laureate looks to humanize and adapt his work to very, very local conditions.



While these are seemingly contradictions, in fact, our laureate's work can reconcile some of the ideals of globalization with the needs of the individual. The honoree tonight has studied the past. He has visited most of the great architecture here in Europe and in other parts of the world. He's absorbed the knowledge and distilled it into his own unique way of designing buildings in his own land of Australia.

That vast country, a continent unto itself with a tremendous range of climates and environments, calls out for architecture to suit each of its various regions. Glenn Murcutt, working as a one man operation, has tackled the task, and over the past four decades has accomplished some remarkable, scrupulously energy conscious houses and buildings. They are so remarkable that the jury chose him for this year's honor.

While his primary focus is on houses, one of his public building projects which he did in collaboration with his wife, Wendy, is called the Arthur and Yvonne Boyd Education Centre. Critics have called this a masterpiece. The jury in their citation describes Glenn Murcutt as a modernist, a naturalist, an environmentalist, a humanist, economist, and an ecologist, and that's all before they even get to the word architect.

The reason for all of these qualities being mentioned is, of course, that his houses are fine tuned to the land and to the weather. He selects the materials he uses, whether it be metal,

wood, glass, stone, brick or concrete, with a consciousness of the amount of energy required to produce those materials in the first place. And he takes into account the sun, the moon, the stars, light, water, and wind in working out the details of how his house will function and how it will respond to the environment.

Ada Louise Huxtable, one of our capable jurors who has a certain way with words, has summed it up by writing “Glenn Murcutt has become a living legend, an architect totally focused on shelter and the environment, with skills drawn from



nature and the most sophisticated design traditions of the modern movement.” There’s no way I could improve on Ada Louise’s words. Glenn has often said that growing up, his father was a profound influence on him.

And one of his father’s favorite quotations from

Thoreau’s writing was, “since most of us spend our lives doing ordinary tasks, the most important thing is to carry them out extraordinarily well.” Glenn, the Pritzker Jury finds that you are more than living up to that adage. Please join me. On behalf of the Pritzker family and the Hyatt Foundation, we present the 2002 Pritzker Architecture Prize to Glenn Murcutt.

GLENN MURCUTT

2002 LAUREATE

THE PRITZKER ARCHITECTURE PRIZE

Mayor Veltroni, distinguished guests, friends, fellow architects, ladies and gentlemen. To Mrs. Pritzker, the Pritzker family, and members of the Hyatt Foundation, you have honored me with the 2002 Pritzker Architecture Prize, and I cannot tell you just how happy I am to be receiving it. Thank you.

On entering private practice in late 1969, my father said, “son, remember, you must start off the way you would like to finish.” And he added, “for every compromise you knowingly make, the resultant work will represent your next client.” Tough yet good advice.

Although I have worked as a sole practitioner without staff now for nearly 32 years, I am supported by many others who have contributed to my love of architecture. To fail to recognize those people would be unjust. Mies van der Rohe said, and I quote, that “with every good building, there was a very good client.”

I have had so many wonderful clients throughout my career. There are others today that have to wait for more than three years for me to start work on their projects. I

have worked with two engineers, a father and his son, and how could our thinking be realized without fine builders. There are writers, photographers and academics, fellow architects, architecture schools in Argentina, Chile, Denmark, Finland, the United States of America, and Australia, collaborators including my wife and family. Each has been wonderfully supportive and many are here this afternoon to celebrate with me this incredible event. Thank you, all of you.

And what more wonderful a space and place could there be to celebrate this event than the Campidoglio in Rome? Just how fortunate can one be? The jury each year considers hundreds of architects for the Pritzker Prize, many of whom are worthy of receiving it. But, on the whole, only one is selected. That's how fortunate one can be.

As you may imagine, I've had hundreds of interviews, letters and telephone calls of wonderful support, but I cannot tell you how many times it has been said, "congratulations also go to the Jury." I start to wonder just who's prize is this? Yet such awards tell us much about the jury as it does about the recipient. I am fully aware of the effort and feelings of responsibility borne by each jury member for such a prize.

To each member of this year's Pritzker Prize Jury, I am honored, greatly honored, to have been considered worthy of this prize. It is humbling to become a Pritzker Laureate. I join recipients for whom I have the deepest respect, and today, several I count as great friends. And this afternoon, they are here, as each of you, in my honor. Thank you.

I grew up in Sydney about seven kilometers north of the city. The landscape was typical of the coastal Sydney sandstone basin with its abundance of eucalyptus and other remarkable native Australian plants. In this environment, I learned about the propagation of the flora. I learned about which plants grew where, and which drew the superb native birds, insects and animals. I learned about how a particular species of plants grew differently, very differently, from the lowlands where the water table was higher, where the wind pressures were less, where the nutrients were greater from the very same type of plant at the top of a hill which was shaped by wind shear, less moisture and few nutrients. This was about place, and was, for me, extremely important. I learned about the strength, the delicacy, and the transparency of much of the Australian landscapes, where the clarity of the light level separates the elements compared to much of Europe where the light level serves to connect those elements in the landscape. This gave me a clearer understanding of the legibility of elements, of structure and delicacy within the Australian landscape which has informed my work.

I grew up in a family of five children. There were seven pianos in a house of three levels. The noise was terrible. There was always something being designed and built around the house — canoes, racing skiffs, houses. I learned I needed silence, much silence, to work. This was a very important lesson for me. The amount of noise made me want silence.

I was conscripted to the joinery shop of my father during school holidays which I tended to resent at the time, but I did join in the construction of boats, building staircases, windows and more. This was an extraordinary training though very tough at times. From 1946 onwards, my father brought into Australia a number of journals, particularly from the United States, and from them I learned about the works of Frank Lloyd Wright, Mies van der Rohe, Gordon Drake, Charles and Ray Eames

and others. There were so many architects that I had learned about by the time that I was 15 or 16. This had enormous influence on me.

I had difficulty with my education, but I finally entered the University of Technology in 1956 where I undertook the part-time course in architecture. I was fortunate enough to have had a teacher by the name of Noel Bazeley, who taught building construction. He was largely dismissed by most students, but whilst the other groups studied the construction of footings and foundations, floors, walls, ceiling joists and roofs for the whole year of three terms, Bazeley gave us the subject continuity in nature. What a wonderful subject, continuity in nature, discussed for a full term. Having understood the importance of continuity in nature, the second term was devoted to the understanding of continuity in nature related to the built environment. For term three, we studied foundations, floors, walls and so on.

What a wonderful start for a young architect and for me particularly. This was an extraordinary teaching for a man in 1956. I also worked in offices full time with people like Neville Gruzman and Bill and Ruth Lucas who were very good architects in the modern movement in Australia. I was fortunate enough to be working when Lucas designed one of the lightest lightweight houses that Sydney had ever seen, one of the most extraordinary works still. And I also worked with Allen and Jack, another fine office. They were wonderful places to be learning architecture in the 50's and 60's.

During university, I failed the subject Sunshine and Shade. I had to repeat this subject. I recognize this may have been a turning point for me in understanding the importance and direction it might have been in shaping my future thinking. Failure presents those great opportunities, it is not one of those things where you put your tail between your legs and run. Failure is a wonderful learning experience.

My first trip after graduation in 1962 was to Europe — the Greek islands and the Nordic region. I learned about light, about continuity of space, about the nature and limitations of materials, about the formation and carving of space, about inevitability of movement, about unity of color, about reflection, and so many other lessons. To make a material work hard is to seek to maximize its potential, and to make one material do many things has been significant for me. Going to the Nordic region to see the work of Jørn Utzon, those wonderful Kingo houses and Utzon's other buildings, and on to Finland to see the work of Aalto was a great turning point in my career. And it was my very good friend, Keith Cottier, who said to me whilst we were working together in London, “don't go back to the Greek Islands. You must get on and see Aalto! Of all the people I know, you are the one who should be seeing Aalto.” I took his advice. I thank you, Keith.

In 1969, I entered practice. I had no work, but most of us were pretty optimistic in those days. So what did I do in the first six months? I telephoned the various producers of building products, those makers of superb extruded metal sections and had them visit me. I was looking at all the possibilities of making standard components and sections to do my detailing rather than designing every detail element. It makes detailing very much simpler and quite strong.

The second trip overseas in 1973 included France and Spain. In Paris, I visited a building I had seen from the street in 1962, the Maison de Verre. This building was liberating. Designed around 1928 by Pierre Chareau and Bernard Bijvoët, it was in the modern period, but was not one of the isms of modernism, this work had life. It was open-ended as a design, and it possesses timelessness. And what a wonderful thing to find an architecture of the past that is alive, that's modern, and looks to the

future. It was an absolutely important and critical experience at that time in my life. I also met the great Spanish architect, José Coderch in Barcelona. He also did something very important for me. I was extremely nervous about design, and I still am extremely nervous about design, but then I thought there was something lacking in me, that nervousness. Coderch said that at the age of 62, “with every new project, I am very nervous.” And I've realized ever since that nervousness is an essential ingredient with every new project, otherwise, one's work loses its cutting edge. He said, “I also tell my students, you must put into your work first effort, secondly, love, and finally, and very Catholic, suffering. And even if the work is not great, it will show care and dedication.”

I have always believed in the act of discovery rather than creativity. Any work that exists, or which has the potential to exist is related to discovery. We do not create the work. I believe we, in fact, are discoverers. I see architecture as a path of discovery and that is very important for me. I have learned through observation rather than text. Even this acceptance speech has been an awful challenge in getting it together.

My family will tell you that I have a restless spirit, and I know that is true. I have always wanted to push more out of everything, in experiencing places, in pushing boundaries; my students will tell you my studios are very memorable. And I push myself. I know when whatever I am doing can be done better. I am relentless in pursuing ideals.

Now I need to tell you a little bit about why I do things the way I do. I work alone because I love silence, time to think and discard work less than I know is worthy of architecture. By working alone, I freed myself of the pressures of responsibility towards staff. I am able to travel and conduct design studios in many universities internationally where I am able to teach and convey ideals and attitudes to students. They are the architects of the future. Yet when a project warrants it, I work in collaboration with those architects for whom I have great respect. That is the way I'm able to expand my practice. The work I cannot do, I send to young, very fine architects I have taught, so that they are able to set up their own practices because, as I said earlier, with every good building, there was a very good client. I have not wanted to undertake large scale work because I know that I require a lot of variation in stimulating my energies.

I tire of working on one project for too long, and larger projects mean years. To work



on many smaller projects involves many clients. This provides the opportunity for much experimentation and hence stimulation for me, and yet I am aware that there are offices like Renzo Piano's and Frank Gehry's where they do achieve much of what I expect, but at large scale. To take on work outside Australia would mean that I would have to take on staff. As a sole operator, it would be impossible for me to work overseas and in Australia at the same time because I would lose my practice in Australia. Australia offers me hugely diverse landscapes and ranges of climates. Being the size of the USA, or extending from the west coast of Spain to Israel, and North Africa to the Arctic Circle, you can imagine the potential. Add to that, coastal, inland and altitude, the possibilities are enormous.

Ironically, by understanding my imposed limitations, I found that opportunities increased. Working with students and academics is enormously rewarding. I've established wonderful friendships with staff and students which satiates my somewhat nomadic spirit.

This year, the jury identified a critical issue which is now assuming immense importance in every aspect of our future survival — respect for the environment. I cannot pursue my architecture without considering the minimization of energy consumption, simple and direct technologies, a respect for site, climate, place and culture. Together, these disciplines represent for me a fantastic platform for experimentation and expression. Of particular importance is the junction of the rational and the poetic resulting hopefully in works that resonate and belong to where they reside.

This award therefore goes well beyond one's self. It speaks of the pressing issues of now and our future. It is relevant nationally and internationally and that surely is very significant. It seems to me that underlying the jury's decision there is hope, even as individuals that we as architects have an opportunity to make a difference where we leave for future generations principles worthy of our time. Thank you.

BILL LACY

EXECUTIVE DIRECTOR

THE PRITZKER ARCHITECTURE PRIZE

Thank you, Glen. And now to conclude our historic program here at the Campidoglio, the Under-secretary Of The Minister Of Fine Arts And Cultural Affairs, the Honorable Professor Vittorio Sgarbi.

THE HONORABLE PROFESSOR

VITTORIO SGARBI*

UNDER-SECRETARY OF THE MINISTER OF

FINE ARTS AND CULTURAL AFFAIRS

It is the second time that the Pritzker Prize, the most important prize for the architects of our time, has been assigned in Italy. On 1990 it was given for the first time, in Venice, the artistic capital of the East, and it was won by Aldo Rossi. Nowadays it has been assigned in Rome, the artistic capital of the West, in a time when the debate between the ancient and the modern architecture in Italy is extremely lively.

Italy is based on landscapes and town planning contexts of exceptional-artistic historical value. The architects who work in this particular condition have an extreme responsibility task, which requires specific technical and historian-artistic expertise. If we consider certain testimonies of the past civilization, if we consider Michelangelo or Rossetti, it would be easy to understand how little the contemporary architects feel. But it happens sometimes that they want to have the same importance of the great teachers of the past, that they want to be openly compared to them, in order to rebuild where they have already built.

A supreme arrogance act, which reveals an inadequate cultural and intellectual preparation to the problem, as if the modernity had the right to superimpose itself and to deform even the noblest documents of our history. Being intelligently modern means having conscience and respect of history, without looking for absurd comparisons which would only carry to ideological extremism.

Nobody can ask to the architects to have the historical and social conscience of all the places in which they are called to work. The



local buyers, at every level, have to inform them about the things they do not know, they have to define a level of ideal feasibility, the architect can work on and can prepare his practical project. Architects must be helped in their task, they cannot only be considered “demiurghi,” everything is granted to. It was not so at the times of Michelangelo and Rossetti and it cannot be so nowadays.

The greatest architecture is always the union between the buyers’ and the architects’ projects. If one of the two elements misses, the result can be hardly the same. Everywhere is full of wonderful and modern architectures, hated by those who live in, only because the projects

have not taken into consideration their demands, their expectations, their mental horizons. They are failures, beautiful to see, but however failures.

I still believe that the best architecture, as it was in the past, must exist only for its time. I think that the modern architecture should establish with the past a serene, cultured, meditated, mature and not conflictual relationship. I think that the modern architecture should build, instead of rebuild; it should invent new places, and civilize where civilization does not exist. It should be done without the desire to be the centre of attention, with the consciousness to develop a role which must not entertain the minority, but serve the majority.

Nothing to say when Frank O. Gehry builds in Bilbao in a substantial desert, or Renzo Piano in an abandonment zone in Rome; however it would not have sense if these architects were left free to act in the same way also in the historical centres, where through the time they have reached inviolable balances .

When one moves into the past, it is necessary to have another kind of sensitivity. One should act as Carlo Scarpa did in Castelvechio: not hide, not falsify, but establish a consistent dialectic relationship with the historical document, one goes to touch.

Although he has never had significant opportunities to compare him to the ancients, Glenn Murcutt, the winner of the Pritzker prize for this year, represents this way of interpreting the architecture.

Murcutt was born and acts in Australia, in a world where the ancients are considered in an antithetic way, if compared to the European way. Murcutt works on “bench-scale” but for many buyers, far from every temptation to give a new form to the world, he works to solve practical problems, to look for a right union with the nature, in order to get from the nature, from its ordinary and strangest appearances, the right inspiration for technical and formal innovative solutions.

Murcutt is an excellent example of a social architect in a time full of asocial architects, individualists, exhibitionists, devoted to the affirmation of their point of view against everything and everyone. Murcutt is absolutely modern, but his way to be in front of the nature, in his measure to man dimension, there is a classicism bottom; for instance, it is the same in the project for the Bingie Bingie house, in which the relationship of necessity with the place is seen by the architect in the same way Palladio felt for his villas.

This is not a prerogative of the ancient times: coming at more recent years, I find analogous propensities to increase the value of the relationship with the nature of the place, its colours and its moods, in Louis Kahn’s works and even more in the Mexican Luis Barragan’s works, without remembering the Scandinavian school’s examples.



Photo by Robert W. Jensen

My wish is that this recognition to Murcutt marks a renewed tendency in contemporary architecture, a reaction to gigantism, a renewed pleasure for the continuity between nature and civilization. Because at the end I consider good architecture as the continuation in earth of God’s work.

BILL LACY

EXECUTIVE DIRECTOR

THE PRITZKER ARCHITECTURE PRIZE

Congratulations again Glenn Marcus Murcutt. Pritzker Prize Laureate 2002. And on behalf of the Pritzker family, thank you for being here this evening.

**Both Mayor Veltroni and Under-secretary Sgarbi presented their remarks in Italian.*

Photo by Glenn Murcutt



**Museum of Local History and
Tourist Office (Phase One)
Kempsey, New South Wales
Australia
1981-1982
(left)**

Photo by Max Dupain



Photo by Max Dupain

**Fredericks House
Jamberoo, New South Wales
Australia
1981-1982
(left and above)**

Photo by Anthony Browell



Photo by Glenn Murcutt

Photo by Anthony Browell



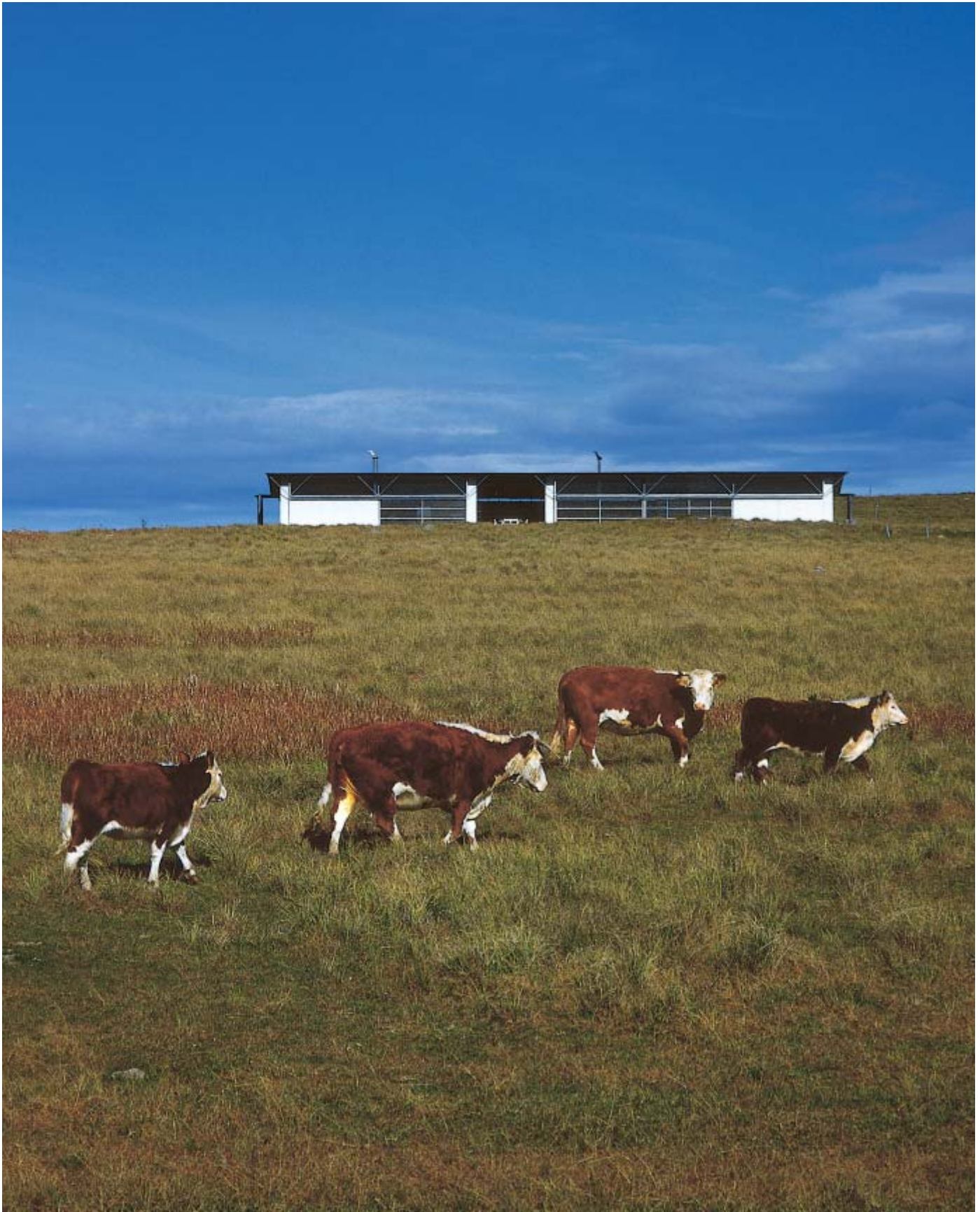


Photo by Anthony Browell

**Magney House
Bingie Bingie
South Coast, New South Wales
Australia
1982-1984**
(this page and opposite)



Photo by Anthony Browell

**Arthur & Yvonne Boyd
Education Centre
Riversdale, New South Wales
Australia
1996-1999**
(this page and opposite)



Photo by Glenn Murcutt



Photo by Anthony Browell



Photo by Anthony Browell



Photo by Glenn Murcuitt

Photo by Glenn Murcutt



Photo by Glenn Murcutt



Photo by Glenn Murcutt



Photo by Glenn Murcutt



Bowral House
Southern Highlands, New South Wales
Australia
1997-2001
(this page and opposite)

Photo by Glenn Murcutt



Photo by Glenn Murcutt



Photo by Glenn Murcutt



Marika-Alderton House
Yirrkala Community
Eastern Arnhem Land,
Northern Territory
Australia
1991-1994

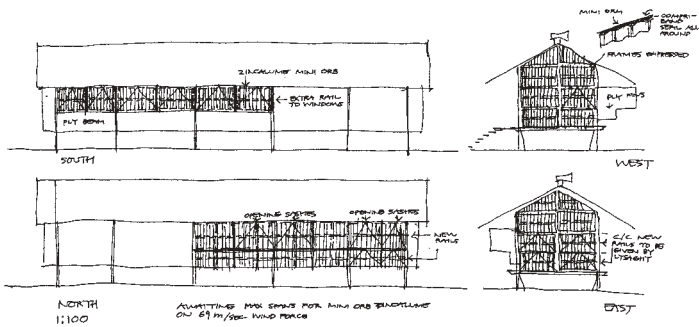


Photo by Glenn Murcutt

THE ARCHITECTURE OF GLENN MARCUS MURCUTT

BY

KENNETH FRAMPTON

WARE PROFESSOR OF ARCHITECTURE

THE GRADUATE SCHOOL OF ARCHITECTURE

PLANNING AND PRESERVATION

COLUMBIA UNIVERSITY, NEW YORK

“I’m very interested in buildings that adapt to changes in climatic conditions according to the seasons, buildings capable of responding to our physical and psychological needs in the way that clothing does. We don’t turn on the air-conditioning as we walk through the streets in high summer. Instead, we change the character of the clothing by which we are protected. Layering and changeability: this is the key, the combination that is worked into most of my buildings. Occupying one of these buildings is like sailing a yacht; you modify and manipulate its form and skin according to seasonal conditions and natural elements, and work with these to maximize the performance of the building. This involvement with the building also assists in the care for it. I am concerned about the exploitation of the natural environment in order to modify the internal climate of buildings. Architects must confront the perennial issues of light, heat, and humidity control yet take responsibility for the method and the materials by which, and out of which, a building is made. The considerations, context, and the landscape are some of the factors that are constantly at work in my architecture.”

Glenn Murcutt, 1996
Technology, Place and Architecture
Jerusalem Seminar in Architecture
New York, Rizzoli 1998 p.62

Seventeen years serve to separate the award of the Pritzker Prize to Glenn Murcutt from the first comprehensive monograph on his work; Philip Drew’s *Leaves of Iron* published in Sydney in 1985. Despite its somewhat indifferent distribution, this book had the effect of consolidating the nascent Murcutt myth which was by then already an indicator of the resurgence of Australian architecture. Just over a decade before, that is to say, by the earlier 70s, Murcutt had already established something of a reputation as a designer of elegant Neo-Miesian houses culminating in his single storey, steel framed Laurie Short house, built in the Terry Hills near Sydney, a work which already departed in significant ways from the abstract purity of Mies van der Rohe’s Farnsworth House (1950) by which it had been inspired. Apart from its empirical spatial organization, this distanciation was never more evident than in two seemingly inconsequential but nonetheless telltale features; first, the relatively intimate use of terra-cotta and brick paving, a treatment reminiscent of Philip Johnson’s Glass House, New Canaan (1949), and second, the provision of sliding louvred screens on the eastern façade in order to shield the living room and patio from the low-angle sun.

The three and a half month world tour that Murcutt undertook in 1973, beginning in Mexico City and Los Angeles, traversing the States and going on to Western Europe with a stop-off in Mykonos before

returning to Australia, had a catalytic impact on the rest of his career, most decisively perhaps because of three experiences; his passing encounters with the Californian and Catalan ‘regionalists’ Craig Ellwood and José Antonio Coderch and the epiphany of Pierre Chareau’s *Maison de Verre* in Paris (1932) that in effect demonstrated the possibility of evolving an astylistic architecture in which tectonic invention was inseparable from poetic form. One should also mention in passing the one other French influence that deeply affected Murcutt’s *parti pris* in the mid-70s, namely, Jean Prouvé’s *Maison Tropicale* of 1949.

Murcutt’s brief contact with the Greek island vernacular took him back to his roots, to the relatively primitive environment of his childhood in New Guinea, to the nature writings of Thoreau much cherished by his father, and above all, to the realization that a revitalized Australian architecture would have to be grounded not only in its greatly varying climate and landscape, together with its exotic flora and fauna, but also in the repressed Aboriginal culture that was to have such a decisive influence on the evolution of Murcutt’s domestic architecture. It was this plus a profound respect for the traditional Aboriginal ethic of “touching the earth lightly” – the moral principle of not disturbing nature more than is absolutely necessary – that led to Murcutt’s conception of a new Australian *domus* in the form of a long and narrow, light-weight, roofwork, comparable in its sheltering function to the bower of a tree or, in more morphological terms, to the turned up collar of an overcoat that shelters from the wind while subtly opening its front towards the sun.

Lastly, there was the ubiquitous, long forgotten, corrugated iron roof vernacular of the Australian outback to which Murcutt turned immediately after his world tour to create the louvred Maria Short farmhouse at Crescent Head, overlooking the Maria River in 1974, his second house for the Short family in less than two years. In this canonical piece, he succeeded in combining the Semperian primitive hut of 1852 with the tectonic refinement of Mies’ Farnsworth House, along with a vertebrae approach to basic structural frame taken from Prouvé’s *Maison Tropicale*. It is just this somewhat unlikely conjunction that inaugurated a spectacular series of light-weight, single-storey houses, elevated clear of the ground, framed in either timber or steel, or in a mixture of both and invariably roofed and/or clad in corrugated metal. It is important to note that the linear room arrangement and the shallow depth derived from the need to maximize cross-ventilation for every room while simultaneously deploying the roof overhang and the back of the house, facing south, in such a way as to eclipse the noonday high summer sun and to admit at the same time in winter. Over the next fifteen years, he would build well over thirty houses in this unique “outback” manner, ringing the changes on every conceivable frame, truss, louver, vent, gutter, down-pipe, and roof profile, varying from mono- to double-pitch, to arcuated form before arriving at the metal-roofed but otherwise totally timber-clad, Marika-Alderton House, completed in East Arnhem Land in 1994.

Without denying the tectonic elegance of such masterpieces as the Nicholas House, Mount Irvine (1980), the Fredericks House (1982), Jamberoo (page 25), and the Simpson-Lee House (1994), Mount Wilson (pages 42-43), one may surely argue that the Marika-Alderton house (page 32) is a particularly canonical work for many reasons, not the least of which is the fact that it was built for an Aboriginal client, the artist Marmburra Banduk Marika and her partner Mark Alderton. It is significant that it was erected in the face of stiff local opposition and that it would in all probability never have been realized had it not been for the fact that Marika was a member of the Australia council and on the board of the National Gallery. The realization of this house had the effect of posing an alternative to the standard of the Aboriginal housing in the Northern Territory, and Murcutt has since realized another house in the same region for an Aboriginal client.

The Marika-Alderton house embodied a number of major innovations, including its



Photo by Max Dupain

**Nicholas Farm House, Mount Irvine.
New South Wales, Australia — 1981-1982**

assembly from prefabricated timber components and its introduction of outriding fins that aside from reducing lateral wind velocity, and shielding the interior from low angle sun at sunrise and sunset, also provides for privacy between adjacent bedrooms. Built about an elegant structural steel frame finished in aluminum, and fitted with equally elegant aluminum roof vents so as to discharge the build-up of air pressure under cyclonic conditions, it is all together more cubistic and substantial than his earlier architecture. Thus, while the fabric is still relatively light-weight, the house when fully opened out to catch the breeze, assumes a more palpable, three-dimensional plastic character; an effect that is due in no small degree to the dense red ochre of its fabric when set against the gleaming aluminum finish of its superstructure and roof.

Strangely enough for someone who has been in practice for over a quarter of a century, Murcutt has realized very few public buildings, first, the Museum of Local History, Kempsey NSW, built in three consecutive phases, between 1976 and 1988, second, the Visitor's Information Center, Kakadu National Park in the Northern Territory with Troppo Architects (1994) and, at a much more monumental scale, the Arthur & Yvonne Boyd Education Center, in Riversdale, NSW (1996-99) designed in collaboration with Wendy Lewin and Reg Lark. Where Kempsey and Kakadu were really expanded versions of Murcutt's corrugated roof, 'long house' typology, the Boyd Center is in some measure an amplification of the syntax of the Marika-Alderton House. At the same time, its giant, upswept entry canopy, framing the surrounding bucolic landscape, uncannily recalls, together with its large multi-purpose hall, the Doricist massing and proportions of the stone-clad promenade and peristyle of Asplund's Woodland Cemetery, Stockholm (1940). This all but neoclassical character stands in strong contrast to the proliferation of the bedroom fins that issue from the flanks of the tripartite residential block, located to one side behind the monumental portico and hall. Despite these syntactical innovations, one notes how Murcutt still maintains the "outback" trope of low-pitched corrugated metal roofs in the form of articulated rain and sun shields, covering different segments of the complex.

A more systematic separation between sun and rain roofs will occur in the next public complex of consequence, namely, the Lightning Ridge, NSW, multi-purpose center currently under development. In this case, the shade-roofing will be made up of retractable white cloth stretched on top of steel framing supported by pipe columns. This serves as a protective verandah extending around the perimeter of an elongated complex made up of two converging single-storey wings. The rooms themselves are variously covered by insulated rain roofing, constructed out of monopitched or curved corrugated zinc or iron sheeting. The solid perimeter walls are to be built of an earth/cement mix while openings within these enclosures will be variously filled with sliding components and louvered panels much in the manner of Rudolf Schindler's Kings Road House, Los Angeles of 1921. This complex assembly promises to reconcile the rustic directness of the Japanese tea house tradition with the free-style montage of occidental constructivism at its best.

The climatic affinity obtaining between New South Wales and California surfaces at this juncture although Murcutt's anti-air conditioning response to the exigencies of climate is perhaps a more sensitive and appropriate approach than what presently passes for normative practice in Southern California today. This is not only evident in the sustainable aspirations of his work, but also in his attitude towards landscape that promises to be particularly well handled in Lightning Ridge where the complex will be folded into the contours and where the promenade linking the two wings will be elegantly paved in cement slabs and the whole will be surrounded by dense stands of eucalyptus and bottle brushes. The net result will be a building that is all too literally inseparable from the landscape.

Murcutt's general principles as set forth in the gloss at the beginning of this essay surely express more adequately than any sequential account of a single project, the fundamentally ethical intention sustaining his architecture. Designing with nature, to paraphrase Ian McCarg, is not a mere slogan with Murcutt, and in all of his works he has remained extremely aware of the way in which every intervention impacts the ecosystem in which one is working, from the drainage of storm water to the modification of native vegetation, from the erosion of soil to the embodiment of energy in all its hidden aspects.

To this end, he has habitually adopted a series of strategies to mitigate this impact both within and without the confines of his architecture; from the provision of southern thermal walls to ward off the winter cold, to the opening of the structure to the north to admit the winter sun; from the provision of storage tanks

**C. Fletcher & A. Page House
Kangaroo Valley,
New South Wales, Australia
1997-2000**

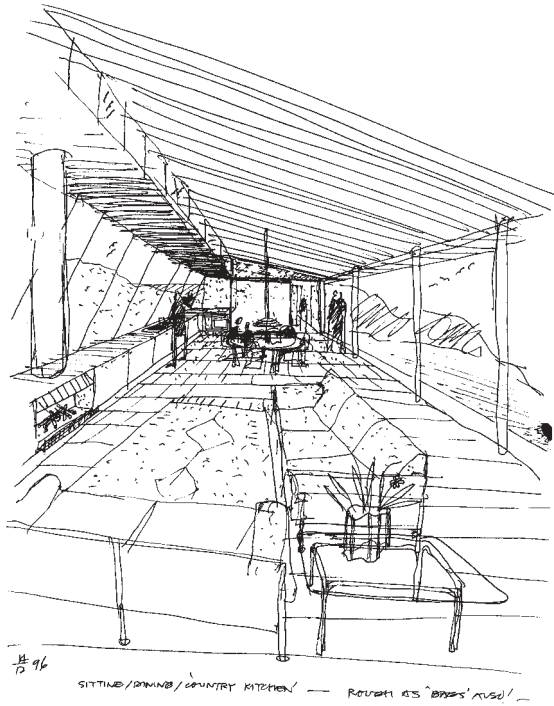


Photo by Glenn Murcutt



Photo by Anthony Browell

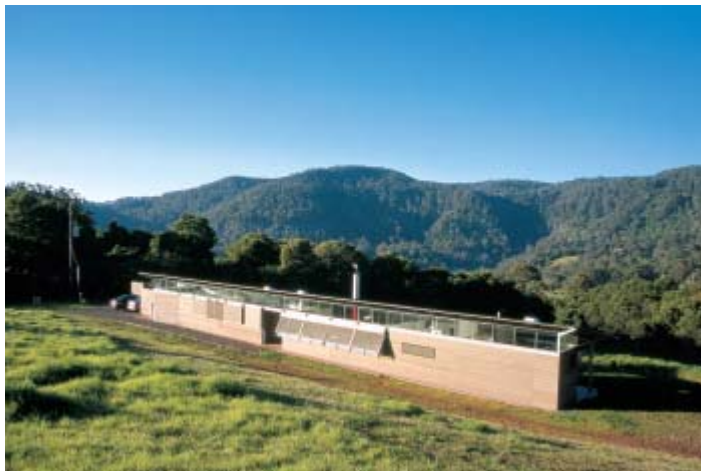


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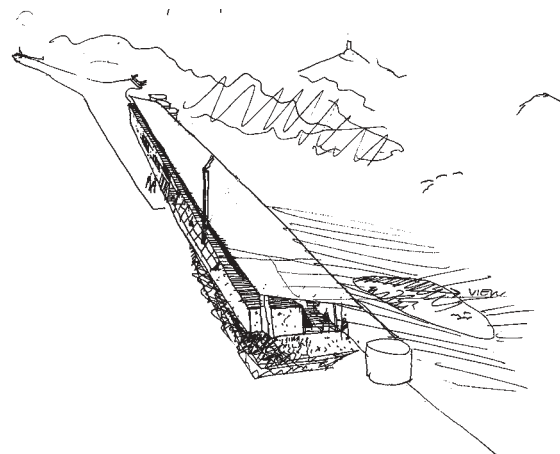




Photo by Max Dupain



Photo by Reiner Blunck

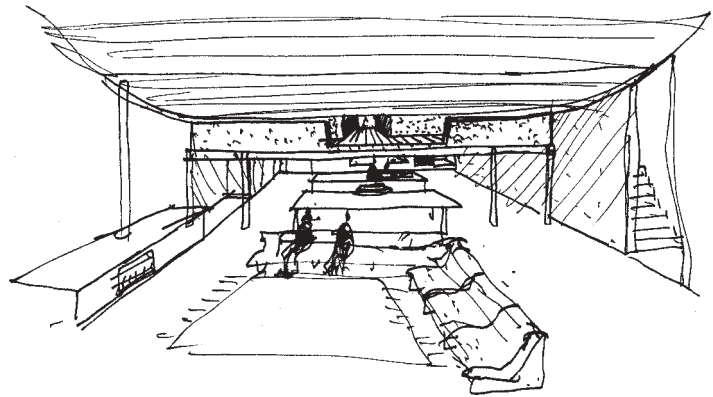


Photo by Glenn Murcutt



Magney House
Paddington, Sydney
New South Wales, Australia
1986-1990
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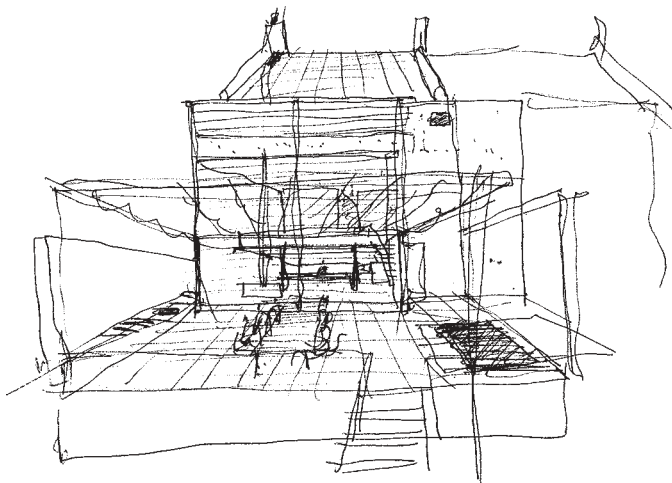


Photo by Anthony Browell



Photo by Glenn Murcutt



**Marie Short House
Kempsey
New South Wales, Australia
1974-75**

Photo by Glenn Murcutt



Photo by Glenn Murcutt

Photo by Glenn Murcutt



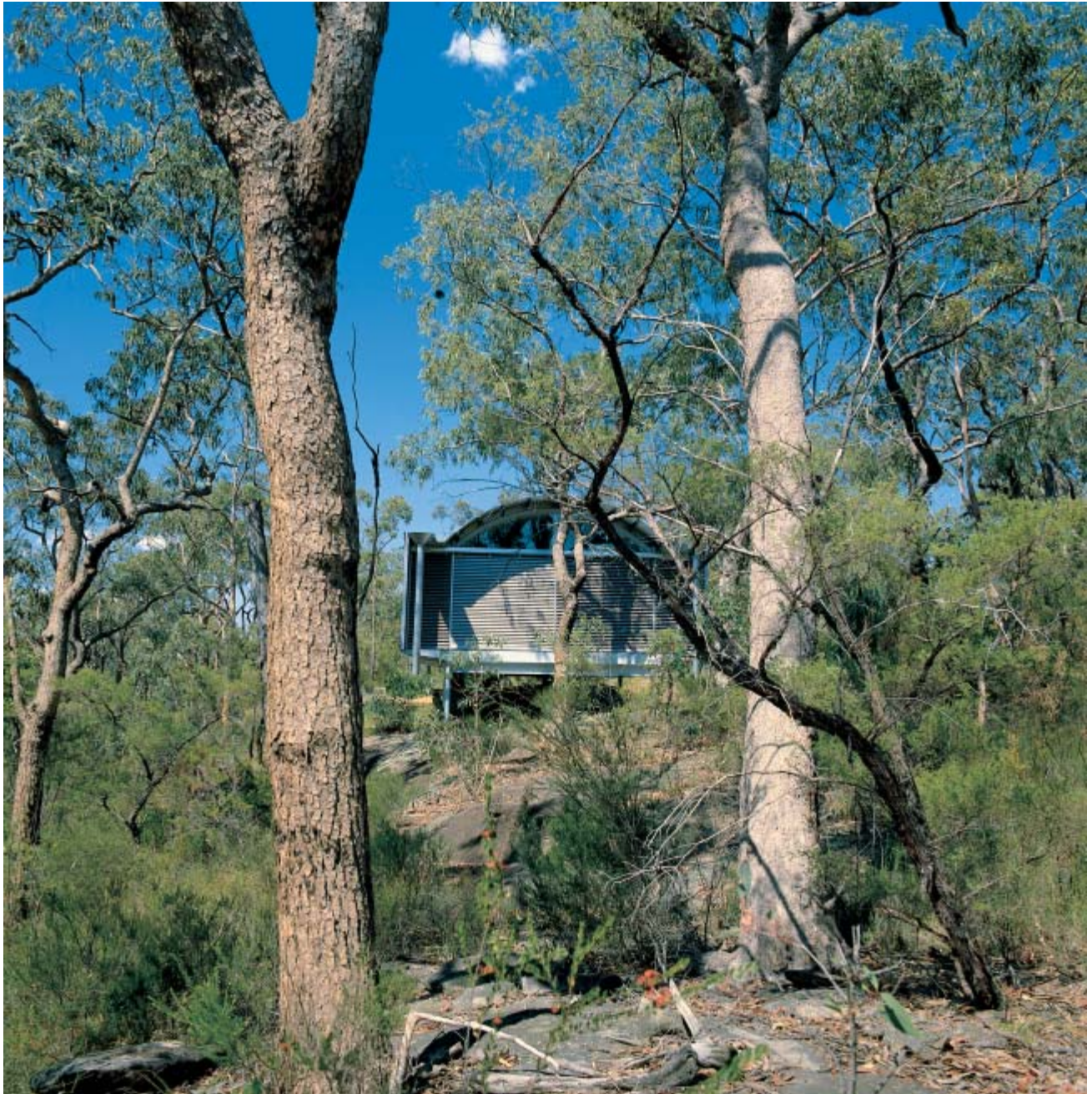


Photo by Glenn Murcutt

Ball-Eastaway House
Glenorie, Sydney
New South Wales, Australia
1980-1983

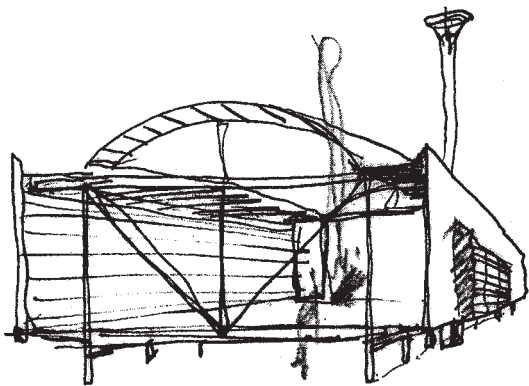


Photo by Max Dupain

Photo by Glenn Murcutt



Simpson-Lee House
Mount Wilson
New South Wales, Australia
1989-1994
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Photo by Glenn Murcutt



Photo by Anthony Browell

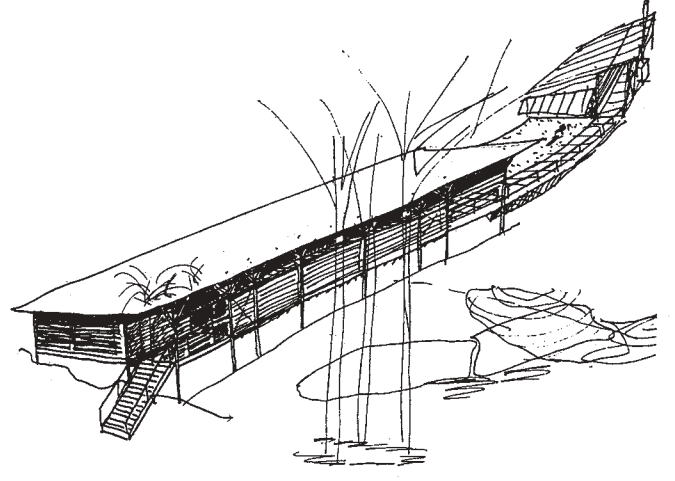


Photo by Glenn Murcutt

FACT SUMMARY

Glenn Murcutt

2002 Laureate, Pritzker Architecture Prize

12 Markham Close

Mosman

Sydney, NSW 2088

Australia

Biographical Notes

Birthdate and Place:

July 25, 1936

London, England

Education

Diploma of Architecture

University of New South Wales

Technical College

Sydney, Australia

Awards and Honors

1973 Gray and Mulroney Award - RAIA

1973-99 Received 25 Royal Australian Institute of Architecture Awards (RAIA) - New South Wales (NSW) and Northern Territory (NT)

State Awards

1973-99 Two *Sulman Awards* for Public Housing NSW
Six *Wilkinson Awards* for Housing NSW
One *Tracy Award* for Public Buildings NT
One *Burnett Award* for Housing NT

National Awards

1973-2000 One *Timber in Architecture Award*
One *Steel in Architecture Award* of the Decade
Two *Sir Zelman Cowan Awards* for Public Buildings
One *Sir Zelman Cowan Commendation* for Public Buildings
Two *Robin Boyd Awards* for Housing
One *Robin Boyd Commendation* for Housing
One *National Jury*, Special Award for Aboriginal Housing

International Awards and Honors

1982 Biennale Exhibition - Paris, France
1985 Commonwealth Association of Architects (CAA) Award for an Architecture of its Place and Culture
1988 Jury member - AIA/Sunset Magazine Western Division AIA Awards
1990-91 Jury member - international competition for the Jean-Marie Tjibaou Cultural Centre, New Caledonia - conducted by the Mission Interministerielle des Grande Travaux - Paris, France
1991 Biennale Exhibition - Venice, Italy
1992 Alvar Aalto Medal - Helsinki, Finland
Gold Medal - Royal Australian Institute of Architecture
1993 Life Fellow - Royal Australian Institute of Architecture
1995 Honorary Doctorate of Science - University of New South Wales
1996 Biennale Exhibition - Venice, Italy
Order of Australia (AO)
Chair, international jury for student competition for a shelter for Alvar Aalto's boat, Jyvaskyla, Finland
1997 Honorary Fellow - American Institute of Architects
Honorary Fellow - Royal Institute of British Architects
1997-98 Chair, International jury for a competition - *Peace Park* - Gallipoli Peninsula, Turkey
1998 Richard Neutra Award for Architecture and Teaching from the Neutra Foundation and CalPoly, Pomona, California, USA
1999 The *Green Pin* International Award for Architecture and Ecology from the Academy of Architects, Denmark

2000 Kenneth F. Brown Asia Pacific Culture & Architecture Design Award
Jury Member - National Competition - Forum Lake Burley Griffin, Canberra, Australia
Jury Member - Spirit of Nature, Wood Architecture International Award, Finland
2001 Chair, Jury for the Aga Khan Award
Thomas Jefferson Medal for Architecture - Monticello, Charlottesville, VA, USA
Honorary Fellow of the Royal Canadian Institute of Architects
2002 Jury Member - Thomas Jefferson Medal
New International Award for an Architect who has influenced thinking in Architecture from the Royal Danish Academy of Fine Arts

Teaching

1970-79 Design Tutor, University of Sydney
1985 Visiting Professor, University of New South Wales
1989-97 Visiting Critic, Master of Architecture, University of Melbourne
1990 Visiting Critic, Graduate School of Fine Arts, University of Pennsylvania
1990-92 Visiting Professor, University of Technology, Sydney, Australia
1991-95 Adjunct Professor, Graduate School of Fine Arts, University of Pennsylvania
1991 Visiting Distinguished Architect, University of Arizona, Tucson, Arizona
1992 Visiting Professor, PNG University of Technology, Lae PNG
1994 Visiting Professor, University of Technology, Helsinki, Finland
1995 Visiting Professor, University of Technology, Sydney, Australia
1996 Visiting Professor, University of Hawaii, Honolulu
1997 O'Neill Ford Chair, University of Texas, Austin, Texas
Visiting Professor, PNG University of Technology, Lae PNG
1998 Thomas Jefferson Professor, University of Virginia
1999 Visiting Professor, School of Architecture, Aarhus, Denmark
2000 Visiting Professor, University of California at Los Angeles
2001 William Henry Bishop Visiting Professorial Chair - Yale University, New Haven, CT, USA
2002 Ruth and Norman Moore Visiting Professor, Washington University in St. Louis, Mo
Distinguished J.L. Constant Lecturer, University of Kansas, Lawrence

Films and Videos

Touch the Earth Lightly by Peter Hyatt, Melbourne, Australia
The Tin Man by Catherine Hunter, Channel 9 Network Australia

Addresses and Lectures

1974-99 Addressed all Schools of Architecture and RAIA in all states of Australia
1985 Architectural Association London, UK
1987 Colegio de Arquitectos de Mexico, Mexico City
1988-91 Architectural League New York, USA
1988 Visiting Architect, Architecture Week, Auckland, New Zealand

1988 Waigani Seminar, Port Moresby, Papua, New Guinea
North Solomons Province University, Bougainville, Papua, New Guinea
Royal Australian Institute of Architects

Conference

1989 OAF Oslo and Trondheim, Norway
RIBA, London and Winchester, UK
Danish Academy/Institute of Architects, Copenhagen, Denmark

Copenhagen, Denmark

Helsinki, Finland
University of Milan, Italy

1990 ACSA/AIA Conference, Cranbrook Academy, MI, USA
GSFA, University of Pennsylvania; University of Texas, Austin, RISD; Arizona State University, Phoenix; Harvard Graduate School of Design; CalPoly Pomona, CA and CalPoly San Luis Obispo, CA; University of New Mexico, Albuquerque; University of Virginia, Charlottesville; Frank Lloyd Wright Foundation, Taliesin West; Parsons School of Design New York; Architectural League, Vancouver, Canada

1992 Papua New Guinea University of Technology, Lae Papua, New Guinea; PNG Institute of Architects, Port Moresby, Papua, New Guinea
Alvar Aalto Symposium, Helsinki, Finland

1994 Virginia Polytechnic Institute/State University Blacksburg, USA; Virginia Design Forum; GSFA University of Pennsylvania; Bartlett School, London, UK; University of Technology, Helsinki, Finland; School of Architecture/SAFA Oulu, Finland; Architecture School/Association of Architects, Stockholm, Sweden; Association of Architects, Basel, Switzerland

1995 AIA/Rice Design Alliance, Houston, Texas; AIA Salt Lake City; Pompidou Centre, Paris; Architectural Association London, UK; Schools of Architecture in Tubingen, Darmstadt, Karlsruhe, and Kaiserslautern, Germany and Venice, Italy; Alvar Aalto Symposium, Jyväskylä, Finland

1996 Hawaii University; Jerusalem Seminar in Architecture, Israel

1997 Mississippi AIA; University of Texas, Austin; Texas A&M; University of Florida; University of California at Berkeley; University of Mississippi; PNG Institute of Architects, Port Moresby, Papua, New Guinea

1998 CalPoly Pomona, University of Washington, Seattle; Alaska Design Forum, Anchorage and AIA Fairbanks, Alaska

1999 Danish Academy of Architects/School of Architecture, Copenhagen, Denmark and Aarhus; Columbia University/AIA New York; Montana State University/AIA, Bozeman, MT; Lloyd Rees Lecture Museum of Contemporary Art, Sydney; Canberra Museum and Gallery

2000 Maki Lecture, Washington University, St. Louis, MO; University of California, Los Angeles; Portland Museum, Maine; Federation of Icelandic Architects, Reykjavik, Iceland; Alvar Aalto Symposium, Jyväskylä, Finland.

2001 Lectures in Caracas, Venezuela; Lecce, Italy; University of North Carolina, Raleigh; University of Virginia, Charlottesville; Buenos Aires, Argentina; Santiago and Valparaiso, Chile; Royal I Architectural Institute of Canada, Halifax, Nova Scotia

2002 Lectures in Bangkok, Thailand; University of Washington in St. Louis, Mo; University of Arizona, Tucson; University of Kansas, Lawrence; Danish Academy of Fine Arts, Fredericia, Denmark; TAF International Celebration of Architecture, "RØROS 2002" Norway

Publications

Leaves of Iron - Glenn Murcutt by Philip Drew
Three Houses - Architecture in Detail by E. M. Farrelly
Glenn Murcutt - Works and Projects by Françoise Fromonot
Touch This Earth Lightly by Philip Drew
Glenn Murcutt by Flora Giardiello Postiglione
Glenn Murcutt - A Singular Architectural Practice Practice Images Group by Haig Beck and Jackie Cooper

Chronological List of Selected Projects and Built Works

1960-1962 Devitt house, Beacon Hill, Sydney (altered since completion)

1968-1972 Daphne Murcutt house, Seaforth, Sydney

1968-1969 Glenn Murcutt house, Mosman, Sydney (alteration/addition; altered since completion)

1968-1970 Glenn Murcutt house, Beauty Point, Sydney (project)

1969-1972 Douglas Murcutt house, Belrose, Sydney

1970 Robertson house, East Killara, Sydney (alteration/addition; altered since completion)

Hinder house, Gordon, Sydney (alteration/addition to a Syd Ancher house)

1971 Lowy house, Mosman, Sydney
Walker house, Killara, Sydney (alteration/addition to a Syd Ancher house)

1972 Needham house, Woy Woy, Sydney (in association with Guy Maron)
Restaurant Paragon, Katoomba, New South Wales (renovation)
Omega Project house for Ralph Symonds Homes
Cullen house, Balmain, Sydney (completed 1974)
Armstrong house, Grenfell, NSW (completed 1980)

1972-1973 Laurie Short house, Terrey Hills, Sydney, NSW

1973 Luscombe house, Bayview, Sydney
Wallis house, Manly, Sydney (renovation/addition)

1974 Marie Short house, Kempsey, New South Wales (completed 1975)(extension 1980)
Hetherton house, Balmain, Sydney (completed 1982)

1975 Jureidini house, Mosman, Sydney (alteration/addition of Murcutt's former house)

1975 Meehan house, Kempsey, New South Wales (completed 1977)

Redmond house, Giralang, Canberra (completed 1977)

1976 Stitt house, Longueville, New South Wales (alteration/addition; completed 1977)
Done house, Mosman, Sydney (alteration/addition; completed 1978)

1977 Ockens house, Cromer, Sydney (completed 1978)
Reynolds house, Woollahra, Sydney (completed 1979)
Nicholas farm house, Mount Irvine, New South Wales (completed 1980)
Berowra Waters Inn, Sydney (phase 1, completed 1978)

1978 Young house, Jindabyne, New South Wales (alteration/addition; completed 1980; since altered)
Carruthers farmhouse, Mount Irvine, New South Wales (completed 1980)

1979 Project house for Devon-Symonds Pty Ltd, North Rocks, New South Wales
Isherwood house, Mosman, Sydney (alteration/addition; since altered)
Hawksford Point Piper, Sydney (project)
Nielsen Park Kiosk, Vaucluse, Sydney (project)
Crouch house, Cobbity, Sydney (in association with Wendy Lewin and Alec Tzannes; project)
Offices for Marsh & Freedmann, Woolloomooloo, Sydney (conversion, completed 1980, since altered)

- Hornery house, Warrawee, Sydney (in association with Civil & Civic, completed 1982)
- 1980 Competition for the renovation of the 'Engehurst' villa designed by the architect John Verge, in association with the conference 'Pleasures of Architecture' organized by Royal Australia Institute of Architects, Sydney
- Markovic house, Palm Beach, Sydney (in association with Wendy Lewin and Alec Tzannes; project)
- Fountain house, McMahons Point, Sydney (in association with Wendy Lewin and Alec Tzannes)
- Uther house, Hunters Hill, Sydney
- Murcutt-Robertson house, Kempsey, New South Wales (extension to Marie Short house)
- Carpenter house, Point Piper, Sydney (completed 1983)
- Zachary's Restaurant, Terrey Hills, Sydney (completed 1983)
- Ball-Eastaway house and studio, Glenorie, Sydney (Graham Jahn and Rad Milatic, assistants; Alec Tzannes, site visits; completed 1983)
- 1981 Ward house, Hornsby Heights, Sydney (project)
- Maestri house, Blueys Beach, New South Wales
- Museum of Local History and Tourist Office, Kempsey, New South Wales (phase 1 completed 1982)
- Fredericks house, Jamberoo, New South Wales (Wendy Lewin, assistant; completed 1982)
- New Catholic Presbytery and Community Hall, Mona Vale, Sydney (Graham Jahn, assistant; completed 1983)
- Munro house, Bingara, New South Wales (Graham Jahn, assistant; completed 1983)
- Rabbit house, Merewether, New South Wales (Graham Jahn, assistant; completed 1983)
- 1982 Ramsden & Kee house, Blackheath, New South Wales (completed 1983)
- Newport house, Hunters Hill, Sydney (addition)
- Berowra Waters Inn, Sydney (phase 2; Graham Jahn, assistant; completed 1983)
- Magney house, Bingie Bingie, South Coast, Sydney (completed 1984)
- 1983 Finlay house, Hallidays Point, New South Wales (John Smith, assistant; Alec Tzannes, site visits; completed 1984)
- Littlemore house, Woollahra, Sydney (Wendy Lewin, assistant; completed 1986)
- Aboriginal Alcoholic Rehabilitation Centre, Bennelong's Haven, Kinchela Creek, New South Wales (project 1983-85)
- Pratt house, extension of Raheen, Kew, Melbourne (in association with Melbourne architects Bates, Smart & McCutcheon; completed 1994)
- 1985 Edwards-Neil house, Lindfield, New South Wales (project 1985-88)
- Herbarium and Visitors Centre, Botanical Gardens, Wollongong, New South Wales (project)
- 1986 Field Study Centre, Cape Tribulation, Far North Queensland (project 1986-87)
- Harrison house, Waverley, Sydney (in association with Alec Tzannes; phase 1 completed 1989; phase 2 completed 1991)
- Magney house, Paddington, Sydney (renovation; James Grose, site assistant; Andrew Mc Nally and Sue Barnsley, landscape architects; completed 1990)
- 1987 Carey house, Springwood, New South Wales
- Minerals and Mining Museum, Broken Hill, New South Wales (project 1987-89; Reg Lark, assistant)
- Museum of Local History, Kempsey, New South Wales (phase 2, completed 1988)
- Cultural Centre for the University of North Solomon, Arawa, Papua, New Guinea (project 1987-88)
- Offices for Marsh & Freedman, Redfern, Sydney (renovation/conversion, completed 1989)
- 1988 Done house, Mosman, Sydney (Reg Lark, assistant; completed 1991)
- Meagher house, Bowral, New South Wales (Andrea Wilson, assistant; James Grose, site assistant; completed 1992)
- Muston house, Seaforth, Sydney (completed 1992)
- 1989 Simpson-Lee house, Mount Wilson, New South Wales (completed 1994)
- 1991 Marika-Alderton house, Aboriginal Community, Yirrkala, Eastern Arnhem Land, Northern Territory (completed 1994)
- 1992 Preston house, St. Ives, Sydney (Sue Barnsley, landscape architect; (completed 1994)
- Landscape Interpretation Centre, National Park of Kakadu, Northern Territory (in association with Troppo Architects, Darwin; completed 1994))
- Murcutt guest studio, Kempsey, New South Wales
- 1993 Conversion of Customs house (architects Mortimer Lewis, James Barnett, Walter Liberty Vernon, then George Oakschott) Circular Quay, Sydney (in association with Wendy Lewin of Lewin Tzannes Architects)
- Williams house, Pearl Beach, New South Wales
- 1996 Douglas Murcutt house, Woodside, Adelaide, South Australia (completed 1999)
- Olsen house, Norton Summit, South Australia
- Ken and Judy Done Gallery, Mosman, Sydney
- Hardeman-McGrath house, Birchgrove, Sydney (extension with Nicholas Murcutt)
- Taylor house, Barrington Tops, New South Wales
- Another Aboriginal house, Yirrkala, Northern Territory (completed 1998-99)
- 1995-98 Schnaxl house, Newport, Sydney
- 1998 House at Mt. White, New South Wales (project)
- 1996-98 Beckwith/Deakins Terrace house, Paddington, Sydney
- 1996-99 'Bowali' Visitors Information Centre, Kakadu National Park, Northern Territory (with Troppo Architects, Darwin, NT)
- Arthur & Yvonne Boyd Education Centre, Riversdale, New South Wales (in association with Wendy Lewin and Reg Lark)
- 1997-2001 House Bowral, Southern Highlands, NSW
- 1997-2000 C. Fletcher & A. Page house, Kangaroo Valley
- 1997-2002- Lightning Ridge Community Facility
- Works in Progress or Under Construction
- New house, Yorke Peninsula, South Australia
- New house, Merewether, Newcastle, New South Wales
- Winery, Lake George, New South Wales
- Wales
- Sales Outlet, Winery, Mudgee, New South Wales (in association with Wendy Lewin)
- Eco-Hotel, Great Ocean Road, Victoria (in association with Wendy Lewin)
- Convention/conference/ accommodation facility, Barrington Tops, New South Wales (in association with Wendy Lewin)
- New house, Kew, Melbourne, Victoria
- Extensions to two houses at Mt. Irvine, New South Wales (early farmhouses designed in 1978 by Glenn Murcutt)
- Extension to farmhouse at Jamberoo, designed by Glenn Murcutt in 1981-82



**Ball-Eastaway House
Glenorie, Sydney
New South Wales,
Australia
1980-1983
(right)**

**Littlemore House
Woollahra, Sydney
New South Wales,
Australia
(left)**





Photo by Max Dupain



Photo by Max Dupain

Laurie Short House
Terrey Hills, Sydney
New South Wales, Australia
1972-1973
Done House
Mosman, Sydney
New South Wales, Australia
1988-1991
(above and right)



Photo by Max Dupain

Minerals and Mining Museum
Broken Hill
New South Wales, Australia
(three drawings below)

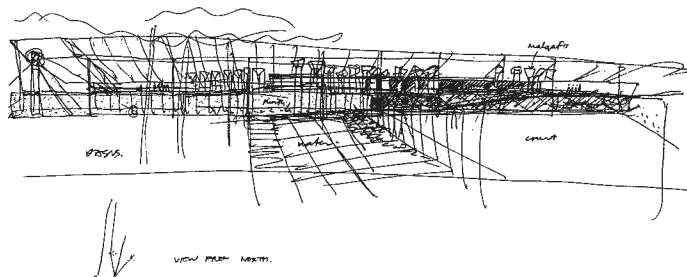
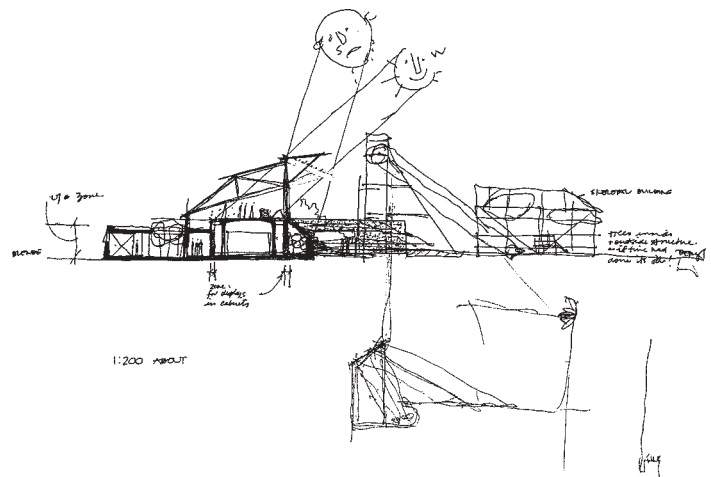
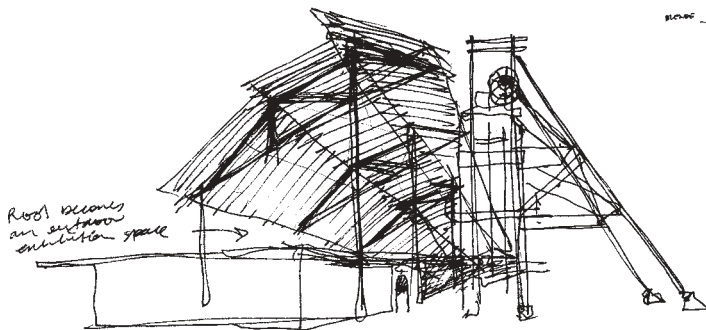




Photo by Geoff Leung

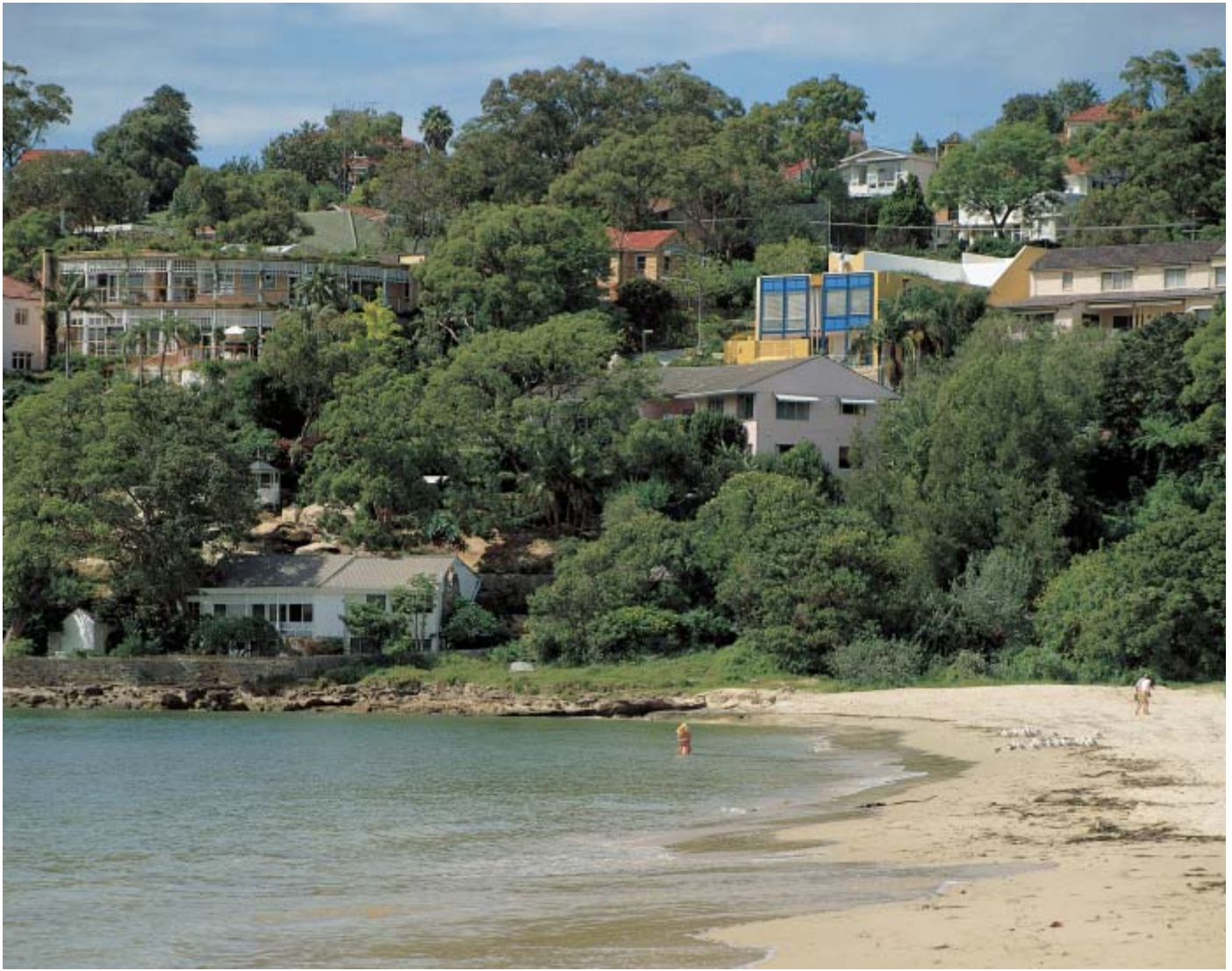


Photo by Reiner Blunck



Photo by Glenn Murcutt

Photo by Reiner Blunck



Done House
Mosman, Sydney
New South Wales, Australia
1988-1991
(this page and opposite)



Photo by Reiner Blunck

**Murcutt Guest Studio
Kempsey,
New South Wales, Australia
1992**



Photo by Glenn Murcutt



Photo by Glenn Murcutt



Photo by Glenn Murcutt

HISTORY OF THE PRITZKER ARCHITECTURE PRIZE

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect(s) whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. It has often been described as “architecture’s most prestigious award” or as “the Nobel of architecture.”

The prize takes its name from the Pritzker family, whose international business interests are headquartered in Chicago. They have long been known for their support of educational, religious, social welfare, scientific, medical and cultural activities. Jay A. Pritzker, who founded the prize with his wife, Cindy, died on January 23, 1999. His eldest son, Thomas J. Pritzker has become president of The Hyatt Foundation.

He explains, “As native Chicagoans, it's not surprising that our family was keenly aware of architecture, living in the birthplace of the skyscraper, a city filled with buildings designed by architectural legends such as Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe, and many others.” He continues, “In 1967, we acquired an unfinished building which was to become the Hyatt Regency Atlanta. Its soaring atrium was wildly successful and became the signature piece of our hotels around the world. It was immediately apparent that this design had a pronounced affect on the mood of our guests and attitude of our employees. While the architecture of Chicago made us cognizant of the art of architecture, our work with designing and building hotels made us aware of the impact architecture could have on human behavior. So in 1978, when we were approached with the idea of honoring living architects, we were responsive. Mom and Dad (Cindy and the late Jay A. Pritzker) believed that a meaningful prize would encourage and stimulate not only a greater public awareness of buildings, but also would inspire greater creativity within the architectural profession.” He went on to add that he is extremely proud to carry on that effort on behalf of his mother and the rest of the family.

Many of the procedures and rewards of the Pritzker Prize are modeled after the Nobel Prize. Laureates of the Pritzker Architecture Prize receive a \$100,000 grant, a formal citation certificate, and since 1987, a bronze medallion. Prior to that year, a limited edition Henry Moore sculpture was presented to each Laureate.

Nominations are accepted from all nations; from government officials, writers, critics, academicians, fellow architects, architectural societies, or industrialists, virtually anyone who might have an interest in advancing great architecture. The prize is awarded irrespective of nationality, race, creed, or ideology.

The nominating procedure is continuous from year to year, closing in January each year. Nominations received after the closing are automatically considered in the following calendar year. There are well over 500 nominees from more than 47 countries to date. The final selection is made by an international jury with all deliberation and voting in secret.

The Evolution of the Jury

The first jury assembled in 1979 consisted of J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; J. Irwin Miller, then chairman of the executive and finance committee of Cummins Engine Company; Cesar Pelli, architect and at the time, dean of the Yale University School of Architecture; Arata Isozaki, architect from Japan; and the late Kenneth Clark (Lord Clark of Saltwood), noted English author and art historian.

The present jury comprises the already mentioned J. Carter Brown, director *emeritus* of the National Gallery of Art, and chairman of the U.S. Commission of Fine Arts, who serves as chairman; Giovanni Agnelli, chairman emeritus of Fiat, of Torino, Italy; Ada Louise Huxtable, American author and architectural critic; Carlos Jimenez, a principal of Carlos Jimenez Studio and professor at the Rice University School of Architecture in Houston, Texas; Jorge Silvetti, architect and chairman, Department of Architecture, Harvard University Graduate School of Design; and Lord Rothschild, former chairman of the National Heritage Memorial Fund, and former chairman of the board of trustees of the National

Gallery in London. Others who have served as jurors over the years include the late Thomas J. Watson, Jr., former chairman of IBM; Toshio Nakamura, former editor of A+U in Japan; and architects Philip Johnson, Kevin Roche, Frank Gehry, all from the United States; and Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and Charles Correa of India.

Bill Lacy, architect and president of the State University of New York at Purchase, as well as advisor to the J. Paul Getty Trust and many other foundations, is executive director of the prize. Previous secretaries to the jury were the late Brendan Gill, who was architecture critic of *The New Yorker* magazine; and the late Carleton Smith. From the prize's founding until his death in 1986, Arthur Drexler, who was the director of the department of architecture and design at The Museum of Modern Art in New York City, was a consultant to the jury.

Television Symposium Marked Tenth Anniversary of the Prize

"Architecture has long been considered the mother of all the arts," is how the distinguished journalist Edwin Newman, serving as moderator, opened the television symposium *Architecture and the City: Friends or Foes?* "Building and decorating shelter was one of the first expressions of man's creativity, but we take for granted most of the places in which we work or live," he continued. "Architecture has become both the least and the most conspicuous of art forms."

With a panel that included three architects, a critic, a city planner, a developer, a mayor, a lawyer, a museum director, an industrialist, an educator, an administrator, the symposium explored problems facing everyone — not just those who live in big cities, but anyone involved in community life. Some of the questions discussed: what should be built, how much, where, when, what will it look like, what controls should be allowed, and who should impose them?

For complete details on the symposium which was produced in the tenth anniversary year of the prize, please go the "pritzkerprize.com" web site, where you can also view the video tape of the symposium.

Exhibitions and Book on the Pritzker Prize

The Art of Architecture, a circulating exhibition of the work of Laureates of the Pritzker Architecture Prize, had its world premiere at the Harold Washington Library Center in Chicago in 1992. The European debut was in Berlin at the Deutsches Architektur Zentrum in 1995. It was also shown at the Karntens Haus der Architektur in Klagenfurt, Austria in 1996, and in 1997, in South America, at the Architecture Biennale in Saõ Paulo, Brazil. In the U.S. it has been shown at the Gallery of Fine Art, Edison Community College in Ft. Myers, Florida; the Fine Arts Gallery at Texas A&M University; the National Building Museum in Washington, D.C.; The J. B. Speed Museum in Louisville, Kentucky; the Canton Art Institute, Ohio; the Indianapolis Museum of Art Columbus Gallery, Indiana; the Washington State University Museum of Art in Pullman, Washington; the University of Nebraska, and Brigham Young University in Provo, Utah. It was most recently shown in Poland and immediately before that in Turkey. Its last U.S. showing was in November of 2000, when it was exhibited in California by the Museum of Architecture in Costa Mesa. A mini-version of the exhibition was displayed at the White House ceremony in Washington, D.C. in June of 1998. The latter exhibit has also been shown at the Boston Architectural Center and Cranbrook Academy in Bloomfield Hills, Michigan in the spring of 2001.

Another exhibition titled, *The Pritzker Architecture Prize 1979-1999*, which was organized by The Art Institute of Chicago and celebrated the first twenty years of the prize and the works of the laureates, was shown in Chicago in 1999 and in Toronto at the Royal Ontario Museum in 2000. It provided, through drawings, original sketches, photographs, plans and models, an opportunity to view some of the most important architects that have shaped the architecture of this century.

A book with texts by Pritzker jury chairman J. Carter Brown, prize executive director Bill Lacy, British journalist Colin Amery, and William J. R. Curtis, was produced to accompany the exhibition, and is still available. Co-published by Abrams of New York and The Art Institute of Chicago, the 206 page book is edited by co-curator Martha Thorne. It presents an analytical history of the prize along with examples of buildings by the laureates illustrated in full color. The book celebrates the first twenty years of the prize and the works of the laureates, providing an opportunity to analyze the significance of the prize and its evolution.

Architectural photographs and drawings are courtesy of Glenn Murcutt
Unless otherwise noted, all photographs of the ceremony and speakers are by Stefano Micozzi

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For a complete history of the Pritzker Prize
with details of each Laureate, visit the internet at pritzkerprize.com

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