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# The house of shame

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[Jack Marx Live Blog](#) 

**Jack Marx**

Monday, December 01, 2008 at 01:00pm

[This](#) is the Sydney Harbour we know and love. [This](#) is what it would look like had it not been for Joern Utzon. Perhaps we'd have grown accustomed to the [J. Marzella Opera House](#), or come to feel some sort of resigned affection for the lowly lines of the [Boissevain and Osmond design](#), both of which would surely have been relatively uncomplicated and inexpensive projects. But the judges of the Sydney Opera House Design Competition had the right instinct back in 1957 when they “returned again and again” to [Utzon's simple sketches](#) until “convinced that they present a concept of an Opera House which is capable of becoming one of the great buildings of the world”. And so it is, the Sydney Opera House as globally identifiable with Sydney as the Eiffel Tower is with Paris or the Statue of Liberty with New York City. Almost as famous as the building itself is the rumpus that attended its creation - the soaring cost, the political bunfighting, the ongoing acoustic racket - and while it is generally agreed that the state of New South Wales paid a heavy price for the Sydney Opera House, there are few in Australia today who'd want their money back. We got a pretty good deal. The real cost was incurred by Utzon himself, who [died on Saturday night](#) having never seen the sun rise on his beautiful idea. And that's something about which every Australian ought to feel just a little ashamed.

[Joern Utzon](#) learned that he'd won the Sydney Opera House Design Competition from his children, who ran to him shouting of his victory as he stepped off the train at Hellebaek, north of Copenhagen, on his way home from work. Utzon was no architectural king hitter in 1957 - he had a small office in Copenhagen that had only been running for seven years, and he'd won a few domestic design awards, but nothing like this. The Sydney Opera House was to be an experiment for him just as it was for the political bureaucracy of New South Wales, and time has been kinder to Utzon with regard to exactly whose experiment was most successful.

There are plenty of stories about how Utzon came up with the design, most of them apocryphal. But one doesn't need too much imagination to see where the designer got his inspiration. Utzon grew up in Copenhagen, the sails of boats on the Oresund attending every eastward glance. His father, Aage Utzon, was a naval engineer who managed shipyards in Aalborg and Helsingor and was famous for his revolutionary design of double-ended yachts. As a child, Joern delighted his father by designing and building half-scale models of sailboats. It was inevitable as to where Joern's mind would wander when he heard of the [vacant lot on Bennelong Point](#) in Sydney Harbour.

For a monument that makes so many Australians feel so damn cocky, The Sydney Opera House should force us all to gulp down a good deal of national pride. Nearly everyone instrumental in its creation was from some foreign land: [Eugene Goossens](#), the English conductor who first made noise about the need for an opera house in the late 1940s; Joern Utzon, the Dane who had never been to Australia before he arrived in July of 1957; [Eero Saarinen](#), the Finnish-American architect who, upon arriving late to take his place on the Sydney Opera House Design Competition judging panel, essentially reinstated Utzon's sketches from the dustbin; [Ove Arup](#), the Anglo-Danish engineer who turned Utzon's ideas into concrete reality. From the start, the Sydney Opera House was to be a tabernacle to multicultural harmony. Then the Aussies got involved.

It's true that New South Wales Premier [Joe Cahill](#) deserves credit for making the Opera House happen. It was he who listened to Goossens - a pretty incredible thing for the Labor boy from Redfern with no known love of the theatre - and he made it his business to build us “an edifice that will be a credit to the State not only today but also for hundreds of years”. Ageing and near the end of his political rope, Cahill doggedly insisted work begin on the project before the costs had been measured or the plans drawn up, lest the election of 1959 saw the Liberals take power and put the kibosh on Joe's “extravagant shrine to self”. In 2003, Bob Carr told ABC's [Lateline](#): “Joe Cahill, knowing, I think, he didn't have long to live, said, ‘I want you to go down to Bennelong Point and make such progress that no-

one who succeeds me can stop this going through to completion’.”

To this end, attractive costs were ‘estimated’ well below practical expectations, and thus it was no great surprise when they ballooned out in the coming years - particularly seeing as Utzon, like everyone else, was learning how to build this thing as he went along (while travelling in China, Joern wrote to Sydney Opera House Executive Committee member, Harry Ingham Ashworth, to tell him he’d worked out how to do the sails after an intense study of a Sung Dynasty architectural treatise). Time and again, Utzon and Arup solved building problems that then called for the destruction of earlier work completed in haste. In shimmying his “edifice” into existence in the name of preventing its political mothballing, Joe Cahill merely laid the foundations for decades of controversy, mediocrity and heartbreak. It’s a puzzle worthy of an Utzon design.

When the Liberal Party did take power in New South Wales in 1965, they had little choice but to seize control of the project about which they had been hammering the Labor Government from opposition for the better part of a decade. Nevertheless, Utzon responded badly to Premier [Robert Askin](#) and his Minister for Public Works barging into the creation upon which he’d spent the last decade of his life - any architect worthy of the title would have done the same - and the history of The Sydney Opera House does not smile upon Askin and the late [Davis Hughes](#) (it was his birthday last Monday), who could think of little else to do but withhold the wanker’s cash. At the very moment a chagrined and miserable Utzon was packing his bags to return to Denmark, his resignation really a suicide coerced from a Government who’d made up their minds long ago, the German Architectural Association was awarding him its Honour Plaque, recognising Utzon, designer of one building as yet incomplete, as one of the outstanding architects of the age. We would never see him again.

That Utzon was mistreated is not some revisionist theory. On March 17, the day after Utzon’s resignation, H.G. Kippax wrote in *The Sydney Morning Herald*:

“For Mr Utzon this is a tragic moment. It is not his fault that his building had been so monumentally mismanaged. It was not his fault that his design - the most revolutionary of all - was awarded the first prize by the assessors or that the Labor Government insisted on starting work before he had worked out how to build it. It was not his fault that a succession of Governments and the Opera House Trust should so signally have failed to impose any control or order on the project or even to discover what was going on. He can be blamed, if at all, only because his concept was so daring that he himself could solve its problems only step by step and because his insistence on perfection led him to alter designs as he went along. He has built the Opera House like a sculptor working in clay rather than an architect working with steel and concrete. It has been a costly experiment.”

The costs:

We have an Opera House whose interior has never been a match for the external experience - those who have entered the Sydney Opera House would be familiar with the sense of disappointment. This is not Utzon’s vision, but that of the politicians and the good Aussie architects they charged with the task of making Utzon’s impossible vision practical. Predictably, the financial blowout continued long after Utzon was gone, the trouble with the acoustics continuing to this day.

We have the memory of what the *Sydney Morning Herald* called in 1965 “one of the most disastrous projects in the history of Australia”, a memory which seems to have dominated whenever development has been considered since. No structure even approaching the daring, beauty and originality of Utzon’s Opera House has been attempted again - certainly not in Sydney, where development values efficiency over charm every time; the revolting perspex economy of [Darling Harbour](#); the bland, soul-barren apocalypso of [Sydney Olympic Park](#); and, most notably of all, the on-time, within-guidelines, didn’t-blow-the-budget “[Toaster](#)” building in Circular Quay (just down from the Opera House - you can’t miss it!). Very much the yang to the Opera House’s yin, “The Toaster”, like a big stinking fart, is obnoxious to all but those responsible for its continued existence. This is the cost Sydneysiders pay every day for their glorious Opera House - their once-beautiful, increasingly ‘functional’ city has been rapidly inheriting all the charm of a modern airport departure lounge, the one exception being the harbour itself, for which Joern Utzon deserves [credit alongside The Lord](#).

And, if we’re any good, we bear the cost of a guilty national conscience. The value of Joern Utzon’s gift to us is incalculable - he placed Australia on the architectural atlas, and he gave us a [Sydney Harbour](#) even [more stunning](#) than it was before (to understand how lucky we are in that regard, [look around](#)) - and, in return, we chased the guy out of town, the controversy effectively ruining his career. At the time, we had our reasons, but those reasons had been dead for a full 30 years before we [invited Joern Utzon back](#) to finish what he had begun. It was too late.

But the tragic cost of the Sydney Opera House goes beyond just one man and one city. As is best explained by [Professor Bent Flyvbjerg](#):

“After winning the Pritzker Prize in 2003, Utzon is again widely acclaimed, even in Australia. But he was not able to build for decades. Instead of having a whole *oeuvre* to enjoy - like those of [Frank Lloyd Wright](#) or [Gehry](#) - we have just one main building. Utzon was thirty-eight when he won the competition for the Opera House - how would the work of the mature master have enriched our lives? We’ll never know. That’s the high price Sydney has imposed by its incompetence in building the Opera House.”

Thus the true cost to us might be a world that believes this is how Australia rewards genius. Still, we’ve done alright on the deal. On Saturday night, the Sydney Opera House became more precious than ever.



## Have Your Say

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Beautiful irony, isn’t it, that such a treasure of a building should also stand as a monument to Australian mediocrity?

[Earl \(Reply\)](#)

Mon 01 Dec 08 (01:32pm)

“A nice row o’ Nuns” was my father’s words for the structure. Wasn’t the budget over-run made up with ease by an introduced lottery? I remember as a kid that the \$5 Jackpot was the “opera house” lottery.

And now the house is paid-off the \$5 lottery stays in place, much like the bridge toll (even though the bridge was paid for fully in the 80’s).

One waits with baited breath to drink in the beauty that will be [“Barangaroo”](#), and how much design interference will ensue with the State Government of the day?

[CP of Sydney \(Reply\)](#)

Mon 01 Dec 08 (01:48pm)

**some not very trivial trivia** replied to CP

Mon 01 Dec 08 (02:01pm)

That government run “opera house” lottery was catalyst for a very sad event. Little Graeme Thorne, whose father won, was kidnapped, held for ransom, and murdered.

**CP** replied to CP

Mon 01 Dec 08 (03:44pm)

For those who don’t know, [here](#) is what *some not very trivial trivia* is on about.

Strange what a young boy recollects, this part I had forgotten.

**some not so trivial trivia** replied to CP

Mon 01 Dec 08 (05:52pm)

Yes, and there aren’t many ideas about how to pay for the renovations. Hopefully they won’t run another lottery to do it (it would feel mighty grubby, considering what happened last time).

The government still make some stupid decisions regarding the opera house. They are in fact so dumb that they (after inexplicably selling it off in the first place) missed a golden opportunity to purchase the valuable underground carpark

when it came up for sale a few years ago. The carpark is extremely profitable. It would have paid for renovations, and more, in no time.

Thank you, Jack. Most Sydney-siders wouldn't give a toss about Utzon's death, so I'm glad you took the time to write this piece.

I love the Opera House. Always have, always will. And I spend quite a lot of time there, either at the ballet or theatre, or in the bar!

Absolutely nothing beats having lunch at the Opera Bar on a sparkling Sydney day. And no matter how many times I see the harbour, Bridge and Opera House, I still look at them and go "Wow!"

Thank you, Mr Utzon!

[Smokey \(Reply\)](#)

Mon 01 Dec 08 (02:01pm)

The pollies screwed you on a job only half done,  
Ashes in your mouth eh?, the prize that you'd won.  
But watch them start gilding  
Now that Joern's left the building...  
Rest in peace now, Australia's son.

[Toto \(Reply\)](#)

Mon 01 Dec 08 (02:22pm)

I remember the tram depot that was in place before the Opera House and believe they should have made this into a picnic area for all instead of that ugly looking monstrosity for the select few. They sold the harbour bridge and we still pay tolls? Then they built the Toaster in the Quay and that completely stuffed the view towards the heads. Utzon did nothing for me except block the best view in the world. 🤨

[Cowboy of Sydney \(Reply\)](#)

Mon 01 Dec 08 (02:42pm)

**lolcat** replied to Cowboy  
Mon 01 Dec 08 (04:08pm)

Cowboy, you're an idiot... Utzon's story aside, it's an amazing structure.

It's also one that's hardly for "the select few". Apart from it's musical uses, there are dozens of non-musical events that are held there.

If you want no part of that, go to the Opera Bar to have a beer and enjoy the view. How hard is it?

**SC** replied to Cowboy  
Mon 01 Dec 08 (04:57pm)

Walk round to the Botanical Gardens

**Kate** replied to Cowboy  
Tue 02 Dec 08 (07:02pm)

Opera and ballet are hardly for the select few, it's more that most people are scared to give it a shot for some reason. Maybe they think they'll enjoy it but won't be able to tell the boys at the footy about it later...

I agree that the opera seems expensive and therefore prohibitive to the man on the street but there are always cheaper tickets available than A-reserve, and tickets for general rehearsals are often free. And it's not something you do every

week.

Go and experience it Cowboy - it's something that creates a passion.

On a separate note, it was in the planning for about 8 years or so to gut the Opera Theatre and make the acoustics better for the audience, but more importantly, correct the design of the orchestra pit so the musos are no longer suffering from RSI and industrial deafness. Luckily Morris Iemma's crowd put a stop to that - phew! Wonder if we'll see it on the table again since he's gone...

The picture for "This is what it would look like had it not been for Joern Utzon" is vomit-worthy. 🤢

[Deicide of South of heaven \(Reply\)](#)

Mon 01 Dec 08 (02:54pm)

**bushrat** replied to Deicide

Tue 02 Dec 08 (02:30am)

Poor man, How did he feel when the Opera House was used by the Idiots to host the finale of the talentless Idol TV show?. The Opera house was built for class performance not dickheads. Who remembers the winners anyway.

Great post, Jack. Cheers.

[terrowl of Cherrybrook \(Reply\)](#)

Mon 01 Dec 08 (03:15pm)



**Ta.**

**Jack Marx**

Mon 01 Dec 08 (03:26pm)

I think that Utzon's Opera House is probably the only building constructed in Sydney in the last half of the 20th century that is actually a pleasure to look at.

Jack i thought that you were being too kind on your description of 'The Toaster'. What i think of it & the Cahill Expressway can't be printed and what i would like to do to those responsible is illegal.

No doubt they will stuff up Barangaroo as well.

[Blah! of Sydney \(Reply\)](#)

Mon 01 Dec 08 (03:34pm)

As a Sydneysider, I am always keenly aware of the diversity of the environment here. From the Queen Victoria Building to Chifley Plaza, from Refern's Mortuary Station to Blues Point Tower (thanks for that reminder, Jack...), Sydney is nothing if it isn't eclectic.

For the first half the the 20th century though, Sydney was all about the Sydney Harbour Bridge. The second half was all about the Opera House. Despite environmental vandals like Harry Seidler constructing their 'screw you' brand of architecture (and then flying over Sydney in a helicopter bemoaning how terrible it all looked), the Bridge and the Opera House have continued to shine like a beacon for beauty and grace in public landmarks, simply as they were their own thing, not kowtowing to mainstream conservative thinking and daring to be brave, unlike so much else that manifests itself these days.

It is my fervent hope that in the future Sydney will again become home for beautiful, iconic and enduring structures. We are all blessed for living in such an awe-inspiring part of this world, it would be a shame to not give anything back.

### [DaveS of Sydney \(Reply\)](#)

Mon 01 Dec 08 (03:55pm)

This is a nice piece on Utzon. It will, hopefully, be widely read. I searched so many news sites and the tributes detailing the *real* tale are few & far between. I don't think many people truly appreciate how poignant Utzon's passing actually is. Most people I talk to say things like, "Oh, he was 90, so had a good, long life"; they don't really get that he must have been heartbroken for much of it, and that Australia is responsible for that heartbreak. There is one small consolation for those who do feel shame about what happened to Utzon: there were some people from the opera house who quietly corresponded with him for many years, so he did get to experience it a little bit, at least through stories that stirred his imagination. It was clear that he'd forgiven Australia, which was incredibly generous of him. I'm just not so sure Australians are as sorry as we should be.

### [Vale Jorn Utzon \(Reply\)](#)

Mon 01 Dec 08 (04:06pm)

Hear, hear. It is the quintessential symbol of Australia, a bureaucratic nightmare made all better by those who come from overseas and work so hard to add value to this country only to be spurned, scorned or ignored by the country they contribute so much to.

By the way did you know if you could pick the Opera House up and pull the sails apart you could rearrange them into a perfect sphere? If you look at some of Utzon's early drawings this is where he started from. He basically deconstructed a sphere to create those gorgeous lines. [Here are some pictures to bring it into focus a bit better](#)

I still get a shiver down my spine every single time I see this building as Louis Kahn once beautifully put it

The sun did not know how beautiful its light was until it was reflected off this building

It is not "one of the great buildings of the world" Jack, it is perhaps the greatest building of the world **ever** certainly worthy of standing next to (or over) magnificent structures like the Great Pyramid of Giza, the Acropolis, the Statue of Liberty, Versailles, the Louvre, the Taj Mahal, the Great Wall of China, Petra etc.

### [Isaac of Bondi \(Reply\)](#)

Mon 01 Dec 08 (04:09pm)

**gra** replied to Isaac

Wed 03 Dec 08 (10:08am)

Biased much?

**Isaac** replied to Isaac

Wed 03 Dec 08 (03:17pm)

Perhaps 😊 but I'm not wrong either

Now that Joern's goern, redevelopment plans for the Opera House, more in keeping with Sydney's character, [can now be revealed](#).

### [colourNOmovement \(Reply\)](#)

Mon 01 Dec 08 (05:10pm)

Lovely thoughts, Jack.

On a lighter note...

My missus, a new arrival to this country, misinterpreted it slightly when I said, "That's the Opera House in Sydney - the designer died yesterday."

She said, "She has a house in Sydney? Ooooh! Big house! I thought she was American!"

[UncaMarty \(Reply\)](#)

Mon 01 Dec 08 (05:40pm)

The two great icons of Sydney were built by the Labor Party and in both cases the Libs/Conservatives nearly stopped both. It is a pity that the members of the Labor party today do not have vision or the guts that they once did. If things had gone the way the Libs/Conservatives wanted Sydney would be a second rate city unable to attract locals let alone tourists. Today we have an Opera House that musicians from around the world like to put on their resume. One could wonder whether ballet would have ended up at the Sydney Cricket ground instead.

I once had a chat to a bloke (an ocker) who said Australia doesn't have any history. My first thought was 'should I offer a straight right' and show him some history. I didn't but said our history is there if you look but more importantly our history is in the making. Unfortunately few have that sort of vision, the best they can offer is a glib line that Australia is the best country in the world, sorry but that is not good enough.

Instead of looking up to America we should adopt the 'can do' attitude that made them great. We used to have it, but it keeps getting put aside often for cheap political reasons devoid of any long term vision for a State or Nation. I think it was around 1902 that we had the world's largest department store, bigger than anything in New York, bigger than Harrods in London. All we can manage today is a Big Banana created by big bananas for big bananas in a land rapidly becoming a big banana.

Time to change our attitude. Depression, recession, there is no excuse for not excelling at what we can do as opposed to what we currently do. Labor and Liberals need to lift their game because they both make me sick with big talk and no action.

Hail Utzon!

[Rob Banks of Stanmore NSW \(Reply\)](#)

Mon 01 Dec 08 (06:53pm)

**DaveS** replied to Rob Banks

Mon 01 Dec 08 (09:43pm)

Interesting you remind me of the 'halcyon' times of yesteryear. I remember being told that prior to the First World War, Australia had one of the largest navies in the world. I also remember being told that for tens of thousands of years, Australian aboriginal culture represented the most advanced civilisation on Earth, with arguably the oldest artworks, a few of which remain intact to this day. I remember being told the Sydney Harbour Bridge is the widest single-span bridge in the world. There is much to be proud of in this country. It is a place made great by immigrants, made great by locals, and made great by an attitude of progress, that despite constant assaults, arises relentlessly time after time, celebrating that which is good in this country. We have much to be thankful for, and there is much left to do. Farewell, Joern. And we thank you.

**Major Malfunction** replied to Rob Banks

Mon 01 Dec 08 (10:14pm)

My Dad, PBUH, once imparted upon me his sage observation of political trends. I now share it with you all...

"Labor builds. Liberals sell."

And so, an unsteady equilibrium was met... Great Works to benefit the People were achieved, then were sold for Great Profit, which paid for Great Works, that were sold for Great Profit.

And that's where it broke. Because Liberals only \*ever\* want MORE profit, and Labor wants in on that game now too. I can't tell the difference between them anymore.

Time for a new nation-building party.

If you look back on the history of Australian democracy since Federation of hundred or so years ago, there are heaps of different Parties elected into Government. Labor vs Liberal is only a recent trend in the last 50 years, emulating the Seppos' Red vs Blue for hundreds.

The political choice, in Australia, wasn't Left-Right, Red-Blue, until the 1950's when T3H US finally decided to take their balls in their hands and build some tanks and planes and join WWII.

So they helped. Thanks.

But now they seem to think the world owes them a favour and therefore, they own the world.

Unfortunately for us, many people on our small, experimental Utopian island were seduced by the US culture of Black & White, Left & Right.

Many of us think there are only two choices. Which is a shame, considering how many choices we have.

If only the People would use their Preferences -their power- when voting...

**Rob Banks** replied to Rob Banks

Tue 02 Dec 08 (10:26am)

DaveS I think it wasn't the largest navy but largest merchant navy. Our decline in shipping happened with the Great Depression and WW2.

Major Malfunction I wasn't knocking the Americans, on the contrary but I have to agree with Rudd on extreme capitalism so you are right to say profit has become the object ahead of all else.

Today we can't even build anything to last a reasonable amount of time. A block of flats or office block has a shorter shelf life so that we can knock it down and build a new one. That may be an idea for creating/maintaining jobs but at what expense and who's profit? Ultimately we are doing things arse up, true capitalism has been lost to the profiteers, there is a difference.

My own uninteresting tale echoes Utzon's, in that both reveal a truth about Australia: the hype doesn't match the reality of how we treat people in this country. We are not honest enough about our own shortcomings.

[Andrew \(Reply\)](#)

Mon 01 Dec 08 (07:48pm)

**Gra** replied to Andrew

Wed 03 Dec 08 (10:11am)

Uninteresting = not worth posting about.

Marzella was a utilitarian visionary.

He knew that Sydney wanted an opera house to make beautiful music in \*now\*, but he could also see that, in the future, Sydney would forgo the vestiges of high culture over the dire need for a plutonium fast-breeder reactor right in the middle of town.

A building that would serve Sydney for hundreds of years to come, no matter the level of their cultural depravity...

Thus, he designed a building to fulfil both purposes, one that required only minor modifications.



[Major Malfunction \(Reply\)](#)

Mon 01 Dec 08 (08:43pm)

[Sorry](#), Joern. Thanks, Jack.

[Fadi \(Reply\)](#)

Tue 02 Dec 08 (12:01am)

[Tower](#) ... check. [Statue](#) ... check. The Opera House must be around here somewhere.

[Fadi \(Reply\)](#)

Tue 02 Dec 08 (12:20am)

**colourNOmovement** replied to Fadi

Tue 02 Dec 08 (09:16am)

Don't feel bad, Fadi, it's easy to miss as it's [melting](#).

**Fadi** replied to Fadi

Tue 02 Dec 08 (08:38pm)

Don't feel bad either, cNm. It's easy to confuse [お台場](#) with Dubai.

**colourNOmovement** replied to Fadi

Wed 03 Dec 08 (10:38am)

No, I didn't confuse "standing place" with Dubai, usted idiota. I, unlike you, am prepared to broaden my horizons to find the Opera House, whether it takes me to Dubai or [Santiago](#).

**colourNOmovement** replied to Fadi

Wed 03 Dec 08 (10:43am)

...or [Valencia](#).

**colourNOmovement** replied to Fadi

Wed 03 Dec 08 (10:48am)

...or [Guangzhou](#).

**colourNOmovement** replied to Fadi

Wed 03 Dec 08 (10:50am)

...or [Copenhagen](#).

**colourNOmovement** replied to Fadi

Wed 03 Dec 08 (11:09am)

...or [Oslo](#).

**colourNOmovement** replied to Fadi

Wed 03 Dec 08 (11:12am)

...or [Reykjavik](#).

**colourNOMovement** replied to Fadi  
Wed 03 Dec 08 (11:14am)

...or [Amman](#).

**colourNOMovement** replied to Fadi  
Wed 03 Dec 08 (11:19am)

...or [Fayette](#).

**colourNOMovement** replied to Fadi  
Wed 03 Dec 08 (11:22am)

...or [Legoland](#).

Okay, I'm done.

**Traditional** replied to Fadi  
Wed 03 Dec 08 (12:16pm)

\*colourNOMovement replied to Fadi  
Tue 02 Dec 08 (09:16am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (10:38am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (10:43am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (10:48am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (10:50am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (11:09am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (11:12am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (11:14am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (11:19am)

\*colourNOMovement replied to Fadi  
Wed 03 Dec 08 (11:22am)

Cripes! Taking up a lotta space with a lotta crap there, mate. Your not poetrydotwhathizname disguised as cNm, are you? Well, just in case, for good measure, Shut the F%\*K up, poetry!

**colourNOMovement** replied to Fadi  
Wed 03 Dec 08 (04:32pm)

Your comments may have given me cause to indulge in some introspective reflection, Traditional, except your single post contains more words than the total words in my multiple posts which you describe as "Taking up a lotta space with a lotta crap"...?

You share the sentiment of the people who kicked out Joern and finished his creation with bits of leftover plywood.

**Tradition** replied to Fadi  
Wed 03 Dec 08 (07:44pm)

Sorry, colour No movement, by saying taking up a lotta space with a lotta crap, I was referring to the pics you posted, not your words or work. Truth be told I merely wanted an excuse to say "Shut the F&%K up, poetry". Don't know

why. It was just an urge.

“You share the sentiment of the people who kicked out Joern and finished his creation with bits of leftover plywood”  
Ouch, that insult stings, real bad.

**Fadi** replied to Fadi

Wed 03 Dec 08 (07:56pm)

... And Julie thinks Peter van Onselen has a problem, Traditional. The tryhard's obviously never been to Tokyo, or he might have got it. It could well be PNA, although I did like [these two](#).

**conflictNOmediation** replied to Fadi

Wed 03 Dec 08 (10:52pm)

No worries Traditional, that urge should never be suppressed.

Poor old Fadi, though, sinking deeper and deeper into the peculiar fantasy world he has constructed for himself. He doesn't get that I, (and anybody else pathetic enough to click on his increasingly esoteric links), not only gets 'em, but sometimes we go on to expand on the theme. Then he calls me a “tryhard” in one sentence and mocks me in the next for posting a couple of dodgy links - that'd be because I wasn't trying much at all, Fadi.

The lad is unravelling before our eyes. His fixations and excursions are becoming stranger by the minute. I think we should humour him with encouragement - he's gonna go completely mental soon anyway, this way it'll be even more entertaining and spectacular when it does happen.

Onya Fadi, you rock!

**Fadi** replied to Fadi

Thu 04 Dec 08 (10:21am)

Yep, Traditional, that's PNA for sure. And Julie thinks Peter van Onselen has a problem. Let's just hope his next sulky “strike” lasts longer than a few days.

I can clearly recall the day the Sydney Opera House and I met face to face for the first time. it was my first trip to Sydney. 1975-ish, I was 7 or 8 years old. A family weekend staying in the Cross.

I had seen pictures of it and we had talked about it in school as most people would have. The Opera House was presented to me as something grand and quite unique to Australia, and it was only a 3 hour drive away (a lifetime, at that age). I can recall coming up to the bridge and never wanting to see anything more in my life than that building.

And suddenly it was *there*, and It sat there, like a benign presence that had always been there and overseen that harbours comings and goings. Propped up as I was on the front bench seat of the Valiant station wagon, approaching this was grand, and for me, unique.

[Fwenkay of Newcastle \(Reply\)](#)

Tue 02 Dec 08 (01:22am)

**Isaac** replied to Fwenkay

Tue 02 Dec 08 (08:53am)

That is exactly what makes it such an amazing building. Buildings like the Great Pyramid of Giza stand out because of their grandeur, they force people to focus on them. The Sydney Opera House is not only a beautiful building in its own right but also enhances the beauty of everything around it. It is a building that respects its surroundings. The same could not be said about many of the great buildings of the world

Unfortunately for us, it seems the decision making skills of Governments, State & Federal, have not changed since the 50's. We're still paying a dear price for anything remotely new or unique...

[Not Surprised of NSW \(Reply\)](#)

Tue 02 Dec 08 (10:29am)

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