

# ICAA Interview with Richard Driehaus

**MICHAEL LYKOUDIS**, DEAN OF THE SCHOOL OF ARCHITECTURE AT THE UNIVERSITY OF NOTRE DAME, spoke with the Chicago-based businessman and philanthropist Richard H. Driehaus to discuss Mr. Driehaus's role as one of the world's leading patrons and advocates of classical architecture. Since 2007, Mr. Driehaus has served as a member of the Board of Trustees of the Institute of Classical Architecture & Art.

*Michael Lykoudis: I was so impressed by the work done in the last 50 years, we Americans deserved better buildings. We seemed to be settling for a homogeneous approach. Buildings were looking like bland shoeboxes. I believe architecture should be of human scale, representational form, and individual expression that reflects a community's architectural heritage.*

Richard Driehaus: That's hard to believe. For me, it started out as a little adventure when an old friend suggested I visit the University of Notre Dame. I was astounded to learn that yours was the only college teaching classical architecture in the country.

But, then, maybe I shouldn't have been so surprised. I had been looking with interest at architecture for some years and had already concluded that, given the work done in the last 50 years, we Americans deserved better buildings. We seemed to be settling for a homogeneous approach. Buildings were looking like bland shoeboxes. I believe architecture should be of human scale, representational form, and individual expression that reflects a community's architectural heritage.

There is a delight, proportion, and harmony in classical architecture that I wasn't finding in the contemporary buildings coming up around me in Chicago. So I thought that a national prize would be a good way to recognize and encourage classically derived and well-built buildings.

*Li Teng: I don't understand why some people would say that there's somebody else out there who cares about and supports their vision. But on the other hand, we don't want to lose the core truth of classicism and the essential elements that explain why it has worked for so long.*

RD: And we are painting an even larger picture of the worldview this year, with the selection of Michael Graves. And Elizabeth Barlow Rogers will receive the Henry Hope Reed Medal in recognition of her pioneering work to rescue and renew Central Park with a Conservancy partnering with the city, a model now followed nationwide. We also just presented a unique Patronage Award to His Royal Highness Charles, The Prince of Wales. (See Of Note, p. 6 for more information.)

The challenge is in keeping the balance, isn't it? On one hand, the Prize has become a big tent that allows people from all walks of life and different generations to come in, exchange ideas, and see that there's somebody else out there who cares about and supports their vision. But on the other hand, we don't want to lose the core truth of classicism and the essential elements that explain why it has worked for so long.

That's the reason I was glad to take a lead in assuring the successful launch this fall of the ICAA's Beaux-Arts Atelier in midtown Manhattan. Providing tuition assistance for the Driehaus

Scholars—well, I can't think of anything more important than keeping alive the hands-on knowledge of how to build according to classical principles.

When I established the Driehaus Prize, it wasn't a strategic move or something I had a plan for. It grew naturally from my life and interests. I had grown up in a comfortable bungalow on Chicago's South Side. I'll never forget when I was about ten years old, my father commissioned an architect to design an English Tudor style house for us. Later on, though, I watched as my parents came to the realization that they couldn't afford to build that house.

That got me thinking, and I continued caring about architecture, from the early days when I was starting out in finance to the time when I was more established and fell in love with a three-story Queen Anne row house on the city's Gold Coast. I still live there with my wife Inese.

About a decade ago, I acquired the Samuel M. Nickerson House, the last of Chicago's grand gilded-age mansions. In 2008, I opened The





CERTIFICATES IN CLASSICAL  
ARCHITECTURE AWARDED

artistic history of the city in relation to architecture from its inception to the time of the library's completion.

Shortly afterwards members congregated for a post-Holiday party on January 27 at the Woodmode showroom in the Merchandise Mart. The evening was a perfect get-together for a meeting of friends old and new.

University of Cambridge Professor Emeritus

for entries is April 6, 2012. The awards ceremony will be held on September 29, 2012 in Palm Beach. **Visit the Florida Chapter website at [www.icaa.org](#) for further information on all ICAA Florida activities.**

## NEW ENGLAND

The New England Chapter capped the fall with a lecture at Boston's Algonquin Club with British engineer Malcolm Millais. On September 28, 2011, Mr. Millais's lecture, "From Master to Servant: The Rise and Fall of the Structural Engineer," was well attended by architects, structural engineers, and chapter members. Mr. Millais' passionate review of the historical role of the structural engineer prompted a lively discussion about the premise of his book, *Engineering and Architecture*. During his talk, Steven Schuyler of Steven Schuyler Bookseller displayed an inspiring collection of rare architectural and engineering books for discounted purchase.

The highlight of the Chapter's energetic 2011 agenda was the Second Annual Bulfinch Awards. This year's five winners included Decarlo & Doll for the Grand Civic Prize for their restoration of Waterbury City Hall in Connecticut; Dell Mitchell Architects for the Best Urban Residence for a Back Bay Townhouse; Jan Gleysteen Architects for the Best Suburban Residence for a Greek Revival Residence; Gregory Lombardi Design for Best Landscape for a Georgian Country Estate; and Carter and Company for Best Interiors for a Chestnut Hill Residence.

The outstanding jury included Christine Franck, Matthew Bronski, and Jean Carroon. They made their selections after the Traditional Building Conference in July 2011. All of the competition entries were on public display in Doric Hall for the week of November 28, 2011 at the Massachusetts State House.

The Bulfinch Awards ceremony at the Massachusetts State House on November 30, 2011 featured ICAA President Paul Gunther and keynote speaker, the Honorable Judge Douglas P.

Woodlock. From the Grand Staircase, Judge Woodlock gave a compelling presentation on American courthouse design and the enduring influence of classicism. He explained how functional demands have forced many changes in courthouse planning. Judge Woodlock found little to compliment in the typical Modernist courthouse, but he cautioned against the excesses of "imperial classicism" and its social connotations. Still, he reassured the audience that classicism is as valid today as it was centuries ago. The evening's awards ceremony and reception immediately followed. Thanks are due to all our sponsors: Waterworks, Tradewood Windows, Restore Media, Haddonstone, Windover Construction, and Elwin Designs.

On November 30 through December 4, 2011, Classical Excursions, with Tom Hayes and the outstanding help of fellow member Raffi Berberian, offered a sensational tour of Private Boston. Special access to the private homes of Beacon Hill, Back Bay, Brookline, and Charlestown along with visits to Gore Place and Richardson's Stonehurst in Waltham, Massachusetts were some of the highlights.

The New England Chapter looks forward to an upcoming lecture in Boston on Monday March 26, 2012 with architectural historian David Watkin. **For upcoming events visit [www.icaa.org](#) or contact Chapter President John P. Margolis at (978) 922-4440 for details.**

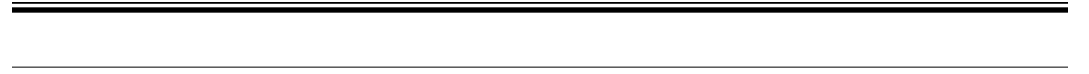
## NORTHERN CALIFORNIA

The Northern California Chapter had a busy autumn filled with unique and engaging house tours, luncheons, lectures, and book signings. The Chapter's Fall Lecture Series on "The Roman Forum" began in September and continued through November with lectures given by Professors Francisco Sanin, Birgit Urmson, Krupali Krusche, and Dr. Dean Abernathy. The lecturers presented enlightening viewpoints on the cultural, architectural, religious, and political landscape of ancient Rome. The series received excellent feedback for the diversity of the subject matter and the speakers' in-depth knowledge of the Forum. The season came to a conclusion with both Professor Krusche and Dr. Abernathy's presentations on the use of new 3D technologies to reconstruct the city of Rome as it appeared at the zenith of its power and influence. Beginning with the Abernathy lecture, the Northern California Chapter is now video-recording speakers to develop a lecture database as a resource for members, students, and interested individuals. These recordings can be accessed through the chapter's website at [www.icaa.org](#).

PHILADELPHIA



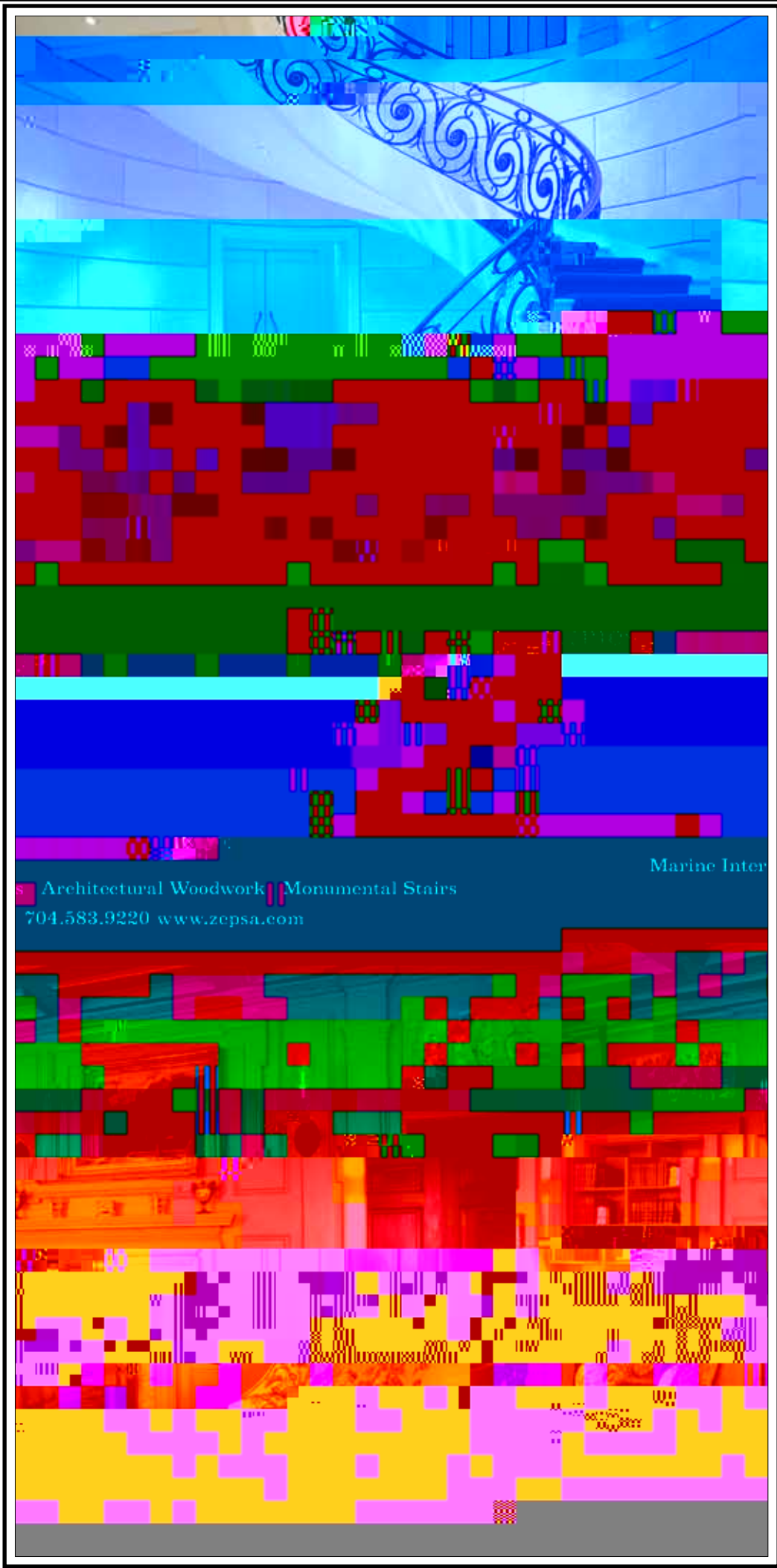




# 2012 ARTHUR ROSS AWARDS

The University Club in New York City will be the setting for the annual Arthur Ross Awards. This year's jury, chaired by Kathryn Herman, selected the following laureates to receive the Arthur Ross Award for Excellence in the Classical Tradition:

ARCCrBA ArchitectA, CE/Do, llinoA4





GCA TEACHER PROFILE:  
TONY CURANAJ

GCA's Coordinator Justine Kalb interviewed Tony Curanaj in his Tribeca studio weeks before the opening of *Realism*, the group show he curated for the Joshua Liner Gallery located in New York City's Chelsea art district. The exhibition features 25 artists whose work is anchored in classical art traditions and training. It was on view through February 25, 2012.

JK: How did you get involved with the gallery?

Tony Curanaj: The gallerist Joshua Liner asked me. Apparently, the idea of artist-curated shows is getting bigger now. It makes sense. Artists have good taste and are being asked to curate themed shows of their own or to put together artwork from artists they follow.

We classical realists don't exhibit there so I thought, 'Let's do a show there for the public to see. Let's let the work speak for us instead.' Not all the artists in the show are classical realists, but all are artists who I think are doing something really wonderful. I want to build a dialog and not exclude or be overly aggressive. Mix and match. I want to introduce classical realism in the mix. I like that the space is small and intimate.

JK: How do you see the future of realism?

TC: So far, friends and colleagues and people influential in this world are really excited. It shows how adaptable realism is. So long as you have skill, great work can cross boundaries no matter what.

JK: How do you see the future of art education?

I'm first generation American. My parents, Albanians from Montenegro (the former Yugoslavia), came to the U.S. in the Sixties. My family is still very traditional. Tradition was normal for me growing up. I like this. I get it. I was brought up that way. You see the importance of it. I always appreciated Renaissance and Old Master art for example.

JK: How do you see the future of art education?

TC: Graffiti came about through skateboarding and underground music—an underground lifestyle. Being an artist, liking to draw and paint, it was easy to get involved. I got to draw cartoons bigger, on random objects, or on moving ones.

JK: How do you see the future of art education?

TC: In the beginning it was in the dark. But then people started to say "I'll allow you to do it. We like what you're doing." Without getting specific, we worked across New York, the US, all over Europe, South America, and Asia. I was being paid to travel and make graffiti. There were also skateboard competitions. I'd work on a mural with my friends in the day, and go spend the rest of my time in the museums looking at Renaissance and classical paintings. Everyone else was partying.

Later I worked for Disney cartooning for television and some movies. As therapy from Disney, I'd go to drawing classes with a live model. That was how I met Jacob Collins at the National Academy of Design. He was teaching the class. I realized that what I wanted to do was be a fine artist even though fine art wasn't considered a proper way to be an artist. Jacob said "I'm about to start this thing, gathering artists from all over the country to rediscover traditional, atelier-like painting." I was under contract with Disney in New York so I couldn't go. So I said to Jacob, "I'll see you in seven months." After a big project was completed, I left. Disney said, "What do mean you're leaving? This is a dream job!"

JK: How do you see the future of art education?

TC: You can't compare. They are philosophically different. In one you're free-styling all the time, improvising with other people. Fine art painting is about existence and life and hard skills. It's similar in that you're creating something, making something, using technical skills, using color. But being untrained at 15 doodling on walls is different. My painting now is careful, done from life and study of the subject. Everything from conception to conclusion is completely



designer Christine G. H. Franck in  
Join the authors  
for an exploration of Winterthur's period rooms,  
the role of the Colonial Revival throughout  
America and the South, and their relevance for  
the best of design and craftsmanship.

**LOCATION:** L... G... 20...  
44... ICAA... (212) 730-  
9646, ext. 109.

**COST/CONTINUING EDUCATION HOURS:**

FEE: ICAA...  
FEE...  
ID; \$20... IAA/CE/CEH...

.....

... H... H... A...

**WITH PRINCIPAL ARCHITECT DAVID  
GIBSON OF DF GIBSON ARCHITECTS, PC  
SATURDAY, APRIL 21; 2:00 AM A**

HOUSE.

Sailors' Snug Harbor, completed in 1833 on  
Staten Island, was the first retirement center built  
specifically for the elderly and weary seamen of  
New York's bustling maritime industry.





# Members

Debra Antolino Interiors, Inc.



**BOARD OF DIRECTORS**

Peter Pennoyer, Chairman  
Naja R. Armstrong

Gary Brewer  
Susie Case

Adele Chatfield-Taylor  
Andrew B. Cogar

Jacob Collins  
Jeffrey L. Davis

Richard H. Driehaus  
Anne Fairfax

Mark Ferguson  
Christine G. H. Franck

Ray Gindroz, FAIA  
William H. Harrison

Kathryn Herman  
Anne Kriken Mann

Michael Mesko  
Peter H. Miller

Lyn Muse  
Elizabeth Plater-Zyberk, FAIA

R. Douglass Rice  
Alfred Ross

Barbara Sallick  
Suzanne R. Santry

Gilbert P. Schafer III  
Suzanne Tucker

Russell Windham  
Roy S. Zeluck

**DIRECTORS EMERITI**

Mark Appleton  
David J. Cohen

Rodney Mims Cook, Jr.  
Phillip K. Howard

Clem Labine  
Robert Pirie

Thomas J. Salvatore  
Bunny Williams

**STAFF**

Randy Acosta  
Richard Wilson Cameron

George P. Drakopoulos  
Suzette Fulay

Gay Giordano  
Ryan Greene

Paul Gunther  
Stephanie Herold

Justine Kalb  
Kelly E. Price

Nora Reilly  
Henrika Taylor

Joy Tomasko

**FELLOWS**

Steve Bass  
William H. Bates III

Martin Brandwein, AIA  
Kathleen Casanta

Stephen T. Chrisman  
Marvin Clawson

Brian Connolly  
Timothy Deal

John Woodrow Kelley  
Anthony McConnell

Briana Miller  
David Rinehart

Gregory Shue  
Andy Taylor

Seth Joseph Weine

**CHAPTER PRESIDENTS**

**CHARLESTON**  
William Bates III

**CHARLOTTE**  
Charles Furman McLarty

**CHICAGO-MIDWEST**  
Christopher Derrick

**FLORIDA**  
David B. Case

**NEW ENGLAND**  
John P. Mangolis

**NORTHERN CALIFORNIA**  
Joseph Lucier

**OHIO AND LAKE ERIE**  
David H. Ellison

**PHILADELPHIA**  
Barbara Eberlein

**ROCKY MOUNTAIN**  
Donald H. Ruggles

**SOUTHEAST**  
Gregory L. Palmer

**SOUTHERN CALIFORNIA**  
Erik K. Evens

**TENNESSEE**  
Martin Roberts

**TEXAS**  
John Sebastian

**UTAH**  
Robert Baird

**WASHINGTON**  
Edward W. Schmidt

**MID ATLANTIC**  
Mary Elfreth Watkins

**COUNCIL OF ADVISORS**

Robert Adam  
Michael Bienut

Sarah Blank  
John Blatteau

Louis Boffferding  
Mosette Broderick

Alexander Creswell  
Elizabeth Dowling

Andrés Duany  
Nancy Green

Allan Greenberg  
Eve M. Kahn

Robin Karson, LALH  
Léon Krier

Calder Loth  
Michael Lykoudis

Sarah Medford  
Wendy Mooney

Francis Morrone  
David Morton

Hugh D. Petter  
Carlos Picón

Demetri Porphyrios  
Foster Reeve

Dick Reid  
Suzanne Rheinstejn

Jaquelin T. Robertson  
Witold Rybczynski

Richard F. Sammons  
Edward W. Schmidt

Andrew Skurman  
Thomas Gordon Smith

Robert A. M. Stern  
Peter B. Trippi

Simon Verity  
Eric Watson

Carroll William Westfall  
Jean Wiart

