LAUTNER PROGRAM NOVEMBER 11

One of the city's most famous remnants, the original Brown Derby on Wilshire Boulevard, narrowly escaped demolition ten years ago, when in autumn of 1976, the owners decided to sell the restaurant business as usual up to the last minute. After a public outcry, they went about removing all fixtures, and prepared the restaurant for demolition. The owners readily agreed, maintaining that the restaurant could no longer make a profit in its prestigious location in downtown Los Angeles. Beginning Thursday, September 19, Credit is due to Hollywood Heritage. At the same time the Los Angeles Times reported a secret, summarily dismissed proposal a part of the building, they were enclosed with this issue of LA ARCHITECT.

Tautliner is the principal in the firm bearing his name and has emphasized residential and school design in his projects. Among his major projects are the "Silverado" house overlooking Silverlake in Los Angeles, the Eloise house in Palm Springs, Cal Totch residence in Glendale, Bulevar de Artes in Pasadena, and the University of Hawaii science building. More than 100 residences in Southern California, many in the Hollywood Hills, reflect his architectural philosophy.

Tautliner's design achievements have been widely recognized. Tautliner is currently teaching in domestic and foreign publications including Arts and Architecture, Architecture, Architectural Record, Beautiful House, Beautiful House and Garden, California Architecture, Arts and Architecture, House and Garden, LA ARCHITECT and A Guide to Architectural California, and House Beautiful. Born in 1951 in Michigan, Tautliner received his Bachelor of Architecture degree in 1973 from the University of Michigan. A concerned citizen in civic and cultural affairs, he has been a member of the LA/AIA since 1978. A frequent guest lecturer, Tautliner has been an advocate for design seminars, teaching assignments, and workshops. He is currently visiting assistant professor in architecture at the University of California, Los Angeles.

LA/AIA ENDorses BERNARDI PROP. PROPOSAL

A motion to require the Building and Safety Department to issue a building permit on plans prepared by licensed architect or engineer was moved, seconded, and carried at the November 11, 1986 meeting of the Council of the LA/AIA. The proposal is the same as the one referred to in the article on this page about the Historic Brown Derby Project. The authors of the proposal are Janice Aaxon and Michael Hirschbein, practicing architects in Los Angeles.

ARCHITECTURE VERSUS ART?

That architecture is culturally allied to other arts is an obvious fact. Virtually everyone agrees that it is foolish to argue that architecture is not an art, and it is generally accepted that no one with a serious interest in art can be uncultured in architecture. But architects and artists, although they share the same cultural heritage, are likely to have different priorities. In fact, there is often a fundamental division between them in their approach to the buildings they create.

Architecture is elevated to the status of an art, and it is possible to have a career in architecture. Artists, on the other hand, are often bitter about the way architecture is treated. This is partly due to the fact that architecture is considered to be a handmaiden to the arts. But it is also because architects are often more concerned with function than with form, whereas artists are more concerned with form than with function.

The Archl-Fest Art Show will be held Saturday, September 19, at the newly completed Garden Grove Community Library, 9000 Pacific Coast Highway. The show, which is sponsored by the National Association of Women Architects, will feature works by women architects. The show will be open to the public from 10 a.m. to 5 p.m.

The Archl-Fest Art Show is a joint venture of the LA/AIA and the City of Garden Grove. The show is being held in conjunction with the opening of the Garden Grove Community Library, which is scheduled to open on September 16.

Who would turn down the opportunity to see at the same time Philip Johnson, John Hejduk, and Frank Lloyd Wright, the three most published and controversial architects in the United States today? The event was an open house for the community, September 16, at the newly opened Garden Grove Community Library. The church, Los Angeles architects, who turned out in force this Monday, were given a taste of a pills rush hour drive, expected to be entertained by the hosts respective reverence and interest in architecture were not disappointed.

Louise Motherson

PHOTO BY JULIAN SHULMAN

One of the city's most famous remnants, the original Brown Derby on Wilshire Boulevard, narrowly escaped demolition ten years ago, when in autumn of 1976, the owners decided to sell the restaurant business as usual up to the last minute. After a public outcry, they went about removing all fixtures, and prepared the restaurant for demolition. The owners readily agreed, maintaining that the restaurant could no longer make a profit in its prestigious location in downtown Los Angeles.

Brown Derby was the creation of Herbert Somborn, husband of actress Gloria Swanson. A friend, William Mizer, had commented that "anyone who knew about food could sell it out of a hat." Somborn did know about food, and the Brown Derby opened in 1926. In its original location it was about a block west of the present site. It was a popular place for reporters to interview celebrities and political figures. Press people were often given special identification tickets, and a substantial discount of their food. It was said that something about the restaurant was somewhere in the world every day of the year.

Today, the Derby is owned by Gloria the derby, daughter of Gloria Swanson and Herbert Somborn. Acting as her agent are Larry Anderson and son-in-law, James Young. Maintaining that the restaurant could no longer make a profit in its prestigious location in downtown Los Angeles. Beginning Thursday, September 19, Credit is due to Hollywood Heritage. At the same time the Los Angeles Times reported a secret, summarily dismissed proposal a part of the building, they were enclosed with this issue of LA ARCHITECT.

BROWN DERBY SAVED

(continued page 3)
Saturday, September 27, the Architecture and Design Support Group of the Los Angeles Museum of Contemporary Art held a day-long symposium, The Elusive Muse, to discuss the founding of a department of architecture and design within the new museum. At the heart of the design and architecture community is a debate about the nature of a department of architecture and design in a contemporary museum to exhibit and interpret design. What is the role of the architect in the museum? Is the architect merely a consultant? The speakers addressed these questions from their own experiences and perspectives.

The symposium was introduced by Michael Pines, who discussed the history of architecture and design in museums, and the role of design in contemporary museums. The symposium was moderated by Barbara Goldstein, who opened the session and introduced the speakers. The session was divided into two parts: the first part focused on the role of architecture in museums, and the second part focused on the role of design in museums.

In the first part of the session, the speakers discussed the role of architecture in museums. The speakers included Herb Rosenthal, who presented the keynote address, and John van der Laan, who discussed the role of architecture in contemporary museums.

Herb Rosenthal, an architect and writer, presented the keynote address, "Architecture and the Museum: A Preview of the Future." He argued that architecture should be an integral part of the museum experience, and that museums should be designed as works of art. He discussed the importance of designing a museum that is a work of art, and that it should be a place where people can experience the arts.

John van der Laan, a well-known architect, presented a paper on the role of architecture in contemporary museums. He discussed the importance of designing a museum that is a work of art, and that it should be a place where people can experience the arts. He argued that architecture should be an integral part of the museum experience, and that museums should be designed as works of art.

In the second part of the session, the speakers discussed the role of design in museums. The speakers included Elizabeth McMillian, who discussed the role of design in contemporary museums, and John Payer, who discussed the role of design in contemporary museums.

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The symposium was an opportunity for the speakers to discuss the role of architecture and design in contemporary museums, and to reflect on the future of museums. The speakers provided valuable insights into the role of architecture and design in contemporary museums, and the importance of designing museums as works of art.
of the program sponsors, the Architectural Guild of the University of Southern California, was inadvertently forgotten, instead, the AIA took the initial bow. However, the spectacle more than offset the error. In contrast with typically under- or oversold AIA events, the number of attendees almost precisely matched the number of available seats. Perhaps divine intervention should be credited for the smoothness with which the architectural event of the year was staged. A. Jeffrey Starace

Jeffrey Starace, the architect and urban planner with Goen Associates. Note: The AIA regrets that the Architectural Guild of the University of Southern California was not credited on September 16 as co-sponsors of the Crystal Cathedral Program.

WATTS TOWERS PROGRESS REPORT

1979-80 had been a year of steady progress for the Committee for Simon Rodia's Towers in Watts. The Committee, charged with the guardianship of the Towers and with promoting community awareness about this unique folk art monument, has been working with state and local officials in an attempt to preserve the delicate structure and inhibit future destruction.

The Towers have never been ordinary. They are not ordinary structures, nor were they an ordinary achievement. One man, working alone for thirty-three years, created these amazing structures. Simon Rodia used only simple tile-setting tools, a window washer's belt and bucket in creating his masterpiece. He slowly crafted his fantasies into physical reality, transforming steel rods, mesh, and mortar into remarkable towers which he embellished with glittering pieces of glass, tile, and ceramics. And, then, one day in 1954, he was finished. He decided to go to a neighbor, disposed of his personal possessions, and left, never again to see the Towers.

By 1959, a demolition permit had been ordered by the City of Los Angeles. The City felt the structures were unsafe, citing instability and poor quality of materials as their rationale. The Committee for Simon Rodia's Towers in Watts, a non-profit organization, was formed that year in an effort to rescue the unique structure from demolition. Architects, engineers, and attorneys volunteered their time. An aerospace engineer devised a stress test. After some discussion, the city agreed to allow the Committee to conduct the test. It proved that the Towers could withstand 10,000 pounds of pressure, equal to a 72 mph gale. The demolition order was rescinded, and the Committee began to restore the Towers, opening them to the public in 1980.

By 1979, it had become clear that the Towers could no longer be maintained by the Committee. They were decided to the City of Los Angeles. The City, in its turn, failed to restore and maintain them properly, and ownership passed to the State of California in 1978.

This summer, Governor Brown
CHAPTER NEWS AND NOTES

Summary 2, 172 Meeting of the LA/AIA Board of Directors, September 9, 1980:

• Zochert volunteered to help Steve Johnson in the writing of the Office Procedures Manual. Questions were raised regarding the procedure for the nomination of new directors. Newman suggested that the Board pull the membership for nominations for upcoming committees.

• Nominating Committee accepted the following names from the Board for consideration: Jerry Pollack, AIA, Dwayne Mihalik, AIA, Bob Kennard, AIA, Mike O'Sullivan, AIA, Ron Goldman, AIA, Fred Lyman, AIA, Michael Hall, AIA, John Ladd, AIA, Virginia Tanzmann, AIA, Frank Arnold, AIA, W. Landworth, AIA.

• Meston described qualifications for advanced leadership of the Board and moved the five nominations recommended by the Fellowship Committee to the Board.

• Richard Wurman asked for commitment of $12,000 for funding of a LA/AIA. Crompton moved to increase 1981 budget by $12,000. Motion passed.

• Considered the method of seeking board members.

• Bruce Boerner presented his exhibit and motion was passed to sponsor at not cost to the LA/AIA.

• Margie Siegel introduced by-laws changes and suggested that they be voted on at the membership meeting in November.

• Zochert requested funding from Board to allow Associate delegate to attend State Caucus three times per year. Lomax moved to support the request at a maximum of $500 and upon approval of the Associate budget for 1981. Motion passed.

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yon THE LA/AIA Chapto of office is currently compiling information for the 1981 Membership Directory. Please contact the Chapter office if there have been any changes in your listing since the 1979 directory was printed.

• The October regular meeting was very well attended. A tour of three houses designed by Peter Choate was followed by a delightful luncheon at the Brixton in Santa Monica.

• Wednesday, November 19th promises to be another excitingly interesting event. Scheduled is a visit to both the Wilshire Boulevard Temple and the St. Cdlifa Greek Orthodox Church, with luncheon to follow. For further information and reservations, call Janet Casmann, (213) 463-2500, or Martha Bowemore, (310) 347-3402.

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