

DESIGNERSWEST

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"It is imperative to visualize all aspects of the restaurant both functional and aesthetic before beginning work on it. I like people to be moved, by giving them an element of magic and fantasy. I want to stimulate their intellect, and I want to provide an environment where people can relax and feel comfortable. That is a precarious balance, and that is where my challenge lies."

P U B L I C



S P A C E S

EUREKA!

Barbara Lazaroff Strikes Neo-Industrial Gold

Project Design and Interiors by Barbara Lazaroff
of Imaginings Interior Design

Photography by Penny Wolin and Toshi Yoshimi

SHE SAYS THE MECHANICS OF THE BREWER'S art and the film classics *Metropolis* and *Modern Times* had a lot to do with Eureka's look. But admirers who flock to the latest culinary hot spot in West Los Angeles know it's pure Barbara Lazaroff.

The whimsical play of bolts, rivets, and gears for the recently completed brewery and eatery results in a design eloquence whose leitmotif is oversized gears. But to laugh would be to miss the point of this pewter-and-copper mix—to help sell the homemade sausages, cheeses, and breads, all made on site by her star chef husband Wolfgang Puck. And sell it does—as well as the Eureka California lager made on premise by brewmaster Mark Scott.

Her public—and, since she makes it a point to hold court in a ravishing ensemble each night in each of the three Los Angeles Puck/Lazaroff restaurants, it is very much

her public—arrives at a setting surreal. It is situated in an industrial park alongside a post-production motion picture facility and an aerospace contractor—all ensconced in lines of palms. Still outside, guests encounter three prominent brewing kettles behind enormous glass panes. The stacks which protrude from the tanks emerge from a vaulted copper roof over the brew-house, and the driveway announcing the restaurant is illuminated by elegant bollard light standards. At the entry, industrial-portioned copper and etched-glass doors are covered by an upswept copper awning. Under the brewhouse windows is glass block etched with gears, levers, bolts, and rivets, letting guests know for certain they are entering Barbara Lazaroff's world of “neo-industrial whimsy.”

Enormous copper doors, bound by large nuts and bolts, lead to a narrow entryway

with an 8-foot-by-5-foot glass block wall etched with an abstract interplay of oversized gears with mechanical devices. Underfoot are Chinese slate and granite borders cut in the shape of sawtooth gears and gear-shaped stone inlays.

Next, guests are met by the curved maître d' station before a structure of perforated pewter panels, copper, and stainless steel, also functioning as coat storage and housing an audio system and a master computer panel for the kinetic art. Appropriately signifying its active role, this structure is lit from within. To the right is a commanding 40-foot-long hand-hammered copper bar top. Its front face is accented with perforated pewter panels with copper pipes, a brushed stainless steel bullnose, and highlighted with oversized stainless steel nuts and bolts. Behind the bar, framed by 15-by-12-foot copper-clad windows, the



enormous brew kettles are warmed with 21 high-intensity Fresnel lights which provide an intense copper glow to the tanks that overflows onto the bar. The showcase exhibition kitchen, similar to the one the designer first introduced at Spago and later incorporated at Chinois on Main and at Shane on the Glen, is placed backstage center here and framed with black granite shaped like sawtooth gears. Metallic glazed wall tiles mimicking massive steel, bronze,

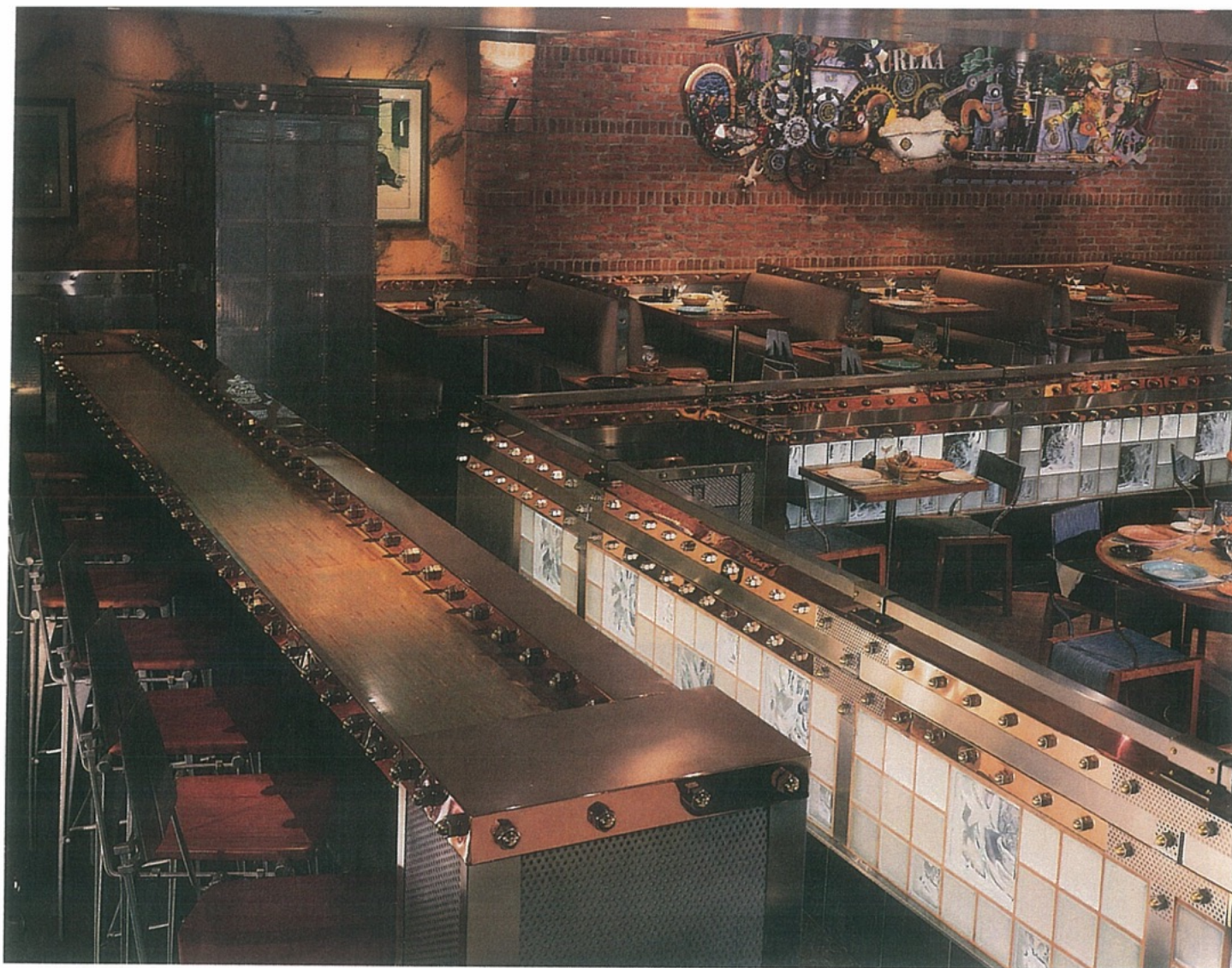
and pewter gears decorate the ceramic walls. And the three custom copper-and-stainless hoods, bordered at the edge with stainless steel nuts and bronze bolts thematically echo the three brew kettles directly opposite the cooking line.

On one side of the exhibition kitchen, the window of the *charcuterie*, in which homemade sausages, salamis, and prociuttos are produced and aged, is framed with "dancing" ceramic sausages.

Low walls of interior-lit etched glass blocks, topped with copper bands and a stainless hand rail and clad with more nuts and bolts, divide the restaurant's central step-down dining area from the surrounding sections. Overhead the copper glow of the vaulted skylights provides a warm counterpoint to the pervasive use of metal, as do the used brick, an apricot textured paint imbedded with metal filings, gray and copper carpet, and textured leather.

"But it was the addition of works of art that provided me with the final opportunity to bring all of the elements at Eureka together, a final chance to add whimsy to my neo-industrial design," says Ms. Lazaroff. Antique beer posters, which draw upon the the historical significance of the brewer's craft, are juxtaposed with contemporary art pieces. R. Lee White's 10-foot-by-10-foot "Drop in the Bucket" construction piece is the focal point in the restaurant's entryway. Other artists represented include Red Grooms, Judy Stabile, Susan Venable, Mike Payne, Oscar Pumpin, and Tim Harris, all selected by merit of their commentary on the crafting of beer and





other forms of industry and technology.

One of the most exciting pieces is the kinetic sculpture entitled "Eureka." This computer-driven animated steel sculpture is 16 feet long and weighs approximately 1,000 pounds. The folk-art relief map of Los Angeles contains places, faces and icons from the Pacific Ocean to the Hollywood Hills. Most prominent is the bathtub full of resin beer bubbles, brewed by the large brewmaster who turns a lever to start the brewing process and bottling line. Gears and levers go round and round, and a half-moon "clock" arches across the sky, whistling each hour at which time the brewmaster goes to sleep and the works are shut down. Conceived by the designer and fabricated by Cinnabar, this sculpture achieves its creators' goal of providing an ever-present symbol of Eureka Restaurant and Brewery as a truly animated place of hospitality.

—*Edited by Carol Soucek King*

Shell Building Architecture by Fields/Silverman+Devereaux Architects
Peter Devereaux, AIA, and Deborah Forbes, Project Manager and Design Detailing
General Contractor: Pacific Southwest Development, Inc.
Robert Krump, President; Steve Magnie, Project Manager; Woody Woodbury, Project Superintendent

EUREKA

Metalwork, glass, doors, and awning fabrication:

Venice Glass / Ali Harati, Principal

Lighting design: Barbara Lazaroff using Ingo Maurer and Grau System cable lights through Diva Collection; all recessed low-voltage from CSL Lighting

Other lighting: Lightolier and Lightolier dimming system; copper bar pendants and exterior bollard lights by Poulsen Lighting; neon by Bishops Lighting; LSI, brewery area fresnels

Custom ceramic tiles, stone and granite work: Mike Payne + Associates/Architectural Ceramics

Etched glass block: artist Polly Gessel

Kitchen and bar equipment: Avery Restaurant Supply / Shel Brucker and Lee Elster

Ventilation hood design: by Imaginings, Barbara Lazaroff; fabrication by Avery Restaurant Supply

Bar design: B. Lazaroff; fabrication, Venice Glass

Kitchen design: Wolfgang Puck, Barbara Lazaroff, and Lee Elster / Avery

Back bar and kitchen design consultant: Lee Elster / Avery Restaurant Supply

Custom brick oven fabrication: Eugenio Chiusaroli

Brewing equipment: A. Steinecker Maschinenfabrik, GmbH, with brewmaster Mark Scott

Booth and table fabrication: Kress Industries
 Table design and booth detailing: Imaginings, Barbara Lazaroff

Booth covering: Like Leather

Chairs and stools/cast aluminum and mahogany: artist Bob Josten

Carpets: Harbinger

Main dining room chairs: Cappellini "Xan" chairs / Diva Collection

Landscaping: by E.P.T. Dave Thoms

Textured silica gel and metal filing wall finish: artist Tim Harris

Painted ceiling treatment and other surfaces: Lencon Painters

Kinetic sculpture: "Eureka." Initial concept by Barbara Lazaroff. Consulting designer, Michael Jordan. Fabricated by Cinnabar/Andrea Woynick, art director; Brian Whittier, mechanical engineering. Original poster (left of kinetic sculpture): by Marcel Duchamp

Glass painting (right of charcuterie): "Rhythm of Yes and No" by Judy Stabile

Sculptural metal jackets: "AVG Jacket" and

"Full Metal Jacket" by Oscar Pumpin

Copperwire construction (left of charcuterie):

"Windowscape 9: The Crossing" by Susan Venable





