

# DESIGN BUILD SERVE

RESTAURANT BUILDINGS THAT WORK

## HAYES, GOOD LOOKING!

By Robert Hanselman

Catherine Hayes is a busy woman. The owner of Phoenix' Hayes Architecture spent her summer vacation designing two hot new "grab-and-go" eateries: Scottsdale's FOODBAR and Phoenix' Delux 2Go. The long, narrow footprints provided both challenge and charm, and the perfect palette for some Euro-urban flair.

Like a European café, owner and Southbridge developer Fred Unger says of FOODBAR, "the seating is very tight. You're forced to be close to people." Hayes calls it the "psychology of cafes. You're there to meet people and talk."

She created "old café ambiance, where everybody has their own little spec of light at their table," but did it with "super contemporary" lighting. "We knew we were taking on a challenge, but we wanted that long skinny space because it's more typical of the long bistro and cafes in Europe."

"It was actually a very technical project for (3,400 square feet)," explains construction superintendent Todd Starkovich of Phoenix' Hardison/Downey. "It's that old cliché, five pounds of stuff in a one pound bag."

"You can see all the duct work," says Unger, "all the gas pipes and lighting hanging. You see the storage area with all the merchandise that we store up there. It's kind of engaging, it's very unique."

That's because "we couldn't penetrate the 9 foot concrete (dining room) ceiling...in the bloody building we had to deal with," says Hayes.

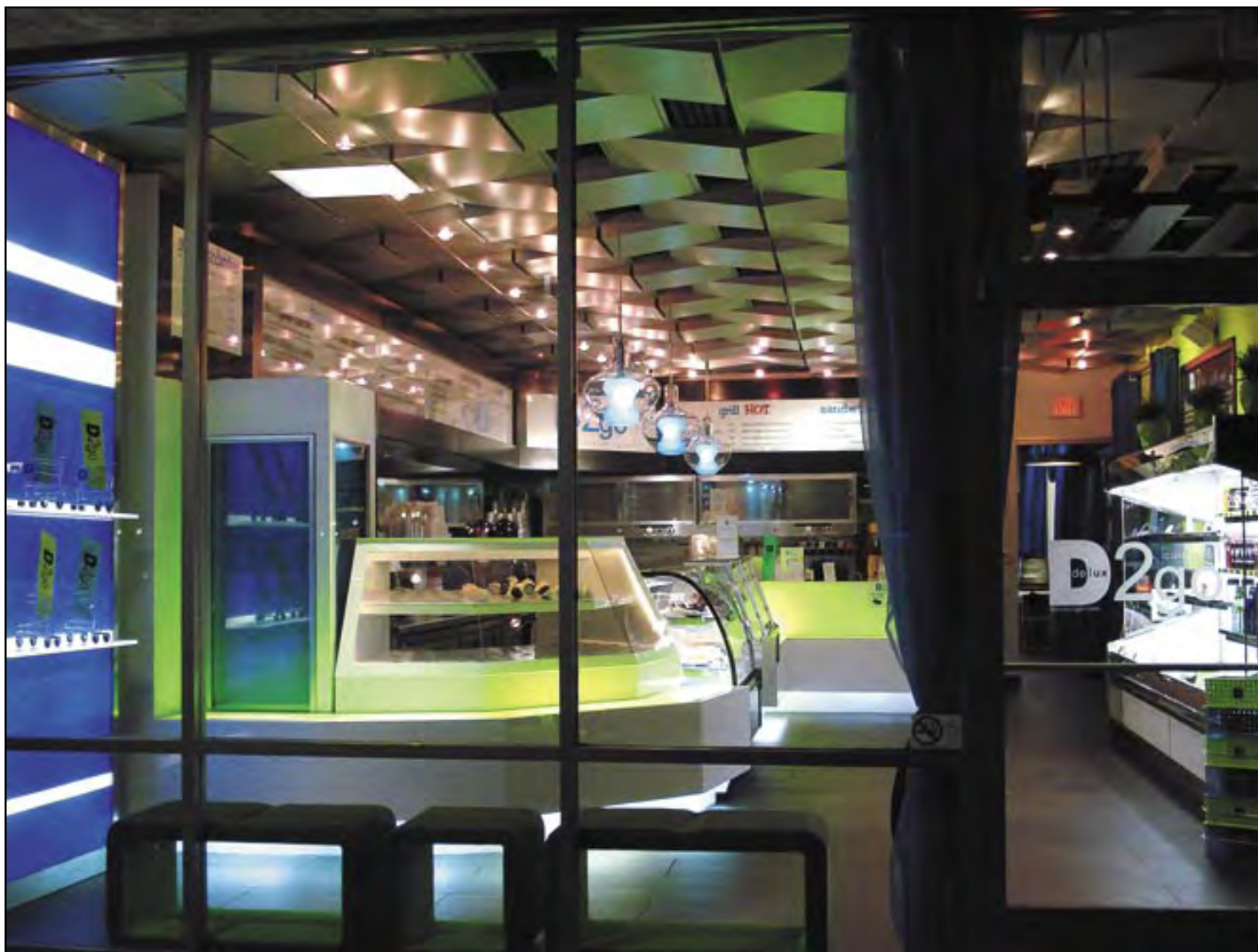
That meant the mechanical and electrical equipment had to be stored above the bathroom and kitchen – leading to an important discovery. "We realized we had this big attic space over the kitchen, so we opened that up," recalls Hayes. "What (restaurants) really need is good dry storage." She added storage

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**Inside**  
FOODBAR & Delux2Go

Casa De Madera

Mixed Green



Delux 2GO

galore and an office, accessible from a catwalk. "It just adds to the energy of the kitchen. It's really, really cool, very urban."

"There's one area up there that's probably 14 inches deep and nothing but solid pipe," says Starkovich. His main concern was, "making sure that after everything was said and done the building itself could be serviced. We basically pulled the entire sprinkler system out, then put in electric and plumbing." The sprinkler system was installed, "where they could fit it and still have coverage."

It's all about the details. With Douglas fir horizontal planking, Hayes added reveals and acoustic properties. Concrete tile ordered from Mexico has "a quaint bistro pattern, historically accurate from cafes in Paris," where she went to school. Custom resin panels feature photographs of "gardens, and the place I walk my doggies." Walnut tables are "cantilevered from the wall along a skinny aisle."

Of course, Hayes has experience with tight spaces. She designed Delux for owner Lenny Rosenberg; he invited her back to create Delux 2Go in a narrow space next door.

"Demand for takeout was so fantastic, we couldn't really keep up with

it," says Rosenberg. "We paid to relocate two tenants, that's how bad we needed the space."

Gutting the neighboring shop revealed that "the space had not been touched for some 20 years."

That meant a couple of surprises, says general contractor Don Plato of Scottsdale's Builders National. "It's always more than what you expect.

There were some problems with the roof the landlord had to take care of; old electrical service had to be redone."

From there, "it was really a piece of cake," according to Hayes. "Every element in Delux is in Delux 2Go, just in a new and different way."

The illuminated communal table that is Delux' centerpiece was echoed as a backlit wall hanging. "It's created from a piece of custom colored acrylic," explains Scott Hohl of Merestone's commercial interiors division. "It weighed about 400 pounds. We had five guys out there putting it in, and we pulled it off with flying colors."

This time, Hayes Architecture project manager Brian Laubenthal discovered a "groovy metal tile" that satisfied Hayes more than Delux' '50s diner-inspired ceiling.

*"It's an on-going thing. Lenny visited the fabrication facility when the case was almost done. He said, 'You know what? It's too short.' So we made it six inches taller."*

"It's unique because it's just not a flat panel," describes Plato. Each panel angles off the ceiling in different directions. "You've got to be careful not to dent in and you have to lay it out so you don't have to cut it much, the end panels are the critical thing, but it's not that bad (to work with)."

Of course, that made installation challenging for Merestone on "a very dramatic piece right at the entry that climbs up one wall and creates a roof element over your head," says Hohl.

Those challenges were typical on Delux 2Go. Phoenix' Boelter provided foodservice equipment. "We had a very large stainless steel back counter going in, and had to take off the front of the store to get it in," says contract

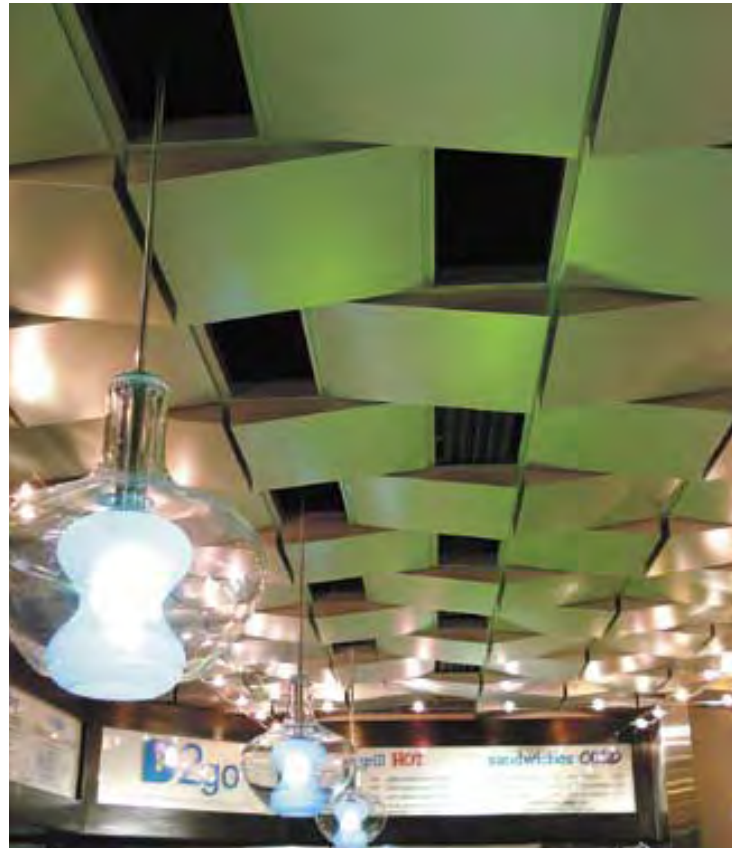
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design specialist Eric Hamilton, Jr. "Manufacturers fell short on some shipping dates and we had to make changes on the fly. When you're working with a creative guy like Lenny it's constantly evolving and changing."

Hohl agrees that "Cathy Hayes was the driving force behind design," but "it was very much an ongoing thing with Lenny." Merestone has a case just about ready when Rosenberg visited the fabrication facility. "He said, 'You know what? It's too short,' so we made it six inches taller."

"You get a very subtle drop shadow effect from the menuboards," says Hohl, which are frosted glass with a blinder panel to hide hardware. "We built a wrap-around (cupcake) display which is a visual focal point for anyone passing by outside."

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Delux 2GO

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The display cases are key in to-go design, adds Rosenberg. "We've added a tremendous amount of display cases; (they're) European designs. All these sandwiches are displayed in this open, refrigerated merchandiser. We're also doing the cupcake thing."

For both restaurants, "That's natural in the to-go thing," says Hayes. "You really do want to drive your customer along a line of cases so they're looking at everything they can buy."

At Delux 2Go, touches like shiny white resin cabinet fronts and Italian light fixtures comprise a "very European" style, like chic cafés in Milan says Hayes,

Overall, says Hayes, the two projects were most alike because they raised the bar on aesthetics. "Everybody is wanting to do groovier stuff. And it doesn't feel really canned, it doesn't feel like a chain."

Unger has his own design chops, but on FOOBAR he says, "I have to give all the credit to (Hayes). We just added the culinarians." He's using Hayes again on the Estate House at Southbridge. Rosenberg is known as a creative force, but also sings Hayes' praises. Up and running, the new space works, "perfectly. It's actually better than I thought, it's hitting on all cylinders." ☺



FOOBAR

**Project:** FOOBAR

**Architect and Interior Design:** Hayes Architecture

**General Contractor:** Hardison/Downey Construction

**Foodservice Equipment:** Wasserstrom Company

**Lighting:** Kuhl's Electric, Inc.

**Plumbing:** Quail Plumbing

**Mechanical:** Midstate Mechanical, Inc.

**Millwork:** Millwork Innovations

**Project:** Delux 2Go

**Architect and Interior Design:** Hayes Architecture

**General Contractor:** Builder's National, Inc.

**Foodservice Equipment:** Boelter

**Millwork:** Merestone



FOOBAR