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—SHALLAN HAZLEWOOD

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Searl proposed three different conceptual schemes for her clients to consider. "In each case the stair became a focal point," she explains. "In one scheme the stair ran up the east wall, in one it ran up the west wall and then in this scheme the stair turned perpendicular to the [main floor]," she adds.

"The most compelling trait of the chosen scheme is that it allowed us to create a grand gesture that unifies the upper two floors with the existing space," says Searl. "The stair became the focal point of the house," adds project architect Greg Howe.

"The stair is sculptural—we wanted to be able to see through it, yet we wanted it to have a big impact," says Whipple, 27, a partner in REED Partners Ltd., a commercial real estate services firm specializing in

tenant representation.

At the base of the stair is a large plinth made of bowling alley wood separating the living room from the dining/kitchen/family room area. The framework of the staircase is cut out of a single piece of steel. The stair treads and landings are made of bowling alley flooring.

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INTERIORS.

Changing Lanes

A Former Bowling Alley Strikes A Chord With A North Side Couple

June 13, 2004 | By Kathy Kaplan.

Resourceful city dwellers will find unusual living opportunities throughout Chicago's neighborhoods. Taverns, churches, bakeries—even a gas station—have been transformed into distinctively urban domiciles. Such novel spaces present challenges that often foster unique results.

And so it was when Shallan and Whipple Hazlewood began looking for a home.

"I fell in love with the idea of turning an old, commercially used space into a home," says Shallan, 31. She had passed up a bakery because it was much too large. But when her real estate agent showed her a former four-lane bowling alley in Lincoln Park, she knew she had found what she wanted.

"It was just four brick walls, very loft-like and it had a front and back courtyard," she says of the one-story structure.

While they were contemplating the purchase, an adjacent lot became available, so they bought it, knowing it would provide a side yard and a place for a garage.

The Hazlewoods hired Linda Searl, an architect whom Shallan had interviewed when she was remodeling Soapstone, her Lincoln

Park bath and body boutique. "I couldn't afford Linda at the time, but I've followed her work. I had seen her exhibit at the Art Institute on women architects and I liked the idea of working with a woman," she says.

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Cladding the stair tower is cement board fastened with steel bolts and gasketed washers.

"The staircase also links the house to the side garden that recognizes the luxury of such an exterior space in a dense urban neighborhood," says Searl. Across from the base of the stairs are French doors leading to the side yard. Continuing along the east wall are four more pairs of French doors allowing natural light to flood the interior.

Searl pays homage to the building's heritage by hanging panels of maple and pine alley material from the first-floor ceiling. "It was important to recall the linear concept of what this used to be," says Searl. "The lanes became the circulation space through the house." On the second level, the same material is reused as flooring in the alley-like hallway.

Another reference to the building's origin is the choice of commercial and industrial materials. The French doors as well as the front and back windows are storefront systems. A 38-foot-high wall of commercial glass forms the east wall opposite the three-story stair tower. The cement board is commonly used in industrial structures like laboratories. Kalwall, a fiberglass panel seen in warehouses in the home's immediate neighborhood, is used in the window openings of the original facade and the fencing of the side yard. And patinated zinc is used on the exterior of the second level of the east elevation.

But ultimately, the interior, done by Shallan, who learned a lot about design growing up from her interior-designer mother, has a warm, residential feel to it, says Searl.

Floors on the first floor as well as in the second-floor bedrooms are 10-inch-wide distressed oak planks stained black, making a nice contrast to the bowling alley maple.

Given the contemporary lines of the architecture, Shallan chose a mix of art and furniture that makes the couple feel at home. In the living room, she opted for a modernist L-shaped couch paired with four armchairs salvaged from her father's office after he sold his company in a business merger. She covered those pieces with gray wool flannel and added colorful pillows and art, and accessories acquired on their honeymoon last year in South Africa. For the more casual family room, she grouped three sofas upholstered in red wool flannel around the media center.

While the first floor is protected from the street with opaque windows and fencing, the second-floor windows and rooftop terraces reveal panoramic views of the downtown skyline and the nearby elevated train. "I want to enjoy the fact that we're in the city rather than pretend that we're not," says Shallan.

RESOURCES

Architect: Linda Searl, design principal and principal in charge, Searl and Associates, Architects, P.C.; Greg Howe, project and design architect, Searl and Associates, Architects, P.C.; Pamela Lamaster, project team, Searl and Associates, Architects, P.C. Chicago. Living room detail: four armchairs (vintage office furniture—personal collection) upholstery by Repose, Chicago; armchair pillows and rug—Jayson Home & Garden, Chicago; wood cocktail table—Soapstone, Chicago; low bench seat—Takashimaya, New York City; lounge—Design Within Reach, Chicago; artwork over lounge untitled by Dustin Anderson and artwork over fireplace titled "Dump Bobo" by Jane E. Fisher—personal collection. First-floor expanse: L-shaped sofa—Luminaire, Chicago; flooring—Henderson Specialty Woods, Boise, Idaho; pot for plant—Jayson Home & Garden, Chicago; kitchen bar stools—Martha Sturdy Design, Vancouver, B.C.; dining table and chairs (vintage office furniture—personal collection) upholstery by Repose, Chicago; bowling ball and pins on dining table and two lamps in family room—Chelsea Passage at Barneys New York, Chicago; family-room sofas and light fixture over dining table—Luminaire, Chicago; table against wall in family room—Martha Sturdy Design; millwork—Berrien Custom Cabinet, Berrien Springs, Mich. Kitchen detail: Floor mats by Chiliwich—Soapstone, Chicago.

Caption