

# FACTORY GIRL

A once-rundown industrial loft in SoHo is now a happier—and thoughtfully restored—home for an art historian.

architect Ferguson & Shamamian Architects / interior designer Bunny Williams Interior Design  
writer Lindsey Ramsey / photographer Andrew Frasz / producer Robert Rufino

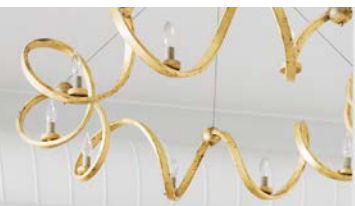
**LIVING ROOM**  
For architect Andrew Oyen and decorator Elizabeth Lawrence, the biggest challenge in this New York loft was configuring the massive open floor plan as a comfy entertaining mecca. **Swing:** Serena & Lily. **Sofa:** Mitchell Gold + Bob Williams. **Pillows:** John Robshaw (pink) and Lee Jofa with Samuel & Sons trim (blue). **Coffee table:** Anthropologie. **Lamp and side table:** Bunny Williams Home. **Rug:** Studio Four NYC.

# “APPROPRIATE” IS NOT USUALLY SEXY.

UNLESS YOU’RE TALKING ABOUT RESTORING A 120-YEAR-OLD SOHO loft with 11-foot ceilings and original cast-iron columns for a 28-year-old New Yorker, that is. “You’re taking an interesting old thing and you’re making it appropriate for today,” explains Andrew Oyen, principal at Ferguson & Shamamian Architects, who teamed up with Elizabeth Lawrence, partner at Bunny Williams Interior Design, to give the disheveled space back its original swagger for a client whose lifestyle included both studying for her master’s and entertaining lots of friends.

Previously used as a studio by architect and sculptor Maya Lin, designer of the Vietnam Veterans Memorial in Washington, D.C., and as a manufacturing facility before that, the 2,800-square-foot unit retained few of the coveted industrial features common among lofts in the neighborhood, save for a pair of floor-to-ceiling cast-iron columns. “It became about, ‘How can we work with what we have?’” recalls Oyen. The answer: Restore the original wood windows and floors, remove a layer of acoustic tile from the ceiling beams and ducts, hang a rattan swing, replace the 1970s door with a more period-appropriate version—and then give every exposed feature a fresh coat of white paint.

**ENTRY Chandelier:** Currey and Company. **Door:** vintage, Demolition Depot. **Paint:** Chantilly Lace by Benjamin Moore. **Art:** Untitled by Richard Prince (Instagram image of Andreas Aresti, @andreasaresti).



## Evolving Door

“You want an apartment like this to be revealed to you,” says Oyen, who **relocated the front entrance so that the first thing visitors see is the dramatic cast-iron columns.** (Doing so also created space for a sunlit open kitchen at the front of the unit.) An “impassioned” search for

the perfect door led them to Demolition Depot in Harlem, where they found a heavy metal door from another old warehouse in downtown Manhattan. Retrofitted with an antique door closer and new hardware, it’s “one of the few antique pieces we brought to the project,” says Oyen. “It really makes the space.”



**KITCHEN**  
Custom cabinets in a pale gray (Collingwood by Benjamin Moore) set the kitchen apart from the rest of the white-walled apartment. **Stools:** Wesley Hall in Fabricut fabric. **Pendants:** Hudson Valley Lighting. **Backsplash:** Complete Tile Collection. **Hood and range:** Viking. **Fridge:** Sub-Zero. **Sink:** Franke. **Faucet:** Waterworks. **Hardware:** Rejuvenation.

But at the behest of the client, Emma Lasry, now a research analyst at an art advisory firm, the loft couldn’t look *too* old-timey: “I wanted my own space to feel comfy and cloudlike, but with tons of fabrics, patterns, and colors, and [Oyen and Lawrence] instantly got it.” After all, the two prestigious firms were familiar enough with her style, having already worked together to renovate several (much larger) homes for her parents on the Upper West Side and in Connecticut.

Following Lasry’s cues, Lawrence got to work on the palette (bright pinks and blues) and layout (adding a huge kitchen island and plenty of space for entertaining). “Emma knew she wanted traditional pieces mixed with modern, so we took that feedback and ran with it,” Lawrence says. “She’s a sophisticated young lady—she could pinpoint pretty quickly what she wanted.”

The result is a bright, colorful apartment that feels utterly unexpected—both for the historical address and for the firms, known as they are for more opulent projects, that came together to create it. “We’ve been called chameleons before,” says Oyen of the team. “It’s a huge compliment!”

Originally built as a factory in 1900, this is one of the last cast-iron buildings constructed in SoHo.



### LIVING ROOM

Creating elegant but comfy seating zones was a key part of Lawrence's design strategy.

And yes, that's a statue of Allen Iverson watching over the room: "It doesn't exactly 'go,' but I love that people are confused by it," Lasry laughs. **Chairs:** Layla Grayce in Peter Dunham and Lee Jofa fabrics. **Side table:** RH. **Bar cart:** Arteriors. **Art:** Andy Warhol.

### POWDER ROOM

The vibrant Paper Mills wallcovering and lotus-inspired pendant from Shades of Light create a "wow" moment in this small space.

**Sconce:** Circa Lighting. **Mirror:** Michael S. Smith for Mirror Image Home. **Sink:** Urban Archaeology. **Faucet:** Waterworks.

### BEDROOM

Hints of black give the Tulu Textiles fabric (on a Wesley Hall chair) a modern feel. **Bed:** Niermann Weeks. **Bench:** Eloquence in Peter Dunham fabric. **Upholstery trim:** Samuel & Sons. **Table lamp:** Horchow. **Side table:** Currey and Company. **Floor lamp:** Circa Lighting. **Rug:** Dash & Albert. **Wall paint:** Dreamy Cloud by Benjamin Moore.

EXPOSING THE ORIGINAL BEAMS HIGHLIGHTED THE LOFT'S 11-FOOT CEILINGS.

