



Upon
Reflection



By VIRGINIA JEN Photographed by STEPHEN KENT JOHNSON

Once a getaway for a young Jacqueline Kennedy Onassis, Lasata is now an East Hampton escape enhanced by Pierre Yovanovitch's refined vision.

These pages a view of Lasata, now owned by producer David Zander, from the garden; landscape design by Louis Benech. Details, last pages.



This page in the sun porch, custom **sofa** and **cushions** designed by Pierre Yovanovitch; **coffee table** and **armchair** by Axel Einar Hjorth; ceramic **box** by Alice Colonieu and **side table** by Annie Fourmanoir from Magen H Gallery; **artwork** by Gerhard Richter from Gagosian New York; **floor lamp** by Carl Auböck; **suspension lamp** from Travail Finlandais. *Opposite page* in the TV room, Mama Bear **armchair** and Ball **cushion** from Pierre Yovanovitch Mobilier; **sofa** and **ceiling lamp** designed by Pierre Yovanovitch; **coffee table** by Pierre Lèbe; ceramic **object** by Alice Colonieu from Magen H Gallery.



These pages in the dining room, custom **dining table** and **fireplace** designed by Pierre Yovanovitch; **Üto chairs** and **Lovö chairs** (far left and far right) by Axel Einar Hjorth; **ceramic objects** by Hala Matta from R & Company; circa 1940s **Snowflakes ceiling light** by Paavo Tynell; *Dancer 2* artwork (above the fireplace) by Alex Katz from Timothy Taylor.





This page in the sunroom, custom **sofa** designed by Pierre Yovanovitch; **armchairs** by Axel Einar Hjorth; Joy **stool** from Pierre Yovanovitch Mobilier; **side table** by Jean Prouvé; **coffee table** by Jacques Adnet; **vase** by Remi Bohnert from Magen H Gallery; **floor lamp** by Sejer Keramik Fabrik from BAC; **sculpture** by Mathilde Denize from Perrotin New York.



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The joy of simplicity seems to be a concept that we only grasp at and find harder to achieve nowadays. Perhaps it's our fast-paced world driven by an ever-insatiable appetite for more. But talk to designer Pierre Yovanovitch and time slows a little, the noise dissipates as he goes into considered detail about Lasata — a holiday retreat in East Hamptons, New York, owned by film and television producer David Zander — offering astute insight on a tangible return to simplicity and the welcome respite that comes with it.

Despite the all-American heritage of the grand estate — former First Lady Jacqueline Kennedy Onassis spent her childhood summers here — Yovanovitch focused more on “the spirit of the home and its classical, simplistic nature that I sought to preserve”. “The house is very distinctly American in many ways but our approach to designing the interior was about preserving this essence of refined simplicity,” he says.

It was precisely this understanding of a sense of place that drew Zander to reach out to Yovanovitch. “I wanted to make sure that the house was enhanced rather than sublimated,” says the homeowner. “I didn’t want something put over the top of what it is. It was really about working with the integrity of the house.” Yovanovitch notes: “He is a purist in this way.”

“He has an unparalleled quality in his work, a subtle combination of organic modernism and traditionalism with his historical references,” says Zander of the refined simplicity found in the French interior designer’s oeuvre that has seen the former Pierre Cardin menswear designer establish his own interior firms in Paris and New York. “He has such a unique eye and

his work is so comprehensive. He thinks about how every material, colour and artwork will work together. I also appreciate that he is not predictable in his approach to designing a space. When I first found out about his work, I saw pictures of his chateau in Provence and that’s when I thought ‘I want to work with this guy.’”

While there is a clear synergy between client and designer in respectfully maintaining Lasata, another similarity is the pair’s exacting curation in revealing the estate’s soul — design enthusiast Zander is an avid vintage furniture collector and Yovanovitch has built his covetable style on his impeccable choice of pieces. “We wanted to bring in special pieces from the early 20th century — radical, minimalistic pieces that were not overly trendy and showcased exceptional craftsmanship and the use of natural materials,” says Yovanovitch of his artful selection of such innovators as Jean Touret, Charlotte Perriand, Pierre Chapo and Axel Einar Hjorth, as well his own Pierre Yovanovitch Mobilier

line, working harmoniously with modern art from such names as Gerhard Richter, Alex Katz and Helen Frankenthaler. These tactfully chosen features are the building blocks of “a simple and warm ambience in the home while also playing up this contrast between the classic style of the house and bold but refined pieces we custom-created,” says Yovanovitch. “The overall result is elegant, soft and raw at the same time.” And it’s perhaps this elemental alchemy, governed by equal parts reasoning and desire that creates visual interest and tactile comfort. “We were very intentional about what was brought into the home with the goal of making it simplistic but also with a strong sense of character,” he adds.

A character that continues to play an intrinsic part in Lasata’s story is the gardens. For Yovanovitch, the holistic mapping of plans to harness the estate’s original intent started with the verdant grounds. “I was really drawn to the surrounding landscape, in particular the dense Linden trees, when I first saw the property,” he says. “The landscape ended up being a through line throughout the project in terms of connecting the interior architecture to the gardens.”

The grounds have been manicured with pleasing precision via a meticulous labyrinth layout and bulbous hedges by landscape designer Louis Benech. For Yovanovitch, who has known Benech for years, “collaborating with him was a very natural, symbiotic process”. Lasata’s generous windows allow

“Our approach to designing the interior was about preserving this essence of refined simplicity”

storybook-perfect greenery to link with the welcoming interiors while also directly influencing them. “I chose to bring in a lot of natural materials, raw woods, strong organic fabrics with rich

colours to complement the panoramic views of the exterior,” says Yovanovitch. “I wanted the interior to be a reflective, peaceful place to admire the outdoor view in this way.”

Peace is a defining trait of Lasata. In fact, it’s in its very name; Lasata is a Native American term translating to ‘place of peace’. When quizzed about what he believes a retreat is, Yovanovitch takes pause to answer with the necessary contemplation. “The idea of a retreat can be quite subjective, but in my experience it is space for quiet reflection and recharging and also for lighthearted imagination,” he says. “I like to bring in design and art pieces which tell a story and add character to a room so that the space can bring inspiration and levity to the homeowner.” The equation is disarmingly easy then: pare it back, add in an interior scheme reflective of the owner complemented by tone, highlight and divide up views of natural surroundings to strike the right balance of tranquillity and warmth. Just keep it simple, and a sanctuary of one’s own may be within reach. **vL** pierreyovanovitch.com



These pages in the living room, Arthur **sofas** and Flirting high-back **armchair** from Pierre Yovanovitch Mobilier; Tore **coffee table** by Martin Szekely; **fireplace** designed by Pierre Yovanovitch; **floor lamp** by Marc du Plantier from BAC; Aubusson **rug** designed by Pierre Marie; *Terni Lapilli* **artwork** (above the fireplace) by Christy Matson from Timothy Taylor; **sculpture** (on fireplace) by Klara Kristalova from Perrotin New York; wooden **sculptures** (on coffee table) by Paul Morehouse; **chairs** and **sideboard** by Axel Einar Hjorth; **artwork** by César; **lamp** by Katie Stout.



This page in the study, Clam **chair** from Pierre Yovanovitch Mobilier; **desk** by Axel Einar Hjorth; **lamp** by Paavo Tynell; ceramic **box** by Jean Rivier from Magen H Gallery; ceramic **bowl** by André-Aleth Masson; **artwork** (above the desk) by Helen Frankenthaler from Gagosian New York. *Opposite page* in the sitting room on the first floor, **armchairs** and **sofa** by Flemming Lassen; Ball **cushion** from Pierre Yovanovitch Mobilier; **coffee table** by Jean Prouvé; ceramic **bowl** from Magen H Gallery; **rug** from FJ Hakimian; **lamp** by Isamu Noguchi; **console** by Pierre Jeanneret; **artwork** by Christodoulos Panayiotou; in the room beyond, **mirror** designed by Pierre Yovanovitch; **desk** by Atelier Marolles; Mrs Oops **chair** from Pierre Yovanovitch Mobilier; **rug** from FJ Hakimian.





These page in the main bedroom, custom **bed** designed by Pierre Yovanovitch; Elie **bedside tables** and Ball **cushion** from Pierre Yovanovitch Mobilier; **bench** and **cabinet** by Axel Einar Hjorth; ceramic **vase** by Gustave Tiffocche from Magen H Gallery; **lamp** by Isamu Noguchi; **floor lamp** by Paavo Tynell; **artwork** by Peter Vermeersch from Perrotin New York.





This page in the main bathroom, **bath** original to the house; **chair** by Nendo from Friedman Benda; **Leaf Curved wall lamp** from Pierre Yovanovitch Mobilier; **suspension lamp** by Paavo Tynell; **bath mat** from FJ Hakimian; **artworks** by Peter Vermeersch from Perrotin New York. *Opposite page* in the library corner, **lounge chair** from George Nakashima; **floor lamp** by Paavo Tynell. *Details, last pages.*



