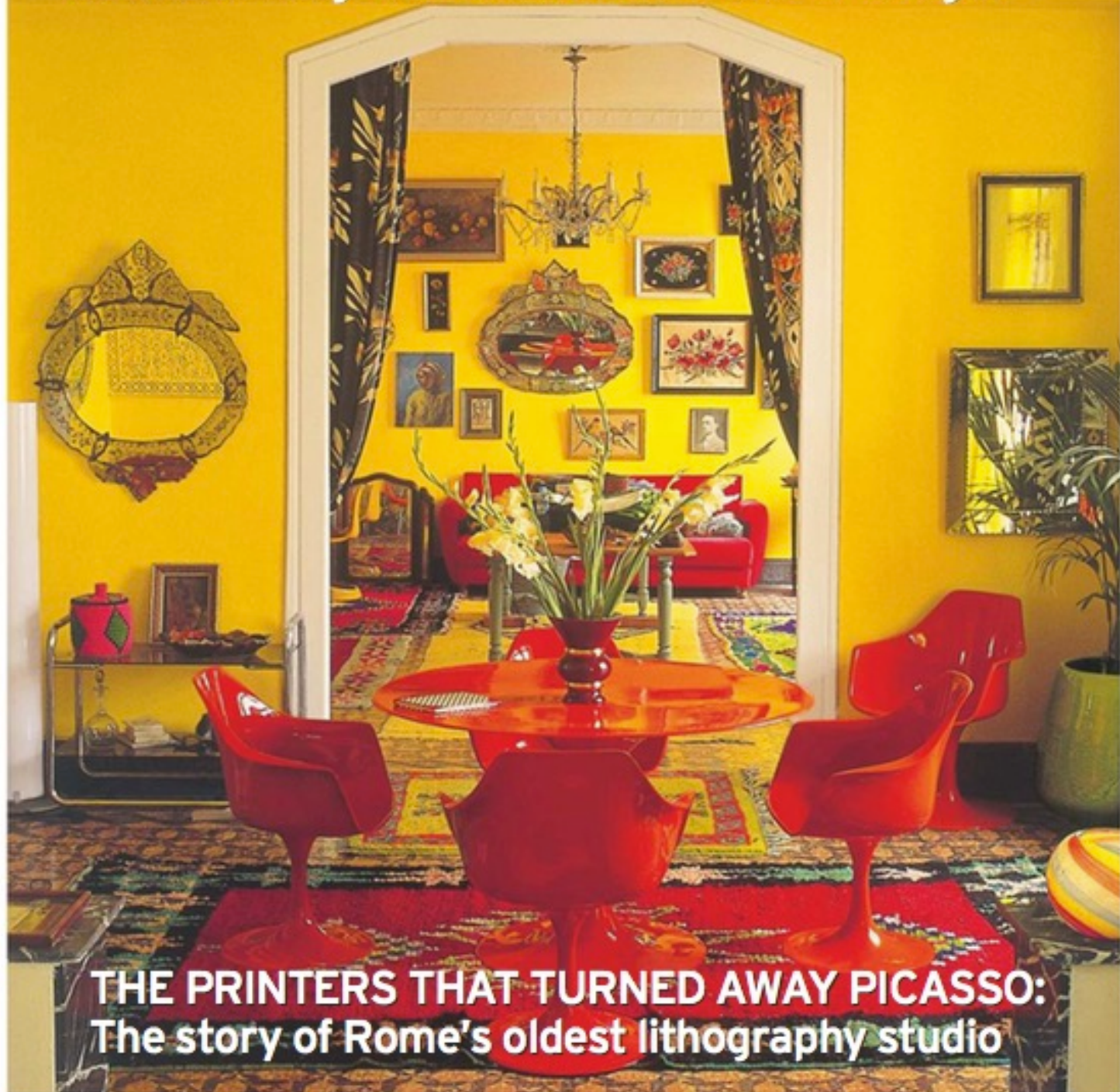


FEBRUARY 2017

THE WORLD OF INTERIORS

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Fashion designer's fluorescent flat in Tangier



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FRENCH EVOLUTION

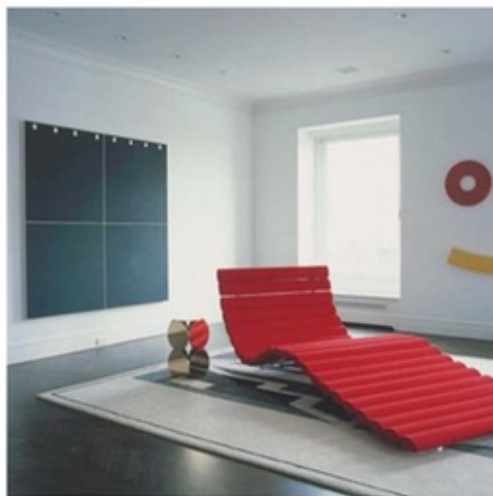
Lisa Perry's love of Parisian style led not just to her own fashion brand, but also to a chic pied-à-terre in New York – below the apartment she shares with her husband, Richard. With traditional mouldings, modern furniture by Pierre Paulin and a gold-plate portrait of Louis XIV, she's brought a little bit of Left Bank to the East river. Vive la Rive Gauche, cries Kristiano Ang. Photography: Simon Upton

Top: the couple own more than 20 pieces by Pierre Paulin, including his "Tapis-Siège", which functions as both a sofa and storage for art books in the living/dining room. Behind it is an abstract painting by Alexander Liberman, and a crushed oil bin by Dylan Lynch. Right: dinner guests sit on Michael Thonet chairs from Design Within Reach. The extendable table, however, is from Ikea





On the far wall an installation by Joel Shapiro, which has followed Lisa from house to house, smiles down over Paulin's red 'La Déclive' oversized chaise and a bronze table by an unknown artist. To the right on the carpet is a 1960s 'Ribbon F582' chair, also by the French designer, and a wooden sculpture by Shapiro. Another Paulin chair, this time blue, can be seen on the other side of the pillar, alongside a work by the American artist Nick Darmstaedter



WHEN LISA

Perry learns that I've seen photos of her latest apartment before she had the opportunity to do it up, her face falls for a moment. "Did you? I'm sorry you hurt your eyes," she says, now with a little grin. "It was crazy!"

Whatever one makes of chintzy, Sun King-aspirant décor, Lisa's abode looks decidedly different from the previous incarnation. Step in and your eye is immediately drawn to soaring views of New York's East river and some of the city's most recognisable icons: the cantilevered Queensboro bridge that looms over Roosevelt Island and a decades-old neon Pepsi-Cola sign that has since become a familiar landmark – all are visible from the hallway after Lisa decided to gut the apartment and carve out an open space from what had been separate living and dining areas. Stay a little longer and the elegantly sparse, sun-drenched interiors are enveloping; the outcome of decades spent collecting art and furniture, as well as a summer (and then some) directing workmen to her specifications.

In 2015, Lisa, a fashion designer, and her hedge-fund manager husband, Richard, began work on the apartment in the upscale Sutton Place neighbourhood on Manhattan's eastern edge. Initially, the Perrys thought of it as an appendage to their penthouse flat directly above. They had planned on converting the three-bedroom residence into a design studio for Lisa but abandoned that idea due to building restrictions. Instead, it's now used as a retreat for the couple, as well as to accommodate overnight guests.

The Perrys' much photographed penthouse is home to parts of their substantial contemporary-art collection, including an emerald Jeff Koons sculpture on the wrap-around terrace. The vivid Pop art glamour is appropriate to the political fundraisers the couple often host for VIPs. "Barack came when he was a junior senator for an event we did with Caroline Kennedy," says Lisa, who also converses on first-name terms with 'Hillary', a friend since the 1990s.

Lisa envisaged the second apartment, by contrast, as a graceful Parisian pied-à-terre. "I wanted to keep it clean but also true to Old World architecture," she explains, alluding to the building's history as an early 20th-century construction by the Sicilian-American architect Rosario Candela, a father of the recessed terraces and oversized windows that are a trademark of grand Manhattan apartments. "I love that Parisians work with the architecture of the space and then do modern interiors." Indeed, in homage to that bygone era, she kept the existing mouldings that span the flat.

Lisa grew up in the suburbs of Chicago in an artistic family in the textile business and moved to New York to study at the Fashion Institute of Technology. Like many ambitious young people with creative inclinations, she wound up staying and making a family (the couple have two adult twins). Still, it's Paris that has been the lodestar of her career. "I'm obsessed with everything French," she says.

Two decades ago, visiting a Courrèges boutique in the French capital, Lisa fell in love with the aggressively modern, streamlined outfits that the designer first dreamed up



Top: the windows offer soaring views of New York's East river, with Roosevelt Island and Long Island City in Queens beyond. Above: a frontal view of the artwork by Darmstadter, who forms part of the city's Still House group. Opposite: the Perrys moved the working fireplace when they were renovating the apartment, but otherwise kept it intact. While they're yet to use it, there is (burnable) birch wood in the circular log holder from CB2 to the left



Top: the kitchen sits to the side of the living/dining room and hall. Above: the material for the island was chosen by Lisa during one of her visits to a marble yard. The minimalist white cabinets hide, among other things, a fridge. Right: a Paulin 'Cathedral' table holds court, surrounded by vintage Eames chairs. Lisa kept the room's original mouldings in tribute to the history of the building





in the 1960s. She began researching the visual history of the period and discovered the clothing of Pierre Cardin and the furniture of Pierre Paulin. 'I just zeroed in and started wearing vintage clothing from the 1960s for ten years straight,' she says. After repeated enquiries about the provenance of her outfits, she founded her eponymous clothing label.

That Georges Pompidou-era Francophilia is evident in the carefully curated Paulin pieces that fill the apartment. The late designer was commissioned by Charles de Gaulle's successor to spruce up the private apartments in the Élysée Palace in the early 1970s, and the Perrys own more than 20 of his works. 'The secret is now out that all my gorgeous furniture is Paulin,' Lisa admits. Taking centre stage in the living-dining area is a curvaceous, cherry-red 'La Déclive' chair, constructed from boards of wood wrapped in foam and textiles. There's also the 'Tapis-Siège', an off-white sofa resembling an upward slouching couch that was created by Paulin for Herman Miller in 1972.

Nearby, several oak-veneer dining tables are stacked together under light bulbs attached, spoke-like, to bronze-and-leather fixtures suspended from the ceiling. The former is a source of wry amusement for Lisa as guests tend to ask where she bought the tables from. Her response: Ikea. 'I like doing high-low,' she says, 'and I think they look great.'

Over the years, the Perrys have developed relationships with artist and designers ranging from Koons to Robert Indiana. At a party Lisa attended the night before our interview, Gabriel Hendifar, one half of the *au courant* studio Apparatus and the man responsible for the aforementioned lighting installation came over and introduced himself. 'You're my biggest fan!' said Gabriel, who had seen photos of his oeuvre on Lisa's Instagram account. The 'art school drop-out turned fashion-world darling' Donald Robertson became a friend via the social-media platform. As did Paulin's son Benjamin, who recently gave Lisa a private tour of an exhibition on his father at the Pompidou Centre.

Past a jet-black sculpture of a crushed oil bin and an Alexander Liberman painting lie the bed and bathrooms. The narrow passageway is marked with a large mirror that depicts Louis XIV in gold plate. 'I like the little touches of gold because it's unexpected,' Lisa says. The only ostensible nod to extravagance, it was actually a find from an antique shop on the Quai Voltaire.

The aesthetics of the areas beyond are just the right side of austere: a concrete bench from CB2 serves as a television console, while the platform beds are placed alongside starkly upright upholstery that Lisa swears are 'actually really comfortable'. I take up her offer to test the seating and see that what she says is accurate. Black-and-white photography frames a bathroom tiled with marble that she herself selected from a quarry yard.

'When I come down here, I feel like I'm getting away because it feels very French,' Lisa says. France may be an ocean away, but just below their primary residence, the Perrys will always have their very own version of Paris ■

Top: the marble bathroom is hung with black-and-white photographs from the 1950s by Allan Grant and Elliott Erwitt. The fittings came from California Faucets. Above: a view from the Perrys' apartment of the Queensboro Bridge, which connects Queens and Manhattan. Opposite: one of the three bedrooms, which Lisa fitted out minimally, houses just a bed, chair and bedside tables. The striped painting is a Philippe Decrauzat creation

