

# SUPER.



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**GRUY** *No. 70*

# Best On the Boards.



## M20.

Daniel Joseph Chenin, Ltd.

Ecological preservation was integral to the design of this private residence overlooking the Las Vegas Valley. The long and low-slung roofline mimics desert plateaus, while an exaggerated roof overhang and chamfered wall detailing mimic surrounding slot canyons. Operable fenestration removes boundaries between indoors and out and facilitates natural airflow and daylighting, which eliminates the need for artificial light during the day and reduces the number of days requiring cooling. Floor-to-ceiling windows in the halls and pocket gardens allow the desert to spill into the home while creating a more thermally stable space and a deeper connection to the site. Polished concrete flooring, natural wood, and tactile surfaces create a calming interior. LOCATION: Las Vegas, Nevada, United States. ✨

# DESERT ESCAPE

Designing a Nevada compound from the ground up, Daniel Joseph Chenin uses the concept of discovery to create a residence that blends eye-catching décor with elevated architectural details.

By Rachel Gallaher Photographed by Douglas Friedman

At a Las Vegas residence recently designed by architect Daniel Joseph Chenin, Ozzie Kraft water features create a welcoming environment in the landscaped inner courtyard. Above the black metal entrance portal is the home's entertaining space, which includes a bar and an outdoor terrace.



In the living room, Chenin chose the bold combination of a 12-foot-tall orange onyx fireplace and periwinkle-blue millwork. Two Warren Platner Easy Chairs, designed for Knoll, are upholstered in orange velvet to complement the fireplace stone. Chenin custom-designed the corner console, above which hangs a painting by Elise Remender. »

The dining room sits across the main gallery from the living room. The elegant Pewter Leaf wallpaper is from Phillip Jeffries, and the Shiro Noda chandelier is a John Richard design. Custom display hutches by Chenin hold collected art objects, and the dining chair backs are custom-embroidered with a radiating pattern that nods to the motif on the home's entry gate. »



It's widely known that the COVID-19 pandemic caused many city dwellers—especially those in expensive locales such as New York and Los Angeles—to seek more space outside these metropolitan hubs. Where they went depended on what they were looking for; larger houses, expansive property with fewer neighbors, and a renewed connection with nature were all often-cited reasons for leaving the fast pace of city life behind. For one couple living in crowded Southern California, the rugged landscape of Nevada drew them to Las Vegas, where they planned to build a home base that would accommodate the needs of a large, extended family that travels frequently.

“Much of our decision to build in Las Vegas, including the specific lot we selected, centered on the space needed to create the indoor and outdoor living environment we envisioned for our large family,” the client says, noting that the site offered captivating views of the city skyline and the surrounding canyons and mountain ranges. “The lot told the story of Las Vegas’ natural beauty as well as the glamor and exuberance of the Strip.” »

A framed marble stairway at the end of the central gallery leads to the second-level entertainment lounge. The royal-blue stair runner from Stark Carpet and Carlton Bench stools by Sherrill Canet soften the tableau. Work from Hudson River School artists Charles Henry Gifford and M.F.H. de Haas flank the opening to the stairs.



As prodigious travelers—and with the expectation of recurrent extended-stay visits from their daughters and grandchildren—the clients envisioned a house with the character and amenities of a five-star hotel and the livability and scale of a residential dwelling.

For the design, they turned to architect Daniel Joseph Chenin, who runs a multidisciplinary firm in Las Vegas and has worked on hospitality projects for notable five-star luxury brands, including Four Seasons and Auberge Resorts. Aside from the hotel aesthetic, the clients had two main requests: they wanted a structure with a division of public and private wings, and their treasured collection of Hudson River School paintings needed a prominent place in the home.

“From the outset, we sought an H-shaped plan, with the middle section for entertaining and creating separation between the guest and primary living areas,” the client says. “This would allow the home to function with a smaller footprint when we were not hosting family and friends.”

The long, narrow lot, bordered by a rocky hill, has a 20-foot downward gradient starting at its street-adjacent end. “It has incredible views of the desert and the Strip,” Chenin says, “but, given the topography, we knew it would be more of an experiential design that reveals itself as you move along the property.” »



In the entertainment lounge, dubbed the “crown,” Montera stools by Poltrona Frau tuck into an onyx bar. For intimate tête-à-têtes, Ginger chairs by Poltrona Frau circle around small tables designed by Chenin.



The driveway weaves down from the street, depositing arrivals at an auto court illuminated by a large lantern. From there, a switchback path leads to the entry's bronze door, which is adorned with radiating lines. "If you look throughout the project, you will see this pattern reoccurring," Chenin says. "It all goes back to the family and this home being a center point for them."

Beyond the ornamental doors is a landscaped courtyard that leads to a large rectilinear black steel form marking the house's entry portal. Working with the requested H-shape layout, Chenin crafted the 20,000-square-foot structure with two wings—one for the homeowners and one for guests—

connected via a central, marble-floored gallery that displays 19th-century Hudson River School paintings.

"Our code name for the project was Palladio, after 16th-century Italian architect Andrea Palladio," Chenin says. "He was famous for his villas, designed with an emphasis on symmetry, proportion, and balance."

Inspired by the ancient architect's use of circulation and lines—and by ornate gilt frames from the client's art collection—Chenin created a series of brass-inlaid portals along the central gallery. "Framing was a language we used to tie everything together," he says. Radiating off the gallery: a music room, a formal living room, a dining room with a secondary portal into the

kitchen, a framed stairway leading to the upper entertainment lounge (with a full bar, gym, and spa), and a tinted glass box that, from the exterior, seems to float above the entry portico. A private wing with the primary bedroom, at the north end of the house, was designed as a self-contained refuge, with access for the clients provided through a garage entry. Via a hallway, his-and-hers bathroom suites and closets connect to a sitting area adjacent to the bedroom chamber.

The home's décor scheme revels in the details. A rich mix of materials—marble flooring, onyx insets, hand-embroidered silk, leather-wrapped doors, and oak-and-brass cabinetry—creates a cohesive palette across

sprawling square footage. Chenin's blend of new, custom-designed, and vintage furniture (including four Metropolitan Opera-inspired chandeliers by Lobjoy, the original Opera House chandelier manufacturer) further elevates the ambiance.

"Crafting the interiors took time," Chenin says. "When designing an estate from scratch, you don't want it to look like you bought whole rooms and installed them, so layering is important. We had to be detailed and precise, while paying attention to overall cohesion. Choosing the furniture and lighting felt no different from an art collection gathered over time." ❄

**OPPOSITE:** In the primary bedroom, a hand-painted Fromental wallcovering and custom wall-to-wall carpeting create a serene atmosphere, and the showstopping Scheherazade chandelier by Fortuny hangs above. **ABOVE, FROM LEFT:** In the wife's bathroom suite, white rift-oak millwork pairs with Arabescato Corchia marble as the backdrop for a luxurious soaking tub. A vestibule with a framed mirror wall—the entrance into two of the house's guest bedrooms—has Miles fabric wallcoverings by Weitzner, pendants from Chapman & Myers, and a bench by Eric Brand.