

State of the Art

Museum-worthy art and furnishings come to life in this modernist Paradise Valley home.

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Architecture: Nick Tsontakis, Tsontakis Architecture, Aaron Forbes, DLR Group and Jörg Berghäuser, InstantConcept
Interior Design: Lynne Beyer, Lynne Beyer Design Home Builder: Dimitri Haniotis, Catalyst Ventures



Inspired by their collection of contemporary art and design, homeowners Dimitri and Suzanne Haniotis worked with interior designer Lynne Beyer and architects Nick Tsontakis, Aaron Forbes and Jörg Berghäuser to create their sleek Paradise Valley oasis. The home's modern statement begins with exterior metal cladding installed by Charly's Roofing that becomes "a different color in the morning and at sunset," notes Suzanne. "It can range from brown to green, to almost a warm gold tone."

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rt and design have always been a love language for Dimitri and Suzanne Haniotis. Dimitri, after all, proposed to Suzanne by installing a vast wedding band sculpture at their San Francisco penthouse. So when the avid

collectors moved to Paradise Valley, they hoped building a new house from scratch would provide a permanent place for their art pieces, many long hidden away in storage. Coalescing these works into a true family home, however, required fresh eyes—so the couple turned to interior designer Lynne Beyer to find cohesion among their beloved art and antiques. Between original Californian Abstract Expressionist paintings and Art Deco and midcentury modern furniture, their love for 20th-century masterworks was immediately clear for Beyer. "That was a big dictator in terms of style," she explains of her approach to the interiors.

The home itself is also a love letter to modern design. As an engineer, Dimitri tapped into his background, constructing the residence in collaboration with a team of architects. The final structure became an ode to Suzanne's adoration of architect Ludwig Mies van der Rohe—particularly his marriage of stone, steel and glass for the iconic Neue Nationalgalerie in Berlin. Conceptualized by architect Nick Tsontakis with contributions by German architect Jörg Berghäuser, the lean dwelling is nestled into Camelback Mountain and cloaked in galvanized metal. "It's almost like a stealth home," muses Tsontakis of the design, which "depresses the house as much as possible against the land." A ribbon of uninterrupted glass snakes around the north side facing Paradise Valley, "so when you look out the windows, you see this gorgeous mountain outside that's been there forever," says Dimitri. "The house doesn't restrict you. The eye just travels."

The surrounding golden landscape seeps into the open-concept interior fleshed out by architect Aaron Forbes, who brought in warm woods and ornate stonework like the book-matched Brazilian marble slabs in the living room, which the team framed like a painting. In the entrance atrium, he configured towering articulated walls, their geometric angles casting shadows echoing the terrain outside. "We abstracted the mountain and let the force and weight of it come into the house," explains Forbes.

Working with the striking backdrop, Beyer curated the couple's pieces in response to the architecture. She embraced the conservatory's expansive scale head on, composing a dramatic black-and-white palette. "It really is so rare to walk into a residence where a room sets such a tone," says Beyer. "So it needed to feel like a little museum, where you sit and look at amazing individual pieces." The space became a stage for the couple's most theatrical items, like their star-crowned Pierre Chareau reproduction floor lamps and six-legged John Dickinson African table reproduced by Sutherland. Peeking through the front door, their whimsical Donald Duck painting by artist Mel Hanson greets guests, hinting at the couple's tongue-in-cheek humor.

The designer cultivated more intimate spaces in the main living areas by carefully editing down their furniture, giving breathing room for some of their familiar pieces. "They are totally unique items that needed to be honored and put in their best place," says Beyer. In the main seating areas, she mixed in a few contemporary acquisitions with treasured Art Deco-style pieces like their Pierre Chareau reproduction coffee table. In this fresh context, these pieces feel more modern than ever, reviving the aesthetic revolutionary zeal they represented when they were first designed a century ago.

Color also proved key, as the designer punctuated the interiors with lush hues that were "very much driven by the art, by what I saw as their love of saturation of color," she says. Touches of red and fuchsia upholstery, for example, pull from the rich jewel tones of the couple's treasured Joan Brown painting hanging in the living room. Beyer also incorporated handmade, custom area rugs throughout the dwelling. Layered with refined patterns and textures, the rugs became "like a fabulous piece of art on the floor," she notes.

Seeing these items, old and new, occupy pride of place in their home marks a full circle for the couple and their life together. This includes their wedding ring sculpture, which now lives on the pool terrace, striking a geometric counterpoint to the cantilever overhang and linear infinity pool. "Lynne was so marvelous and accommodating to work with the existing pieces we had," says Suzanne. "We had collected over time all these pieces that were submerged and buried. She truly respected them and found a place for them all." ■

In the main living area, Beyer incorporated striking pieces from the owners' collection, like a faithful Pierre Chareau reproduction coffee table, twin midcentury swivel chairs with stainless-steel backs and a dramatic Knoll midcentury lounge chair reupholstered in fuchsia velvet to echo the jewel tones of the couple's beloved Joan Brown painting, *Girls in the Surf with Moon Casting a Shadow*.





Above: Forbes incorporated stonework throughout the interior, like the book-matched Brazilian Sandalus quartzite in the bar area. Installed in a frame, the stone's natural forms "just became this piece of art," notes Forbes. Inspired by its organic beauty, he also designed the custom bar counter, which the architect describes as "this kind of sculpture that grew out from the wall."

Opposite: Imagined as a gallery space, the black-and-white conservatory features some of the home's most whimsical pieces, including a Louis XV-style armchair completely dipped in a polymer, a six-legged African table from Sutherland's John Dickinson collection, and two Pierre Chareau reproduction Religieuse floor lamps flanking the piano.

Overlooking the iconic jagged landscape of Camelback Mountain, the dining room strikes a dramatic contrast with bold, geometric pieces like the Kintai dining table by Giuliano and Gabriele Cappelletti for Emmeobili and streamlined chairs upholstered by Allaire, Inc. The designer defined the space with a hand-knotted David E. Adler rug.





Above: In the study, Beyer embraced intricate patterns with a black Merani wallcovering by Casamance and a David E. Adler rug, which both offer textural counterpoints to the couple's painting by artist Darilyne Chauve. A 1920s antique chair and Pierre Chareau reproduction desk complete the space.

Opposite: Upon entry, guests are immediately greeted by a playful Donald Duck painting by artist Mel Hanson—which "totally informs you of the clients' sense of humor and fun," says Beyer— and two reproduced Pierre Chareau stools.



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The main bedroom offers a sophisticated study in layering different textures, cued by the wood grain-patterned wallcovering in contrasting hues from John Brooks. Other pieces include a pair of lamps from Sutherland's John Dickinson collection (both forming the shape of tree branches) and two horsehide stools. Meanwhile, the hyper-realistic painting *Untitled Eye* by artist Matt Doust captivates from above the bed.