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# Resort STYLE

A DESIGNER ASSEMBLES AN ALL-STAR  
TEAM TO FULFILL HER VISION OF THE PERFECT  
BRIDGEHAMPTON RETREAT.

WRITTEN BY LISA BINGHAM DEWART / PHOTOGRAPHY BY WILLIAM WALDRON/OTTO







Long before land was secured or pen was put to paper, designer Purvi Padia and her husband, Harsh, knew what they wanted out of their dream house. They imagined pavilion-style living, with a cohesive transition between inside and out. There would be a consistent materials palette, an open floor plan and ample space for both family and visiting friends. In short, they wanted something evocative of a resort, akin to the Amanyara in the Turks and Caicos. So once they found their just-right parcel, Padia conceived the abode’s interiors. “It was important for me that it was a home thoughtfully curated from beginning to end with a clear, concise concept,” she says.

The couple turned to architect Blaze Makoid—renowned for his modern structures—who understood exactly what the couple wanted to realize their resort-like vision. “We took the concept of that experience of scale upon arrival,” Makoid says. “We thought of the house almost like an abstracted wall you walk through into the world of a resort.”

The abstraction begins with the home’s central volume, a glassed-in, flat-roofed area dubbed the main bar. The space immediately brings to mind a sense of vacation living—airy and open, it contains the formal entry, the living and dining rooms and a catering pantry. Projecting from either side are a pair of gabled buildings (a family wing with a kitchen, family dining room, master suites and family bedrooms, and a guest wing with the junior master and guest rooms). “I saw the main bar more as a landscape wall,” the architect explains. “It acts as the wall you pass through to enter the house, but also as the wall that contains the property.”

To underscore the feeling of being outdoors, the structure is dressed in Connecticut fieldstone. “We wanted something rustic, not glitzy,” says Makoid. Rather than using a veneer, Makoid and general contractor Keith Romeo opted for actual stones, covering the interior walls in the same material. Complementing the stone is Western red cedar used both outside and for the interior ceilings.

For the guest spaces of designer Purvi Padia’s own Bridgehampton home, such as this comfortable lounge space, “I stayed in the same language as the rest of the house,” says the designer, pointing to the Holly Hunt chaise, Calypso daybed, New Traditionalists chairs, Madeline Weinrib rug and Oly chandelier. They share the same neutral palette, rich textures and surprising shapes found elsewhere. The artwork is by Sasha Nikitin.



Tucked into an alcove formed by a stair, the breakfast area is nonetheless filled with sunlight. Poliform chairs and a custom bench by Rising Sun pull up to the BDDW table. Padia and her husband collect art avidly and commissioned the James Nares painting for the wall above. “It’s a really special moment,” says the designer.





In the kitchen, the team employed a mix of salvaged barn wood on the island's base, Perla Venata quartzite for the countertops, Western red cedar on the ceiling and white oak for the floors. "There's a tremendous amount of interior detailing," says architect Blaze Makoid. "None of the spaces was forgotten." The hood was custom while the stainless steel enclosure was fabricated and installed by Focal Metals; the faucets are Dornbracht.



Landscape architect Edmund Hollander worked hand in hand with Makoid and Padia. "We looked at this 5-acre parcel as a blank canvas with three artists and their brushes composing a painting," he says, adding, "The landscape and the building grew together." Determined to create joyful spaces, Hollander devised a landscape that offer spots "to eat, drink, swim and laugh." There are places to lounge by trees, an infinity pool whose edge is made up of one of the home's walls and a broad, sweeping ha-ha that allows for unobstructed views of the property. "You can feel the discussion between inside and out," says Hollander.

While all this indoor-outdoor architecture was happening, Padia was simultaneously refining her plans for the interiors. "The house has some really interesting angles, huge rooms, tall ceilings," she explains. "It was important, as you moved in the house, that it felt like a language that carried through—but that each space had its own identity." Classic furniture silhouettes updated with

contemporary twists help, as does a neutral palette. But she was sure to enliven many of the rooms with flashes of green and navy, steering away from how she designs urban abodes. "The city is overwhelming, and people need their homes to be calming," the designer notes. "In the Hamptons, it's quieter, greener, lusher—there's a nature overload, so I felt I could experiment a little more with color."

Padia also played with one of her favorite things: texture. "There's a real art to layering things," she says. "It gives an outfit interest and it gives a home interest." Disparate materials like braided suede, cowhide, raw silk, brocade and heavier knits mingle effortlessly, such as in Harsh's office with its gray cowhide rug, leather chairs and raw-edge built-in desk. In the family room, the designer brought in woven cottons and wools, along with some silks accents and light woods to create a cozy, space for the family to hang out.

"For each of the interior walls we constructed a dedicated template to reflect its dimensions," says general contractor Keith Romeo of the painstaking work of getting the stonework just right. One of those walls is seen in the family room, which is furnished with a BDDW sectional. The live-edge coffee table is by Aguirre Design; underfoot is a Sacco rug.





**Above:** “The hardscape makes up the building and landscape,” says landscape architect Edmund Hollander, pointing to the stone used for both the house and for the edges of the pool, which reinforces the indoor/outdoor connection. On the deck are RH chaises.

**Right:** A grove of plane trees shade RH sofas in a seating area. “One of the great things about the Padias as clients, is that they told us their vision of how they wanted to live, and then they let us work,” says Hollander. “They said, ‘Come up with something beyond our imaginations.’”

In addition to the stunning contemporary art collection the couple assembled for their house, the lighting also contributes a sculptural presence. “I’m kind of a lighting freak,” says the designer. “I think of it as jewelry for a space. It adds the glamour and glitz.” Which was the perfect reason to finally acquire the Lindsey Adelman fixture above the kitchen island that she’s wanted for years. A Hudson fixture above the dining room table was also a piece that had caught the designer’s eye. In the master bedroom, the Padia’s passion for Adelman’s designs is once again on display with two of her fixtures—jumbles of glass globes in varying sizes tied with rope—flanking the bed. It’s an unexpected and fun surprise that brings delight upon entry. The gesture alludes to Padia’s ultimate vision for the house: “A home should feel cozy and comfortable, not like a cathedral or a showroom. Being able to fill the rooms with things that are genuine makes me happy.”



The pool house’s gable extends outward creating a covered seating area furnished with an RH coffee table and sofas and complete with a bar. Nearby, masses of hydrangeas provide an elegant edge and echo the lines of the architecture.



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