

INTERIORS

Less Is More

With quiet, thoughtful designs, Splyce Design creates modern spaces that celebrate both indoors and out.

BY JULIA DILWORTH // PORTRAIT BY CARLO RICCI

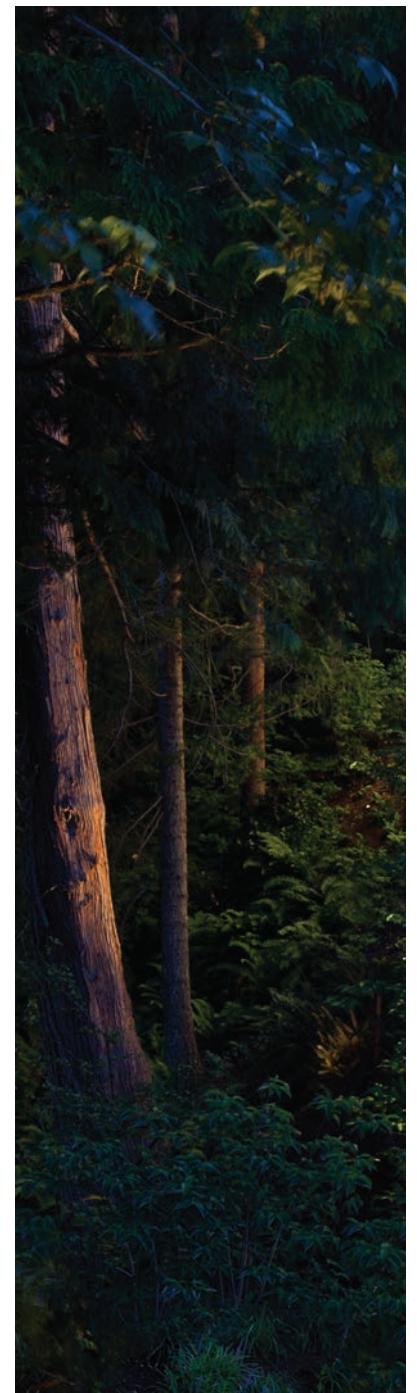
» Splyce Design's Nigel Parish relentlessly subtracts. "The majority of our work is reductive to expose the harmony between the interior space and the natural elements of the site," says Parish, this year's Interior Designer of the Year. "Things like views are privileged over competing interior decor."

Design Matters

Designer Nigel Parish of Splyce Design (opposite) conceives each design holistically, from inside to out. Views, topography of the site and privacy concerns all play into the final design of the house; palettes are intentionally neutral to not compete with the views outside.



“We really wanted the space to dissolve into the forest,” says designer Nigel Parish, “so you don’t read any division between inside and outside.”



Great Spaces
Because the Russet Residence (above) was subject to strict environmental conditions, Parish had to work with a relatively narrow footprint. He created more floor space by cantilevering a portion of the main and upper floors, as well as the dining room (left), which extends 15 feet past the foundation. In the kitchen (top left), appliances are integrated into the cabinetry.

Previous spread left: Ivan Hunter; this page: Ivan Hunter



As a designer trained in architecture, Parish, along with his team, has been designing all aspects of the home since he started Splyce in 2001, taking into account everything from the clients' evolving needs to the homes' outdoor environments. "Our lives are so busy and crazy and hectic, so I really strive for spaces that can calm you," says the Vancouver native. "A thoughtfully designed and tailored space has the ability to inspire, engage and ultimately improve the quality of life of its inhabitants, whether that be through a certain quality of space, or a calibrated window that is purposely positioned to frame a beautiful tree."

Parish's meticulous design made him a standout in the competition this year, as judge Kelly Deck explains. "Splyce masterfully details their modern interiors," she

says of the first-time applicant. "Nothing is overlooked: the relationship to the site, the transitions, the use of natural light and overall functionality are exquisite."

Instead of focusing on accessories and fabrics, Splyce leaves its mark with calculated details like narrow reveals that separate walls from floors instead of crown moulding, recessed roller shades that don't interfere with the view, millwork that conceals hidden kitchen appliances and pass-throughs to playrooms, open-riser staircases that transport skylight rays to every floor, and rooms that bring the outside in at every opportunity.

With each project, Parish carefully considers the views, the topography, where the neighbours are located and whether or not they'll need to screen them out—and, therefore, where the windows should be placed.

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Light House

The stairs in Splyce's East Van House (top left) rise 26 feet from floor to peak, which the home's asymmetrical design accommodates (bottom). Windows that face the street are decidedly small to ensure privacy (opposite), but the house is full of light, thanks to wall-to-ceiling glass doors in the living room (above) and skylights throughout.



Ivan Hunter



This outside-in philosophy is perhaps most pronounced in Splyce's Russet Residence in West Vancouver, where the home's dining room floats—seemingly independent of ground and house—in a panorama of forest canopy. To leave the site's natural creek bed undisturbed below, the second-floor dining room was projected 15 feet past the foundation, cantilevered into the woods with glass panel walls on three sides, joined together not with window frames, but small black strips of silicone. "We really wanted the space to dissolve into the forest," says Parish, "so you don't read any division between inside and outside." Even the light fixture was pared down to enhance the view, with Parish opting for

a single chrome piece that virtually disappears when looking at the room head-on.

In every Splyce interior, the outdoor environment is considered part of the colour palette—the natural tones of tree leaves and woods are pulled inside, either through views or as millwork and materials. Splyce's spare and purposefully quiet spaces often play monochromatic, with Parish favouring white for the walls because it captures light and shadow so well. "Having really clean spaces gives further emphasis to the surroundings," says Parish. "We really look at a lot of detail—it's the sum of all those details that really speaks to you at the end of the day." **///**

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Green Spaces

The Findlay House (right) is built around an interior courtyard that's planted with bamboo. On the upper level, the bamboo screens the master bedroom sleeping area from its adjoining bathroom. The kitchen/dining area (above and top right) is on one side of the courtyard and the living room is on the other.

Ivan Hunter; above right: Chris Rollett

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