





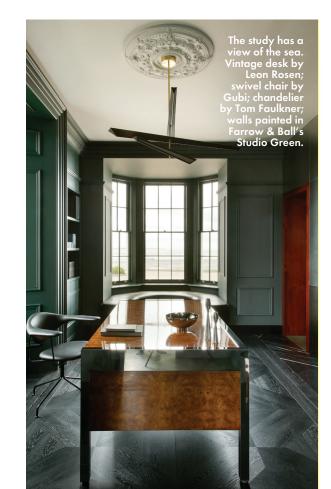




he house looks directly onto the Irish Sea," says Dublin-based interior designer Róisín Lafferty. "The site is magnificent irrespective of the season or weather. The design scheme was about celebrating that to the maximum."

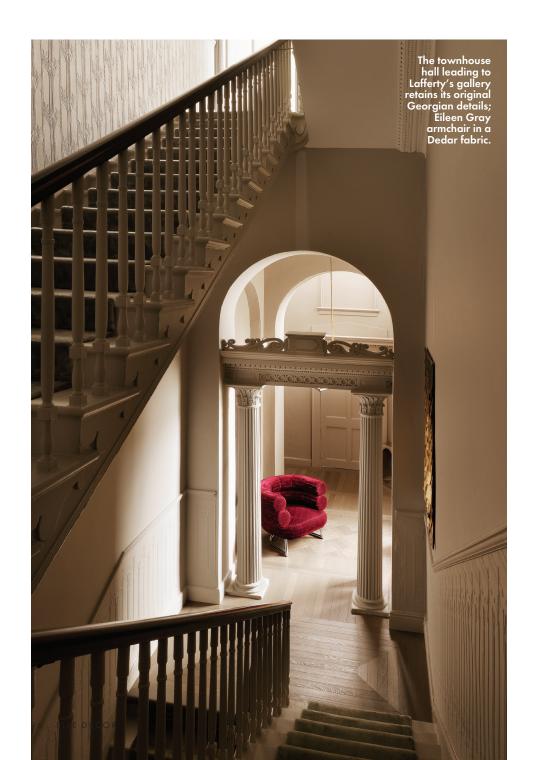
Her latest project, the transformation of a 19th-century villa on Ireland's east coast, shows why Lafferty is one of Ireland's most influential contemporary design voices. Since founding her Dublin studio 15 years ago, she has become known for her deft renovations of historic homes, but she is also a shape-shifter, just as comfortable designing modernist spaces. In addition to homes in locations ranging from the U.S. to the Middle East, her portfolio extends into hospitality, from luxury treehouses for a hotel in Cork to an upcoming renovation of Murray's Doonmore Hotel, on Inishbofin, Ireland's westernmost island.

This particular villa, known as Infinity House, plays to Lafferty's diverse strengths. Built in 1830 for the owner of a local ironworks, the home was recently purchased by a young family seeking a flexible layout, as the husband ▶



works at home. Collaborating with architects at Dublin Design Studio, Lafferty looked to the region's natural drama—craggy coastline, wetlands, and the Cooley Mountains—for inspiration. To enlarge the house, the team replaced an earlier extension with a new L-shaped wing. The challenge was reconciling the historic structure with the modernist addition. Lafferty's solution was to embrace bold materials that unite the two and to ground the house in the landscape.

The addition houses a sequence of light-filled spaces, including the kitchen and the living and dining areas. In the minimalist kitchen, wild nature and the domestic are in dialogue, thanks to floor-to-ceiling windows that overlook









Above, from top: Lafferty relaxes on a Bryan O'Sullivan Studio sofa in her Dublin gallery; Eileen Gray chair in a Dedar velvet; circa 1975 cocktail table by Jorge Zalszupin; sconces by Lafferty. In the gallery, Lafferty's limited edition table in Acquasanta stone is framed by chairs by Made in Ratio. Custom Tom Faulkner ottoman in a leather by artist Aiveen Daly; café curtains of a Dedar fabric.

Dundalk Bay. A green marble cantilevered staircase anchors the wing. Terrazzo walls and floors pair with tactile upholstery and flowing voile curtains. "The weather can be ferocious," Lafferty says. "There is a lot of rain, and the sky is always gray. I wanted to soften the view as much as possible. The beautiful greenery is what pops."

In the historic section of the home, original features like wood paneling and a checkerboard marble floor were preserved. Lafferty added a sensuous palette of warm neutrals and furnishings ranging from classic leather Chesterfields to a sculptural Tom Faulkner chandelier. Downstairs Lafferty created what she jokingly calls the "Bat Cave": a wellness and recreation area with discreet doors leading to a gym, sauna, home theater, and bar.

If this project looks unlike her others, that's intentional. "I want each project to be its own piece," she says.

Lafferty now has another outlet for experimentation. Last May she opened the Róisín Lafferty Gallery, which is open by appointment, in a Georgian townhouse on Dublin's Fitzwilliam Square, where she also has her studio. The gallery space showcases furniture, lighting, and textiles by Faulkner, Bryan O'Sullivan, woodturner Richard West, and other designers, alongside her own Sphere collection. Vintage pieces by Eileen Gray, Jorge Zalszupin, and the Lalannes—sourced by Irish dealer Domhnall O'Gairbhi—round out the mix. "It's about creating a mood," Lafferty says. "We get to play, host exhibitions and dinners, and blur the lines."