

# ELLE DECOR

SEPTEMBER 2025

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# THIS IS IRELAND

You might associate Dublin more with green rolling hills than emerald stone staircases, but that's only because you haven't met Róisín Lafferty yet. The designer and gallerist is reimagining her country's design scene one daring move at a time.

By HARRIET QUICK Photographs by BARBARA CORSICO

COURTESY ROISIN LAFFERTY AND DUBLIN DESIGN STUDIO

A Murano chandelier from Artemest hangs in the main room of Irish interior designer Róisín Lafferty's gallery in Dublin. Vintage bench by Jorge Zalszupin; wall lights by Draga & Aurel. Opposite: The hall of an 1830 villa in Blackrock, a seaside village in Ireland's County Louth, renovated by Lafferty with architecture by Dublin Design Studio. Chandelier by Shake Design; staircase in Vitoria Regia quartzite; ceiling and walls in Farrow & Ball's Ammonite.





A pair of leather Chesterfields by Fleming Howland anchor the home's parlor. Cocktail table by MC Meroni & Colzani; Malene Knudsen vase on a marble stand by Róisín Lafferty Essentials; chandelier by Fiona McDohald.



Mirrored doors open onto the original entry. Column dining table in travertine from 1stDibs; Morghen Studio pendant from Róisín Lafferty Gallery; checkerboard floor in London Black and Bianco Rhino marble.

“T

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 ►



The study has a view of the sea. Vintage desk by Leon Rosen; swivel chair by Gubi; chandelier by Tom Faulkner; walls painted in Farrow & Ball's Studio Green.



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



The townhouse hall leading to Lafferty’s gallery retains its original Georgian details; Eileen Gray armchair in a Dedar fabric.



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.

A Hugh O’Conor artwork and a vintage Joe Colombo chair are in contrast with the gallery’s historic architecture. Stool and sconces by Bryan O’Sullivan Studio; vintage Italian chandelier.



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.” ■