

Nº 3

LOCATION DUBLIN, IRELAND

DESIGN RÓISÍN LAFFERTY

WORDS CLARE SARTIN

PHOTOGRAPHY BARBARA CORSICO

OPENED JUST IN
TIME FOR THE
INAUGURAL
DUBLIN DESIGN
WEEK, RÓISÍN
LAFFERTY GALLERY
IS MORE THAN A
HOME FOR ICONIC
DESIGNS... IT'S
AN EXPERIENCE

Opposite Viewed through the portal of Cipollino marble, the centrepiece of this space is the 'Sphere' dining table by Róisín Lafferty, part of her new collection. It's joined by 'Alpha' chairs by Made in Ratio, a 1970s 'Rabarbaro' floor lamp by sculptor Carlo Giorgi for Atelier Bottega Gadda and a 'Gray' armchair by Bryan O'Sullivan. The light above is a 'Prismatico Amethyst' glass chandelier by Silvio Piatelli for Artemest ►





On the opening day of Róisín Lafferty Gallery last May, the now serene rooms of this theatrical space – which sits below the interior designer's new offices on Dublin's grand Fitzwilliam Square – were a frenzy of activity. The focus of everyone's attention was the centrepiece of her first solo collection of furniture and lighting: the epic 'Sphere' table, around which 12 people were gathered as they fixed its perfectly spherical stone base securely and invisibly to the floor. 'I actually just stood there and cried,' recalls Róisín, who had set herself an incredibly tight deadline when she agreed to time the gallery's opening with the first day of Dublin Design Week. Pressure, though, makes diamonds, and that was the case here.

The table that was at the centre of all that drama is integral to the design of this space. Carved from acquasanta stone sourced from a quarry that has been closed for 20 years, it's a marvel and a limited edition of just five (one of which is a permanent resident here). Its form can be seen echoed throughout the gallery's rooms on the floors, from the marble of the entrance hall by regular collaborators Miller Brothers Stone to the wooden parquet by Trunk Floor. 'The sphere is a symbol of the universal feminine. It's the cycle of life. It is, in theory, the simplest of forms, but actually the most complex to achieve,' says Róisín of the shape's importance. It was also selected for its timelessness. 'I don't tend to choose unusual shapes, because I get sick of them,' she explains, adding: 'I'm trying to create things that my team aren't going to tire of.'

There's very little chance of boredom in this space, though. Róisín's love of the whimsical and playful is apparent at every turn. Her 'Moonface' wall lights (also part of the 'Sphere' collection) are named in honour of a character in Enid Blyton's *The Magic Faraway Tree*, while the stone portal – a signature of Róisín's interiors – has a sense of sorcery emphasised by the tempest-like swirls of the marble's veining. The latter was inserted in a way to keep the original architraving of this listed building intact – a modern touch that appears in conversation with the building's past.

Keen for the pieces from her new collection to not become lonely in the space, Róisín has added items from some of her favourite designers and artists, as well as vintage finds sourced by Irish dealer Domhnall O Gairbhí. 'He found a rare jacaranda-rosewood coffee table by Jorge Zalszupin,' says Róisín, who has used this project as a chance to tick off some icons from her personal wish list. You'll see Eileen Grey chairs, reupholstered in Dedar fabric, alongside modern works by Tom Faulkner, Made in Ratio, Morghen Studio, Draga & Aurel and fellow Irish talent Bryan O'Sullivan. 'Many of my clients aren't able to go to my previous projects because they are private homes, so you can't always get across the level of detail that goes into them,' explains Róisín, who wants people to be wowed not just by the iconic furniture, but also the exquisite detail of the inlaid-marble floor and the bespoke stone basin in the bathroom. 'I wanted to capture the feeling people have when they walk into our projects. It's like stepping into a different mood.'

Guests welcomed through the door on opening night would have felt nothing of the drama that ensued just hours before, as a harpist played and dancers twirled. They were in Róisín's world now, and it's a fantastical place to be. roisinlaffertygallery.com



This page, from top Róisín Lafferty stands beside the 'Moonface' wall lights from her 'Sphere' collection; Draga & Aurel's 'Jud' wall lights from Artemest are grouped above the marble mantelpiece, in front of which sits a vintage 'Onda' bench by Jorge Zalszupin **Opposite** A 'Croissant Crescent' sofa by Bryan O'Sullivan and Made in Ratio's 'Cowrie' armchair surround a vintage 'Petalias' coffee table by Jorge Zalszupin. The artwork is by Molly Judd ►





Opposite The sphere motif can be seen underfoot in the parquet by Trunk Floors. Circling it are a 'Lily' cocktail table by Tom Faulkner, 'Elda' vintage armchair by Joe Colombo and 'Carlo' bar stool by Bryan O'Sullivan. The large-scale photograph above the fireplace is by Hugh O'Connor, with 'Flame' sconces by Bryan O'Sullivan on either side. The pendant light is a vintage Italian Sputnik design. **Above** In the corner of the same room are two very special vintage finds: an 'Alta' lounge by Oscar Niemeyer and his daughter Anna Maria Niemeyer and a 'Rhinocéros Screen' from the 'Ultramobile' series – a collaboration between François-Xavier Lalanne and Kazuhide Takahama ►



Above Here, you can see three of the paint shades by Róisín Lafferty – ‘Dahana’, ‘Moves Like Jagger’ and ‘Malin’ – that are part of her ‘Prestige’ collection for Irish paint brand Fleetwood. The metallic ‘Skye’ side table in the foreground is by Tom Faulkner. **Opposite** This room is a showcase for high-gloss burgundy furniture, from the ‘Stiletto’ table to the selection of plinths, all by Róisín Lafferty. More of Róisín’s plinths (this time in a selection of stones) are used as additional seating (a trick the designer employs in her own home) beside the vintage ‘The Embassy Chair’ by Neils Otto Møller. The bespoke light is a design by Morghen Studio and the large artwork on the wall is by Elsbeth Shaw ►





Opposite Bespoke basins are a signature of many of Róisín's interiors, so it was important to showcase the craftsmanship of them with this two-toned-stone example. The wall light is a bespoke Murano-glass design with an amber glow by Róisín Lafferty. **Above** The spherical theme can once again be spotted in the entrance's inlaid-marble floor realised by Miller Brothers Stone. Above, there's another bespoke light by Morghen Studio, while the curtain of Dedar velvet adds drama. The chair is the 'Cowrie' by Made in Ratio, the side table is part of Róisín's 'Sphere' collection and the vases on the built-in reflective-metal cabinet include pieces from the 'Sphere' collection as well as ones from Artemest. **See Stockists page for details** 