

# INTERIOR DESIGN<sup>®</sup>

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bold & beautiful residential

# AGED TO PERFECTION

*For a Georgian estate in rural eastern Ireland, Róisín Lafferty underscores its two-century patina with rustic stones and metals and classic contemporary furnishings*

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photography: barbara corsico/living inside*





**Previous spread:** At a circa 1800's country home in Wicklow, Ireland, renovated by Róisín Lafferty, paneling of waxed mild steel meets a portal of Camouflage marble between the kitchen and living room, where a Gerard van den Berg Aztec sectional stands with a Bonhomme floor lamp and a custom plinth in Grand Antique marble.

**Top, from left:** The foyer mixes black limestone floor slabs and a custom aged-brass console with a sinuous ceiling fixture by Morghen. Balustrades for the new switchback staircase are also mild steel.



**Bottom:** A 16-foot-long island in J'Adore quartzite anchors the kitchen, with High stools by Space Copenhagen, a linear brass pendant fixture, and custom cabinetry of blackened stained oak.

**Opposite:** Mild steel surrounds the gas fireplace in the living room, where a new ceiling medallion caps Armand & Francine's Diane table on a wool rug. Flooring is salvaged pitch pine, stained in situ to match the original planks.

Róisín Lafferty's clients said they wanted an "industrial" interior for their young family's home in Wicklow, Ireland. But what they really meant was "unpolished and raw," explains the founder and creative director of her namesake Dublin studio, formerly Kingston Lafferty Design. Meanwhile, inside the circa 1800's country house featuring turret rooms, sash windows, and metal fireplaces, "We sought to create a visual language that showcased the original beauty," Lafferty continues. Where designer and homeowner met in the middle for the 7,000-square-foot, two-story project was stone, in a palette inspired by the location, a bucolic county, about 30 miles south of Dublin, known as the Garden of Ireland.

Bands of muted green Camouflage marble wrap flush portals linking rooms. A jade-hued J'Adore quartzite constructs the monumental kitchen island. The custom shower in the main suite's bathroom achieves a striking water-marbled effect clad in appropriately named Water Lilies marble, and a nearby pair of carved travertine sinks adds a brutalist touch. While sumptuous and eye-catching, like every other material in the house, these stones have been kept as close to nature as possible, honed to just a subtle matte finish. They also serve as an anchor for the project's approach to reckoning contemporary living within a historic, late Georgian layout.

"The client originally requested that the ground floor be fully open-plan. Our goal was providing places to cocoon," Lafferty says. She and her team "used stone to frame views between rooms" without losing the ability for full, doorless circulation and strategically defined spaces through new interior architecture. The latter helps retain the essence of the residence's earliest plan.

Separating the living room and the breakfast room, for example, is a wall of waxed mild steel with brass accents. With integrated cabinetry on one side and a gas fireplace on the other, it adds both necessary storage and coziness. "The living room is probably the most original, with 19th-century coves, beautiful bay windows, and the natural light that comes through them," says Lafferty, who ➤



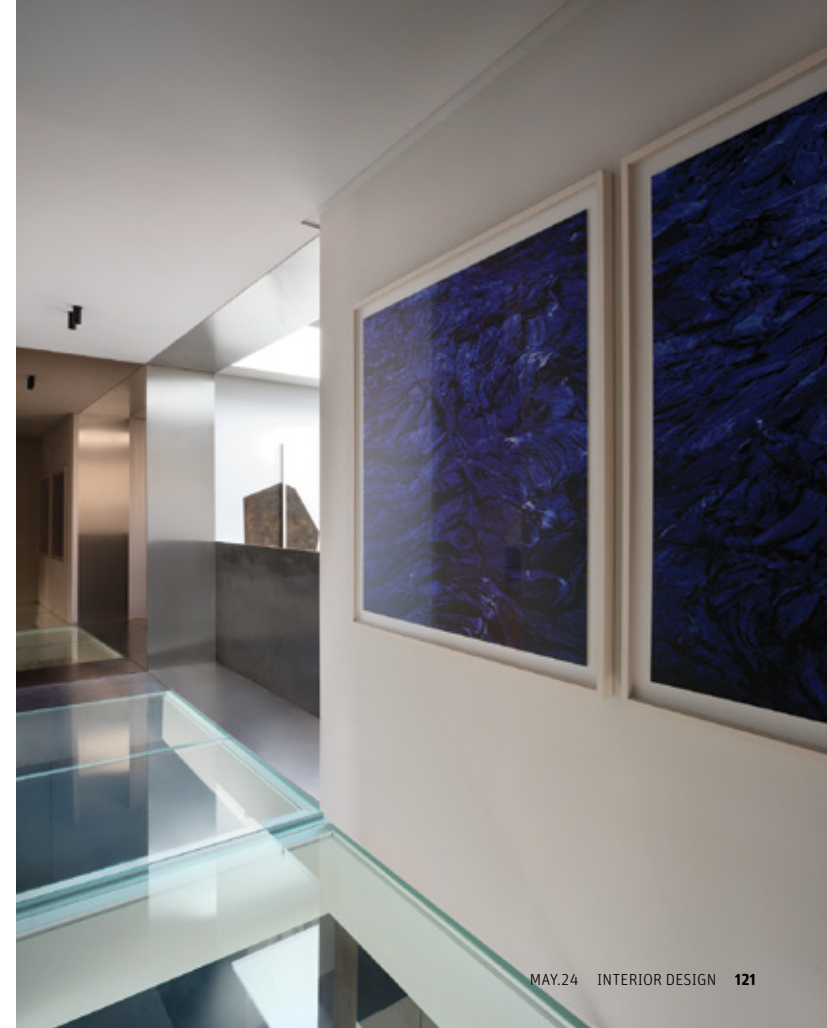
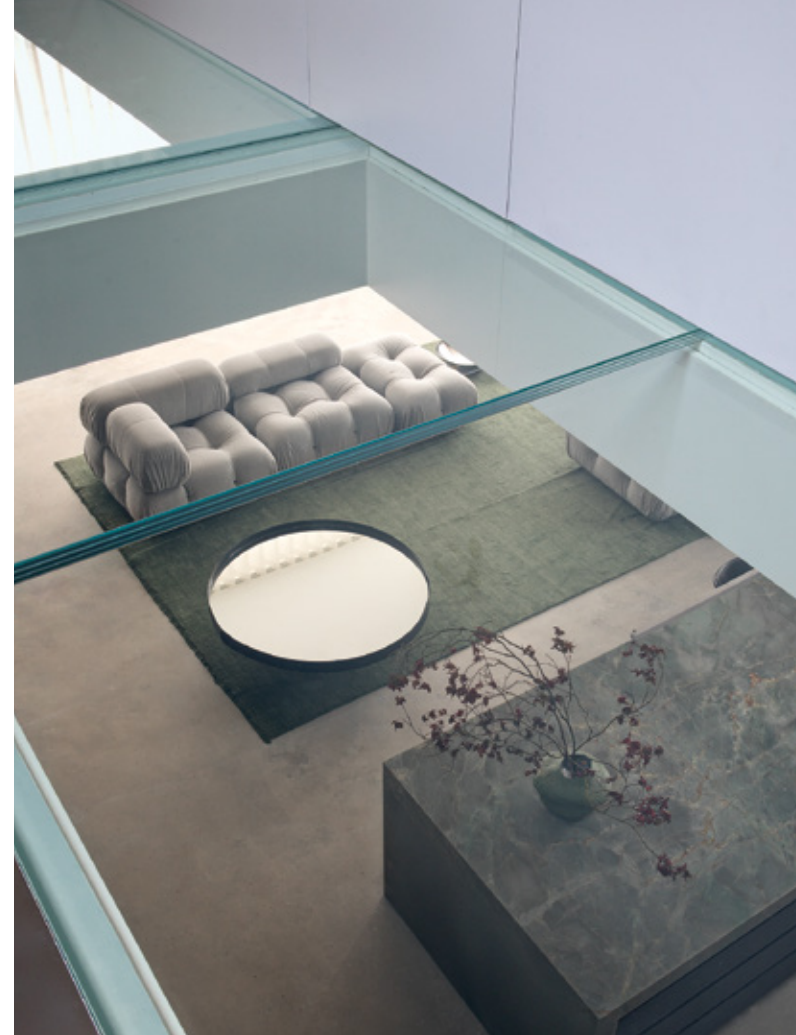
chose a curving modular sofa in fawn leather by Gerard van den Berg, a sculpturally geometric cocktail table in white concrete by Armand & Francine, and a mixed-pile cream-wool rug to complement the original envelope yet gently update it with today's aesthetic. "Part of the reason we built a wall there is to maintain a feeling of how the home's proportions would have been," she continues.

Thus, Lafferty refers to the home's furniture as "interventions," intentional interruptions in the flow of people, light, and air. The main suite upstairs builds the bathroom, dressing area, and bedroom in a single, sweeping space—with the freestanding tub in its own bathing nook, a semicircular turret room, at one end and the WC on the other. Cabinets fronted in mirrored stainless steel create double-duty room screens so the sleeping area, where the bed features a custom brass headboard topped with a pair of Vico Magistretti lamps in a similar finish, is undisturbed by other activities. The flowing space is naturally sunlit but comfortably separated by function.

In the areas where historic windows do not reach, Lafferty pulls in daylight through design. Above the central staircase is a large skylight that illuminates the art-filled landing connecting the parents' wing with the four-bedroom children's and guest wing. The corridor to the latter features a glass floor that gives an unexpected peek at Mario Bellini's chicly bulbous Camaleonda sofa furnishing the kitchen's sitting room below, extending the benefits of the generous amount of sun through its large sash windows up to what would have otherwise been a quite dim passageway. Contemporary art-works by Scott Lyall and Luca Marziale from the client's collection are hung on blank walls here, and an addition containing a library and a fifth bedroom is planned for the project's second phase. ➤

**Below:** New steel-framed window walls pour natural light into the kitchen's sitting area, its Camaleonda sofa by Mario Bellini, Luna pendant by In-Es. ArtDesign, and custom coffee table softening the rectilinear silhouettes throughout the residence.

**Opposite top, from left:** Above the kitchen, a hallway floored in 2-inch-thick tempered glass leads to the four-bedroom wing for the homeowners' children and guests. A skylight over the staircase brightens the upper-level landing, as viewed through the portal to the main bedroom suite. **Opposite bottom, from left:** A child's bathroom, wainscoted with honed Rosalina marble, features a concrete sink and Daisy sconces by Betham Design. Luca Marziale's Afar II photographic diptych adds subtle color to the hallway.



"Stones have been kept as close to nature as possible, honed to just a subtle matte finish"



**Opposite:** Stainless steel, marble, and maple appoint the main suite's dressing room, the Silver scone by Epoca Lampadari.

**This page:** Travertine joins the materials palette via the main bathroom's sinks, which are accompanied by custom mirrors. ➔





**Top, from left:** Water Lilies marble defines the shower and custom bench. The tub is in the turret room, apart from the rest of the bathroom. **Bottom:** The textures of the surrounding area inspired the 7,000-square-foot home's interiors and its new facade of painted lime-render cement; the raw stone chimney was repurposed from another part of the house.

**Opposite:** Polished plaster walls envelop the main bedroom, its M0-003L Benitier silk pendant paired with a brass headboard and wool blend boucle-upholstered bench, both custom, and Vico Magistretti Atollo lamps.



**PROJECT TEAM**

**FIONA STONE; STEFANIA BOTA:** RÔISÍN LAFFERTY. **PSP ARCHITECTS:** ARCHITECT OF RECORD. **MILLER BROTHERS:** STONEMASON. **CHRISTOFF:** METALWORK. **EMERALD DECOR:** PLASTERWORK. **PJ GREALIS:** GENERAL CONTRACTOR.

**PRODUCT SOURCES**

**FROM FRONT MONTIS:** SOFA (LIVING ROOM). **ATELIER ARETI:** FLOOR LAMP. **EPOCA LAMPADARI:** ROUND SCONCES. **ARMAND & FRANCINE:** COCKTAIL TABLE. **MORGHEN:** WAVY CEILING FIXTURES (LIVING ROOM, FOYER). **EICHHOLTZ:** LINEAR SCONCES (KITCHEN, FOYER). **ALL STONE:** FLOOR TILE (FOYER). **JEA:** STAIR. **THROUGH MATER:** STOOLS (KITCHEN). **GIFFIN DESIGN:** PENDANT FIXTURE. **DUSTY DECO:** RUG (LIVING ROOM). **THE OLD MOULD COMPANY:** CEILING MEDALLION. **B&B ITALIA:** SOFA (SITTING AREA). **MOOOI:** PENDANT FIXTURE. **MADE IN RATIO:** CHAIR. **RUG VISTA:** RUG. **DIK GEURTS:** WOODSTOVE. **HIPICON:** SCONCES (BATHROOM). **CONCRETE FAIR:** SINK. **DELUXE BATHROOMS:** SINK FITTINGS. **ARTEMEST:** SCONCES (DRESSING ROOM, MAIN BATHROOM, BEDROOM). **GRANLUSSO:** TUB (MAIN BATHROOM). **NEWFORM:** TUB FITTINGS. **GONG:** PENDANT FIXTURE (BEDROOM). **THE RIPPLE FURNITURE COMPANY:** CUSTOM BENCH. **STROHEIM:** BENCH FABRIC. **JACARANDA CARPETS:** RUG. **MINIMA:** LAMPS. **THROUGHOUT FLEETWOOD PAINTS:** PAINT.

One of the house's most dynamic interventions is its most playful: Flexible fabric tube lighting by Morghen snakes overhead in the foyer and again in the living room. It's something that looks "almost like an installation as opposed to just an off-the-shelf light," Lafferty notes, and a crucial foil to its otherwise serious material choices that honor the homeowners' desired industrial feel. The sentiment is echoed in the mix of contemporary and vintage furnishings, all sculptural in nature, and nothing that takes itself too seriously.

For a family with kids and pets, this house is "deliberate and not precious," Lafferty continues. It's expected that games of hide-and-seek and muddy tracks left after the frequent Irish rain will change the interior finishes over time. Some marks of making are even built in. The custom stair is constructed of mild steel, its welding visible, and polished plaster, chosen for its raw feel, covers most walls. Lafferty embraces what she calls "the patina of life." The estate's own aesthetic history, after all, was a big inspiration. "Our concept was quite an emotional response to the house," Lafferty concludes. "There was such texture, beauty, and richness in its imperfections." 🍷

