

a surprising study in rectilinear clarity. The large windows are framed with huge stone slabs, creating jagged sills, a "Flintstones"-like touch that contrasts with the cottage's linear modernity. The marble patio seems to hover over the expanse below; at a rounded edge sits a wooden tray of freshly picked almonds drying in the sun.

INSIDE, HOWEVER, ALL is organic harmony. Lévy-Trumet created the kitchen cabinets from copper, treated with flame to produce a subtle panoply of colors: violet, chartreuse, cobalt. In the kitchen's center, a sculptural waterfall-edge island of deep gray local Billiemi marble — "the kind people here think isn't worth much," he says — is made with a dramatic bend that flows seamlessly into floors of the same material. The bathroom is fashioned entirely of Libeccio Antico Sicilian marble in a highly figured shade of pinkish-orange he compares to prosciutto.

His own works — he fabricates in Italy and India — punctuate the low-slung adjoining living room, which has a panoramic view of

the sea. Amid clusters of tufted seating upholstered in cream linen sit a blobby white marble stool that seems to almost melt into

the gray marble floor and a side table with metal legs encased in abalone in whose resin top float suspended blotches of blue pigment, suggesting a sea awash with plastics. Above a dining table fashioned from reclaimed ceiling beams hangs a massive disk-shaped brass pendant lamp that terminates in a near-drip at the center, like a Balinese cymbal.

But Lévy-Trumet's greatest achievement may be his garden, although that term seems too reductive for a landscape so capacious and



In the living room, a pair of Living Divani tufted sofas and several of Lévy-Trumet's limited-edition works, including (from left) a marble shelf, a cymbal-like brass ceiling light, a white marble stool, a modular storage cabinet in cast brass with illuminated legs and a table inlaid with abalone. Hanging on the wall at the back of the room is a waxed charcoal drawing from the Venetian artist Cristiano Bianchin. Above, on a shelf at Lévy-Trumet's bedside, a 19th-century French portrait of a young man with a missing hand, an 18th-century Spanish polychrome wood sculpture and a set of bronze hands from Southeast Asia.





# Parts Unknown

The uncompromising path of the actress Jessie Buckley

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August 17, 2025