

Wallpaper*

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COVER ART
BY DIETER RAMS

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ROCK STAR

This picture, Savioz's renovation respects the existing building, yet maximises light and space inside (below), with new windows and internal concrete walls



Artists and architects: individually they'll be either the most fascinating or the most bored-looking contingent of any dinner party. Put the two in a room together, however, and watch the space expand – philosophically, metaphorically and sometimes even physically. As the evidence on these pages shows, when creatives collaborate architecturally, all manner of beautiful ideas spring forth.

You could argue that even modern architecture evolved from such a union. Le Corbusier, the protagonist in this case, met post-cubist painter Amédée Ozenfant in 1917. Sharing much intellectual ground, the pair went on together to develop Purism, a new concept of painting, and when Le Corbusier designed a Paris studio for Ozenfant in 1922, the result was a stark manifestation of the principles that would make him one of the century's greatest architectural pioneers.

In the 1920s and 1930s, the first wave of modernist architects leapt at the chance to build creative spaces for their painterly friends, using new technology to craft rooms with sweeping expanses of glass. >>

**THE PAINTER'S REMOTE RUIN, SWITZERLAND**

Having seen a small conversion that Swiss architect Laurent Savioz had completed in the area for his sister, the client – a painter – commissioned him to create a series of new spaces within an ancient rural structure in Chamoson, in the Swiss Alps. The result preserves the building's strong, rugged appeal, adding exposed concrete to the natural stone, but is also light, spacious and green (in the ecological sense) and, above all, it provides a sensitive backdrop for the paintings that are created within its walls. www.loar.ch