

**“MAN NEVER FORGIVES A CITY**

**IN WHICH HE BECAME WISE TO THE WAYS OF MEN”** Stendhal (1783-1842)



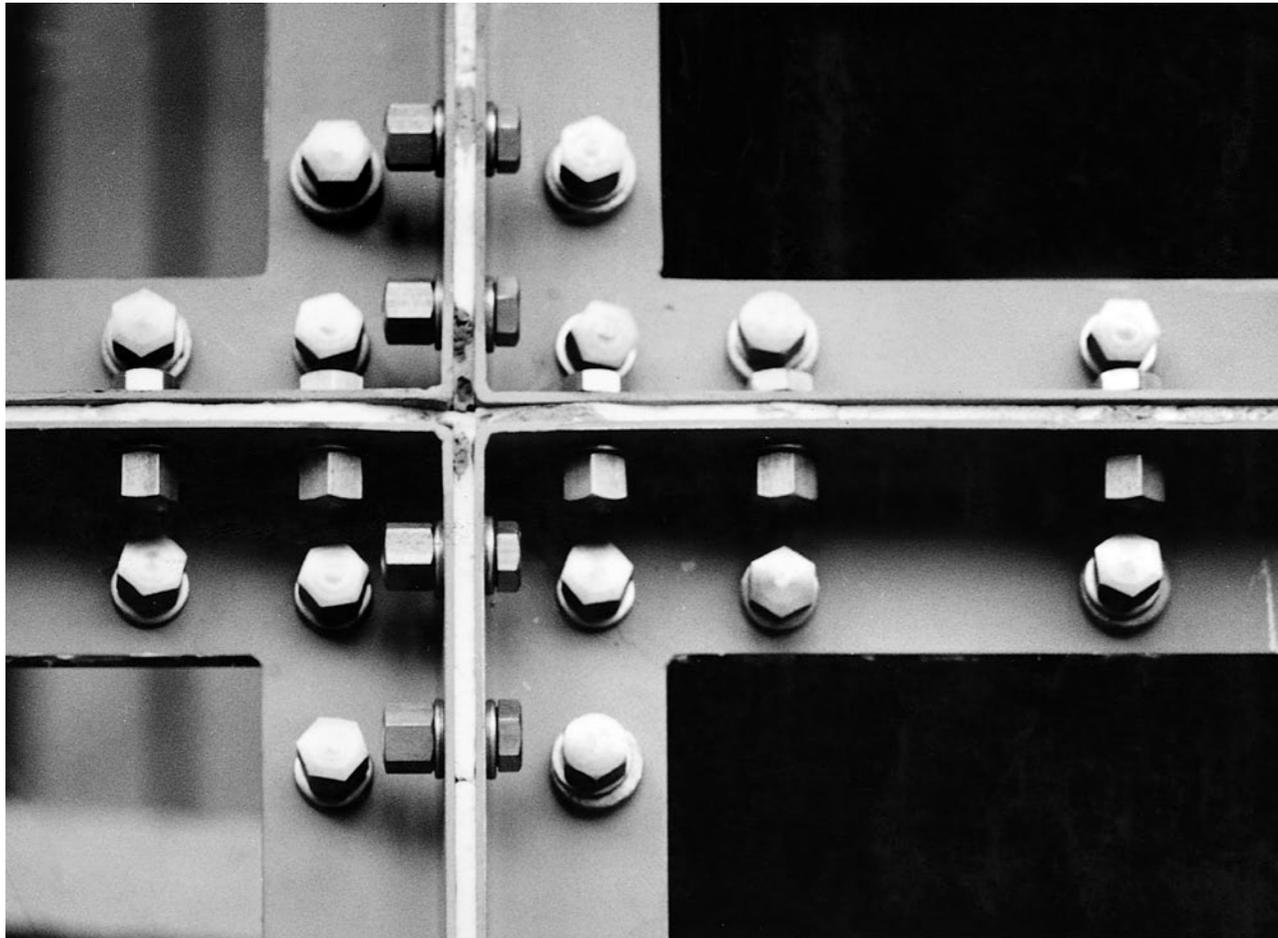
*Le Corbusier and Heidi Weber, Zurich airport, 11 April 1960*

## 1. OBJECTIVE

The objective is to come to terms with the facts as well as the analysis of the City of Zurich's behaviour regarding the Centre le Corbusier.

What follows is an account of the relation between the City of Zurich, Le Corbusier's last building and its owner Heidi Weber.

All events are listed chronologically. The analysis is based on written communications between the City of Zurich and Heidi Weber, as well as media coverage. The relevant documents are in the archive of the Heidi Weber museum, where they can be viewed.



*Detail of a construction*

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*Heidi-Weber-Museum, front from south-west, 2011*

## 2. ZURICH'S ARCHITECTURAL APPRECIATION

Outstanding architectural works are sparse in Zurich. Should this be attributed to narrow-mindedness? Does the sanctimonious spirit of Ulrich Zwingli, the Reformer (1484-1531), continue to haunt us in the 21st century? Is it at the root of the predominantly middle-class cityscape of Zurich, where bold gestures are regularly rejected and why, within Zurich's boundaries, architecturally convincing structures with international appeal are scarce. If so, it makes Le Corbusier's last building project all the more meaningful: an artistic synthesis that was commissioned by Heidi Weber on the Höschgasse. The building is designed for museum exhibitions and integrates all of Le Corbusier's creative aspects; it was conceived as a *Maison de l'Homme*, a place for encounters.

### **Le Corbusier's plans for Zurich during the 1930s – a tale of woe**

- (1) In 1932, in the Seefeld quarter, on the junction Dufour-/Hornbachstrasse a 100-meter-long multifunctional construction was planned: 80 apartments, with gymnasium, swimming pool and restaurant on the roof along with a studio theatre, boasting 400 seats, that was to be structurally integrated. The project was rejected.
- (2) In 1933, his project for the new administration building of the Rentenanstalt on the Mythenquai was also turned down. The jury disqualified the project for violation of the specification. That project, however, was so advanced that its model can be found in the Museum of Modern Art in New York today.
- (3) In 1934, Le Corbusier designed a sanatorium at the lakeside that elegantly demonstrated his 5-point architectural style.
- (4) In the industrial quarter between Hardturm- and Förrlibuckstrasse, a workers' residential development was planned (project "Immeuble pour ouvriers Zch.A") with an infant nursery, a communal laundry, a solarium and a swimming-pool on the roof. Whereas the design, with its affordable two-level apartments for 350 families was outstanding, the project was never realised. At that time, the costs for affordable rents were between 45-70 Swiss francs (money value 2011 approx. 370-570 Swiss francs).



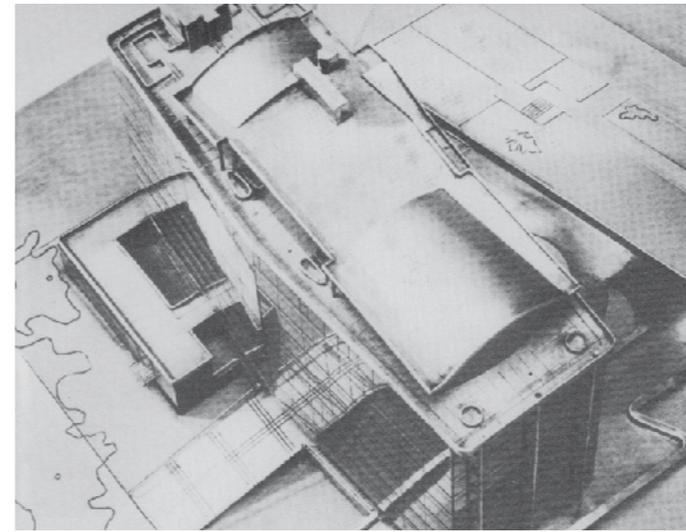
ii.  
*(1) Apartment building S.ZCH. with theatre appendix in the Seefeld quarter, 1932*



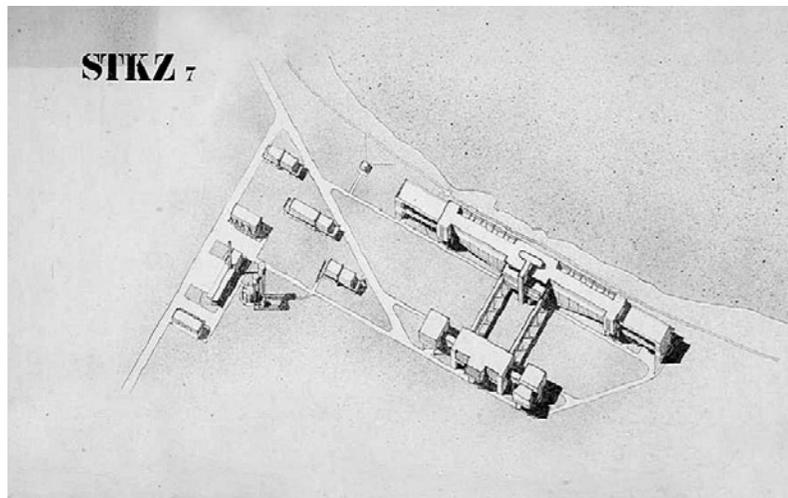
*Today's situation 2011*



*Today's situation, built 1937-1940 by O. and W. Pfister*



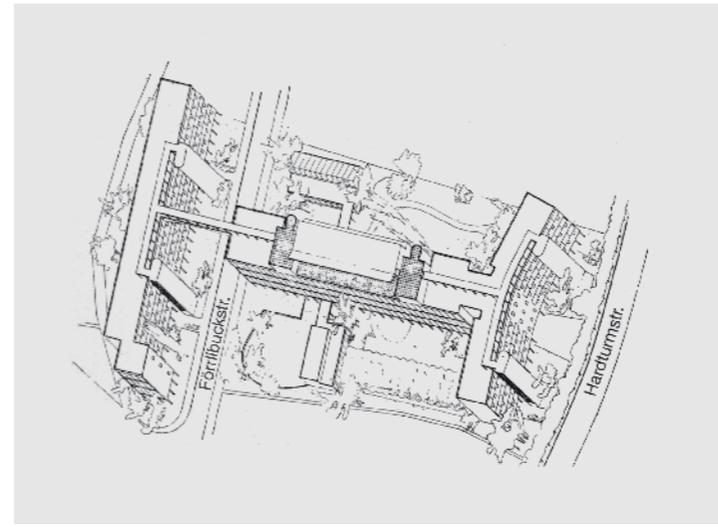
*(2) Administration building Rentenanstalt on Mythenquai, 1933*



(3) Sanatory STKZ on the lake of Zurich, 1934



Situation between Förlibuck- and Hardturmstrasse, 2011



(4) Workers residential centre Zch.A. in the Hardturm quarter, 1934



*Le Corbusier and Heidi Weber, walk at the Zürichhorn, 11. April 1960*

### 3. HISTORICALLY RELEVANT EVENTS

1960	Heidi Weber retains Le Corbusier to build a museum in Zurich
1964	A leasehold contract is signed between the City of Zurich and Heidi Weber
1964	Start of construction
1965	Le Corbusier passes away
1967	The museum's exhibitions and activities (see page 44-48)
1970	First application by the patronage committee for a city subsidy
1985–1987	3-year exhibition cycle in honour of the Le Corbusier centennial
2008–2009	Exhibition "Heidi Weber - 50 year's ambassador for Le Corbusier"

#### The City of Zurich's five attempts of appropriation:

1971	Purchase offer
1977	First threat to prematurely exercise the right of reversion
1984	Review of a possible violation of the leasehold contract
1988	Zurich commissions a legal opinion with the obvious aim of appropriating the museum
1998	Second threat to prematurely implement the reversion of the leasehold



Inspection of the construction site on November 24, 1960 (from left to right): A. Wasserfallen (head of the municipal construction and planning office), Le Corbusier, P. Zbinden (department parks and open spaces) and Heidi Weber

## 4. THE PROGRESS OF LE CORBUSIER'S LAST BUILDING IN ZURICH

1960-1967

### 1960

During a walk at the Zürichhorn on April 11, Le Corbusier is sceptical about Heidi Weber's vision of a museum building in the Zürichhorn park by the lake: "*Non, je ne ferai plus rien pour les Suisses. Les Suisses n'ont jamais été chic avec moi.*" (No, I won't do anything more for the Swiss. The Swiss have never been nice to me.)

Heidi Weber's idea of an integrated work of art, the realisation of Le Corbusier's vision of a "*synthèse des arts majeurs,*" whose influence would extend beyond the borders of Switzerland convinces him nevertheless. Though he adds soberly: "*Vous allez avoir des problèmes avec vos Suisses.*" (You will have problems with your Swiss.)

During the era of the popular Mayor, Emil Landolt (1949-1965), Heidi Weber's museum project was viewed favourably by all the city councillors. A letter dated May 25, 1960, on this subject, states: "*... I want to inform you that I strongly approve of your idea to build a Corbusier structure on the grounds of the Haller Ateliers.*" (Letter from the Municipal Architect, Adolf Wasserfallen, to Heidi Weber)

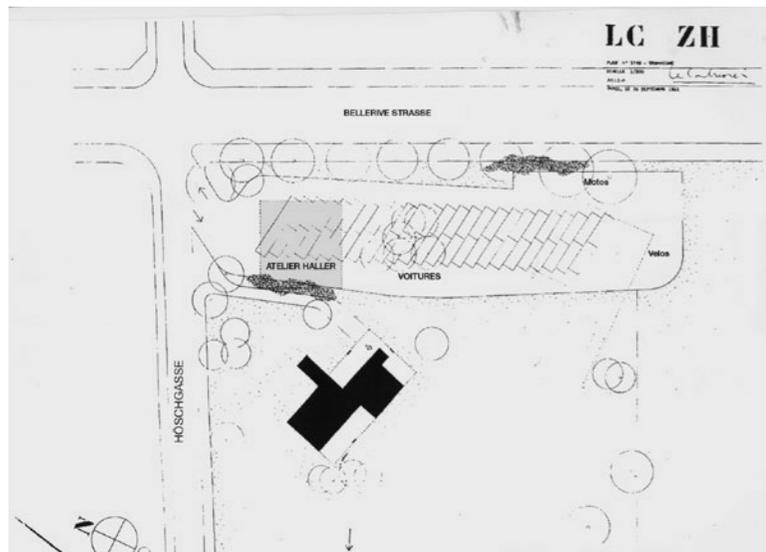
In Heidi Weber's official missive of June 16, 1960, to the City Council of Zurich she states: "*It is my intention to instruct Le Corbusier to execute a building at my expense provided the city is willing to put a plot with leasehold rights in a prime location at my disposal. Naturally, the edifice would become the property of the city in due course.*"

June 24: Heidi Weber's first visit to Mayor Landolt at the city hall. On this occasion Landolt presented the publication "*Zürich*" to the visionary patroness with the following inscription: "*... for a loyal champion of the great Le Corbusier's cause in Switzerland.*" In this context, it is worth considering that at that time, in 1960, when Heidi Weber fought for her project, Swiss women had not yet been granted voting rights. Suffrage for women was only introduced in Switzerland, as one of the last countries in Europe, in 1971.

## 5. POLITICAL INTRIGUES RELATING TO THE RELOCATION OF THE HALLER ATELIERS

Following the inspection of the construction sight at Höschgasse, at the reception held at *"Mezzanin"*, Heidi Weber's studio for interior design at Neumarkt in the historical centre of Zurich, Le Corbusier was verbally assured by the City Councillors attending the reception that the rental agreement with the Haller Ateliers would be terminated, and the studio relocated or demolished. Historical retrospection: the Haller Ateliers were originally located in Hornbach and moved provisionally to Höschgasse. The City Councillors told Le Corbusier that his project presented a concrete reason to relocate the studio.

Proof that these assurances were made can be established in the correspondence between Heidi Weber and the City of Zurich. (Letter from D. Gurny dated September 27, 1966.)



Site plan no. 5799 of September 26 1961

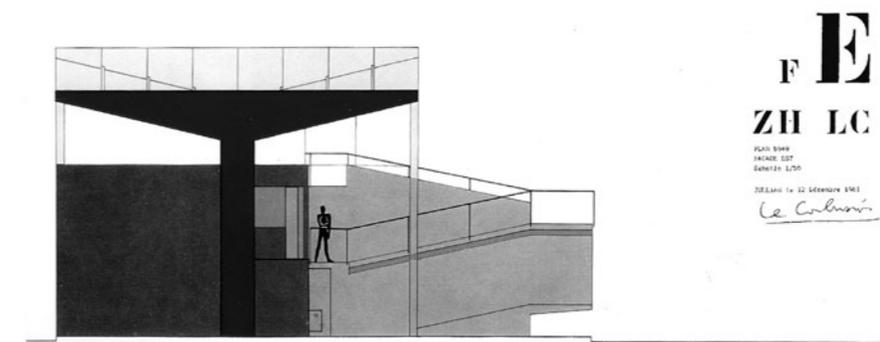
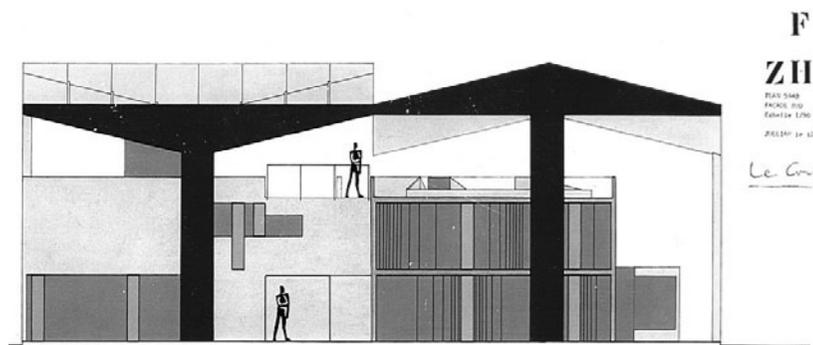
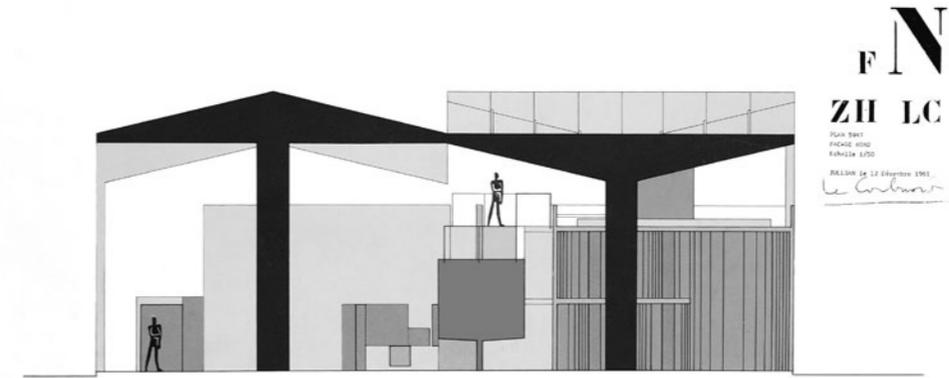
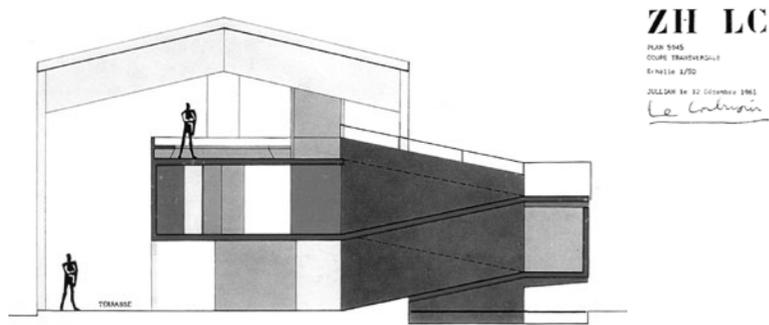
## 1961

Le Corbusier's site plan no. 5799 of September 26, 1961, designates 50 parking spaces to the north of the museum on the location of the Haller Ateliers. The approach to the museum runs from north to south at a slight angle. It begins on the grounds of the Haller Ateliers and leads to the main entrance of the museum. The definite plans, with the museum drawn in steel and glass, also show the access to the museum from this direction, which creates a skilful architectural dramaturgy.



Path according to plan 1961

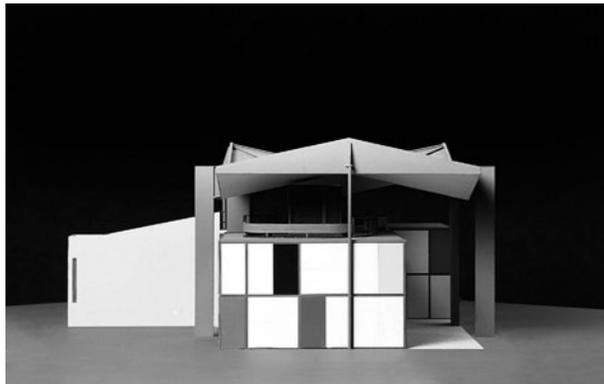
Anecdotal evidence shows that Le Corbusier took his time in submitting his designs. Known for his diplomatic touch, Mayor Landolt invited Le Corbusier to an official dinner at the Rueden guildhall on November 24. This event gave Heidi Weber an excellent opportunity to encourage the reticent Le Corbusier to bring along his plans and to present them at the council dinner. Surprisingly the architect showed up without them. However, after a skillfully-worded welcome speech by the City Mayor the architect's scepticism was dispelled and he sent the plans immediately after returning to Paris.



Plans of the 4 front views of the Maison de l'Homme. Draft for concrete building, December 12 1961

## 1962

The owner Heidi Weber applied for building permission. The building permit was approved on April 15, 1962. In the meantime, Le Corbusier fundamentally changed the concept of the pavilion and abandoned his customary concrete design for a new construction in steel and glass. It was to go down in architectural history as his only construction using this combination of materials.



The 4 front views of the original model, 1962. Construction in steel and glass, 1964-67

## 6. THE LEASEHOLD CONTRACT

### 1963

The City of Zurich and Heidi Weber signed a leasehold contract on May 29, 1963. The property in question was located at Höschgasse 8 and covered 495 m<sup>2</sup>. The leasehold contract was valid for 50 years, after which point the edifice would become the property of the City of Zurich. The city undertook to reimburse 70% of the declared investment costs incurred in 1967 to the patroness.

Heidi Weber was contractually bound to use the building as a museum with temporary exhibitions showing Le Corbusier's work in all its aspects. Opening hours were intentionally not mentioned.

The building was not to be used for either residential or business purposes.

From a contemporary point of view the contract was legally flawed and had omissions that subsequently led to repeated disputes between Heidi Weber and the city.

### 1964

On May 13, 1964, the leasehold contract was notarised. At the same time, excavation of the basement, the exhibition and presentation halls was undertaken. The amended building permit for the upper floors in steel and glass was granted by the Building Department II on September 18.



Heidi Weber in front of the roof-construction, May 1966

## 1965

On August 27, Le Corbusier died of a heart attack while swimming in the Mediterranean at Cap Martin in Roquebrune. Heidi Weber was now alone, faced with the difficult task of completing his final architectural project and meticulously implementing his original plans.

## 1966

Change of the city's Mayor: Sigmund Widmer (LdU) replaced the popular Emil Landolt (FDP).

*“Mayor Dr. S. Widmer instructed me already several weeks ago to find means and ways to relocate the Haller Ateliers. In a first step I have invited the Finance department to terminate the rental agreement with Mrs. Haller.”* (Excerpt of a letter from the mayor's secretary, D. Gurny, dated September 27, 1966.) The letter went on to say that the Haller Ateliers would definitely be relocated, yet, that the rental agreement with Hedwig Haller-Braus could only be terminated at the end of March 1967 at the earliest.

Heidi Weber agreed to the change in timeplan since the inauguration had to be delayed until July 1967 anyway as a result of Le Corbusier's unexpected demise, and discrepancies on the construction site. The reason for the discrepancies: Le Corbusier assigned a friend of his, the architect and publisher Willy Boesiger, with the lead for the construction. After Le Corbusier's death, discrepancies lead to a breach. As substitutes, two former employees of Le Corbusier are engaged by Heidi Weber. In the final phase, however, alike Willy Boesiger, Alain Tavès and Robert Rebutato arbitrarily try to change Le Corbusier's plans and revolt against their mentor. Heidi Weber takes over the lead and finalises the construction of the museum according to plan with the help of the architect Lisbeth Sachs.

## 1967

The city terminated the rental agreement between Hedwig Haller-Braus and the city's Housing Department effective end March 1967. There seemed to be no further obstacles to carrying out Le Corbusier's original situation plans. But suddenly: contrary to earlier arrangements, termination of the rental agreement between Haller-Braus and the municipal Housing Department was withdrawn without informing Heidi Weber. Surprisingly, the Haller Ateliers were renovated and, in contrast to what had been announced, not relocated. Apparently at the time the head of the Building Department II had promised the Audits Committee that the Haller Ateliers would never have to *“disappear”* because of Le Corbusier's project. (*“Volksrecht Zürich”*, July 7, 1967)

Without success, Heidi Weber calls upon the Mayor Dr. S. Widmer. By letter, she threatens to postpone the inauguration of the Centre Le Corbusier until an alternative solution for the Haller Ateliers was found out and the city was able to keep its promises.

Dr. S. Widmer described Heidi Weber's views as obdurate and harmful to the cause. *“Though today one may have the understandable wish to dispose of the studio, it seems necessary to exercise some patience.”* (Dr. Sigmund Widmer in a letter dated 1967).

Experts and other individuals supporting the cause approached the city council with the plea to respect Le Corbusier's original plans.



*Provisional path 1967 until today*

Given Widmer's negative decision, an emergency solution had to be found before the opening in just three months time. Nowadays, the entranceway runs from the west along a two-storied building directly onto the ramp that appears as an enormous obstacle from this perspective. This approach is functionally and aesthetically displeasing and does not correspond with Le Corbusier's original plans.

On April 27, 1967 the mayor wrote to Heidi Weber:

*“Dear Mrs. Weber,*

*I gather from various conversations and articles that you have repeatedly stated that the city council of Zurich or one of its members had promised you that the Haller Ateliers would be relocated from their present position by the opening of the Centre Le Corbusier. After having repeatedly explained to you that this statement is incorrect and cannot be proven in our records, I must now urge you to desist from spreading such rumours; you are harming your cause more than you are furthering it.*

*I regret having to send you this missive as I cherish your tremendous efforts and personal commitment highly. It is our opinion that a solution will be found in due course. It would be best if you were to wait until the opening of the centre after which the problem can be addressed from a practical point of view.*

*Your sincerely, Mayor Dr. S. Widmer“*

On July 5, 1967, Municipal Councillor Hans Müller initiated a social-democratic motion demanding that Heidi Weber's allegations against the city with regard to the relocation of the Haller Ateliers be investigated. That motion was unsuccessful.

Countering Widmer's allegation that Heidi Weber was spreading rumours, the Municipal Councillor Müller read out Gurny's letter of September 27, 1966. Mayor Widmer's reply: A letter like that cannot be taken literally.” And with that the matter was closed. The motion was without success.

On July 11, 1967, the *“Neue Zürcher Zeitung”* reported that certain influential members of cultural circles, e.g. Ernst Morgenthaler, Oskar Reinhart and Hermann Hesse had petitioned city hall to oppose the part of Le Corbusier's building plans that required relocating the Haller Ateliers. It may be assumed that the city gave way under the pressure generated by this petition and decided to drop its plans to move the studio.

## 7. THE OPENING OF THE MUSEUM IN 1967:

### LE CORBUSIER'S LAST BUILDING

The inauguration of the Centre Le Corbusier was held on July 15, 1967, and began with an international press reception. Then on July 16, Le Corbusier enthusiasts from across the globe attended. On July 17, the general public was invited (2'000 museum visitors turned up). During its first year, 45'000 visitors from all over the world made their way to the Centre Le Corbusier.

Upon receiving a photocopied invitation to the opening celebrations during his summer holidays Dr. Sigmund Widmer showed annoyance at what he considered a breach of etiquette. In his reply of July 14, 1967, he wrote that, while not reacting out of *“personal oversensitivity”*, he would only appear briefly at the press reception on July 15, but not take part in the subsequent public inaugural celebrations: *“... as you are doubtlessly aware, the City Council does not attend official events on Sundays.”* He did, however, find time to appear at the media-effective press reception.

In late autumn, the Mayor, accompanied by members of the Audit Committee, attended a tour of the museum. In the subsequent thank-you letter from the city authorities, a more conciliatory tone is discernable, but a solution with regard to relocating the Haller Ateliers was not mentioned. The city never did take up the matter again.

### 1968

Heidi Weber was informed by the Building Department that the signs that had been posted on public ground were aesthetically displeasing. Regardless of the already existing discrepancies, the Department suggested having common signage made for both the Le Corbusier museum and the Haller Ateliers.

Heidi Weber preferred to retain separate signs as she considered that the two institutions had nothing in common. The Building Department rejected the suggestion stating that that would lead to a *“hypertrophy”* of signs. To this day there is no sign showing the way to the Centre Le Corbusier.

## 8. THE SUBSIDY FIASCO BETWEEN 1970 AND 2010

### 1970

The number of visitors to the museum equalled 40% of the visitors to the Zurich Kunsthhaus: the Centre Le Corbusier was a successful yet loss-making museum owing to its high running costs. To save the Centre Le Corbusier a patronage committee was formed. The committee issued a public appeal for a municipal subsidy.

The “*Patronage Committee Centre Le Corbusier*” comprising National Councillor Max Arnold, Max Frisch, Gottfried Honegger, Professor Lucius Burckhardt and several architects deposited a petition with 400 signatures at city hall. Specifically the committee requested an annual subsidy of CHF 280'000.

The aim was to co-finance further activities at the Centre Le Corbusier, where the newly founded Forum for Environmental Projects for the Public had been set up. Heidi Weber was no longer able to meet the cost of the temporary exhibitions, the general running costs and the upkeep of the museum alone, since the costs for the museum per year are 350'000 Swiss francs (money value 2011 approx. 1.08 million Swiss francs).

## 9. THE FIVE APPROPRIATION ATTEMPTS BY THE CITY OF ZURICH

### 1971

#### The first appropriation attempt

The city ignored the petition of the patronage committee and bypassed it by making a direct purchase bid to Heidi Weber. In his letter dated April 26 1971, Mayor Widmer stated that from the city's point of view the most important considerations were the structural upkeep of the museum and visitor access. That statement matched his view: “*Even when empty the edifice remains interesting.*”

In this vein, on May 13, 1971, the city council made the following offer to Heidi Weber:

1. The city offered to buy the museum for the declared investment costs.
2. With the sale a leasehold contract with Heidi Weber would be drawn up for the further use of the museum. No rent would be demanded.
3. The City Council would contribute an amount towards the operating costs.
4. Heidi Weber would be able to continue to run the museum based on the original concept, “*provided the operation was not supported by circles that pursued goals or resorted to means that were inherently incompatible with the democratic constitutional order of Switzerland.*”

Heidi Weber refused the offer on the following grounds:

1. The suggested contribution of CHF 30'000 towards the upkeep of the building would not solve the financial backing problem of the exhibitions.
2. Alternative bids by third parties from Switzerland and other countries were being evaluated in context to the buyer's willingness to continue the Forum for Environmental Issues.

Despite a detailed and substantiated rejection of the offer by Heidi Weber, the City Council wrote another missive on August 19, 1971, reiterating its „*generous*“ offer. Moreover, the Council pointed out that the city had the right of first refusal and that relocating the Le Corbusier edifice without municipal approval to a change in the leasehold contract was not permissible. (This argument addressed item 3 and implicitly the suggestion of Architectural Sociologist Prof. Lucius Burckhardt that the Centre Le Corbusier could be dismantled in Zurich and moved to Basel.)

Heidi Weber analysed the City Council's response and revealed their intentions to the media, e.g.:

1. Bypassing the patronage committee.
2. Although the city was prepared to offer a certain subsidy, its main concern was to censor her activities.
3. Contrary to the city's statement, it was legally within her rights to move the building.
4. Her suspicion that behind the „generous“ offer of the city council, lay its hidden agenda to take over the museum at minimal cost.



“Six-day race” of the Zurich Manifesto in the Centre Le Corbusier, speaker: Gottfried Honegger, September 4-9, 1968

Political background information: Heidi Weber's socio-critical and emancipated lifestyle was apparently viewed with suspicion by the political powers.

In historical documents it is mentioned that Heidi Weber's support of socialist ideologies during the 1968 protest movement was a thorn in the flesh of the political authorities. She had, for example, made the museum available as a platform for free discussions from September 4 - 9, 1968, to the “Zurich manifesto” group, an event referred to in the annals as the “six-day race in the Centre Le Corbusier”. The Zurich manifesto was drafted by Max Frisch, Gottfried Honegger and nineteen other personalities from the political, cultural and scientific communities. They sympathised with the youth of Zurich who, at the time, were fighting for an autonomous youth centre which led to the political disturbances that became known as the “Globuskrawall”. Then, on her own initiative, Heidi Weber started a progressive “Forum for Environmental Issues” in the building. As a proactive woman with political ambitions, she was far ahead of the zeitgeist of her day and this made her unacceptable to the political establishment. Furthermore, there was the matter of her action against the electoral authorities. In 1971, shortly after women's voting rights had been granted, Heidi Weber stood for election as a municipal councillor and became the victim of electoral fraud. She made the inconsistencies public in a court case and the elections had to be rerun. Due to her sense of justice, she acquired further enemies. Heidi Weber was considered a political agitator and registered in the secret files (in the context of the Secret Files Scandal of 1989).

The public outcry of the patronage committee in 1970 did not help to influence the city council. Max Frisch even suggested to the media that the building, which could be disassembled, should be listed in the “For Sale” column of the New York Times. The renowned author was convinced that American buyers would offer more for the building than the City of Zurich, and thought his proposal would be “an amusing red herring.” (Die Welt, October 1st, 1971).

### 1973

The leasehold contract of 1963 stated that “For the first 10 years the leasehold property shall be free of charge. From July 1, 1973, onwards, the city is entitled to charge a lease based on the profitability of the enterprise run by the leaseholder of the leasehold property.” As lawyer Rolf Blattner had already concluded in his legal opinion of 1971, this demand could not be enforced. Heidi Weber knew from the outset that an undertaking to run a museum on a purely cultural basis could not be profitable.

## 1975

Heidi Weber put considerable effort into finding alternate means of utilising the building. Together with a committee, the museum owner generated concepts for the Swiss Federal Institute of Technology Zurich (ETH), the University of Zurich and the Swiss Institute for Art Research (SIK-ISEA).

Heidi Weber's intention was to turn the museum into a centre where a variety of disciplines could display temporary exhibitions. With her intention to use Le Corbusier's building as a showcase for scientific findings she was far ahead of her time. Nowadays, events of this kind have become commonplace, e.g. in the main train station in Zurich where, in 2006, the ETH's NOVA team installed a light installation to promote the general public's scientific understanding.

Detailed preliminary agreements were made with the Swiss Institute for Art Research. Then, abruptly, the institute pulled out of the deal and broke the preliminary contracts with Heidi Weber deciding to use a building in the Waldmannstrasse instead. After time-consuming negotiations the university and the technical faculties also turned down the offer owing to lack of funds.

### First threat of a premature reversal

## 1977

### The second appropriation attempt

Heidi Weber renamed the museum the Heidi-Weber-Haus thereby completing an emancipatory step as its owner and as a pioneer.

She intended to reopen and support the cause of peace and conflict research in Switzerland by means of temporary exhibitions in conjunction with international peace research institutions. To that end she developed projects with armaments opponent Max Arnold, peace researcher Wolf Graf von Baudissin and Aurelio Peccei, founder and president of the Club of Rome, a society which galvanised the public with its critical visions of the future in its publication *"The Limits to Growth."*

### From the purchase bid in 1971 to the first threat of premature reversal in 1977

A letter from the city's Housing Department dated January 10, 1977, announced that the city found itself forced to instigate premature reversal. The explanation: since the museum was closed to the public, Heidi Weber had violated a major stipulation of the contract, namely that of running the building as a museum.

With their letter of February 15, 1977, the city's Housing Department further criticised that no income has been listed in the financial statements, thus concluding that the museum must have been closed for the preceding five years. However, with a leasehold contract that excluded commercial use of the building, no income (apart from admission fees) could be generated.

Between 1977-1979, Heidi Weber made her museum available to the Gottlieb Duttweiler Institute, a research arm of the Migros group, without any charge, so that the building would be open to an interested public. The Migros cooperation financed the maintenance costs and activities with a generous contribution. The institute established a *"Forum for Communal Issues"*, called *"Coco"*, which stood for *"Corbusier Community Workshop"*. Parallel to this Heidi Weber continued to exhibit other artistic works by Le Corbusier on the lower floor of the building that had been specially designed for this purpose.

The municipal Housing Department considered this to be an infringement of article 7 in the leasehold contract and reinforced its threat of premature reversal (letter of January 10, 1977).

Heidi Weber consulted a lawyer and was able to inform the city that its threat was legally untenable.

## 1979

The museum has to close.

The two-year contract with the Gottlieb Duttweiler Institute was not renewed because the forum had caused substantial damage to the building and its facilities, as well as not complying with the contractual terms. Thereafter the edifice remained closed for several years (1979 – 1984). Regular opening hours were impossible as Heidi Weber was unable to finance the full costs out of her own pocket. The museum and the permanent exhibition could, however, still be viewed by interested parties upon request.

The steel construction had to be renovated regularly; an expensive undertaking since there was no standard procedure for the innovative concept. During its construction in the 1960s technical expertise and sometimes the courage to try out something entirely new had been required. The cost of upkeep and renovation, the mortgage and the general running costs continued even though the museum was not open to the public.

## 1982

Political background: Thomas Wagner (FDP) became the new City Mayor.

## 1983

Heidi Weber invited the new Mayor to inspect the museum. He seemed favourably impressed and promised support. Somewhat surprisingly a year later this resulted in a new attack.

## 1984

### The third appropriation attempt

On October 5, 1984, for the third time the city reiterated the accusations that were raised during Sigmund Weber's term of office. It demanded detailed financial statements and an explanation as to why the museum was permanently closed in order to establish whether Heidi Weber had violated the terms of the leasehold contract.

The situation remained stalemated.

On October 9, Jean-Pierre Hoby, the new Director of the Cultural Department of Zurich, came to inspect the building and, on that occasion, assured Heidi Weber of the authorities' fullest support. (See letter by lawyer Lehner of October 11, 1984.)

On November 19, a meeting was arranged at city hall between all the involved parties aimed at resolving the issue. Heidi Weber stated that she was prepared to try and organise a fund-raising campaign to obtain private funding for the museum: her efforts were to remain unsuccessful.

In return she expected to receive a municipal subsidy of CHF 100'000 in order to continue running the museum. The city considered applying for an additional credit which ultimately, however, was not approved.

The lawyer's offices of Spiess-Kupper-Haab deposited the operating budget and previous annual statements for inspection at the city's offices on November 27, 1984, thereby providing the necessary documentation to apply for a municipal subsidy.

## 1985

Though the City Council recognised Heidi Weber's efforts in the Le Corbusier context, it refused any financial support for the museum. City Mayor Thomas Wagner did mention the possibility of possible contributions to the running costs in a letter dated February 10, 1985, but listed certain conditions such as requiring private sponsorship that would guarantee

an attractive museum operation. He also mentioned his approval that Heidi Weber was willing to consider new foundation members including a representative of the city.

On March 28, the Heidi Weber Foundation renewed its application of November 27, 1984, and reapplied for a minimum of CHF 100'000 to facilitate longer opening hours.

### Subsidy for the Le Corbusier centennial?

On the occasion of the Le Corbusier centennial in 1987, Heidi Weber planned three large exhibitions to be realised in the years 1985, 1986 and 1987. The total costs were projected at CHF 650'000.

In reply to Heidi Weber's application of March 28, 1985, for a contribution of CHF 100'000 francs, Jean-Pierre Hoby answered that the city was willing to consider applying for an additional credit.

Owing to financial pressures and the rapidly approaching deadline, Heidi Weber urgently requested the city for a definite statement in the matter on May 25 1985. The concepts for the exhibitions were ready, but the length of the museum's opening hours depended on the size of the municipal grant.

A sculpture exhibition was planned for 1985 – the largest outside of France, to be followed in 1986 by an artistic analysis of Le Corbusier's literary works.

Finally in 1987, a complete exhibition celebrating the Le Corbusier centennial was to offer insights and impressions into Le Corbusier's entire range of artistic works as homo universalis.

On May 28 1985, Heidi Weber contacted Dr. Hoby by phone who subsequently informed her that the city had no funds available for additional credits.

The Director of the Cultural Department of Zurich, Jean-Pierre Hoby, replied in writing on June 4, 1985, to Heidi Weber's letter, *“the tone of which had been an unpleasant surprise,”* and demanded detailed explanations about the upcoming exhibitions, the reactivation of the foundation and Heidi Weber's attempts to locate private sponsors.

If its requirements were fulfilled the city was prepared to consider applying for an additional CHF 50'000 credit. This was however only half of the subsidy that Heidi Weber had applied for in her letters of November 1984 and March 1985, which would have chiefly been used to finance longer opening hours.

She replied to this in writing stating that she felt she was being harassed and treated disrespectfully by the city.

Heidi Weber accused the city of being inconsistent, deploring their inflexibility. In her letter of July 5, 1985, she highlighted that the city had been in possession of the three-year exhibition concept and a budget with all the definite and estimated running costs of CHF 650,000 for over 8 months.

The city continued to assure her that they would maintain their offer of a subsidy if Heidi Weber complied with the specified requirements.

Once again the situation had become stalemated.

Conclusion: In the end, the city did not contribute a single Swiss franc to Le Corbusier's centennial celebration.

#### **A brief intermezzo with the Federal authorities**

Heidi Weber also applied to the Federal Government for a subsidy; at first there was no response. The opening to the application had been provided in 1985 when Max Altdorfer, the Director of the Federal Office of Culture suggested to Heidi Weber that she propose to the government the minting of a commemorative coin to celebrate the centennial anniversary. The profits would go to the artist, i.e. the Heidi Weber Foundation, thereby ensuring the running of the Centre Le Corbusier for many years.

In 1987, without consulting Heidi Weber, the government minted a silver Le Corbusier commemorative coin designed by Max Bill which displayed an imperfect rendering of the Modular. The sales made a profit of CHF 3.5 mio. Yet, in 1988, that amount was not solely awarded to the Centre Le Corbusier, but also to 18 other cultural projects, that had little or nothing to do with Le Corbusier, e.g. the weapons collection in the Freuler palace in Näfels and a film project about the Oskar Reinhart collection in Römerholz, Winterthur. This despite the fact that in 1967 Oskar Reinhart had been one of the persons to protest against Le Corbusier's development plans at the Höschgasse. In the end, the Heidi Weber Foundation was awarded CHF 300'000 by Federal Councillor Flavio Cotti (Neue Zürcher Zeitung, November 16, 1988), a mere 10 percent of the profits. In the approximately 50-year history of the Centre Le Corbusier this is a one-off contribution, and the federal government made it clear that it did not plan to provide long-term support.

Le Corbusier continued to be ignored by Switzerland. No man is a prophet in his own land.

## **1986**

Jean-Pierre Hoby, contacted Heidi Weber to find out in which way the city could participate in keeping the museum operational and contribute to the Le Corbusier centennial celebrations even though he had asserted a year earlier that the city coffers were empty. (The request arrived 3 months before the opening of the 2nd exhibition in celebration of the 100th anniversary).

Heidi Weber decided to pull out of the fruitless negotiations and went on to realise the exhibition cycle without any contributions from the city. Any further negotiations with the city were handled by her lawyers..

## **1987**

On March 23, 1987, Jean-Pierre Hoby wrote: *“Having received no further communications from you, I now request most urgently that you inform us about this year's exhibition activities.”* (This letter arrived two months before the opening of the last exhibition of the 3-years-circle.)

On April 15, 1987, the lawyers offices of Spiess-Kupper & Partner informed Dr. Hoby that the anniversary exhibition would be inaugurated on May 21, 1987, and that the museum would be able to continue running thanks to a donation of lithographs from Heidi Weber's personal estate to the Heidi Weber Foundation. The sale of the lithographs would enable to cover its running costs for several years, making it possible to reopen the museum to the public during the summer months with a permanent exhibition displaying Le Corbusier's graphic works.

The lawyers went on to suggest that the city might pay off the mortgage of CHF 650'000 that remained on the leasehold property in what would be a generous and appropriate gesture. City hall shelved the proposition, and never bothered to reply.

The Director of the Cultural Department of Zurich did respond on April 21 stating that he was pleased to hear that the museum would reopen in several weeks. He did not make any mention of possible contributions by the city.

To celebrate the Le Corbusier centennial, the Heidi Weber building was opened to the general public on July 18 and 19 free of charge. 1'800 museum visitors received a reproduction of four of the artist's oil paintings as a gift.

## 1988

### The fourth appropriation attempt – the question of the breach of contract

During a visit of the entire city council to the Riesbach district on November 3, 1988, Mayor Thomas Wagner told the media that he thought the Le Corbusier edifice was an interesting building, but badly utilised and managed. City councillor Ursula Koch (SP), in charge of the Building Department, informed that a recently issued legal opinion had come to a disappointing conclusion from the city's point of view. Legally it was impossible to contend that there had been a *“breach of contract”* which meant that a better usage of the Heidi Weber building was only possible through negotiations.

When informed about this, Heidi Weber decided to repudiate the statement about the neglect of the Le Corbusier edifice that had been published in the *“Tages Anzeiger”* of November 4. She believed she deserved some recognition for the most recent cycle of exhibitions and pointed out that the integrated works of art had attracted art lovers and architecture enthusiasts from every continent. On November 24 she wrote to the *“Tages Anzeiger”*: *“The true facts are that this complete work of art was initiated and financed by me at a cost of several million Swiss francs, and that I have paid for its upkeep and operation for the past 24 years. Since its inception, the cultural, art and museum scenes of the City of Zurich have benefitted from my activities and my commitment to the Le Corbusier cause. As a cultural institution the museum has promoted and strengthened the reputation and attraction of Zurich as a centre of art and culture”*.

Heidi Weber accused the City Council of disinterest and disrespect for her extensive efforts and for Le Corbusier's work.

Despite city hall's criticism of the way the museum was being operated she did not want to ignore suggestions made by the Riesbach district committee or the mayor because, as she pointed out, the museum was built for a culturally interested general public. The museum was a public concern and Heidi Weber remained open for negotiations with the city. .

## 1990

Josef Estermann became the new Mayor: since the signing of the leasehold contract in 1963, he was the fourth incumbent to hold this office.

## 1997

On April 4, 1997, the *“Sonntags Zeitung”* published an article titled *“Architectural icon in trouble again”*. The owner Heidi Weber was apparently under considerable financial pressure again, in arrears with salary payments and had been prosecuted by the Parisian Le Corbusier Foundation for a figure in the millions. What had happened? In 1962, Le Corbusier had given Heidi Weber the exclusive sales rights to his artistic works for thirty years.

The Paris-based Le Corbusier Foundation that he had founded attempted to undermine those exclusive rights and breached the contract. Heidi Weber had only been able to defend her rights by taking the foundation in Paris to court. This became a battle against windmills as the Fondation Le Corbusier reacted with a crafty counterattack and in their turn accused Heidi Weber of embezzlement. The charge stated that she had not paid for 171 drawings that she had taken from Le Corbusier direct on commission. Despite proof of payment, the French authorities ordered her to repay the amount of FF 113'850 with compound interest. On October 12, 1995, the debt enforcement office of Zollikon, a town on the outskirts of Zurich, enforced a court order by the French foundation for CHF 1'299'869.20. As a result, both Heidi Weber's home and the museum were seized.

In 1996, the Parisian lawyer Jacques Vergès was able to prove that the apparently unsettled items had been paid for by Heidi Weber between 1965 and 1968 to the Société Polytec. However, for unclear reasons her payments did not appear, 28 years later, in the accounts of the later succession of Polytec, the Fondation Le Corbusier (legal submission dated October 7, 1996, oral proceedings of October 9, 1996.)

After 10-years of legal battles, the remaining discrepancies between the Fondation Le Corbusier and Heidi Weber were finally settled by an agreement in 1998. Heidi Weber's comments on the matter were: *“Switzerland's behaviour gave rise to the impression that they never intended to protect and defend me. Instead they behaved as if they were the extended arm of the French justice system.”*

## 1998

### The fifth appropriation attempt

Jean-Pierre Hoby, Director of Culture of the City of Zurich, encouraged a premature reversion of the edifice on February 24, 1998. He argued that a breach of contract as listed under article 7 of the contract had occurred because the museum had remained closed since 1997.

Jean-Pierre Hoby pointed out that compensation should under no circumstances exceed 70 percent of the original investment costs since operating the museum was very expensive.

Municipal councillor Bruno Kammer deposited an ironic-critical query inquiry with the City Council concerning the unfortunate plight of the Heidi Weber museum on February 25, 1998. He wanted to draw their attention to the fact that in other locations Le Corbusier's buildings had become places of pilgrimage for international cultural tourism, while visitors to the Seefeld suburb tended to find themselves before locked doors as if the city were ashamed of its enchanted castle of modern art.

The city council answered on June 10, 1998 (a summary from the City Council protocol):

1. The city had contacted Heidi Weber in the past to discuss a premature reversion of the building with appropriate compensation, however she had refused to enter into negotiations.
2. The opening hours and the exhibition requirements had not been fulfilled and therefore the stipulations in the leasehold contract had not been adhered to. Hence, the city was not prepared to support the exhibitions financially.
3. The city threatened to take legal action to force premature reversal of the leasehold.

The protocol goes on to state that, in the event of premature reversal, adequate compensation would be due. However, to determine the level of compensation, the court might take Heidi Weber's irresponsible behaviour into account and eventually use this as a reason to reduce compensation.

In a letter to City Mayor Josef Estermann dated July 10, 1998, Heidi Weber listed the following counter-arguments:

1. The city had never made a concrete offer for compensation in case of premature reversal.
2. Regular opening hours were never a part of the leasehold contract. The edifice was being used as a museum and had never been used for private purposes. The museum's programme featured temporary

exhibitions covering the entire artistic, architectural and literary works of Le Corbusier. Guided tours for groups of professionals and art lovers did take place. The museum's library was used for research purposes.

3. The City Council had had a legal opinion prepared already in 1988 that concluded that the building owner had not violated the leasehold contract.

## 1999

The Director of the Cultural Department of Zurich, Jean-Pierre Hoby, submitted new proposals to Heidi Weber to initiate further discussions:

With municipal support the Heidi Weber building was to become a centre for art, architecture and urban planning. Heidi Weber would remain in the foundation, and a 60-percent job would be created for the directorship. This was an obvious attempt to block Heidi Weber's influence on the exhibitions.

Heidi Weber refused the suggestions, considering them an unsuitable basis for cooperation.

At this point the Mayor decided to involve himself in the complicated case and invited Heidi Weber for a personal conversation.

Three months later, to reciprocate, Heidi Weber invited the Mayor to come and see the works of Le Corbusier for himself. Josef Estermann accepted the invitation. After 9-years in his office, he paid the museum his first visit.

Following this first prospective meeting Heidi Weber wrote to the Mayor on November 12, saying that a structural renovation costing CHF 200'000 had become urgent. She offered to submit a budget for the summer exhibition and hoped that the city would be prepared to subsidise the variable costs thereby enabling the museum to stay open for longer hours. Furthermore she suggested investing in better outdoor lighting to discourage vandalism and asked to have the building rubbish of the villa Egli removed that had been left behind over 12 years earlier.

## 2000

Heidi Weber was pleased with Estermann's positive tenor. In a letter dated January 10, he informed her that he would try and support her cause if possible. She never heard from him again; all her suggestions were ignored by the City Council.

## 2002

Political background information: Elmar Ledergerber (SP) became City Mayor in 2002.

On July 8, 2002, Cantonal Councillor Prof. Peter Weber submitted a motion to the governing council suggesting that Le Corbusier's final architectural project be bought by the public sector. It proposed that the City Council and Heidi Weber could jointly found a *“Centre for architecture, urban construction and the environment”*.

The Governing Council rejected the motion on October 30, 2002, stating that it would not be possible to prepare a proposal due to the Canton's lack of financial resources.

## 2006

The Director of Culture of the City of Zurich, Jean-Pierre Hoby, visited Heidi Weber and informed her that the City Mayor would like to negotiate with her.

On September 29, the internationally renowned artist Gottfried Honegger composed a fictitious letter to Le Corbusier which was published in the cultural section of the *“Blick”*: *“Dear Mr. Le Corbusier, today your house is a public disgrace, a stigma of Switzerland's negative cultural politics.”*

An interview with Jean-Pierre Hoby was published by the official gazette on October 10, 2006: *“We are extremely interested in making the Heidi Weber edifice more accessible to the public.”* The city could foresee itself making a financial contribution to the museum's operation. In return, however, the municipality wanted to have a say in how the museum was run and conclude a service level agreement with the museum.

The City Council envisioned a cluster of museums at the Höschgasse comprising the Haller Ateliers, the Villa Egli, the Bellerive museum and the Heidi Weber building. A task force was formed to study the feasibility of the project. Interestingly Heidi Weber was never approached by the city, she was informed about the project through the media. Nor did Elmar Ledergerber contact her about the negotiations that had been announced earlier by Jean-Pierre Hoby.

## 2007

The forty-year anniversary of the Heidi Weber museum had come around, but in the face of the difficulties in Zurich, Heidi Weber could find little reason to celebrate.

In other countries things were seen differently: The renowned National Museum Reina Sofia in Madrid dedicated a 1'000 m<sup>2</sup> retrospective exhibition named *“Le Corbusier – Museo y Colección Heidi Weber,”* as a tribute to Heidi Weber's dedication to the cause of Le Corbusier. It generated a tremendous amount of public interest and response.

On October 7, titled: *“The Bellerive museum does not pay rent,”* the *“Tages Anzeiger”* reported that the neighbouring Bellerive museum was threatened with closure. The Canton had been financing the museum's operations since 2004, but now, owing to its own financial restrictions, considered closing down the museum altogether. The City of Zurich owned the building and the museum had only been able to survive in the first place because the city agreed to waive its rental income of CHF 900'000 for the past three years.

A stark contrast to the Centre Le Corbusier which Heidi Weber had financed entirely by herself from the outset, paying for the upkeep of the costly steel-and-glass construction as well as the exhibitions for forty years from private means, with the exception of a single contribution in 1988 by the federal government in the amount of CHF 300'000, which resulted from the profit of the special edition of the Le Corbusier-coins.

## 10. FINANCIAL BURDEN

An annual budget prepared by professionals for the Centre Le Corbusier presented the situation as follows:

Operating the museum all year round with three temporary exhibitions approximately CHF 1.5 mio. Estimated average income from entrance fees CHF 250'000.

In the 1970s it had not been significantly cheaper to operate a museum, so how did Heidi Weber manage to finance the museum during 46 years?

The first three years of operation had been financed by the sale of oil paintings and graphics and the royalties of the Le Corbusier furniture production. However, to finance operations for the remaining 47 years would have required the sale of another three to four paintings from her private collection each year. After twenty years the collection and the museum would have been irrevocably lost, and without sponsors or other financial sources, bankruptcy would have been unavoidable. The City of Zurich could have profited itself as the generous saviour of Le Corbusier's last building and Heidi Weber would have been depicted as an unsuccessful visionary.

In truth it had only been possible through a huge financial effort, based on strategic sales of works of art and, most importantly, through a very restricted policy on opening hours.

### 2008

Inspired by the exhibition in Madrid, the director of the Zurich-based *"Museum für Gestaltung"* (museum of design), Christian Brändle, wrote a letter to Heidi Weber on May 15 proposing a Le Corbusier exhibition in Zurich. Brändle envisioned an even more complete exhibition involving three museums: the main exhibition was to be in the Museum für Gestaltung, with further installations in the Bellerive museum and the Centre Le Corbusier.

Heidi Weber rejected the proposal because the actual anniversary year in 2007 had passed. Moreover, she considered that the Museum of Design's galleries did not offer settings comparable to those in the Reina Sofia museum in Madrid. In Heidi Weber's opinion the only acceptable premises for an exhibition would have been the Kunsthaus Zurich.

On April 7, 2008, Heidi Weber received an invitation from Mayor Ledergerber to a modest celebration of the anniversary in the city hall. To this Heidi Weber remarked with a smile: *"This little celebration would have been due a year ago. Somebody must have made a mistake; I've already celebrated the day with my museum friends in Madrid."*

Heidi Weber celebrated the anniversary of her first encounter with Le Corbusier in 1958 with an exhibition in her own Zurich museum titled *"50 years Ambassador for Le Corbusier"*. It showed her many pioneering activities along with outstanding artwork from her private collection. A book was published in parallel with the exhibition and the second, revised and expanded edition was reviewed in the *"Neue Zürcher Zeitung"* of October 14, 2009. The article closed with a comment on the sensitive politico-cultural situation surrounding the destiny of the building.

### 2009

On May 19, Heidi Weber received a first letter from the city council acknowledging her efforts of over forty-two years. The newly elected City Mayor Corinne Mauch applauded the *"Initiator and building owner"* for her accomplishments. *"I am aware that you have not always received the estimation that you and your unremitting efforts would have deserved. I therefore consider it a matter of importance to enter into a dialogue with you."*

During the summer, Corinne Mauch paid a surprise visit to Heidi Weber at the Höschgasse and presented her with a bouquet. She was the first office holder to pay the museum an inaugural visit.

On September 29, Mayor Corinne Mauch wrote that she would very much appreciate continuing the conversation. *"I especially wish to honour your selfless efforts that go beyond the completion and the decade-long upkeep of the Heidi Weber museum."*

### 2010

Summer exhibition on the theme *"Le Corbusier - Machines for Living"*, in parallel a catalogue is being published. To her surprise, Heidi Weber discovered a dedication in the guestbook by the future Director of the Cultural Department of Zurich, Peter Haerle, dated July 3.

On September 30, Heidi Weber and her son Bernhard were invited to a meeting at city hall. The city wanted to know more about Heidi Weber's plans for the future. The City Mayor professed interest in finding a constructive solution.

## 11. CONCLUSION

The media have spoken of the slumbering castle of modern art, a stigma of Switzerland's negative cultural politics, a sleeping beauty of an architectural jewel, permanently locked doors and a mystery-shrouded building.

In actual fact the museum has always presented exhibitions and been open to the public during the three summer months from July to September on Saturday and Sunday afternoons.

A permanent operation of the singular museum would be desirable. With a view to the increasing importance of global cultural tourism the Centre Le Corbusier has much cultural and economic potential to offer.

## 12. WHAT THE FUTURE MAY BRING?

In 2014, the fifty-year leasehold contract will end, thereby creating a new constellation.

With hindsight, after the city's five attempts at appropriation, and Heidi Weber's more than forty-year-long battle, Mayor Emil Landolt's dedication of 1960 reads like a prophesy. He called her a brave and loyal pioneer for the Le Corbusier cause.

The complex prelude and the strained relations with the City of Zurich do not constitute a solid foundation for the future. Consequently, Heidi Weber is giving careful consideration to her plans and, for the moment, prefers to remain silent about the building's destiny. All perspectives are focused on 2014. What has Le Corbusier's unflagging pioneer planned next? Heidi Weber's considerations have always been creative profound and, and there seem to be no further obstacles for a constructive future of the visionary building conceived by Le Corbusier.

## 13. APPENDIX

### Exhibitions at the Heidi-Weber-Museum, Zurich (1967–2010)

1967	„The Last Building by Le Corbusier. Inauguration and Opening“
1968	„Le Corbusier – Paintings“
1968	„Chandigarh“
1969	„Le Corbusier – The Lithographic Work (Permanent Exhibition)“
1969	„The Political Poster“
1969	„New Urbanism“
1969	„Olivetti's Image“
1969	„Children see their Settlement“
1969	„Human – Building – Environment“, bio-climate Test Lab by Dr. H. Lueder
1969	„R. M. Schindler“, Exhibition by ETH Zurich
1970	„Zurich – Diagnosis and Therapy for a City“
1970	„Fernand Léger & Ideas for a Colourful City“ (with 20 Paintings by Léger)
1970	„Architecture as Consumer Goods“
1970	„Concerned Photography“
1971	„Constructing for Equality“
1971	„Environment, Utopia and Reality“
1972	„Public Transport – An Opportunity for Zurich“
1972	„Architecture as Consumer Goods“
1972	„De l'esquisse à l'oeuvre“ (from Sketch to Masterpiece)
1972	Gottlieb Duttweiler Institut „Self-help Organisation“ (Le Corbusier Community Workshop / CoCo)
1977	„Le Corbusier – The Artist“
1977	„Zurich discovers Le Corbusier“
1977	„Le Corbusier – Women“
1985	„Le Corbusier – Sculptures“
1986	„The Unknown Le Corbusier“
1987	„Jubilee Exhibition for the Centenary of a Genius: Painter – Drawer – Sculptor – Poet – Architect“ Free visit for the public (1800 visitors on the weekend of the jubilee)
1988	„Le Corbusier – The Graphic Artist“
1990	„Le Corbusier – Muralnomades“ Tapestries
1990 to today	Permanent Summer-Exhibition „Le Corbusier – The Lithographic Work“
2008	„Heidi Weber – 50 Years Ambassador for Le Corbusier“, Part I
2009	„Heidi Weber – 50 Years Ambassador for Le Corbusier“, Part II
2010	„Le Corbusier – Machines for Living“, Furniture: a critical history

### Activities at the Heidi-Weber-Museum (1969-1970)

1967	„The Last Building by Le Corbusier“, A movie by J. Gasser and F. M. Murer	1969	UNESCO Colloquium for the Protection of Cultural Goods „Projects for Future City Development“, A Slide Show by J. Gasser Lectures: - E. Mühlestein: „City Planning“ - Th. Sieverts: „Planning and Spontaneity in Urbanism“ - J. Schlandt: „Berlin in Europe“ - G. G. Dittrich: „Urban Reformation and Private Property“ - G. Feuerstein: „Mobility – Manipulation“ - „Urban Planning Lowers Rents“ Kyoto – Olivetti: Movie about Kenzo Tange et al. Lectures: - T. Schmidt and F. K. Mathys: „Children's Outdoor Play“ - G.G. Dittrich: „Children see their Dwelling Environment“ - Th. Schmidt: „Turning Point of School Construction“ - W. Rhunau: „Air-conditioned Cities“ - Dr. H. Lueder: „Unhealthy Room Climate“
1968	„In Search of a better environment“, Lecture Series: - Jørn Utzon: „The Sidney Opera House“ - Yannis Xénnakis: „Formalisation of musical compositions“ - Yona Friedmann: „Spatial Urban Architecture“ - Rudolf Deornach: „Biology and Architecture“ - George King: „Test Arrangement 2000“ - M. N. Sharma: „Experiences from Chandigarh“ - Wolfgang Döring: „Relief for Planology“ - M. W. Thring: „An Engineer's Contribution to a Creative Society“ „Zurich Manifesto“, A Free Discussion Forum: - Do we Live in a Pseudo Democracy? - Culture or Pseudo Culture? - Education to Yeasayer - Do the Unions Represent the Workers? - Back to Cold War? - Urban Planning Lowers Rents! - Human and Sexuality - Injustice in the Constitutional State „Le Corbusier's Urbanism“, A French Television Movie	1970	Lectures: - K. Pfromm: „Does City Planning replace the City Dweller?“ - Chr. J. Häfliger: „Who Affects the Visible Environment?“ - G. de Vries: „Teletrans“ - G. Honegger-Lavater: „Zurich – A Grey City: a Must?“ - Cedric Price: „The Architectural Situation“ - K. Hartmann: „Living in the Green, Planning in the Blue“ - H. Widmer und H. Mattmüller: „The School F + F“
	Performances und Activities: „Musica Negativa“, A Performance by John Cage und Earle Brown „How to Realize a Human Environment“, Public Actions Projections and Discussions: Participants: Marc Riboud (North Vietnam), Bruno Barbey (Palestine), Monica Jacot (Emancipation), Willi Spiller (May 68, Paris), Will Mc Bride, Horst Munzig und Olivero Toscani. „Manipulated Reality“, Discussions with Arno von Roeder, Allen Porter, Jacques Rouiller, Manuel Gasser, Lucia Moholy-Nagy, Hans Finsler, Hugo Loetscher und Walter Benjamin Movies from Photographers: - Henry Cartier-Bresson: „Flagrant délit“, „California“ - Robert Frank: „Pull me daisy“, „Me and my brother“ - William Klein: „Cassius le grand“ - P. Ammann und René Buri: „Braccia si – Uomini no“, „Woodstock“, „America“, „Life and work of W. Bischof“ Symposium: - Why do Photographers make Movies?		

