

Throughout his life, Le Corbusier reflected deeply on the notion of a synthesis of the arts, on museums, and on exhibitions. The “maison-musée,” built in Zurich at the initiative of gallerist Heidi Weber, gave him a unique opportunity to fulfill a concept he had been working on since the 1950s. This publication traces the lengthy genesis of the LCZH exhibition pavilion, now the Heidi Weber Museum – Centre Le Corbusier, by drawing on numerous original documents. Taking as its point of departure the “Centre expérimental pour une Synthèse des arts majeurs” at Porte Maillot in Paris, it explores how the design evolved, right through to construction under the aegis of architects Alain Tavès and Robert Rebutato. Corbusier’s own plans, sketches, notes, and correspondence reveal the Pavilion’s particular importance for the architect and his desire to construct an intellectual testament, creating a place in which to enter into a dialogue with future generations, and giving his architecture the dimension of a media tool.