

Le Corbusier's dioramas

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1. Three years before, at a conference on architecture and theater, was described as "a large empty bucket containing everything the spectator could wish". F. Quesada: *La caja mágica: cuerpo y escena*, Barcelona, 2005, 186-187

2. LE CORBUSIER: *Oeuvre Complète, 1910-1929*. Zurich, p.1929

3. Le Corbusier: *Les Plans de Paris, 1955-1922*. Paris, 1956, pp. 49-51

4. Le Corbusier: *La Ville Radieuse, éléments d'une doctrine d'urbanisme pour l'équipement de la civilisation machiniste*. Paris, 1933

5. LE CORBUSIER: *Urbanisme*. Paris, 1925, pp. 220-235

6. RAYNAL, M.: *Cronique d'Art: la Ville Contemporaine de Le Corbusier*, rev. Les Feuilles Libres, Paris, ene 1923, y: *Un projet très audacieux; une ville de grattaciels*. L'Intransigeant: Paris, nov 1922

7. GARCÍA ESPUCHE, A.: *Ciudades, del globo al satélite*. Barcelona, 1994

8. LE CORBUSIER: *Vers une architecture*. Paris, 1923; sobre este tema, vid. 'Le discours parallèle des images', en C. Smet: *L'architecte et ses livres*, Paris, 2005, 82

9. VELÁSQUEZ, V.: *El libro abierto: sistemas de representación arquitectónica en el libro Gesamtes Werk-Oeuvre Complète, 1910-1929*. UPC doctoral thesis, 2012, unpublished

10. HERSCHDORFER, N. y UMSTÄTTER, L. (ed): *Construire l'image. Le Corbusier et la photographie*. La Chaix de Fonds, 2012.

11. POTONNIÉES, G.: *Daguerre, peintre et décorateur*, Paris, 1935. R. Hyde: *Panorama: the Art and Entertainment of the All-embracing View*, Londres, 1988. F. J. Frutos: *La fascinación de la mirada: los aparatos precinematográficos y sus posibilidades expresivas*, Valladolid, 1996. Sobre todo este tema vid. *Musée Daguerre*, Bry-sur-Mame, Paris

12. ARROWSMITH, J.: *Diorama Patent, British Patent No. 4899*, 10 de febrero de 1824. Patent defined the diorama as "an improved mode of publicly exhibiting pictures on painted scenery of every description, and of distributing or directing the daylight upon or through them so as to produce many effects of light and shade"; vid. R. Derek Wood: *The Diorama in Great Britain in the 1820s*, rev. *History of Photography*, 1993, vol 17, nº 3, 284-295, y 'Daguerre and his Diorama in the 1830s', rev. *Photo-researcher*, 1996, nº 6, 35-40

13. Peep contests are placed in a transportable box having a mouth through which the scene is contemplated. They have remarkable popular success, and some museum exhibit them in their collections

14. Guía oficial de la Exposición Iberoamericana, Sevilla 1929, J. J. Cabrero Nieves <exposicioniberoamericanaadesevilla.blogspot.com> historical photographic file of the University of Seville

15. The idea of the diorama was clear from the beginning, and on June 18 he wrote to his parents: "For the Autumn Salon I have the custom to make a panorama (sic) of a modern city of nearly 20 m long, which require considerable study"

16. LE CORBUSIER: *Urbanisme*, op. cit., p. 267

17. Tanto la Ville como el Plan fueron publicados por Le Corbusier en la *Oeuvre Complete*, vol. I - 1910-1929: Ville Contemporaine (34-39), Pabellón (98-108), Plan Voisin (109-117); la Fondation Le Corbusier, has published new materials in their books Archives: Ville Contemporaine, vol I, 299-318, Plan Voisin, vol II, 381-394

18. On these dioramas and its technique R. Difforda: *Infinite horizons: Le Corbusier, the Pavillon de l'Esprit Nouveau dioramas and the science of visual distance*, rev. *The Journal of Architecture*, 2009, vol 14, nº 3, 295-323, G. Santana y G. Avila: "Método para la restitución de perspectivas cónicas aplicado al diorama Barcelona", rev. *EGA*, Valencia, 2011, nº 18, 262-269, y V. Velasquez, tesis cit. 2012.

19. Los planos del stand han sido publicados en los Archives, vol. I, 299-318. Stand Plans have been published in the Archives, , vol. I, 299-3

20. Impreso, printed "Diorama d'une Ville Contemporaine de 3.000.000 d'habitants, exposé au Salon d'Automne", FLC A.1.11.142, y U.3.9.412 a 415.

21. FLC A.2.13.86 a 125 (1925-26). The pavilion is published in the Archives, vol. ii, 1923-1927, 165-209. Vid. *Asimismo*, Vid. also F. Quesada, op. cit.

22. LE CORBUSIER: *Urbanisme*, pp.219-220

23. The stand photo caption reads: "To the right, the diorama of the Ville Contemporaine, left, the diorama of the Plan Voisin, paintings of 80 m² and 60 m²", Le Corbusier: *Urban Planning*, 264.

24. GRESLERI, G.: *La Città Mondiale: Andersen, Hébrard, Otlet, Corbusier*. Venecia, 1982

25. Sobre el Plan Maciá vid. Le Corbusier y Barcelona, catálogo exposición, Barcelona, 1992, y S. Tarragó Cid: "El Plan Maciá o la Nova Barcelona, 1931-1938", rev. *Cuadernos de Arquitectura y Urbanismo*, Barcelona 1972, nº90 24-36. The exhibition material, probably without the diorama, was shown in the gallery Cahiers d'Art in Paris in February 1935. The diorama, preserved in the records of the College of Architects, was exhibited in Madrid in 2008.

26. WURTS, R.: *The New York World's Fair*. Nueva York, 1977, p.2

27. ALONSO, J. R.: *Las arquitecturas del cine: cien años de historia*, Patrimonio y Arqueología de la industria del Cine, Gijón 2010, 41-54

28. About the Philips Pavilion, *Oeuvre complète*, vol. vii, 1957-1965.

The corbusean city

Exposing in 1922 his project of contemporary city, Le Corbusier's mediatic strategy was clear: to propose a theoretical model with the same dimensions of Paris --using facts and numbers from parisian statistics-- to make plausible city transformation plans. *Ville Contemporaine* was both an ideal project and an analogic figuration of the transformations to undertake in city. In 1925 *Plan Voisin* reprints this proposal and applies it to Paris. Both plans are the germs of *Ville Radieuse*, whose theories rule over modern urban utopia.

"One day of july 1922 --he wrote^[2] -- after taking Marcel Temporal the direction of Salon d'automne's urban section, he came to propose Le Corbusier to do anything for the next November's Salon. 'Make you a fountain in a square, and as you like imaginative things, draw you at rear the silhouette of a modern city'. I make another thing. Some months later, I surmised to public opinion the theoretical studio of a contemporary city of three millions inhabitants".

Acting him as a vanguard artist, Le Corbusier presents as indisputable his ideal city meanwhile he romps brutally with his real city. Dermée named his position: "a cartesian dadaism". Reminding his aim condition, in 1956 he say: "It was necessary to create a new scale in city by analysis, calculations, and by a violent intuition too. Studies were long, patients, methodics. Results, conclusives. But, how inquiete I was then! I lived anguish weeks. In my head, in my notion of things, it borned new dimensions; I lived them, I feeled them. (...) There were need eight years to noticed where to find the answer^[3]".

"In 1922 I began to enter in a dream of which I don't have exit --he wrote in *La Ville Radieuse*--: living in the city of modern times. I did complete studios of a contemporary city of three millions inhabitants. I created new dimensions, I guess the essential joys: sky and trees, partners of each man: sun in dwelling, blue at windows, a green see before at awaking^[4]". In this city Le Corbusier synthesized the three great urban mythes at his time: the incorporation of nature to city, the artistic form of this one, and the indefinite progress made possible by engineering. He explains this new city in an urbanistic theorem way: the theorem of a 'vertical garden city' whose high density permits to liberate the

ground and to convert the spaces between buildings in parks, whose trees, meadows and sport fields were emblems of an urban ideal and of a moral order. In *Urbanisme* he describes lyrically this city^[5]: "We are under trees. Grass involves us with immenses green surfaces. Air sain. No noise. Buildings are not seen yet. Across tree's branches, sky is perceived".

Maurice Raynal, art critical at *L'Esprit Nouveau*, wrote: "This work shows since start a kind of plastic lyricism, master and not tirane of nature". "Le Corbusier --he adds-- presents new ideas to that he does, in legitime way, an artistic aspect". At the eves of Salon's opening, he said: "Urban art section will present that seems the newest in architecture and the most curious: Le Corbusier's diorama showing a great contemporary city, borned to solve urban problems by technical analysis of vitality and development conditions of great cities. Skyscrapers, several level's cellars, airplane platforms, special automobile avenues, garden-cities, juxtaposed in intense lyric harmony. It is like an heroic poem both for its plan audacity as for its plastic order^[6]".

City's image and representation

Corbusean city plans an interdependency between the city and its image, that comports not only a new spatial sense and new means to build it, but new means to represent it too.

Each moment of History has a distance for its global city's glance^[7]. Historic city is understand from a globe distance: since that, it is included all the urban objet; its image is panorama. Modern city is understand from airplane distance: in that, city is not draughted, but photographed. Contemporary metropolis reclaims at satellite to reveal and to express with neotechnical web's instruments that symbolize google-earth.

At Le Corbusier is a clear relation between the information he apports: sketches, perspectives, photographs, plans, and the message that he wants to communicate. Conscient of the image's power, he juxtapose them showing their connections and their oppositions, since "as hard is contrast, as potent is revelation". Organized to produce a "parallel discourse" --he said at *Vers une architecture*^[8] --, images must "explode under reader's eyes", giving a new eloquence. What this discourse is, what these images are, and what this supporting glance is, are questions to formulé.

Really there are three levels on those Le Corbusier offer city image. A scientific level, by plans: abstract plans in Ville Contemporaine or concrete plans in Plan Voisin. A representative level, with perspectives, sketches, designs, photographs and models, that present different aspects of city. And a scenographic level with panoramic images of city, in that spectators not only see the city but introduces into it. All these images form an uninterrupted chain, of more or less complex links, that maintains constant its thematic and aesthetic origins.

Le Corbusier' capacity to conceive space joins to necessity of represent it, transmit it and explain it by his projects^[9]. So, his sketches and perspectives show his looking way and evidence how drawing is understand as structural document, where, choose the prospect on a quickly sketch, he traces the geometric perspective, redraw later. Sequence sketches ensembles are good example of that way of see, that shows how systematic is his sketch's ensemble procedure in false sequence of near cinematographic value. Beside them, aerial perspectives give a new vision and permit to understand problems on a different scale.

Photography supposes a new way to see and to interpret reality that causes a qualitative change on space's perception and communication. City has on it a privilegiate witness, both to remain memory as to present Modernism. Photography values urban iconography and enriches it. Le Corbusier used it to express himself and transfers project space to real

space, adopting photography as way of expression^[10]. He was one of the first modern architects to take advantage of photographic images prolixity. Frequently he served of them at his projects, fusing real and ideal, as in Plan Voisin where he used phototechnics to give illusion of being true that was no more than ideal projects.

Nevertheless, Le Corbusier reverts not to photography but to diorama to expose and to diffuse his urban ideals. Ville Contemporaine (1922), Plan Voisin (1925), Mundaneum (1930) and Plan Maciá (1934) reverts to it. Why? What are to Le Corbusier diorama values? And, first of all, what is a diorama?

Panoramas and dioramas

From the greek *dia-orama*: see through, the word was coined by french scenograph Louis Daguerre to named a panorama's variant invented by him.

Spectacles of notable popular success since its invention by Robert Baker at the end of XVIII century, panoramas were a scenic representation way in that a great wall picture extended over a circular surface suggests the vision of a wide horizon, showing historic or urban scenes. Panoramas were seen at distance through a wide opening or placing spectators on a central platform around that runs panorama, giving illusion of being in the middle of scene.

Diorama renewed gender with decorates and sophisticated enlighten effects. Really it was a panorama on that by a combination of opaque and transparent painting and of changing light, it obtains to see different aspects that simulated daily cycle and spatial movement. Its perspectives reverts to 'obscure camera', that projected scenes where it was possible to draw at. Its dimensions were reduced, so its production and transport was easier, although its exhibition may be realized too in specific locals with adecuated technical conditions.^[11] Definitively, it was a theatrical experience that shows an spectacle with a great diversity of scenic effects.

Daguerre opened in 1822 in Paris, near Temple, a wide room whose sessions showed several successive dioramas with musical attendance. His brothers-in-law Charles and John Arrowsmith opened without delay a new diorama-room in London, whose patent obtained there in 1824.^[12] The famous english paisajist John Constable, spectator of these dioramas, wrote: "It seems me to be in a cage of magpies", in 'a magic box', we could say.

Transformed on great visual spectacles, panoramas and dioramas give a great protagonism to urban subjects, showing this kind of vistas around Europe. So, in London it was placed in 1829 a magnificent panorama based on a vista drawn by Thomas Hornor from Saint Paul, while in Paris was shown one of the city painted by Pierre Prevost, on a long way that culminate on 1855 Universal Exhibition, where Victor Navlet presented a "Vista of Paris take by globe since Observatory", that was converted in one of the Exhibition attractions.

Panoramas and dioramas were many time success's popular spectacles. But they were too a way to perceive cities, that converted urban themes in visual spectacles. With a double impulse of external objectivity and perceptive subjectivity, they affirmed the spectator centrality, internalizing circundant media and watching it as total spectacle. Its great size --ordinary size was 22 m-- makes that public seemed to feel part of scene. Later the word was applied to other less size representations, that will be known as '*windows on nature*', on 20 x 12 feet scenes, that might be simultaneated and multiplied, showed in minor rooms where were joined shows and different spectacles.

Although diorama is a virtual tridimensional model, sometimes, to better conform scenes of real life, there were placed drawings or real figures before bottom, complementing it. So, usually use to named dioramas

to elements of three dimensions that conforms scenes placed before a painted curved fond. On this double sense it was diffused both in spectacle as in didactic media, where the word was used at the end of XIX century to '*museum displays*', special sections created in Natural History museums.

Gradually, dioramas reduced their size, at the same time that the word was applying to minor models referred to miniature scenes showed through a window. So, many present spectators know them as '*peep contests*' both on scientific ambits as on popular ones, being good example of them the so-called 'Christmas dioramas', spanish '*pesebres*' or '*belenes*'.^[13]

Not at these limits, but with these size fixed for '*windows*' and '*museum displays*', dioramas remained foreseeing at the beginning of XX century, reverting them in contemporary Exhibitions. Planned as '*exhibition displays*', in 1922 --the same year of Ville Contemporaine--, Colonial Exhibition in Marseilles presented several dioramas by Valère Bernard. Two years later, in 1924 --eve of Plan Voisin--, French Exhibition in Nueva York and British Empire Exhibition in London showed several dioramas; one by Edward Ashenden. In 1929 too, there were shown at Universal Exhibition in Barcelona dioramas of El Escorial and El Quixote, by Carlos Vázquez Úbeda and Vicente Navarro, while Iberoamerican Exhibition in Seville showed six dioramas by Salvador Alarma and José Mestres, showing in scenographic way the Descubrimiento's master moments. Likewise, Brazil stand exhibits one diorama of Rio de Janeiro by Hans Nobauer, and another stand reproduces "Romería de San Isidro" by Goya^[14]. This theme has full actuality on Le Corbusier's time, seeing it as optical manufacture that established an ideal continuity between spectator and image.

Dioramas as magic boxes

The commemoration of first diorama centennial at 1922 summer, animate Le Corbusier to revert to it to present Ville Contemporaine to the public^[15].

"I would like --Le Corbusier say us^[16]-- that spectators could, by an effort of their imagination, conceipt the new type of high city (but) this rampant city overcome by now our imagination, limited by secular customs". So, "I have sketched a diorama whose purpose is to objetivate 'before eyes' this novelty what our spirit is not prepared to".

Diorama is a complex spacial area, that permits resonance between spectator and project, connecting strategically rational and sensible things. Le Corbusier supports himself on diorama's social valuation as an entertainment spectacle in order to show with it the continuity between new city and citizen. He wants to give a potent urban image, and he uses diorama by the psychological depth sensation that it produces. That explains their great dimensions --16 m long and 80 m2 surface, bigger than other *exhibition displays* at the moment-- and its importance facing plans and other drawings, both here and in Plan Voisin.^[17]

One and the other limited representation to single scenes whose vision is realized from a fixed place, through an embocadure whose execution is adapted to the showed scene, hiding at spectator technical or servant elements. Le Corbusier, as any other diorama's author, decides how to present external ambient, how to compose scenes, what elements place on first plan, how to give necessary profundity with perspectivistic techniques and how to darken externals to emphasize scenes, complementing it with enlighten effects that play with light on intensity and situation in order to ambiance diorama, whose contemplation allows great stenographical possibilities.^[18]

Corbusean dioramas were painted 'au gouache' on rigid brackets of great dimensions, whose borders curved the screen to simuled a wide external space and a daily

sunny cycle by changing enlightens. Its geometrical traces are conic perspectives on cylindric screens. Really the proposed vision is not a cylinder fragment but an sphere fragment drawn on a plan that curves, as an earth map. That makes very difficult dioramic reproductions on plain media and so Le Corbusier runs away of that ones at his publications that, or elude it on profit of another perspectives and studio drawings, or takes from them only central fragments, where deformity is less noted. That explains the relative lack of dioramic images, since all that they have of efficacy in exhibitions, have of cumbersome in publications. While in panoramas general curvature is fixed by an external point that spectator must restore visually, in urban scene perspectives it plans a double fugue point, where a low point rules the 'human' image of terraces, while 'abstract' towers fugue to another higher, using efficiently here a theme so frequent at internal visions of his projects.

Diorama create an optical illusion of urban realism. It is a 'machine à émouvoir', a machine to persuade, not to converse: for that, there are plans and bidimensional drawings. But ones and the others are not opposed, and it is the union of them all that Le Corbusier wants to present to the public in some 'magics boxes' where may establish a dialogue in terms of contents and container.

Salon d'Automne, 1922

Ville Contemporaine was presented to the public in the Grand Palais, on the annual mark of Salon d'Automne. It was an alternative art salon created at the beginnings of the century in Paris by initiative of Franz Jourdain, architect and humanist of belgian origin. Source and promotor of vanguard art, there was born in 1905 'fauvism', the first pictorial revolution in XX century. To this Salon went in 1912 and 1913 Le Corbusier with drawings of his Orient journey, and there he went after War to present Ville Contemporaine in 1922, and to exhibit his present work in 1923 and 1928.

Grand Palais was the place to official exhibitions, witness of art evolution and of technical advances in XX century. Salon d'Automne place, it is a singular building that, with Petit Palais and Alexander bridge, conforms since 1900 a monumental zone between Champs Elysées and Invalids. Symbol of social taste at this time, it's a good Beaux-Arts example. The building was planned by competition, dividing works between three architects: Deglané, Thomas and Louvet. The first one elevated the monumental front; the second, the rear buildings, and the third one, the central space: a vast hall trebled of 200 m long and 43 high, with new boastings like the big glass pane's cover.

Grand Palais was the double mark: internal and external, of corbusean dioramas. Internal mark of Ville Contemporaine in 1922; external mark of L'Esprit Nouveau pavilion with his dioramas of Ville and Plan Voisin, in 1925. Reporting spectacle and involving box, both planned a double problem: what to see and how to see it.

The first one was projected to exhibit Ville Contemporaine inside the hall of Grand Palais, whose bottom was occupied by a metallic monumental staircase. Profiting the preferent place in Salon, Le Corbusier's stand was fit in its lower hole, with a surface of near 200 m2: 17 m wide and 12,76 depth, and it was formed by two parts: an straight figure, where were exposed rational plans and drawings, and an annex semi-cylindric figure, double high, where was placed the diorama. Both were given way to climbing six steps to gain the level that permits to observe the diorama, with the position of spectator's eye was calculated to place him inside the box, he had before him the imagined city. The diorama was observed by a 6 m embocadure, where it could be placed simultaneously 10 or 12 persons, having besides them expositive spaces with plans and images of Ville. The diorama was embraced by a glance, being possible to examine afterwards its surface in

order to study the details of the urban scene and of the project that supported it. Them all was a publicity machine, as too an optical machine to establish an ideal continuity between spectator and city.^[19]

It was thought on introducing some figures at the firsts plan, and so explains the well known perspective take from a cafe-terrace, where contrasts the real Paris and the imagined Ville between real and ideal, although it was resigned profiting simplicity and clarity of communication, considering too that the diorama may be transported to be exposed in another places.

Work of near 100 m², the diorama had a geometrical layout in the studio and a great scale execution in a workshop at Temple, where Daguerre had created 100 years before his diorama. Nevertheless the project is essentially by him, Le Corbusier refers to "a collective work". If his studio collaborator was Pierre Jeanneret, "admirable on work and constance; without him I nothing could do", in exhibition collaborated the scenograph Darantière, that signs the diorama, the painter Poitevin that realized it, the architect Provin and the decorator Guéret that build the stand, the Saint-Gobain and Printemps stores that adecuated it, the Electro enterprise that charges with light, and the Franco-american group of Housing that financed his studies. Not forgetting Frantz Jourdain, Salon's president, "without his generous intervention the adventure would aborted".^[20]

L'Esprit Nouveau, 1925

If the canonic image of Ville is the perspective confronting imagined and real city, that of Plan Voisin are the photocells where his axonometry, complemented by hands or airplanes, reinforces plastic and symbolic contrasts between man and machine. But, with no doubt, the real dialectic symbol of corbusean city is the Esprit Nouveau pavilion at 1925 Arts Decoratifs Exhibition, where he exposed these two images: abstract and concrete, of the city joined with a built sample of his house-type.

So, thinking again on diorama to convince, in 1925 joined the Villa and Plan Voisin ones. Building that operation insinuated in 1922, the spectator give way, not idealistically but physically, to city from house or vice-versa; so he don't only implicates himself in the city by his position between the two dioramas, but lives it like an actor in the other building's half-part^[21]. It is just the dialogue between architecture and city through the aggregation level's play so characteristic of Modernism.

Financed with help of Voisin, airplanes an automobiles constructor, to whom is dedicated the Paris's urban plan, Le Corbusier desired to lie his ideas on architecture and urbanism, joining living cellule and urban studios. "The studios objet of this book --he said in *Urbanisme*--^[22] are exposed (into this pavilion), showing how comports the cellule in the whole" and how art decorative and urbanism problems may be considered as extremes of the same question. The project was refused by exhibition directives, being approved in-extremis mercy to minister Monzie, Thanking him, it was obtained a marginal lot near Grand Palais, in the oblique diedre formed by Louvet hall and Thomas corps, where it was realized in few weeks a demonstrative building of 'immeuble-villas', while in a next room were exhibited two dioramas of Ville and Plan.

In a 800 m² pavilion, the dioramas section occupied near 300 m². This section take form of a rectangular corps with two exedras in its extremes where he placed his two dioramas. Wide was fixed by these ones: 12 m, and long, by its double, 24 m, fitting its curvature to the obliquity of Palais corps where placed. As in 1922, next to dioramas there were two expositive spaces with plans and images of Ville and Plan.

The Plan diorama had less surface than Ville's one. Since its long was the same, it had less high, supporting on a

blind plinth that simulate Seine embankment, take as basis of composition^[23]. "Upon this diorama draught rigorously --he indicated--, it is seen the old Paris that subsists, from Notre Dame to Étoile, with those monuments that are inalienable heritage. Behind them it grows the new city".

Conceived as spread mean to promote forms and modern way of life, the pavilion was a model natural scale of one of his type-cellules organized around a garden-court with double levels. Its interior was conceived as a purist composition, that joined daily objets standardization with work of artists like Picasso, Braque, Leger, Gris, Ozenfant, Lipchitz and Le Corbusier. The compositive unit between art and objects was completed by the space containing his urban dioramas. Separate from domestic interior, this annex was an scenographic space where dioramic image was lied to domestic space on a correspondence between home and city that likes showing the continuity between those two, fixing likewise a continuity between city and citizen.

Later dioramas

Le Corbusier don't limit the possibilities of diorama to those two plans, but he applies them to other urban projects, like those of Mundaneum in Geneva (1929-30) or the plan for Barcelona (1932-34).

The idea of a world city, capital of peace, surged about 1910, drawing up Hébrard a project very valued at its time. After the Nations Society competition the theme was redefined, converting it in Mundaneum, whose project was charged to Le Corbusier, who proposed a triple nave developed in spiral, from what all cultures would surge. He presented it by a diorama elaborated now in a Buttes-Chaumont hangar. "Each time, diorama is bigger and precise. The spiral grows, the place increases", he writes^[24], joining ambiguously the project and its representation.

The formulae is applied too at the urban project to Barcelona^[25], where Gatepac architects, following Le Corbusier, used diorama as a demonstration mean of their global ideas. As Sert wrote Le Corbusier: "the diorama is the great success of the exhibition". Plastically it is the most brilliant of all these corbusean dioramas. It was presented on july 1934 in 'La Nova Barcelona' exhibition, at Cataluña Square. With a clear idea: "global project, global vision", this diorama was draught with great geometrical rigor and great projective detail, taking Gran Vía as compositional axis and Tibidabo as horizon. It was a 6,60 x 1,50 m colored panorama --that is, far lesser size than parisian dioramas--, whose image shows an aerial perspective or the city, fitted in a cylindric screen of 5 m diameter. The authorship is attributed to Torres Clavé, with drawings by Griñó and execution at Salellas & Grañena workshop. It was the most relevant element on the exhibition, that comprehends plans, photographs and graphics that show its illusion on changing the city, taking care of Cerdá's organizative reticule, but with a larger module, impelling zoning and giving special attention to the waterfront, as diorama evidences.

To these corbusean dioramas may oppose those presented these years at Exhibitions in Seville or Barcelona, in Marseilles or Paris, in London or New York, where some years later, in 1939 Universal Exhibition, was shown a similar spectacle '*Futurama*', a Norman Bel Geddes project inspired in some way at corbusean city, that was offer in contrast with *Democracity*, 'tomorrow city' by Henry Dreyfuss and seen into a great sphere^[26].

In another aspects, diorama takes echo when, on the confront between television and cinema industries, was reinforced its spectacularity by new technics. So, by 1950 were planning some projection systems with great screens that covered all spectator visual camps. After tridimensional cinema, short lived, there were essays of magnetoscopic systems, whose first commercial

product: Cinerama (1952) aspired to give grandiosity to this involving screen by simultaneous projections with synchronized projectors that, superposing images, give a unit one that offers a relief illusion. Being so complicated this triple projection, it ways to similar but simpler and cheaper systems, as Cinema-scope (1953), Vista-vision (1954) and Todd-ao (1955) that search tridimensionality by mean of great screen dimensions and curvature, giving a psychological sensation of depth, reinforced using different sonorous bands and loudspeakers.^[27]

On another way, the spacial form of 1925 Pavilion, with its two dioramas confronted has seen as precursor of the Pavilion Philips's interior (1958), the most complex of Le Corbusier '*boîtes à miracles*', where architecture makes spacial modulation curving convex and concave surfaces, creating an abstract space that became concrete only by light. Face to rotund formal image of another works, here Le Corbusier bets a '*magic box*' essential and purist, and affirm: ^[28] "It won't exist facades. Everything will happen inside. The unique external image may be a scaffolding".

Although they share some aesthetically and thematically principles, certainly corbusean dioramas are simplest spacial ambits, but with more resonance on spectators. Their plastic lyricism and the parallel discourse of their images convert them in '*magic boxes*' created to join rational and sensitive. A synthesis between rational analysis and communication exigences that Le Corbusier likes to use as a mediation strategy at contemporary city.

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LE CORBUSIER
DIORAMA
VILLE CONTEMPORAINE
PLAN VOISIN
PLAN MACIÀ