

# REALISATION AND RECEPTION

## III

# D I O - R A M A

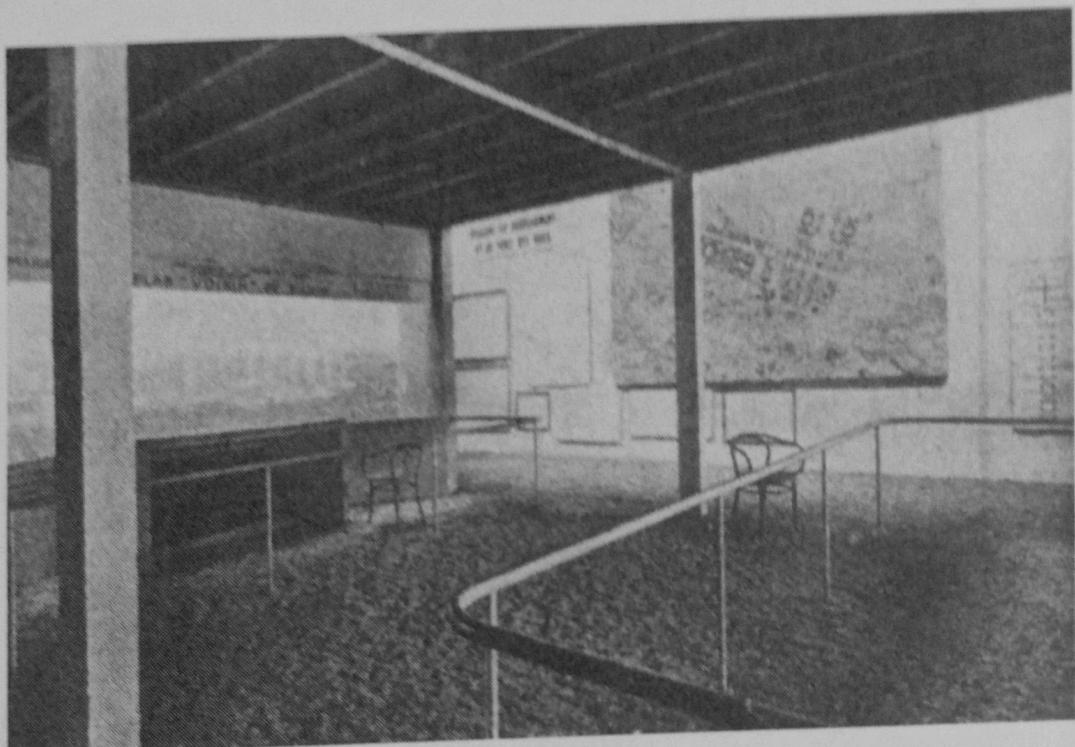


Fig. 111 - Diorama At The Pavilion  
published in Difford, R., *Infinite Horizons:... 2009*, 14:3, p316

In the 'Rotunde d'Urbanisme'<sup>114</sup> were two diorama's painted by LC and displayed at the pavilion.<sup>115</sup> 'The Contemporary City of Three-Million Inhabitants' and the 'Plan Voisin' sponsored by the aircraft company.<sup>116</sup>

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114. Gronberg, T., *Speaking Volumes: The "Pavillon de l'Esprit Nouveau"*, Oxford Art Journal, (UK: Oxford University Press), 1992, Vol.15, No.2, p59

115. Difford, R., *Infinite Horizons: Le Corbusier, The Pavillon de l'Esprit Nouveau Dioramas And The Science Of Visual Distance*, The Journal Of Architecture, (London: Routledge), 2009, 14:3, p295

## 6.0 Immersion And Protest

The production of the dioramas determine LC's increased understanding of the 'physiology of sensations'.<sup>117</sup> To make the experience of the diorama as immersive as possible LC controlled the limits in which the picture could be viewed by distance and proximity. In order to blur the viewers relationship to the painted surface, a shifting of the 'visual angle' needs to occur, and the viewers position must be made to alter the visible limits of the painting.<sup>118</sup>

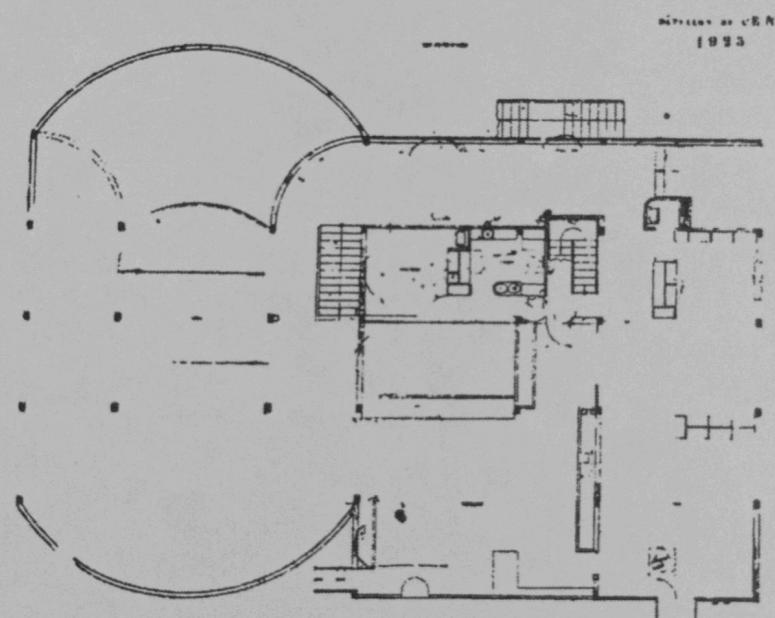


Fig. 112 - Diorama At The Pavilion  
published in Le Corbusier, *The City Of Tomorrow And Its Planning*, (1925) Trans. from 8th French ed. Trans. by Etchells, F., (New York: Dover Publications, Inc.), 1987, p230

116. Frampton, K., *Le Corbusier*, (New York: Thames & Hudson), 2001, p48

117. Difford, R., *Infinite Horizons: Le Corbusier, The Pavillon de l'Esprit Nouveau Dioramas And The Science Of Visual Distance*, *The Journal Of Architecture*, (London: Routledge), 2009, 14:3, p318

118. Ibid., p303-315

Visible limits are altered by the artist disconnecting the frame from the image.<sup>119</sup> “*The relatively closed nature and interior focus of the pavilion can be seen as turning its back on the current city outside in order to replace it with a new vision based on Le Corbusier’s plan*”<sup>120</sup> ‘Plan’ here being the continuation of the Purist project as the sudden re-construction of an entire city.

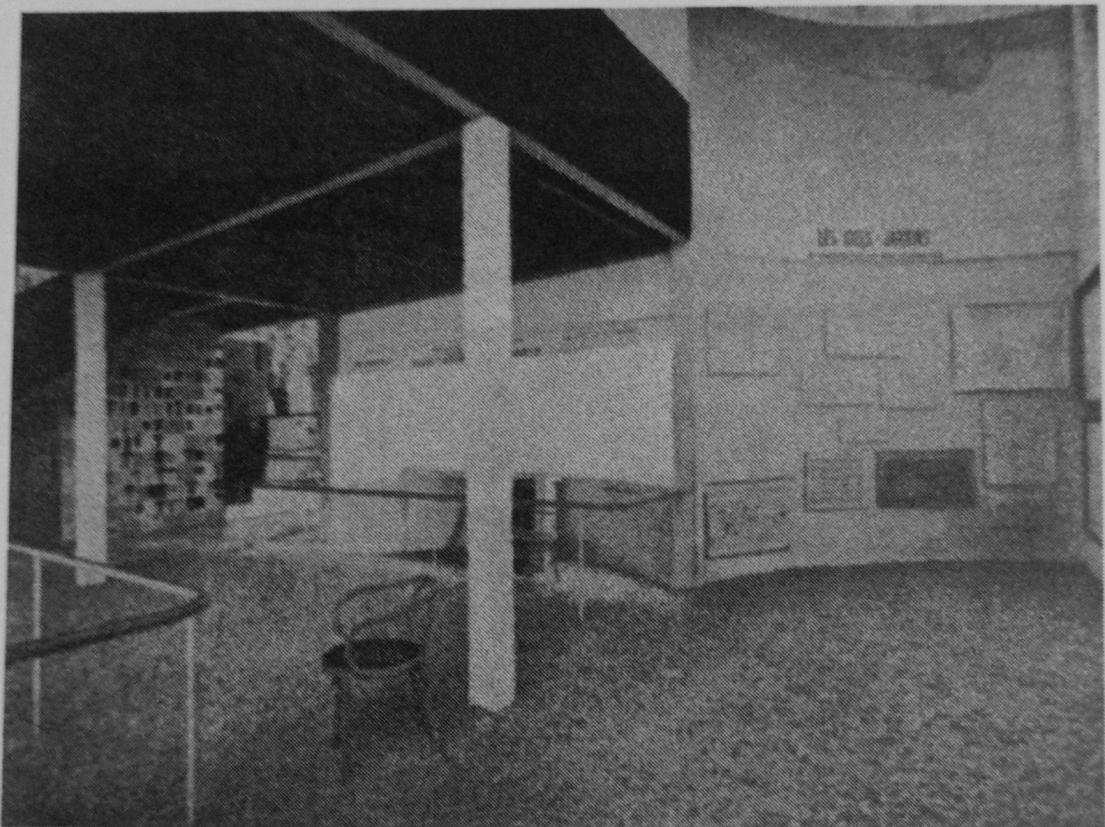


Fig. 113 - Diorama At The Pavilion  
published in Le Corbusier, *The City Of Tomorrow And Its Planning*,  
(1925) Trans. from 8th French ed. Trans. by Etchells, F., (New York:  
Dover Publications, Inc.), 1987, p297

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119. Ibid.

120. Ibid., p304

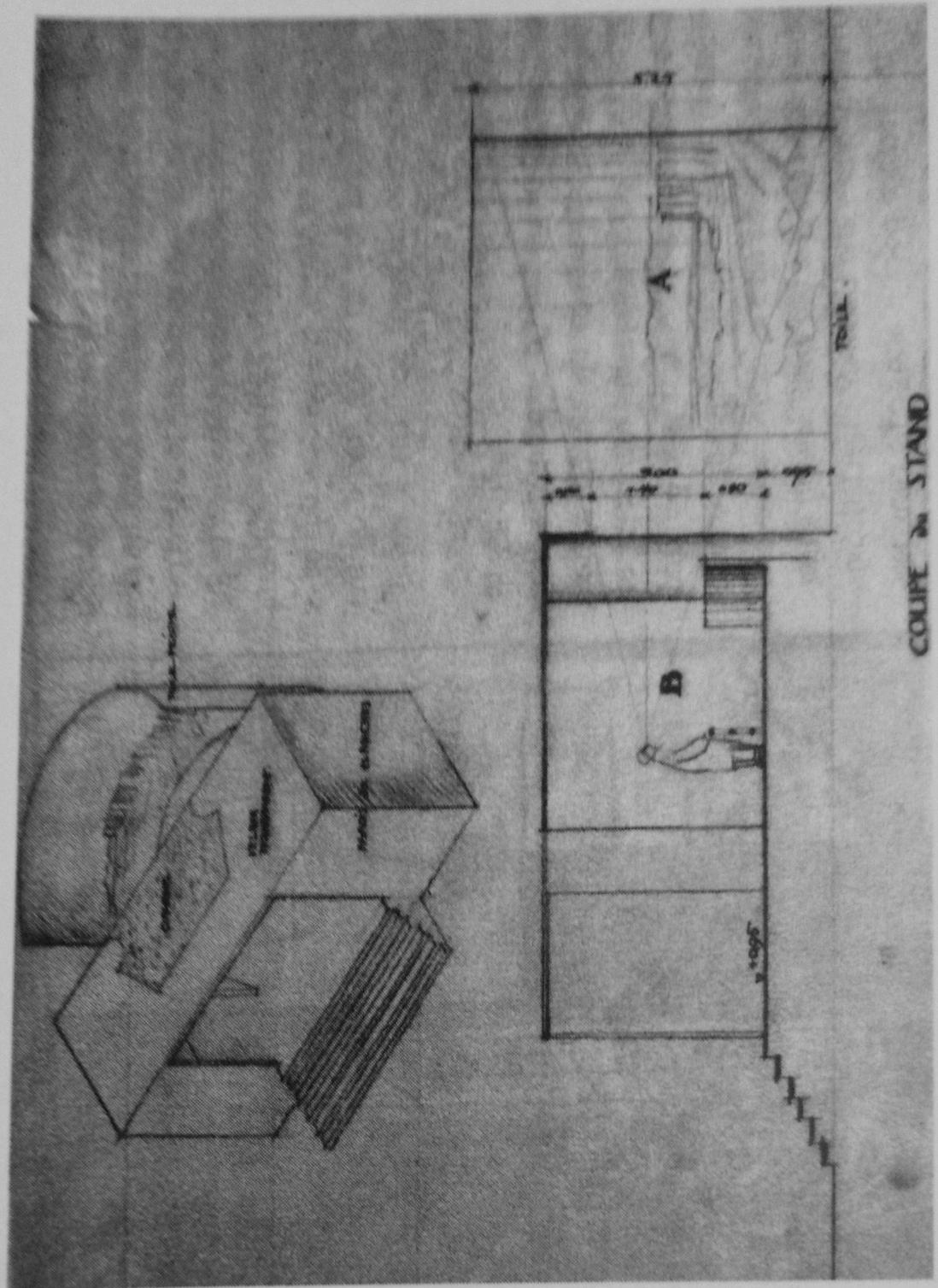


Fig. 114 - Diorama Construction Sketch  
published in Difford, R., *Infinite Horizons: Le Corbusier, The Pavillon de l'Esprit Nouveau Dioramas And The Science Of Visual Distance*, *The Journal Of Architecture*, (London: Routledge), 2009, 14:3, p318