

Diorama Gothic is running text typeface deeply rooted in the early Grotesques genre also known as Gothics. It is a typographic interpretation of mixed historical sources like *Monotype Grotesque series 215, 216 and 126* – a bunch of early Sans-Serifs designed by Frank Hinman Pierpont around the 1920's. To achieve such design, our eyes gazed at the early digital era of revivals; for instance *Gothic 720* (edited by Bitstream in 1993). This font family was used in the first and second issues of *Revue Diorama* which is why it has been a decisive inspiration in terms of design direction. As well as the previous mentioned typefaces, *Diorama Gothic* also inherited from *Venus*, a typeface released by the Bauer Type Foundry in 1907. Drawn both from past references as well as modern creations it now comes to life as a contemporary text font.

Diorama Gothic weight's has been carefully chosen and both "book" and "regular" styles are available for precise type settings. Giving yourself the choice to find the optimized paragraph texture. The family covers latin extended languages with more than 650 glyphs in every style and includes the latest open type functionalities – which makes it stands as a workhorse for your daily graphic design compositions. Proportions are bold and efficient in smaller sizes, offering a more comfortable reading experience compared to the previous attempts that inspired us. On a larger scale of texts, one can appreciate multiple and unique details in the letterforms. For example the recognizable diagonal cuts that lies in E, F, T, L, Q, Z... *Diorama Gothic* is a perfect blend in our typefaces catalog, a contrasting balance to our identity and titling fonts.

Diorama Gothic Thin
Diorama Gothic Thin Italic
Diorama Gothic Light
Diorama Gothic Light Italic
Diorama Gothic Book
Diorama Gothic Book Italic
Diorama Gothic Regular
Diorama Gothic Regular Italic
Diorama Gothic Medium
Diorama Gothic Medium Italic
Diorama Gothic Bold
Diorama Gothic Bold Italic
Diorama Gothic Black
Diorama Gothic Black Italic

Aa

AaBbCc
DdEeFfGgHh
IiJjKkLlMm
NnOoPpQqRr
SsTtUuVv
WwXxYyZz
1234567890
“+.,;?!* &™®

Diorama Gothic

Family Overview

Diorama Gothic Thin

Aa

Diorama Gothic Thin Italic

Aa

Diorama Gothic Light

Aa

Diorama Gothic Light Italic

Aa

Diorama Gothic Book

Aa

Diorama Gothic Book Italic

Aa

Diorama Gothic Regular

Aa

Diorama Gothic Regular Italic

Aa

Diorama Gothic Medium

Aa

Diorama Gothic Medium Italic

Aa

Diorama Gothic Bold

Aa

Diorama Gothic Bold Italic

Aa

Diorama Gothic Black

Aa

Diorama Gothic Black Italic

Aa

Diorama Gothic

Family Overview

Diorama Gothic Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Diorama Gothic Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Diorama Gothic Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Diorama Gothic Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Diorama Gothic Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Diorama Gothic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Diorama Gothic Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Diorama Gothic Thin Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Diorama Gothic Light Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Diorama Gothic Book Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Diorama Gothic Regular Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Diorama Gothic Medium Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Diorama Gothic Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890***

Diorama Gothic Black Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890***

Diorama Gothic

Character Set

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Lowercase

abcdefghijklmnopqrstuvwxyz

Ligatures

ff fi ffi fj ffj

Currencies

€\$¥£¢

Lining Figures

0123456789

Tabular Figures

01123456789

Elzevirian Figures

0123456789

Ordinals

H^{ao}

Superscript/Subscript

H^{abcdefghijklmnopqrstuvwxyz}H_{abcdefghijklmnopqrstuvwxyz}

Superiors/Inferiors

H⁰¹²³⁴⁵⁶⁷⁸⁹H₀₁₂₃₄₅₆₇₈₉H

Numerators/Denominators

H⁰¹²³⁴⁵⁶⁷⁸⁹H₀₁₂₃₄₅₆₇₈₉H

Fractions

1/2 1/4 3/4 1/8 3/8 5/8 7/8

Math Operators

+ - ¬ = ≠ ~ ≈ × ÷ < > ≤ ≥ ± ∞

Math Symbols

N ° ^ ◊ Δ Ω Σ Π π μ ∂ √ ∫ ℓ ° % ‰

Other Symbols

& † ‡ ¶ § © ® ¢ @ e ø ₣ ™ ℹ

Punctuation

.,;:…·“”“”«»«»? ! ; _ - - - () { } [] / \ | | *

Arrows/Big Arrows

← → ↑ ↓ ↖ ↗ ↘ ↙ ↔ ↕ ↔ ↗ ↘ ↙ ↘ ↕ ↔

Uppercase Diacritics

Á À Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Lowercase Diacritics

á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Diorama Gothic

Features

Case Sensitive Forms

(Nature)
Cross-century
¿escapism?

(NATURE)
CROSS-CENTURY
¿ESCAPISM?

Tabular Alternates

€ \$ ¥ £ ¢

€ \$ ¥ £ ¢

Contextual Alternates

2x2
1907-1993

2x2
1907-1993

Fractions

01234/56789

0123456789/₀123456789

Ordinals

1st 2nd 3rd 4th
1^a 1^o

1st 2nd 3rd 4th
1^a 1^o

Superscript

Mr M^me

M^r M^me

Superiors

10m²
10⁴

10m²
10⁴

Inferiors

H₂OC₄

H₂OC₄

Localized Forms (Catalan)

PEL·LÍCULA
Pel·lícula

PEL·LÍCULA
Pel·lícula

Discretionary Ligatures

ff fi ffi fj ffj

ff fi ffi fj ffj

Diorama Gothic

Stylistic Sets

01 - Diagonal Endings

LTZ

LTZ

02 - Straight Endings

EF

EF

03 - Straight Top

t

t

04 - Grotesk Form

G

G

05 - Single Story

a

a

06 - Double Story

g

g

07 - Small Arrows

-> <- /> <\ |> <|

→ ← ↗ ↖ ↑ ↓

08 - Big Arrows

-> <- /> <\ |> <|

→ ← ↗ ↖ ↑ ↓

Diorama Gothic

Stylistic Sets

01 - Diagonal Endings

LTZ

LTZ

02 - Straight Endings

EF

EF

03 - Straight Top

t

t

Book, 10pt

Thin, 10pt

Bold, 10pt

Regular, 10pt

A diorama is a three-dimensional exhibit, often miniature in scale, frequently housed in a cubicle and viewed through an aperture. The word literally means "through that which is seen", from the Greek di- "though" + orama "that which is seen, a sight". It usually consists of a flat or curved black cloth on which a scenic painting or photograph is mounted. Flat or solid objects are then placed in front of the cloth, and coloured transparent gauze or plastic drop curtains are used to heighten the three-dimensional effect. A considerable improvement in perspective is achieved by the addition of stage borders or wings. The rigorous application of the laws of perspective is essential to the success of the exhibit. The skillful use of lighting also heightens the effect and was deployed memorably in shows such as the Eidophusikon of Philip James de Louthembourg during the 18th century. Media of the time described the show as "moving pictures, representing Phenomena of Nature". It consisted of a large-scale miniature theatre that tried to recreate the perfect illusion of living nature: sunrise scenes, sunsets, moonlight images, storms, and volcanoes from all over the world, with sound and music effects. True dioramas, used for peep shows and the like, probably originated before the 19th century; but credit for the development of the diorama is usually given to Louis-Jacques-Mandé Daguerre, a French scenic painter, physicist, and inventor of the daguerreotype, who in 1822 opened an exhibition in Paris that he called the Diorama. Daguerre's techniques survive in contemporary dioramas, which are often employed in museums and may depict any subject on any scale. French writer Honoré de Balzac was a friend of Daguerre when he de-

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Light, 10pt

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Black, 10pt

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Medium, 10pt

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Regular, 25pt

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Regular, 14pt

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Regular, 7pt

Regular, 18pt

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Regular, 9pt

Bold, 11pt

Philip James de Louthembourg (1740-1812) is perhaps best known for his work as a painter and set designer for Theatre Royal, Drury Lane, in the mid-to-late eighteenth century. His interests whilst at Drury Lane were in developing theatrical spectacles through a combination of art, technology and performance. Through the use of lantern slides, he created illusions such as a moving moon and withering trees, with such life-like effects that nature succumbed to the willing suspension of disbelief. Prior to de Louthembourg, theatrical scenes were painted on completely flat screens, so he can also be credited with the development of the concept of three-dimensional scenery, such as mounds and cottages appearing in shows. This was a novelty attracting the attention not only of the general public, but of artists, such as Joshua Reynolds. Even after de Louthembourg's death, many of his techniques were carried forward, often re-named or re-established under the guise of a different inventor, but nonetheless endowing him with a certain ingenuity and eccentricity in the formulation of his ideas.

A historical landmark for de Louthembourg took place in 1781, when his attention was diverted away from the mainstay of conventional theatre performance. His focus was towards an even greater novelty in theatrical and technical display, the Eidophusikon, which no better demonstrated the originality of his creations. De Louthembourg's creation of the *Eidophusikon* (or *Eidophusicon*, meaning 'image of nature') followed on from David Garrick's initial proposal of the concept in the mid-eighteenth century. By construction, it was a 7ft by 3ft by 10ft stage, fronted with a curtain

and stage area, placed in parallel to an auditorium; a contraction of a theatre in its near entirety. De Louthembourg's intention was not for the *Eidophusikon* to showcase theatrical performances by people, but for it to be a parade of nature and the sublime. The "Image of Nature" is sold as a simulacrum of the world's natural wonders, "skewing the Beauties of Nature and Wonders of Art". Thus, the *Eidophusikon* is a three-dimensional display of Nature's most sublime aspects. In many ways, it is a trend which can be seen elsewhere in popular visual entertainment of the period.

Bold, 6pt

By using mechanisms and implements placed backstage and hidden from view, scenes of the *Eidophusikon*¹ seemed indistinguishable from their natural counterparts. For instance, in “*The Storm and Shipwreck Conveying an exact and striking Idea of the Frequent Hurricanes in the West Indies*”, de Louthembourg used the shaking of a thin sheet of copper to fill the auditorium with a soundscape similar to that of thunder. In his book *Wine and Walnuts*, W.H Pyne recounts how these scenes “seemed a reality” to mariners who had experienced the ‘real’ thing. By imitation of “thunder, guns, the rushing, lapping sound of waves, the patter of hail and rain and the whistling of winds”, the added dimension of sound created a mystifying replication of Nature seemingly by magic. It might never be possible to fully know the extent to which the *Eidophusikon* developed its audiences understanding of the world around them, yet it is explicit in its demonstration of a periodic fascination with real and imaginary aspects of nature. In the “Storm at Sea... with the loss of an East Indiaman”, de Louthembourg characterises nature’s immense power against a scale-model of the East Indiaman, fighting against the riptide and clashing of waves. The success of the *Eidophusikon* can therefore be found in its fashioning of an experience synonymous to the cinemagoer today: an atmosphere optimised for immersive experience. The scenes displayed in the *Eidophusikon* were considered to possess the most raw and visceral of qualities, to the extent that they resembled Nature. Again, in *Wine and Walnuts*, Pyne describes how scenes “appeared to recede for many miles” and Verwiebe notes how the observer was meant to smell the sweet scent of the morning. Audiences were able to experience something which, in reality, they were unlikely to ever see; perhaps this is the underlying success of the *Eidophusikon*, as with modern cinema. In short, Kornhaber’s (2009) suggestion that the *Eidophusikon* offers a “domesticated, reduced” spectacle of nature is very much true. De Louthembourg tames the destructive capacities of nature and expresses them in an essentially metropolitan and elaborate setting, one which is ultimately delimited to the boundaries of stage production. This is where Brewer (2007) claims its popularity is grounded: the *Eidophusikon* developed as a response to urban life by offering an escapism to distant, sometimes even fictional places, and their becoming visual objects to enjoy. For some, this process was not hugely popular. In Book Seven of his autobiographical poem *The Prelude*, William Wordsworth writes of how one can see “All that the traveller sees when he is there” but then of his distaste “To watch crude Nature work in untaught minds”. The critique is ultimately framed around the democratisation of Romantic landscapes by creation of an aesthetic appeal to baser instincts. Yet, experiences of visual and auditory sensation created by the *Eidophusikon* are pre-emptive of a more modern trend of removing distance through immersion. Wordsworth largely stands as an early critic to the advent of globalisation. Even after the original *Eidophusikon* was destroyed by fire in 1800, the concept lasted long after the death of de Louthembourg, with newer versions having been made well into the 1850s under the title of “*The New Eidophusikon*”. Its ultimate demise, and possibly why it is so unheard of in today’s society, was founded by its replacement with newer forms of immersive media, including the already well-established magic lantern and, into the late nineteenth century, early forms of cinema. From the vantage of hindsight, the *Eidophusikon* fits within a broader, cross-century fascination with “images” of exploration, yet also redefines theatrical performance.

1. Notes on the *Eidophusikon*: de Louthembourg, illusion and spectacle in Eighteenth-Century London. The *Eidophusikon* was a piece of art, no longer extant, thought up by the English actor David Garrick and created by 18th-century French painter Philip James de Louthembourg. It opened in Leicester Square in London in February 1781. Described by the media of his day as “Moving Pictures, representing Phenomena of Nature”, the *Eidophusikon* can be considered an early form of movie making. The effect was achieved by mirrors and pulleys.

Book, 6pt

A LIFE-SIZE DISPLAY REPRESENTING A SCENE FROM NATURE, A HISTORICAL EVENT, OR THE LIKE, USING STUFFED WILDLIFE, WAX FIGURES, ETC., IN FRONT OF A PAINTED OR PHOTOGRAPHED BACKGROUND.

Book, 6pt

A LIFE-SIZE DISPLAY REPRESENTING A SCENE FROM NATURE, A HISTORICAL EVENT, OR THE LIKE, USING STUFFED WILDLIFE, WAX FIGURES, ETC., IN FRONT OF A PAINTED OR PHOTOGRAPHED BACKGROUND.

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Medium, 15pt

Emigre's definition of a typographic homage represents best what we tried to achieve with *Diorama gothic*: "loosely based on historical styles and/or specific models, usually with admiration and respect for the obvious merits of the antecedents – but with more artistic freedom to deviate from the originals and to add personal touches; taking liberties normally not taken with straight revivals." (John Downer, *Call It What It Is*). *Diorama gothic* is an homage, a typographic interpretation

Medium, 12pt

mixed to historical references with the first being *Monotype grotesque series 215, 216 and 126*, an early sans-serif designed by Frank Hinman Pierpont around the 1920's. Our typeface is directly based on the *Gothic 720* edited by Bitstream in 1993 which inaugurates the beginnings of the digital era of revivals that would come from it. Like all these fonts, the *Diorama gothic* stems from the *Venus* sans-serif typeface released by the Bauer Type Foundry in 1907. While our inspiration come from many different

Medium, 10pt

places and eras, *Diorama gothic* is firmly anchored in the contemporary, drawing both from past references as well as modern technology to bring to life a contrasted gothic sans-serif. We made the choice to design different weights (both "book" and "regular" are available) for you to have more alternatives in your works thanks to a more flexible and versatile tool for current text composition. Thanks to these weight expansions, the *Diorama gothic* now stands as a standard in contemporary typefaces.

Medium, 8pt

The proportions have been revisited to be bolder, offering more a comfortable reading experience compared to the historical sources that inspired us, making it a perfectly legible sans-serif at small scale. On larger scaled texts, one can appreciate unique details of the typeface, only visible when experimenting with different sizing making the *Diorama gothic* a perfect blend in our typefaces catalog, a contrasting balance to identity and titling fonts and also our identity typeface.

Black, 52pt

What was increasingly in demand, therefore,

Black, 33pt

were productions of greater realism and immersive-ness. As Brewer puts it, “experience directed less at intellect than towards feelings, in order to provide them a more

Black, 21pt

authentic experience”, resulting in a democratisation of such sublime experiences. Philip James De Louthembourg took what he applied to the theatre in Drury Lane and amplified it by miniaturisation in the *Eidophusikon*; a seemingly contradictory notion.

In the 19th century these displays, either accompanied lectures, usually about travel or current events, or created the illusion of motion as an accompaniment to dramas through space, across a stage, as performance.

Light, 18pt

Eh bien! monsieur Poiret, dit l'employé au Muséum, comment va cette petite *santérama*? Puis sans attendre sa réponse: Mesdames, vous avez du chagrin, dit-il à madame Couture et à Victorine.

Allons-nous dîner? s'écria Horace Bianchon, un étudiant en médecine, ami de Rastignac, ma petite estomac est descendue *usque ad talones*.

Il fait un fameux *froitorama*! dit Vautrin. Dérangez-vous donc, père Goriot! Que diable! votre pied prend toute la gueule du poêle.

Illustre monsieur Vautrin, dit Bianchon, pourquoi dites-vous *froitorama*? il y a une faute, c'est *froidorama*.

Non, dit l'employé du Muséum, c'est *froitorama*, par la règle: j'ai froit aux pieds.

Voici son excellence le marquis de Rastignac, docteur en droit-travers, s'écria Bianchon en saisissant Eugène par le cou et le serrant de manière à l'étouffer. Ohé, les autres, ohé!

Ah! ah! voici une fameuse *soupeaurama*, dit Poiret en voyant Christophe qui entrait en tenant respectueusement le potage.

Light, 8pt

«Les pensionnaires, internes et externes, arrivèrent les uns après les autres, en se souhaitant mutuellement le bonjour, et se disant de ces riens qui constituent, chez certaines classes parisiennes, un esprit drôlatique dans lequel la bêtise entre comme élément principale et dont le mérite consiste particulièrement dans le geste ou la prononciation. Cette espèce d'argot varie continuellement. La plaisanterie qui en est le principe n'a jamais un mois d'existence. Un événement politique, un procès en cours d'assises, une chanson des rues, les farces d'un acteur, tout sert à entretenir ce jeu d'esprit qui consiste surtout à prendre les idées et les mots comme des volants, et à se les renvoyer sur des raquettes. La récente invention du Diorama, qui portait l'illusion de l'optique à un plus haut degré que dans les Panoramas, avait amené dans quelques ateliers de peinture la plaisanterie de parler en rama, espèce de charge qu'un jeune peintre, habitué de la pension Vauquer, y avait inoculée.» Honoré de Balzac, *Le Père Goriot*, 1834.

Bold, 18pt

Froidorama, Froitorama, Santérama, Soupeaurama... Balzac fait parler le « Rama » aux pensionnaires de la pension Vauquer, « pension bourgeoise des deux sexes et autres », selon l'inscription de sa porte d'entrée. Le tout est relaté dans Le Père Goriot: «...-Ah! Ah! Voici une fameuse soupeaurama, dit Poiret en voyant Christophe qui entrait en tenant respectueusement le potage.- Pardonnez-moi, monsieur, dit madame Vauquer, c'est une soupe aux choux. Tous les jeunes gens éclatèrent de rire.»

Les illusions d'optique des panoramas captivèrent les promeneurs des passages et des rotondes, dans les capitales du début à la fin du XIX^e siècle. Mais surtout elles réconfortaient les habitants de ces grandes villes par une position retrouvée de domination sur un espace stable, un lieu fixe, un pays sage de toile. Ce brevet d'un dispositif de vision de toile peinte à 360 degrés à l'intérieur d'un bâtiment circulaire avec lumière zénithale était une tentative de maîtrise statique par immersion. Le peintre Robert Barker eut son illumination un jour assis dans une cellule de prison, il déposa le brevet « nature à coup d'œil » en 1787. Panorama: peinture fixe et silencieuse opposée aux perturbations optiques et sonores inaugurées par les nouvelles cités naissantes. Panorama, diorama, polyorama panoptique... Ces préfigurations du cinéma donnèrent ensuite du vitarama, du cinérama avec trois projecteurs, écran XL, stéréo, puis des salles kinopanorama tendance zakouskis en post guerre froide. Un goût de refuge avec images mobiles.

Bold, 9pt

Bold, 10pt

Maintenant où sont passés les « Rama »? Vers chez Casto & Confo? La « Rama » story finie? À la lecture de l'épisode de la pension Vauquer, je me suis toujours demandé à quoi pouvait ressembler une « Soupeau Rama »?... À une longue remontée dans le sens sud nord, autoroute A7, au travers d'un parebrise pluvieux avec radio Nostalgie... À une affiche de publicité politique de 1981, Mitterrand Président. Une rime de France profonde en format panoramique avec un clocher trop clérical effacé par retouche photo... À une image d'emballage de plaquette de beurre pour confirmer son origine pure vache... Une soupe de paysages ou une campagne qui sent la soupe du vague à l'âme... Rama & Soupe voyagent, migrent. À notre époque de panoramiques assistés, où se nichent Soupe & Rama? Comme sur un promontoire de panorama, à l'ombre dans une cellule, bien rester fixe face à son écran d'ordinateur, puis surfer vers des sites d'expositions comme Contemporary Art Daily, Daily Art Fair... Magie! Magie! Se déroule au trackpad un white bouillon cube mondial. La nouvelle « Soupeau RamArt ». Potages mon choux! Des popotes éloignées des bonheurs du disparate. Bruno Carbonnet, « Rama » in *Revue Diorama No.1, Legibility*, 2018

“The eye is not only nourished by legibility”. Let’s take Fernand Baudin at his word. Food for thought, food for the eye. Otherwise: death. Legibility might be compared to bread, rice, millet or seal fat, as you wish. The main part of its nutrition, with “clarity and transparency” as its main seasoning. Salt and pepper.

The struggle for life could be satisfied by those three characteristics. But they’re not satisfactory to everyone, or everywhere. Of course, there are people delighted by strict diets, vegan, salt-free, gluten-free, and mostly pleasure-free diets. They must love Univers, while waiting to be fed by pills and to read using brain implants. Could the prohibition of certain food be compared to a Crystal Goblet typography? One might certainly find online a kosher or halal font. Let’s be careful, and avoid reversed contrast during Lent. Feces in Ikea chocolate fudge and Photoshop in film photography.

This first issue of *Diorama* is highly epicurean.

The menu is long and rich. You will find here, among others, Marcel Mrejen’s tropical fruits, Annija Grisle’s Mittel-Europa pickles, Alexis Cros’ chili crisps, Audrey Quaranta’s cherries, Paul Andali’s bananas, Louis Brousseau’s Rugelach, Valentin Defaux and Camille Jacoby’s fish plate, Floris Dutoit’s ice creams and chocolate, Claire Barrault’s candies, Alice Savoie’s HP sauce, with a drop of pure water by James Langdon. Finally, a mint by Roxanne Maillet. Fortunately, the eye has far less problems with digestion than the stomach. Should you be overwhelmed by such profusion, you can always take a break and start reading Diorama later. So, there is absolutely no reason not to enjoy the feast. *Bon appétit.*

Au cours de la première moitié du XX^e siècle, la ville devint un centre d'envergure internationale. La croissance urbaine nécessi- ta toujours plus d'investissements dans les transports. Ainsi, l'In- terborough Rapid Transit, la première compagnie de métro, vit le jour en 1904. En 1913, la principale gare, Grand Central Terminal, fut reconstruite. La densification du trafic automobile amena la municipalité à penser un nouveau plan d'urbanisme et à relier Manhattan par de nouvelles infrastructures : ponts, tunnels (Hol- land Tunnel) et voies rapides (parkways). Avec la multiplication des sièges sociaux d'entreprises et le manque de place, les gratte- ciel se multiplièrent dans deux quartiers : le Sud de Manhattan et Midtown. En 1929, New York compte déjà 188 immeubles de plus de 20 étages. Le Chrysler Building et l'Empire State Building de- viennent des symboles de la modernité new-yorkaise dans l'entre- deux-guerres. Le problème du logement subsistait à New York: 40 000 tenements («immeubles de logement») furent dé- truits dans les années 1920 et des logements sociaux furent construits. La Grande Dépression des années 1930 jeta à la rue des milliers de New-Yorkais. La loi Wagner-Steagall de 1937 per- mit la construction de grands ensembles. New York, en particulier Ellis Island où transitèrent 16 millions de personnes, resta pendant une grande partie des institutions politiques et judiciaires de New York tombent sous la coupe du chef maffieux Frank Costello. L'ap- partement de celui-ci devient le lieu de rencontre des plus émi- nents magistrats et hommes politiques de la ville, parmi lesquels William O'Dwyer, qui devient maire de New York en 1945. Frank Costello distribue des pots-de-vin en fonction des hiérarchies: de 2 dollars pour un policier de base effectuant une ronde à 6 500 dollars pour un inspecteur-chef. En 1949, le président du conseil d'arrondissement de Manhattan reconnaissait que si Costello le convoquait, il se rendrait aussitôt à la convocation. Après la Se- conde Guerre mondiale, New York connut cependant un relatif déclin, perdit de ses habitants, et son tissu industriel commença à vieillir. La crise des années 1960-1970 engendra des friches in- dustrielles dans le Bronx et Queens. Ainsi, le chantier naval Navy Yard ferma ses portes en 1966. Entre 1953 et 1992, New York per- dit quelque 700 000 emplois industriels. La place du port de New York recule. En revanche, la ville affermit sa position mondiale avec l'installation des institutions permanentes de l'ONU. L'exposition universelle de la foire internationale de New York 1964-1965 attira des millions de visiteurs.

New York

Medium, 110pt

plusieurs décennies la principale porte d'entrée des immigrants aux États-Unis. Dans la première moitié du XX^e siècle, ces derniers venaient d'Europe orientale et méditerranéenne. Les Afro-Amé- ricains affluèrent également du Sud du pays et se concentrèrent dans des quartiers comme Harlem. Après la Seconde Guerre mon- diale, l'immigration changea de nouveau pour venir d'Amérique latine, d'Asie et d'Afrique. New York devint par ailleurs un centre culturel d'importance mondiale. Ce rôle s'amplifia vers la fin des années 1930 avec l'afflux de réfugiés européens, qui compor- taient de nombreux intellectuels, musiciens et artistes. Les quar- tiers de Greenwich Village et de Harlem devinrent les principaux lieux de création artistique et littéraire. Avec l'Armory Show (1913) puis l'ouverture du Museum of Modern Art (1929), du Whitney Museum of American Art (1931) et du musée Solomon R. Gug- genheim (1937), New York devint l'une des capitales mondiales de l'art moderne. Malgré la concurrence de Los Angeles, New York resta jusqu'en 1945 un centre cinématographique majeur : elle exerçait le contrôle financier de l'industrie du 7^e art, produisait des films dans ses studios et possédait de très nombreuses salles de projection. Les nouveaux médias se développèrent dans la cité : tabloïds, chaînes de radio (CBS et NBC). En 1919, New York fut secouée par des grèves massives. Le 16 septembre 1920, un at- tentat à la bombe souffla les bureaux du siège de la compagnie J.P. Morgan à Wall Street, faisant 38 morts et 200 blessés. Les années 1920 furent également marquées par la prohibition, avec l'ouverture des speakeasies. La «grosse pomme» n'échappa pas à la Grande Dépression économique des années 1930. C'est d'ail- leurs à la bourse de Wall Street que se manifesta le krach de 1929, le plus violent de l'histoire boursière mondiale, qui donna lieu à une crise mondiale. Le chômage et la misère augmentèrent rapi- dement et des bidonvilles se développèrent. Dans les années 1940,

New York s'affirma comme capitale de l'expressionnisme abstrait, rivalisant avec Londres sur le marché de l'art. La contre-culture s'épanouit à New York dans les lettres et les arts. L'Off-off Broad- way proposait une alternative au théâtre commercial. Le Pop art dénonçait la société de consommation. Frank Stella expérimenta le minimalisme et Christo proposa aux New-Yorkais des œuvres éphémères. Les fresques murales se multiplièrent sur les murs de la ville. La culture de la rue (graffiti, hip-hop) prit son essor dans les années 1980. Cependant, New York se vit de plus en plus concurrencée par d'autres pôles dans le pays, en particulier ceux de la Sun Belt (Los Angeles, San Francisco).

Times Square

Regular, 38pt

Surnommé «Crossroads of the world», Times Square est un quar- tier de la ville de New York, situé dans l'arrondissement de Man- hattan, qui tire son nom de l'ancien siège du *New York Times*. L'éditeur du *Times* de l'époque, Adolph Ochs, avait déplacé les activités du journal dans une nouvelle tour, la *One Times Square*, située sur la 42^e rue, au centre de la place. A. Ochs persuada le maire McClellan de construire une station de métro et de donner le nom de «Times Square». Seulement trois semaines plus tard, la première publicité apparut sur la façade d'une banque, à l'angle de la 46^e rue et de Broadway. «Times Square» dans les années 1910 et les années 1920, qui marquent l'âge d'or de Broadway: à cette époque, 280 spectacles en moyenne y étaient joués chaque année. Il existait quelque 71 théâtres sur la place ainsi que de nombreux hôtels et restaurants.

Three
Dimensional
Exhibit
Miniature
Simulacra
Theater
Escapism
Aperture
Cubicle

Space

Haill

Scene

TOWN

Kraft

PURPLE

ECHO

Muse

Vanity

FOCUS

Worlds

view

two

Rivers

FILM

דִּיֹרָמָה גוֹתִיִּק

Diorama Gothic

Informations

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