supposed was never to be interpreted in this way.

Thus, while other exposures, east and west, at the pieces of uncomfortable chambering around, may certainly be seen in frontal alignment, they are usually presented, and apparently intended to be seen, only in a rapid frontoforesight. Thus, the gothic elevation, although generally visible in far less abrupt perspective, is still something evidently to be seen from oblique points of view; and there, though on three sides the monastery of La Tourette is entirely open to the landscape, the conditions of its visibility lead, not to the seeing of the real and tangible whole, but to a consciousness of solids, to an awareness of ranges of verticals implanted in quick succession of the nature of arches rather than the presence of the windows at their rear. While, in addition, since externally the building has an extremely high central visual gravity, it must also be noticed that the same solility, the same optical swarm which issues from the lateral frontoforesights, is further affirmed by the vertical movements of the eye. Here again, as the eye moves up and down, there is a distinct tendency for it to register the density of outer-surfaced and to infer the closer interrelation of horizontal members.

Once more, this elaborate divorce of physical reality and optical impression may possibly be misconstrued; but, in the degree to which it sustains images of concentration and inwardness, and in the manner by which it makes prominent the beholder's behavior of the approach's facade, it is a phenomenon which now at least may begin to suggest that we are in the presence of the most subtle subconscious resolution. On the Apotheosis, the Greeks, we are told, employed the most deadly distortions, applying to their contours an impecable adjustment to the laws of optics; and, though we are by no means on the Apotheosis, if at this stage the patience can be summoned to re-examine the northern wall of the church, there may now be detected advisory signs which seem to rehearse the types of expression to whose one is later subjected.

First, just as La Chaux-de-Fonds, where the blank panel generates a fluvatation of meaning and value and is incessantly transposed from a positive to a negative role in the facade, so at La Tourette the wall of the church, which is constantly invested with high figurative content and that is deprived of it, acts both to call attention to itself and simultaneously to shift attention onwards to the visual field of which it is the principal component. While at La Chaux-de-Fonds the fundamental structure of the ambiguity is simple, while this structure is confined to a plane and causes largely an oscillation in the evaluation of surface, at La Tourette the surfaces are presented with a far more evasive condition. It is a condition which involves above all readings of depth; and, while from it there issue a series of disturbances seamlessly amenable to any accurate generalization, there are still two approximate tendencies which might be noticed; the building tends to revolve, to pivot around an imaginary central spikes, and at the same time that the building also tends to a supremely ironic behavior.

As has been inferred, Le Corbusier presents the north side of his church to the visitor in very much the same way that in Tourneur's Arch-Architecture he chose to illustrate the Parthenon. He provides, that is, a type of frontoforesisted frontal perspective which gives importance to the receding orthogonal, but which firmly insists on the priority of the transversals. He offers, in other words, a modified three-quarter view rather than a definitely oblique condition; and the visitor is thus made aware of the monastery's western exposure as a significant but as a nevertheless subordinate, component of the principal figure.

Not to labour this point at the same time that he does this, it is remarkable that Le Corbusier has also built into this frontal plane of his wall the implication of a depth which by no means exists in reality. The oblique cut of his panel should now be noticed. It is a line so slantly set off that the horizon which the eye has an instinctive tendency to 'correct' and translate it for what average experience suggests that it should be. For being eager to see it as the normal termination of a vertical plane, the eye is consequently willing to read it, not as the diagonal which physically it happens to be, but as the element in a perspective recession which psychologically it seems. Le Corbusier has established a 'false right angle'; and this fausses derves, which in itself implies depth, may also be seen as sporadically collaborating with the slope of the ground further to sponsor an intercept illusion that the building is receding.

Something of the vital animation of surface, the small but sudden temerity of mobility, in the area between bastion and belly certainly derives from the tonality to which the wall is thus subjected; but if this phenomenal warping of surface may be distinctly assisted by the real features of the bastion, wall itself, then at this point it also should be observed how the three eaux-de-l'eau now introduce a counter-active force. For the spectacle of the building as seen on arrival is finally predisposed on a basis, not of one spire, but of two. On the one hand there are the pseudo-orthogonals which, by the complement they provide for the genuine recession of the monastery's west facade, do stimulate an illusion of rotation and spinning. But, on the other, are those three, twisting, writhing, and even agonized, light sources—they illuminate the Chapel of the Holy Sacrament—which cause a quite independent and equally powerful moment of evocation. A pictorial opportunism lies behind the one essence. A sculptural opportunism lies behind the other. There is a spatial in two dimensions. There is a contradictory spatial in three. A corkscrew in competition with a negligibly deflected plane. Their equivocal interplay makes the building. And, since the colored, columnar vortex, implied by the space rising above the chapel, in a volume which, like all verticles, has the cyclonic power to seek less energetic material in towards its axis of rotation, so the three eaux-de-l'eau conspire with the elements guaranteeing hallucination to act as a kind of tether securing a tenuous equilibrium.