My mobile body makes a difference in the visible world, being part of it; this is why I can steer it through the visible . . . Vision is attached to movement.

Maurice Merleau-Ponty, "Eye and Mind"

Unlike Piero's tableau, in which time is symbolized but is discontinuous, Le Corbusier's use of the deep space/shallow space juxtaposition is more dynamic, implying the continuous temporality of the viewer's movement. If one can discern the presence of the subjective viewer, then it is the shallow space that the viewer occupies and it is the deep space that he or she can or will occupy in the future. As in the enfilade view, the expressed or implied receding diagonals of the perspective view compel the corporeal subject to enter the scene rather than remain estranged from it in a distanced, contemplative gaze. Unlike the enfilade, these photographic constructions depict a "here" and a "there"; the space in between is the space of the subject's movement. For the Cartesian subject, unseen objects no longer exist except in memory and judgement. In this view the "here" will continue to exist even when the subject moves towards the "there." And the "here" will be reversible. It will become the "there" when the subject arrives.

The enigma is that my body simultaneously sees and is seen. That which looks at all things can also look at itself and recognize, in what it sees, the "other side" of its power of looking. It sees itself seeing. . . . It is not a self through transparence, like thought, which only thinks its object by assimilating it, by constituting it, by transforming it into thought.

Maurice Merleau-Ponty, "Eye and Mind"

This latter effect might be termed "co-location," the viewer's ability to *conceive* of oneself as occupying a space other than that which is currently occupied. In other words, the representation not only includes the trace of the viewer, but insinuates the possibility of the viewer's movement and the dimension of time. The seer who can see itself can also conceptualize being on the "other side," seeing itself where it is. In other words, one can imagine occupying another space and seeing from it the space that one currently occupies.

This . . . house will be rather like an architectural promenade. You enter: the architectural spectacle at once offers itself to the eye. You follow an itinerary and the perspectives develop with great variety, developing a play of light on the walls or making pools of shadows. Large windows open up views of the exterior where the architectural unity is reasserted.

Le Corbusier, Oeuvre Complète, vol. 1

Many architects have acknowledged the influence of Le Corbusier's idea of the architectural promenade – an itinerary or route through the work of architecture – by referring to it in descriptions of their own work. Less influential are Le Corbusier's actual words about the unfolding of perspectives, suggesting the consistent visual engagement of the viewing subject. In Le Corbusier's description of Maison La Roche-Jeanneret, written for the initial volume of his *Oeuvre Complète*, there is a deliberate obfuscation of the distinction between objective properties and subjective response. Are the "play of light" and the "pools of shadow" objective facts? Or are they dependent on the observing, itinerant subject for their existence? Some years later at the Villa Stein-de Monzie, the architectural promenade became a purposeful assemblage of a series of images, each with bilateral focal points, one in the foreground to locate the viewer and one in the background to attract the viewer

along the next segment of the promenade. The views are devised to inspire the movement of the subject through the territory of the architecture. But, rather like a motion picture story-board or Zeno's paradox of the arrow in flight, the sequence is conceived as a series of fixed views, rendering the viewer's motion as a series of arrested moments.

In a much-published photograph of Maison La Roche-Jeanneret (Figure 1.19) (designed with his cousin Pierre Jeanneret), the double-height gallery with mezzanine is shown in two-point perspective from a station point on the upper level. In it Le Corbusier was perhaps trying to represent pictorially the temporal qualities formulated in his discursive representation of the project. While the plethora of diagonals and overlapping planes in this iconic photograph beg an analogy with a Cubist painting, this composition is certainly not as sophisticated or assured of its intentions as those of the photographs discussed above. Unlike the others, this photograph was composed using two-point perspective. As we have seen, one-point perspective stresses frontality but permits variable readings of depth. Certain vantage points deliver ambiguous readings of space; others create tension between deep and shallow, convergent and frontal. The one-point perspective represents the numerous locations where the viewer places himself or herself in registration with the architecture, where a clear focal point in a frontal plane will visually organize the elements around the axis between the viewer and the focal point.

While it may provide more, and less ambiguous, information, a two-point perspective does not afford the registration between the subject and the architecture. If the station point is not determined by a well-defined visual axis, then the emphasis for devising the composition will be solely on the properties of the object. Rather, like the omniscient narrator in literature, the observer can be everywhere at once. But Le Corbusier's use of the second person in his description of this house restricts the viewer to a certain realm of probability and the reference to developing perspectives suggests that there are moments in which the views will be more resonant than others. Clearly, he is not unaware of the presence of the subject in his architecture and in this photograph as well there exist traces of the viewer. First, there is the fragment
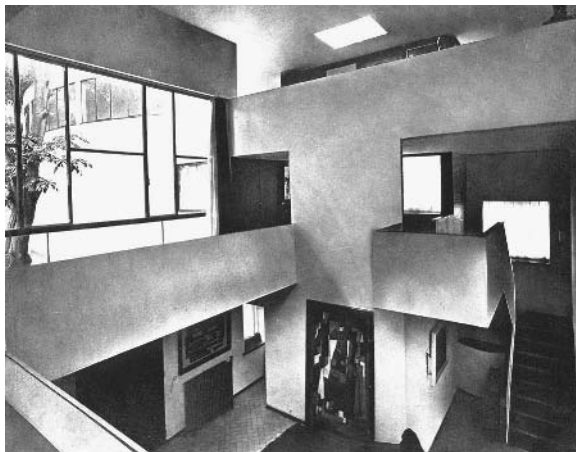

Figure 1.19 Le Corbusier. Paris: Villa La Roche 1923 © 2003 Artists Rights Society (ARS)/ADAAGP, Paris/FLC L2(12) 74.