Another and earlier use of Egyptian architecture might be discerned. Although the general configuration of these houses as seen on plan (as opposed to the Le Corbusier’s famous street design, the study suggests that the entrance is pulled back from view so as to isolate and give prominence to the salon and projecting curved volume on the picture gallery presents a degree of expression not present in young Jeanneret’s more schematic drawings of urban designs. There is, however, a certain visual parallel with Le Corbusier’s own rue de l’Echiquier and the Egyptian architectural tradition. On the other hand, however, the repetition of the motif is less pronounced in the Egyptian temple, where the temple is often treated as an integral part of the temple complex itself.

The Egyptian pyramids, as interpreted from Closter’s perspective, are seen as being an extension of an Egyptian temple plan. Egyptian architecture, as presented above, had provided the designer with the lessons of the relatively simple grid of columns that he used to create a formal and symmetrical composition. By alluding to the pyramid, Le Corbusier could be evoking the historical principle that he was reinterpreting.

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