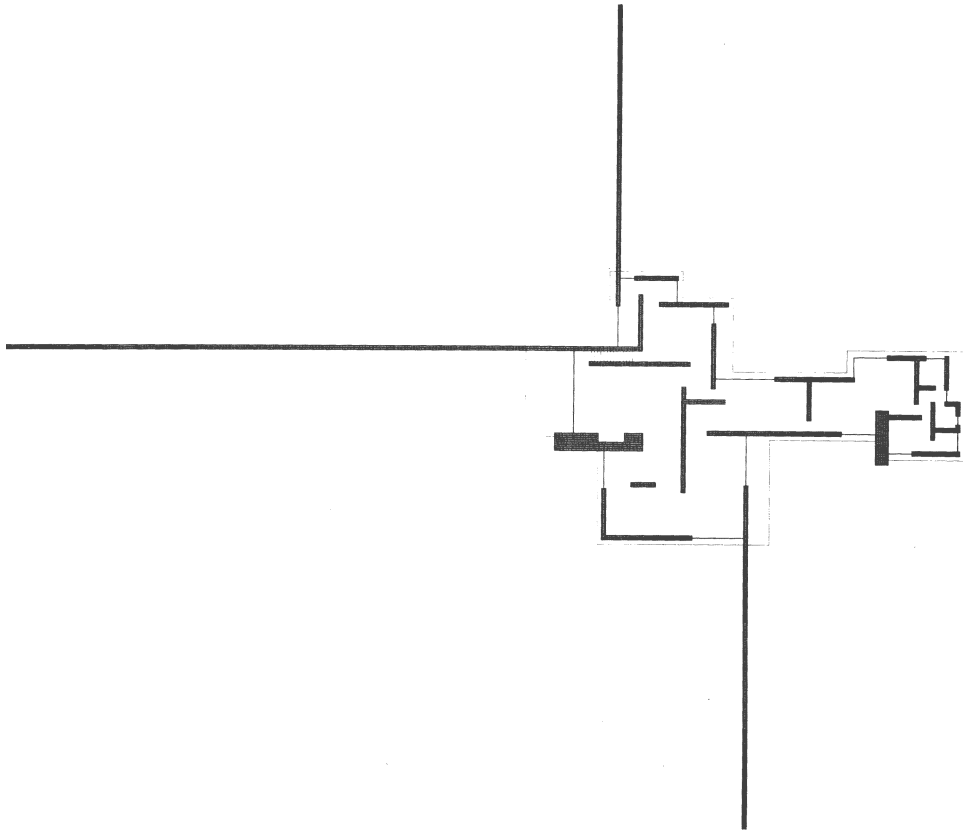


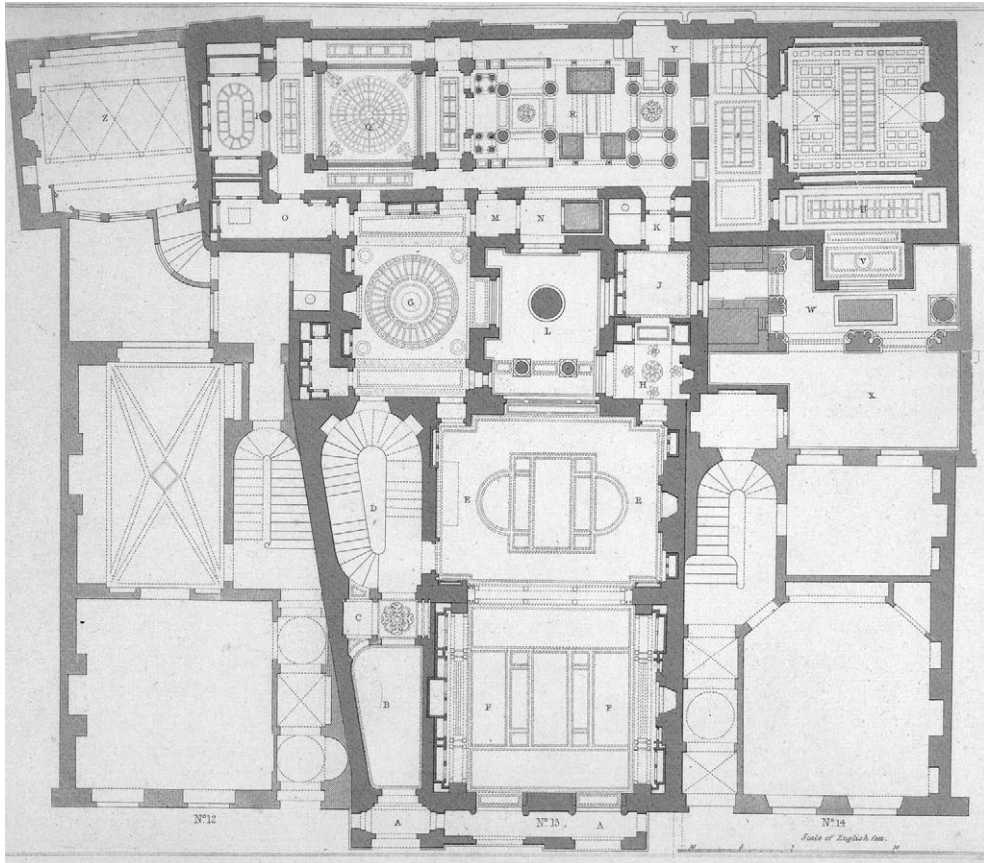
Below  
**Mies van der Rohe**, Brick  
Country House 1923; plan

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symmetry on all four axes but the servant spaces which are so visible on plan in each of the four corners, emphasising the diagonal symmetry, make very little impact on the viewer either from the centre or when moving about on a floor. It could also be argued that the towers of the Richards Medical Laboratories are much more easily understood as an almost picturesque assemblage of vertical elements than as an array of bi-axially symmetrical units.

The fact that the obviousness of the plan is not always mirrored in the building we sense in use, seems to me in the last



**Sir John Soane**, 12, 13 & 14 Lincoln's Inn Fields, London; ground floor plan; plate 1 of John Britton, *The Union of Sculpture & Painting*, London, 1827

resort not to be crucial since the plan drawing is after all only a *tool*. What is important is that the way in which Kahn used that tool – insisting on a deep order visually displayed by building mass – made it possible for him to create an architecture of nobility and seriousness, of gravity in the literal and metaphoric sense, which can best be described as the Doric of the late 20th century.

On the other hand, what makes the plan of Mies van der Rohe's Brick Country House of 1923 so appealing is the dynamic disposition of dark lines on a white ground that also meshes