

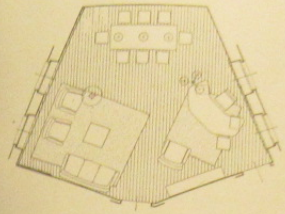


**office in a well organized pentagon**

The brothers Latis are both architects—doctors of architecture, to give them their due—and both practice in their native Milan, sometimes collaborating, sometimes not. Both are engaged in other activities. Vito, the elder, is publisher of Studi Monografici di Architettura, a series of architectural publications, and Gustavo is a professor of architecture at the University of Milan. Vito was also very active in the Ninth Triennale reported in our September 1951 issue. Like so many Italian architects, both range from large-scaled to small-scaled projects without turning a hair. Both have designed and constructed many big buildings, both design interiors, and both do furniture, lamps, accessories. The office-conference room illustrated here, as well as the individual objects with which it is furnished, emphasize an attribute of the Italian architects which is perhaps even more important than the caliber of their design in catching and holding the attention of observers throughout the world; this is their inventiveness. Although in final visual impact there is nothing startling about this interior (in-



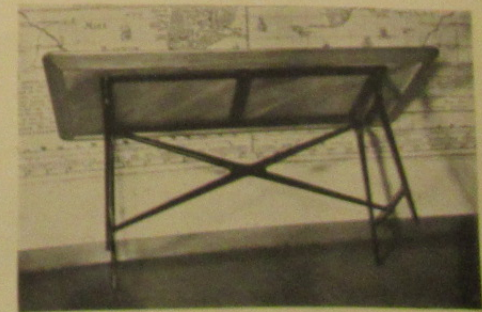
VITO AND GUSTAVO LATIS



The plan above shows how the pentagon is neatly divided without partitions of any kind into a conference area, executive's working area, and waiting area. Draperies give unity to the disorderly pattern of walls and windows. The furniture is cleverly constructed, giving the desired effect of substantial solidity and expensiveness but actually easy to make and assemble. The repetition of the X-brace is a motif giving order to the general composition. Note that despite the rich and well-filled look, the room is actually devoid of clutter, the cabinets (opposite page) light, small, and neatly detailed, and the executive desk really a table without heavy underpinning, though *recherché* in shape and executed in contrasting woods.

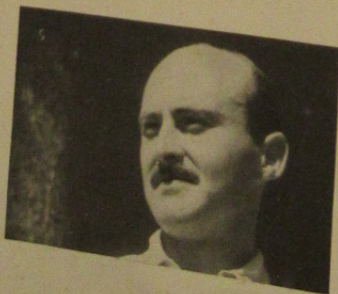
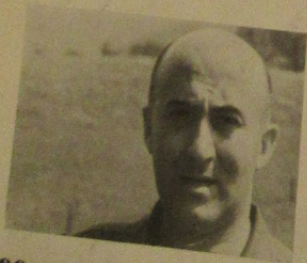


deed there ought not to be, considering its staid and businesslike purpose), it is interesting that so many of the items, and the organization of the space itself, are "originals"—creative solutions both esthetically and from the standpoint of mechanical construction. The brothers did not wish to design a startling interior, yet they went to the trouble of designing every item—of inventing an original "method" for each. Only the rug, the carpet, the lamp, the drapery material, and the map were conceived and executed by others. There is no stock furniture here. This may partly result from the greater availability of skilled craftsmen, but we are told by some New York architects that special order designs cost no more than very good stock furniture in this country either—so perhaps a basic attitude is involved. This office, so well fitted into a fantastically difficult space afforded by an old, remodeled building, contains nothing that would offend a staid, conservative, American business executive, nor a bright *avant-gardiste* either. It is plushy, solid, impressive, in the best of taste—O. G.



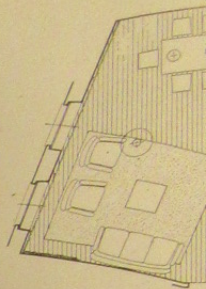


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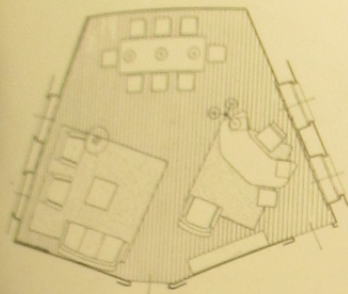
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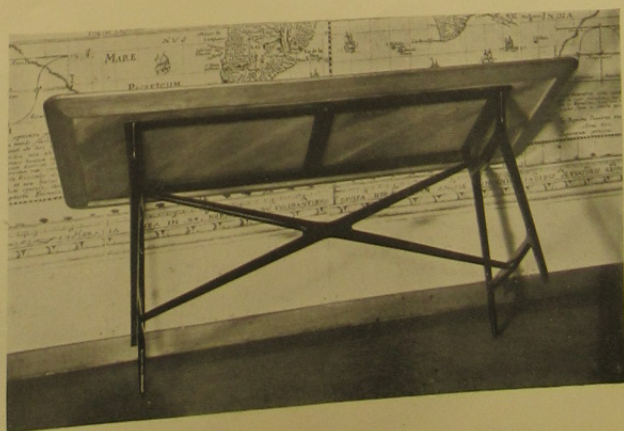


The plan above shows neatly divided without into a conference area, and waiting area to the disorderly pattern. The furniture is clean, the desired effect of expensiveness but accessible. The repetitive motif giving order to the room is actually detailed, and the execution without heavy underpinning in shape and execution.

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