



## **AGAPE AND AGAPECASA RETURN TO 3DAYSOFDESIGN WITH FILE UNDER POP FOR ARTISTIC POSITION IN SPACE**

*At File Under Pop, Villa Schwob becomes the point of departure for an articulated domestic landscape where art, design, material, and space enter into dialogue.*

For 3daysofdesign in Copenhagen, Agape and Agapecasa return in partnership with File Under Pop for Artistic Position in Space, a multi-studio installation presented together with V-ZUG, Davide Groppi, and Garde Hvalsøe.

Conceived as a sequence of domestic environments, the project is built around the idea of Artful Living: a way of inhabiting space in which objects, surfaces, artworks, light, and materials are deliberated as parts of the same spatial composition. The home becomes a field of relationships, where each presence has its own position, measure, and identity.

At the center of Agapecasa's contribution is Villa Schwob: a pivotal work in Le Corbusier's trajectory and, for Agapecasa, the architectural context that later brought Angelo Mangiarotti and Bruno Morassutti into dialogue with its interiors. Built between 1916 and 1917 for entrepreneur Anatole Schwob, the villa is Le Corbusier's last major work of his Swiss period and a threshold toward the geometric abstraction, structural use of concrete, and spatial research that would define his later work.

For Artistic Position in Space, Villa Schwob is approached as a spatial model. The installation takes as its point of departure the villa's double-height hall, defined by a monumental window, an open visual axis, and a low, modular configuration that allows the gaze to remain free toward the outside. This arrangement is reinterpreted as an informal living room, where different elements occupy precise positions within the space.

Within this setting, the Schwob Table becomes a natural point of convergence. Designed by Mangiarotti and Morassutti for the villa when they were commissioned to reinterpret the interiors in the 1950's, the table was conceived for the same double-height hall. Its low geometry and modular presence support the continuity of the room, while the two side handles, integrated into the structure, transform movement into a visible constructive sign.

Originally produced in only a few examples for the villa, the Schwob Table remained outside industrial production and survived through photographs, drawings, and period accounts. Today, Agapecasa presents a philological re-edition, faithful to the project's proportions, workmanship, and constructive intent. Debuting in Northern Europe for this installation, the table is shown in various stones and okumè plywood as part of a wider reflection on architecture, material culture, and domestic space.

Around this point of origin, Agapecasa presents a broader selection of works by Angelo Mangiarotti, including Eros tables in various sizes, Club 44 and Tre 3 chairs, as well as new configurations from the Cavalletto system. Limited edition bronze CAP53 vases in new variations are placed in display cases integrated into the Cavalletto structures, in a thoughtful play between furniture and exhibition device. The new CAP53 pieces see the ancient technique of "lost-wax" casting draws closer to its original field, the production of sculptures. The design of the vases is built on the principle that, in section, two circles of different diameter, moving along the vertical axes, can originate a great number of different objects.



AGAPE CASA

Bronze also opens a direct material dialogue with the sculptures of Sonja Ferlov Mancoba, whose work adds further spatial and sculptural presence to the installation. Her words — “Only through each other can we live and breathe — no one creates alone” — give voice to the project’s collective nature, in which each studio contributes to a shared environment while maintaining its own language.

True to Agape’s signature, the same principle is extended into the bathroom domain. Freestanding Lariana and Massicci washbasins are presented as sculptural presences, positioned with the same attention to proportion, material, and distance as the surrounding artworks and furniture. Their volumes introduce a shift in scale and function, bringing the ritual of water into the living composition without separating it from the wider domestic landscape.

A further environment expands this reading through the Bloque system, Cenote bathtub, and Cenote washbasin. The bathtub, presented in a gel-coated solid-surface version with a color developed for this installation, anchors the space through its mass, surface, and tone. Alongside it, the Cenote washbasin continues the collection’s narrative, while Bloque introduces an architectural framework for storage, surfaces, and composition. Together, these elements give the bathroom a central role within Artistic Position in Space: beyond just a technical area, but a measured interior where water, object, and architecture occupy the same field of perception.

Through the contributions of Agape, Agapecasa, File Under Pop, and the participating studios, Artistic Position in Space becomes a study in relationships: between furniture and sculpture, object and architecture, material and atmosphere. Beyond a conventional presentation, it is a position in space — defined by the way each element occupies, responds to, and transforms the environment around it.

#### Technical information

**Name:** Schwob Table

**Design:** Angelo Mangiarotti & Bruno Morassutti (1959)

**Re-edition:** Agapecasa, 2025

**Materials:** Precision-machined polished natural aluminium structure; okumé plywood and marble tops (Carrara, Nero Marquina, Carnico, Verde Alpi, Emperador Dark and Travertine) or special stones.

**Dimensions:** 650×650 / 800×800 / 1000×1000

#### CONTACTS

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