



Agape is coming Home in the company of Angelo Mangiarotti

Agape has extended its range of action and widened its horizons of poetic awareness to encompass the entire home environment, offering its loyal and cultured customers a new brand, AgapeCasa, featuring a new range of products for every room in the house. At a time of great global complexity and sense of insecurity, Agape's congenital optimism turns all these question marks into certainties and, with unwavering faith in its own DNA (whose distinctive codes are sobriety, elegance, experimentation and quality), now proudly presents the "Mangiarotti" collection, a selection of projects by this great architect, who has been a treasured friend and designer of objects, which are now evergreen classics of Italian design. Some of his thoughts on living are now being exclusively incorporated in AgapeCasa, a brand which, for this reason and thanks also to the work of other designers who will gradually be involved in the project, will soon become a fundamental benchmark for modern-day furnishing.

2010: Agape is coming Home in the company of Angelo Mangiarotti.



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ANGELO MANGIAROTTI

Angelo Mangiarotti, one of the leading exponents of 20th-century Italian design, a committed, cultured and brilliant designer, who took on the ideals of the Modern Movement and actually exceeded them through his experimental and highly original work, a Mies with the mind of an engineer, a freer and more creative Prouvé, a more multifaceted and experimental Nervi, and even a Brancusi drawing on the technology of his own time: because Mangiarotti managed to apply his own ingenuity to both architecture and design, a razor-sharp exponent of rigorous functionalism, who, however, never lost sight of elegance and beauty, taking his own work to the very verge of sculpture through clever studies of form, always using cutting-edge production processes and materials backed up by proper know-how and, above all, thinking, constantly drawing on ethical principles and a deep awareness of moral values, unique traits of this master, who, by brilliantly bringing together the dual qualities of ethics and aesthetics, has achieved "happiness" through "correctness".



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THE MANGIAROTTI COLLECTION

The "Mangiarotti Collection": special objects to live and dwell with, a catalogue of precious jewels chosen from the repertoire of a designer who has handed down dozens of excellent projects to the history of design, along with some authentic masterpieces: beginning in the mid-1950s with his innovative "Cavalletto" and "Compensato" (plywood) furniture systems and then a number of projects developed in the late 1960s, such as the "M" marble table and elaborate "Multiuse" system, followed by the theoretical and structural groundbreaking "Eros", "Incas" and "Eccentrico" tables with gravity slots and joints from the 1970s, absolutely incomparable designs and hence never copied; not to mention his re-reading of wooden stools ("tre 3") and metallic tubular armchairs ("P71"), right down to the 1990s with other carefully gauged sophisms, such as the marble "Clizia" chair and wooden "Quattrotto" table. All episodes from a career during which the designer played on a combination of expertise, balance and know-how, verging on perfection.

A collection of objects for everyday living, as heterogeneous as could possibly be imagined yet all designed by the same hand, incredibly cutting-edge despite the fact they were designed over a span of fifty years' work, the product of a line of thinking capable of experimenting and setting new benchmarks in terms of style, form and construction, tackling the kind of objects we have always lived with in an anything but obvious way: chairs, tables, bookcases and containers, always functional but in an innovative and intelligent manner and created with elegant, unusual and erudite forms.

The "Mangiarotti Collection": the first step in re-proposing the work of a maestro, who is now part of the history of design and who, as time passes, is increasingly being considered one of the greats of modernity, alongside Le Corbusier, Alvar Aalto, Marcel Breuer and Franco Albini. All architects who have survived the test of time, just like Angelo Mangiarotti.

N.B.

The "Mangiarotti Collection" was developed from original drawings and models designed by Angelo Mangiarotti, which were then carefully analysed and updated using new means of production by Giampaolo Benedini in conjunction with Patrizia Cassinelli, Emanuele Gandellini and AgapeCasa's Technical Department, in complete conformity with the theoretical, structural, formal and compositional aspects of the original projects and in complete accordance with Studio Mangiarotti in Milan.



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PRODUCTS

COMPENSATO Tables **1953-55**

Tables made out of thin layers of plywood, whose curving forms make them more rigid, giving strength and stability to a very simple structure, which is made lighter and more streamlined by the tapering leg design. A construction system initially planned to be dismantled, so as to also create stools, benches and bed-settees, a striking project which won praise from the great Alvar Aalto in the mid-1950s, a design which still looks brilliant in its quest for an unobvious kind of simplicity, due to the quality of its simultaneously simple and elegant features and for its compositional precision, structural clarity and the clever balance of its defining proportions.

EROS Tables **1971**

A set of marble tables as the conclusion of research into embedded furniture with no joints or clamps: the structural design of the “Eros” tables involves gravity-based embedding between the top and leg made possible by the truncated-conical section of the leg itself, which easily accommodates the table top locking it in a preset position, while the weight of the material makes the embedding even tighter fitting and increases the overall stability of the entire structure. A system envisaged in various different forms and sizes, each with its own special embedding. The elegant design of the eyelets along the rims and corners of the table tops results from eliminate the more fragile parts, which would not have been able to withstand stress and strain: a sophisticated detail and distinctive feature of this authentic piece of structural invention.

ECCENTRICO Tables **1979**

Another all-marble table continuing experimentation with gravity joints: this time featuring a special elliptical table-top design embedded asymmetrically into an inclined cylindrical leg blocking any vertical sliding by means of friction and eccentricity, using its own weight to push down and fully close an otherwise open joint.



The "Eccentrico" table, a real structural landmark, made Angelo Mangiarotti one of the great furniture "builders" of the 20th century, like Franco Albini with his "Veliero" bookcase and Carlo Mollino with the "Cremona" table: projects which, by taking design to its extremes, reached previously unattained theoretical limits.

INCAS Table **1978**

A development on the previous "Eros" system, the "Incas" range features the same structural idea in a different material, extra strong stone (initially proposed in Pietra Serena sandstone with a sanded finish, also ideal for outdoor settings). It has square-shaped tops and truncated-pyramid shaped legs with a trapezoidal section, so that only the two sloping planes have to withstand stress and strain due to the weight of the top, while the vertical planes do not in any way support the structural system. Later also designed in other stone materials and with suitable finishes, now for the first time it is being produced in a new and sophisticated solid wood version, proving that every great idea can be further developed without losing any of its force or poignancy.

M Table **1969**

An all-marble table with a lathe-turned central stand with a hyperboloid section, which is wider at the base and narrower towards the top, thereby streamlining the entire structure to open up to accommodate the circular table top which simply rests in place embedded in the thickness of the top: an elegant form and design to create a more stable table than ever, the first example in Mangiarotti's work of the use of marble to construct furnishing objects designed for the home, here proposed with a special finish to really bring out the properties of stone, caressing and enhancing the rounded profiles of this "sculpture" for interior architecture of the most exemplary proportions.

QUATTROTTTO Table **1990**



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As simple as it is brilliant and as startling as it is carefully gauged, the compositional and functional justifications for the “Quattrotto” table lie in the beauty and magic of geometry. A square-shaped table ideal for seating four transforms and extends to actually accommodate eight people. Mathematical thinking which by constructing triangles (as extensions) along the sides of the square-shaped top actually doubles the number of people who can sit around it simply by increasing the size of the table by a third. The legs, which in the closed version are placed at the ends of the table top, are actually placed in the middle sections in the open design, thereby providing room for eight at the table. This elegant construction feature locking together the different tops, visible along the edge in the closed design, provides a clue to how this silent marvel works.

CLIZIA **1990**

A chair designed with a cantilever seat supported by a central stand, a sculpture for sitting on with obvious sculptural, sinuous and flowing lines, seemingly in contrast with the hardness and staticness of the stone it is made of. A carefully gauged construction, whose complexity evokes certain studies by Escher. The upper edge of the seat coincides with the lower edge so that the monolithic sections of “Clizia” chairs are made out of the same block of marble in one single cut performed by numerically controlled machines, simultaneously creating two chairs, optimising the material by reducing waste to a minimum.

P71 Chair **1971**

According to Angelo Mangiarotti, this curved metallic tubular armchair was inevitably a tribute to the genius of Mies van der Rohe, a maestro he knew and spent time with in the early 1950s during his stay in the United States. Working on the classic cantilever stool design, already invented by Mart Stam and elaborated upon by Mies himself with its distinctive trait of a constantly curving front leg, Mangiarotti appears to have been incorporated the latest things he had learned from studying other models, such as Marcel Breuer's, in order to design this very personal version, whose most distinctive feature is a double tube in the seat and vertical support section, which splays to give shape to and accommodate the seat and back with leather arms, guaranteeing stability and functionality.



Tre 3 Chair **1978**

A comfortable chair made of traditional materials like wood and leather featuring simple but elegant construction details. A stool with three rectangular-sectioned legs, two front legs at the sides and a central leg at the rear, joined together by a solid T-shaped cross structure, which is as stable as a traditional chair with four legs. A piece of leather has been placed in the high rear leg which gently descends to smoothly and seamlessly give shape to the back and seat. This is a rereading of a kind of chair previously created by leading figures of Nordic design. The "3T" chair took Angelo Mangiarotti closer to the work of another great 20th-century maestro, Carlo Scarpa, who influenced all those designers who believed attention to detail was something to be explored and honoured.

CAVALLETTO **1953-55**

A furnishing system made entirely of wood, designed and patented over fifty years ago now, but which still startles us for its versatility and functionality. Its distinctive feature is a trestle in the shape of an upturned "V", which means it is superimposable by means of a simple gravity joint, and whose special perimeter section can accommodate bookshelves on which closed containers can be placed, locking and holding them in position by means of an authentic "dovetail" joint. Very popular when it first came out and widely published in leading international magazines at the time, the "Cavalletto" system, which appeared in lots of designer furnishing in those days, has now been restored to life, evergreen right down to its very core.

MULTIUSE **1964**

A versatile and elegant furnishing system elaborated upon down the years by the same designer working on the idea of a structure composed of wooden uprights and cross-beams incorporating horizontal shelves and vertical in-fill shelves, including the sliding panels functionally characterising the project. The design now being re-proposed features a structure in which the seamless horizontal planes hold up the vertical elements and are fitted with extruded aluminium



cross-beams, whose distinctive section is designed to allow the front doors to slide. The doors' interplay of concealing and revealing is the most distinctive stylistic feature of this still incredibly cutting-edge furnishing system: just like the systems designed by Charles and Ray Eames, here is another 20th-century classic handed down to us.

Further images for each product range are available on demand.