



**MAXXI's first digital exhibition features a dream team of international designers
Bêka & Lemoine, Humberto Campana, Didier Fiuza Faustino, Sou Fujimoto,
Konstantin Grcic, Martí Guixé, Patricia Urquiola**

curated by **Domitilla Dardi** and **Elena Tinacci**

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Rome, 15 June 2020. Seven leading international designers have been asked to investigate and present their vision regarding seven themes and functions of habitation.

Bêka & Lemoine, Humberto Campana, Didier Fiuza Faustino, Sou Fujimoto, Konstantin Grcic, Martí Guixé and Patricia Urquiola are the protagonists of *Casa Mondo*, MAXXI's first digital exhibition, entirely conceived and developed for Instagram, that will go live on Thursday 18 June on the dedicated account **@MAXXICasaMondo**.

Casa Mondo because during these months of lockdown, our homes have expanded to accommodate a series of experiences and functions that previously occurred elsewhere.

The project, curated by **Domitilla Dardi** and **Elena Tinacci**, investigates this transformation, reflecting on the home as presented through a series of posts on a dedicated Instagram profile "designed" and curated by Studio Formafantasma.

The seven designers will explore seven *zones* or functional areas of the home: *homeworking, learning, care, open windows, exploring, threshold, food*.

The designers will take turn featuring on the account for a week and their projects will be translated into post through various media, from digital drawings to renderings, from watercolours to collages, from animation to video.

The alternation of the individual projects will be punctuated by the publication of historic materials (photographs, videos, drawings, extracts from essays): theoretical underpinnings of current research that today constitute the "foundations" of *Casa Mondo*.

Casa Mondo is a choral project under construction, a profile that, like the construction site of a house, will grow and take form over time.

DESIGNERS AND ZONES:

Humberto Campana | *Open Windows*: windows have always been architecture's link between interior and exterior. Historically, its dialogue with the world has always depended on their shape, on their predominance, but also their sense of protection, through to extreme cases such as the glass houses. In Casa Mondo, open windows may be the only contact with the outside world but also a great opportunity for investigating other windows: those of our inner world.

Konstantin Grcic | *Learning*: the function of learning is frequently relegated to the closed internal space, to the enclosure of a study or a private corner. Today, online connectivity brings us a continuous flow of indirect information, visual rather than physical contact and knowledge by way of electronic devices. How does this affect the definition of our knowledge?

Martí Guixé | *Food*: the consumption of food has a historically defined and identified space within the distribution of domestic spaces: feeding ourselves is one of the essential functions. In Casa Mondo, the consumption, conservation and preparation of food takes on an expanded and diffused dimension that frequently breaches the confines of the domestic space. Food is a true bridge to the world, even though it is ever more frequently a virtual connection.

Didier Fiuza Faustino | *Care*: care for both body and mind is one of the central activities of our domestic life. How has our attention to our bodies and our mental health changed as consequence of the restrictions on our outside life, with the reduction of social contacts?

Bêka & Lemoine | *Exploring*: is it possible to maintain a desire for exploration, the joy of discovery, the natural inclination to travel now that the world has become less accessible? Within our homes, travel takes on the role of a broad metaphor that transfers the primary need for discovery from the external landscape to the domestic environment.

Sou Fujimoto | *Threshold*: in architecture the passage from inside to outside has been a theme tackled and resolved over time. Entrances, facades, vestibules, canopies and passages are design features of great interest as they entail the union of space and movement. This limit has always been the threshold between a safe place – the home – and a space in which we should move with circumspection – the world. Today, this ancestral connotation has been enriched with new meanings.

Patricia Urquiola | *Homeworking*: the home has not traditionally been a place of work, if not for particular professional categories. And yet the history of female domestic labour has always seen the home as a "place of work". Casa Mondo is being equipped for remote working while continuing to be the setting for domestic labour, affecting social and personal relationships inside and out.

In recent years **Studio Formafantasma** (Andrea Trimarchi and Simone Farresin) has been distinguished by its capacity for research, with the construction of data archives and their translation into digital formats. For the digital layout project for *Casa Mondo*, using the same architecture as Instagram, they have created a home constructed on various floors, with windows onto the design themes and a graphic design inspired by blueprints and the halftone screens typical of a pre-CAD architecture.

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