CIVICITY

FROM SPECTACLE TO SUBSTANCE: CIVICITY AS AN APPROACH

CIVICITY

We're looking for a glitch.

An experimental space distorting reality, a spontaneous, unexpected and exciting form of action that catapults us –you, me, others– into a radical state of imagination.

We're not just looking for a glitch – we need one.

We need a place where we can re-think design, and design weeks.

Cities are not passive stages, they are lived realities. The struggles and triumphs of their inhabitants must take center stage; the experienced city must come forward: one that is rough, real, local, layered, ever -changing, and vibrant.

Design weeks around the world have become key events where designers, companies and visitors can meet and exchange ideas, expertise and ambitions. But with such events increasingly contributing to local pollution, rising living costs, housing crises, social inequality and over-tourism, the current design-week model is unsustainable. Design weeks carry significant weight as meeting points, but at what cost?

What if we stopped tweaking around the edges? The current model isn't working anymore – and critical voices pushing for alternatives are popping up everywhere. Change takes time, effort, and collaboration. With sustained push, invested time, and meaningful alliances, we could gradually shape a new format—one rooted in justice, local agency, and multiplicity.

How can spontaneity, informality or appropriation feed into new models for exchange in design? How can the discipline be intersectional, and how can this process of imagining be collective, not exclusive?

This is what CIVICITY is about.

CIVICITY is the first edition of *Redesigning Design Weeks*, a multi-year residency programme inviting designers to rethink design events' impact – social, environmental and cultural – on host cities. The programme is an initiative of Rotterdam-based Nieuwe Instituut developed in partnership with the Embassy and Consulate-General of the Netherlands in Italy and Milan-based agency for cultural transformation cheFare.

Rooted in the Latin *civis*, meaning citizen, CIVICITY emphasises the relations between people, place, and participation. The project, curated by The Hague-based design studio Collective Works, seeks to surface and centre the connections that emerge when citizens engage with their surroundings, recognizing that cities thrive when people actively shape their environments.

Using Milan Design Week as a case study, for CIVICITY, designers Pete Fung and Studio-Method (Riel Bessai and Pedro Daniel Pantaleone) have been invited to immerse themselves in Milan's urban, social, environmental and cultural ecosystems over the course of two months. The objective of their work is to critically examine the sustainability challenges of design weeks and to rethink existing practices. Alongside the designers' residencies, journalist Nuria Ribas Costa is documenting the project, offering critical reflections and future scenarios.

When this first residency period comes to an end in early 2026, Redesigning Design Weeks will launch another cycle of residencies to further build on the earlier findings.

A POSITION: DESIGNING FROM WITHIN

Practicing design means engaging with a system facing critical challenges.

Our presence in Milan during Design Week adds to the city's pressures through travel, temporary stays, and the saturation of space. Rather than ignoring this reality, we take it as a call to action. We see design not as a neutral act but as a constant negotiation with the world around us.

Spaces are never just backdrops; they hold histories, struggles, and futures shaped by those who inhabit them. Design must recognize and respect this. This project is part of an ongoing effort to rethink and reshape design and design weeks from within, working alongside like-minded partners, organizations, and individuals. By questioning established formats, experimenting with new approaches, and fostering meaningful exchanges, we aim to shift how design operates in a broader cultural and environmental context.

Not all transformation is progress. Not all visibility is inclusion. We believe that design must stand with those who build community, rather than those who displace.

Beyond Temporary Spectacle

Re-designing Design Weeks

BERTRAM
NIESSEN

133 QUESTIONS ABOUT THE DESIGN WEEK

■ 1/133
Where do the cleaners of the Design Week live?

■ 2/133
And where do the security guards live?

■ 3/133
And where do logistics workers of the Design Week live?

■ 4/133
Those who move boxes and set up stands, the ones that move chairs, tables, bottle holders, corkscrews, sofas, carpets, lamps, umbrella stands?

■ 5/133
And where do those who take care of catering, appetizers, finger food, focaccia, small pizzas, and couscous tiny portions live?

■ 6/133
Do they live within the municipality of Milan, or in the hinterland?

■ 7/133
Do they live in the nearest municipalities like Assago, Corsico, Cinisello Balsamo, Cusano Milanino, Opera, Pioltello, Peschiera Borromeo, San Giorgio su Legnano, and Segrate?

■ 8/133
Or do they live in more distant municipalities like Bellinzago Lombardo, Cassinetta di Lugagnano, Trezzo sull'Adda, Inveruno, Marcallo con Casone, Robecchetto con Induno, or Zibido San Giacomo?

■ 9/133
How many kilometers will they travel during the Design Week to go from home to work and back?

■ 10/133
Will they travel by Ferrovie Nord trains or Trenitalia trains?

■ 11/133
By private car or by company car?

■ 12/133
By traditional bicycle or by electric bicycle?

■ 13/133
By scooter or by unicycle?

■ 14/133
How many hours will they spend?

■ 15/133
What contracts do they have?

■ 16/133
What kind of life do they live?

■ 17/133
Also; what kind of life do all those who come here from the rest of the world lead?

■ 18/133
Why do people really come to the Design Week?

■ 19/133
And how do they get here?

■ 20/133
If we close our eyes and try to see them with the eyes of the mind, what shape do they take?

■ 21/133
Are they swarms, as if they were insects?

■ 22/133
Are they clouds made of people, with colored eyeglass frames and open laptops in front of them?

■ 23/133
Are they processions of trains?

■ 24/133
Of cars?

■ 25/133
Are they queues of airplanes?

■ 26/133
Also; thinking back for a moment about those appetizers, finger food, focaccia, small pizzas, and couscous tiny portions: how many will be eaten and how many will be thrown away?

■ 27/133
How many will become improvised ashtrays?

■ 28/133
And how many Spritz Campari, Spritz Aperol, Ugo, Negroni, Negroni Sbagliati, industrial beers, craft beers, vodka shots, and glasses of whiskey will be drunk?

■ 29/133
And how many will fall to the ground?

■ 30/133
How many will fall on other people?

■ 31/133
On t-shirts, sweatshirts, coats, pants, skirts?

■ 32/133
How many on shoes?

■ 33/133
And what kind of shoes will they be?

■ 34/133
Sneakers, boots, stiletto heels or comfortable heels?

■ 35/133
Sandals, flip-flops?

■ 36/133
How many will fall on computers, cell phones, smartwatches?

■ 37/133
And how many on posters, flyers, magazines?

■ 38/133
Also; how many people will leave Milan during the Design Week?

■ 39/133
Will they go to their second home by the sea or in the mountains?

■ 40/133
Will they return to their childhood bedroom at their parents' house in Bagnara Calabra, Cividale Camuno, Montemassi?

■ 41/133
Or will they depart for the Azores, Bali, or the Camargue?

■ 42/133
How many of them will rent their houses to the city users?

■ 43/133
And how will they be paid?

■ 44/133
In cash?

■ 45/133
By bank transfer?

■ 46/133
Through a platform?

■ 47/133
Will these be regular payments or undeclared ones?

■ 48/133
Who will pay taxes on them, and who won't?

■ 49/133
How much does the Design Week affect rental costs throughout the year?

■ 50/133
And the price of houses for sale?

■ 51/133
What would a real estate agent say?

■ 52/133
And a sociologist, an urban planner, a jurist, an economist?

■ 53/133
What is the grey economy of the Design Week?

■ 54/133
And what about the black one?

■ 55/133
How many opaque or unmentionable exchanges take place during that week?

■ 56/133
Will more cocaine, more ketamine, more heroin, more ecstasy circulate?

■ 57/133
And how much?

■ 58/133
Is there anyone who comes to Design Week to take magic mushrooms?

■ 59/133
Or benzodiazepines, beta-blockers, serotonin-norepinephrine reuptake inhibitors, tricyclic antidepressants, antipsychotic medications, antihistamines, monoamine oxidase inhibitors?

■ 60/133
Also; what happens during the Design Week in the neighborhoods that don't have their own 'week'?

■ 61/133
What happens in Baggio, Adriano, Chiaravalle, Quarto Oggiaro, Barona, Bovisasca?

■ 62/133
Are the residents happy or unhappy?

■ 63/133
Do they care at all?

■ 64/133
Is there a 'normal' Milan, while the one during the Design Week is 'exceptional'?

■ 65/133
Does this question even make sense?

■ 66/133
If on the Design Week map almost everything happens within the Circonvallazione, what happens outside?

■ 67/133
Do those who come for the Design Week and need accommodation spread out along the metro lines?

■ 68/133
Is the Design Week different for the peripheral neighborhoods served by the metro?

■ 69/133
Is it different for Crescenzago, Cimiano, Corvetto, Porto di Mare, Lorenteggio, Giambellino?

■ 70/133
Is it different for those who live there, for those who use the neighborhoods just for a week, for those who work there?

■ 71/133
Also; what would Milan be like if the Design Week didn't exist?

■ 72/133
Would it be a better or worse place?

■ 73/133
Would it just be a different place?

■ 74/133
Would the housing crisis still exist?

■ 75/133
Would people still leave Milan because it's too expensive?

■ 76/133
Would the city still feel so international?

■ 77/133
What would change for the art world?

■ 78/133
And for the fashion world?

■ 79/133
And for universities?

■ 80/133
And for art academies?

■ 81/133
Also; how many cheek kisses are exchanged during the Design Week?

■ 82/133
And how many hand kisses?

■ 83/133
How many acts of love are consummated by those in the city for the Design Week?

■ 84/133
How many condoms are discarded?

■ 85/133
How many couples are formed?

■ 86/133
How many couples break up?

■ 87/133
And what about polyamory groups?

■ 88/133
And how long do they last, then, over time?

■ 89/133
How many are, and who are, the children conceived during the Design Week?

■ 90/133
And the grandchildren?

■ 91/133
Also; does the Design Week gentrify neighborhoods?

■ 92/133
And what does "gentrify" even mean?

■ 93/133
Who profits and who loses when the old residents of a neighborhood leave?

■ 94/133
Is there a need to politicize the Design Week?

■ 95/133
Is it a matter of unionization for those who work in cleaning, logistics, security, and catering?

■ 96/133
Is it something that mainly concerns designers?

■ 97/133
And if so, does it concern them because they should unionize or because they should consider more political themes in their work?

■ 98/133
Who really profits from the Design Week?

■ 99/133
The exhibitors?

■ 100/133
The buyers?

■ 101/133
The students?

■ 102/133
Those who have a house or a room to rent?

■ 103/133
Also; what is the biome that lives on the skin of those who come to the Design Week?

■ 104/133
How many bacteria, viruses, fungi, and algae move with people?

■ 105/133
Do new seeds, new species arrive?

■ 106/133
What changes during the Design Week for the pigeons of Milan?

■ 107/133
And for the parrots?

■ 108/133
For the crows, rooks, blackbirds?

■ 109/133
For the herons and peregrine falcons?

■ 110/133
For the rats, coypu, squirrels?

■ 111/133
And for the cockroaches, ants, bees, blowflies, mosquitoes?

■ 112/133
And what about the cats living in feral colonies?

■ 113/133
What about apartment dogs?

■ 114/133
What about goldfish?

■ 115/133
What about the pigs, chickens, and cows in intensive farms around the city?

■ 116/133
And what about the hackberry trees, the oleanders, and the acacias?

■ 117/133
Also; how much does toilet usage increase during the Design Week?

■ 118/133
How many more times is the toilet flushed?

■ 119/133
How many rolls of toilet paper are used?

■ 120/133
And how many wipes?

■ 121/133
And how many sanitary napkins?

■ 122/133
How much does the sewer load increase during the Design Week?

■ 123/133
What changes for the city's waterways, those hidden under the asphalt and those still in plain sight?

■ 124/133
For the Lambro, the Olona, the Seveso, the Cavo Redefossi, the Acqualunga, the Pudiga and the Merlata, the Vettabbia, the Naviglio Martesana, the Naviglio Grande, the Naviglio Pavese?

■ 125/133
Also; what's the point of asking questions about the Design Week?

■ 126/133
Is the Design Week just something that exists, and that's it?

■ 127/133
Is the Design Week a spontaneous event, unregulated and unregulatable?

■ 128/133
Do we have to accept it as it is, otherwise it would not be the Design Week anymore?

■ 129/133
Is it something that needs to be changed?

■ 130/133
And, if so, who should change it?

■ 131/133
The exhibitors, the city council, the universities, those who come from other parts of the world, the residents of Milan?

■ 132/133
Is there anything more idle than asking questions about the Design Week?

■ 133/133
Or will someone have to ask how to redesign it?

"AS A FREQUENT PARTICIPANT IN DESIGN WEEKS, BIENNALES AND OTHER INTERNATIONAL EVENTS, WE AT NIEUWE INSTITUUT WANT TO LOOK AT THE IMPACT WE'RE HAVING ON THE CITIES AND COMMUNITIES THAT HOST US, WHILE ENCOURAGING OTHER PARTICIPANTS TO JOIN US IN EXPLORING HOW WE CAN CREATE MORE SUSTAINABLE RELATIONSHIPS WITH OUR HOSTS AND EACH OTHER."

Aric Chen
General and Artistic Director, Nieuwe Instituut

"REDESIGNING DESIGN WEEKS FITS INTO A BROADER PROGRAMME CALLED "REDESIGNING THE DESIGNER" WITH WHICH NIEUWE INSTITUUT IS FOCUSING ON SUPPORTING DESIGNERS WITH THE DEVELOPMENT OF TOOLS AND FRAMEWORKS TO ADDRESS THE PRESSING SOCIAL AND ECOLOGICAL ISSUES OF OUR TIMES. THROUGH PROJECTS AS NEW STORE OR THE NEW ACADEMY, A PUBLIC PLATFORM IS OFFERED FOR DESIGNERS TO DEVELOP, TRY AND TEST ALTERNATIVES FOR EXISTING MODES OF PRODUCING, CONSUMING, EDUCATING AND DESIGNING."

Francien van Westrenen
Head of Agency Department, Nieuwe Instituut

SOMETHING'S OFF

NURIA
RIBAS COSTA

"Antonellaaaaaaa, bring me that book I need when you come back, tomorrow it will be impossible to go through the centre of Milan..."

"It's honestly asphyxiating sometimes."

"Me? Oh no, I don't go to the centre. I have everything I need right here in the north."

[...] The history of the Adriano district goes back a long way: medieval maps tell of great forests that covered the entire territory. In fact, between 1700 and 1800 it was used as a holiday area by the citizens of the 'centre'. [...]

CENTRE? THE CENTRE OF WHAT?

"Some people have a lot of ideas about what Adriano is, and a lot of people don't even know what it is."

I then went to visit Quartiere Adriano for a preliminary site survey. The place is quite far from where we stay in the city, almost terminus to terminus on line M1. Adriano is halfway

between the city centre and Monza, in fact still even further north. I got off in Sesto Marelli, and decided to walk over instead of taking a bus. I turned left from the main road to go south-east and a large Tram depot depot was there. These are the instances in which one perceives why these places are part of Milan and not Monza – because here is where the Trams of Milan come to rest, not Monza's. It's the infrastructure that defines the zone.

"The good thing about this neighbourhood is that you are inside Milan, but you are outside Milan."

To Saverio, the exact same condition of anonymity and marginality that others see as a criticality is instead valuable. We need to find other ways to inhabit these marginal spaces, a way proper of their own.

"We don't work to make Adriano great again, nor for Milan to recognise our neighbourhood, but because we exist – we don't have to prove anything to the city."

Guilt. Someone mentioned guilt. Shame, victimhood, the itchy realisation that you are part of the problem, and suddenly you wish you weren't, you wish for the bliss of ignorance, the bliss of performance, you wish there was truth in the words you are trying to mumble "no, wait, I'm actually saying / doing / attempting / proposing / blabla-ing something different."

But you're not, you know you're not, there's not an inch of newness in your statement and that small realisation makes your skin crawl.

Or perhaps there is, come on, let's give yourself some credit, there is some newness, at least you did do all the work you're supposed to do, and you fact-checked yourself, and you credited everyone, and you rationalised your positioning and you carefully but steadily arrived at the point where you know you need to, at the very least, make a statement – because clearly, something's off.

"What Chiaravalle needs is to do something with the abandoned train track, which historically went all the way to the centre of Milan. It is dividing the neighborhood and the city."

I walked the train track last week, from one end to another. It took about 3 hours. If Chiaravalle is the margin, the two ends are the margins of the margin. I met an artist on one end near Poasco, who used to paint churches in Milan. He lives around here now and built his own painting studio on the abandoned tracks using leftover materials lying around. On the other end, near Rogoredo station (which is occupied by allegedly drug users), I got followed by a man for a good 5-10 minutes from a distance. Where the two roads merge, he started yelling, then proceeded to pick up a stick and throw it across the road at me.

“The railway carries containers, carries goods, carries debts. The railway has severed the relationship between the village and the abbey but this place is the possibility of living outside of debt.”

“Milan is a city that created an ideology from the construction of services. But Milan is made up of profound territorial differences, and it is suffering precisely from this: the absence of deep-rooted and radical urban policies that take responsibility for inequalities, and this is the reason why everything seems like pure cosmetics.”

When I asked about Salone, she said, “Bellissimo!” I said, “Really?” She said, “It’s chaos”.

“I’m so sorry, we have no tables available without reservation this week... Perhaps next week?”

NEXT WEEK?

“What is left after the Design Week?”

Tell me, is there anything here now that will outlive the week?

The statement we just passed was ruthless: "We've been here all along," read the tainted sheets hanging from the baloony, waving smoothly, seemingly mocking us.

I'M TRIGGERED. ARE YOU?

You must be feeling something – discomfort? Sadness! Surprise? Fear... Fear is a good one.

A lot of people are afraid. I get it, it is scary to mess up with the status quo. But we are running out of time... Sooner or later we are going to have to have this conversation, and I'd rather that be sooner and not later...

Exactly, right there, see? It's that look, you know something's off! Because it is,

SOMETHING IS DEFINITELY OFF!

So, tell me...

No, I don't care if you flew here (or maybe I do, but that's not the point now); go ahead, tell me – how do you propose that we shake things up, once and for all?

Don't be shy, I want to hear.

What? No! I'm not going to cancel you. I'm killing cancel culture.

Right here, right now. It's dead – see?
Nobody is going to silence you now.

BUT MAKE IT COUNT DUDE,YOU GOTTA WORK – YOU GOTTA WORK HARD.

So, tell me – what does this huge purple bubble gum recycled plastic flying tram track have to do with Quartiere Adriano?

Wait!
Dont tell me -

IS IT A NOD TO DESIDERIO?

LEGEND

BETWEEN QUOTATION MARKS:
Statements by residents and workers of Milan, both fictional and real.

IN ITALICS:
Between square brackets, excerpt of cheFare's *Luoghicomuni - Appunti per le città del futuro* (2022).

IN REGULAR FONT:
Commentaries by designers in residence Pedro Daniel Pantaleone (Adriano) and Pete Fung (Chiaravalle).

IN LARGER, PIXELATED FONT:
Nuria Ribas Costa's writing, speaking directly to the reader – presumably a visitor of the Design Week just like yourself.

QUARTIERE
ADRIANO

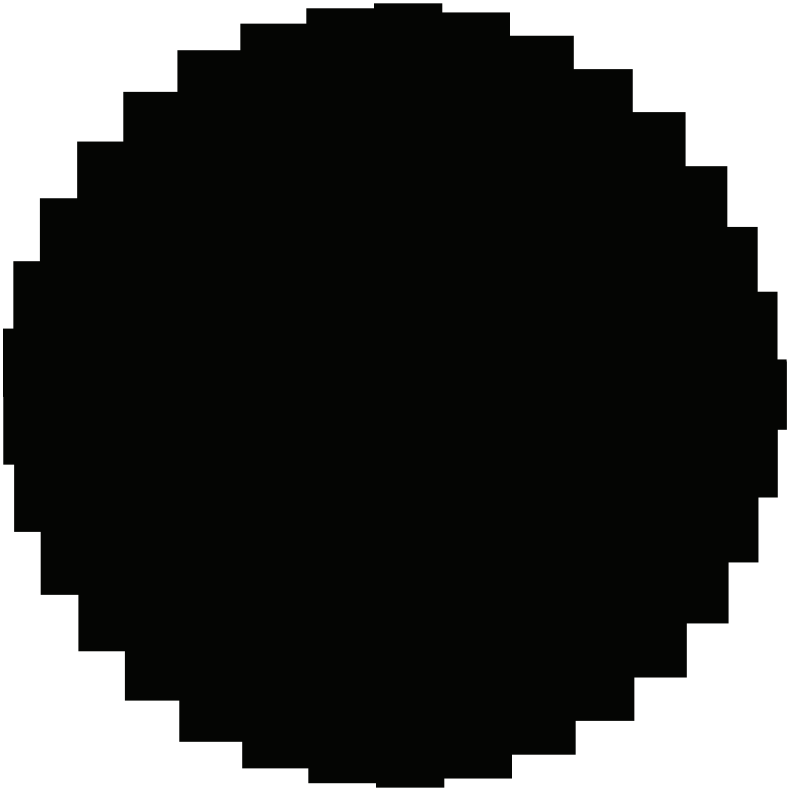
"TERZO PAESAGGIO IS NOT A TRADITIONAL ARTISTIC SPACE, BUT A NOMADIC SITE FOR CULTURALLY-DRIVEN URBAN REGENERATION PROJECTS AND PRACTICES FOCUSING ON-MARGINALISED PLACES. WITH THE LAND-SCAPE AT THE HEART OF ITS WORK AND DEEPLY ROOTED IN THE NEIGHBORHOOD, IT ADAPTS TO THE NEEDS OF ITS ENVIRONMENT AND COMMUNITY – YET REMAINS HYBRID, POROUS, AND NON-INSTITUTIONAL, MAKING IT ADAPTABLE FOR ENGAGING WITH INHABI-TANTS AND CITY MAKERS."

Terzo Paesaggio
Chiaravalle

"LARGE CULTURAL INSTITUTIONS IN THE CITY CENTRE SHOULD NOT CREATE PROJECTS FOR THE SUBURBS BUT START IMAGINING PROJECTS TOGETHER WITH LOCAL REALITIES."

Magnete
Quartiere Adriano

WHAT HAPPENS



OUTSIDE THE CIRCLE

PETER
ZUIDERWIJK

COLLECTIVE
WORKS

CULTIVATING CIVICITY BY DESIGN

(DESIGN WEEKS REIMAGINED)

Design weeks have become global phenomena, celebrations of creativity that draw international attention to cities around the world. Yet too often, they remain disconnected from the places that host them, prioritizing spectacle over substance and leaving little lasting value.

To evolve, they must embrace the idea that urban life is shaped by the dynamic relationships between people, places, and participation.

The word for this relationship is “CIVICITY.”

FRAMEWORK FOR DESIGN BEYOND THE SPECTACLE

Rooted in the latin *civis* (citizen), civicity is neither about isolated individuals nor imposed collectives, But about the spaces where personal and shared interests intersect.

It recognizes that cities thrive when people actively shape their environments, not as passive audiences but as engaged participants in the ongoing negotiation of urban life.

For design weeks, this means moving beyond temporary exhibitions and toward continuous civic practice. Instead of being industry showcases, they can become platforms where designers, residents, and policymakers collaborate on real urban challenges such as affordable housing, sustainable mobility, and public space.

The goal is not just to display design but to activate it as a tool for collective problem-solving.

PRINCIPLES FOR A "CIVIC" DESIGN WEEK

01 EMBEDDED NOT EXTRACTED

Designers should engage with cities long before and after the event, working within local contexts rather than imposing external ideas. This means co-developing projects with communities, testing prototypes in real neighborhoods, and ensuring that initiatives outlast the event itself.

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02. PARTICIPATION AS CORE, NOT ADD-ON

The most compelling design emerges when people are active creators, not just consumers. Workshops, open studios, and co-creation sessions should be central to the experience, not peripheral. Imagine a design week where visitors contribute to prototypes that explore the notion of communal sharing, map neighborhood needs, or help shape policy proposals.

03. FROM TEMPORARY TO TRANSFORMATIVE

The biggest limitation of current design weeks is their short-lived nature. Projects should be designed for enduring relevance, with clear plans for how they will evolve into lasting resources. Initiated projects could transition into permanent community engagement, while pop-up installations might become part of public infrastructure. Success should be measured in long-term impact, not just attendance numbers.

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04. MEDIATING URBAN TENSIONS

Cities are sites of constant negotiation between developers and residents, tourists and locals, tradition and innovation. Design weeks can serve as spaces where these tensions are addressed creatively through public forums, policy prototyping, or collaborative governance models. The aim is not to avoid conflict but to channel it into productive dialogue.

05. INCLUSION AS A GUIDING PRINCIPLE

A civic approach must consider those who feel excluded from these events. Certain residents of the city find themselves disconnected from the creativity and innovation that flourish in the center. Design weeks should be a kind gesture, providing opportunities for learning and connection. This can be achieved by inviting diverse voices to participate in the design process, ensuring that many community members have the chance to engage, contribute, and be part of the conversation.

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06. LOCAL KNOWLEDGE AS THE BLUEPRINT

Every city has its own rhythms, needs, and histories. A civic approach to design weeks means listening first, learning from residents and grassroots initiatives before proposing solutions. This ensures that projects are relevant, responsive, and rooted in place.

A SHIFT IN MINDSET

This vision is not tied to any single program or city. It is a call to reorient any kind of design week toward civic purpose, to see them not as isolated events but as part of the ongoing work of urban life.

The challenge is structural. Funding models often prioritize international visibility over local impact, and event timelines favor quick installations over slow, meaningful engagement. But the potential is immense.

By embracing these ideas, design weeks can become more than industry gatherings; they can be catalysts for cities that are more inclusive, adaptive, and shaped by the people who inhabit them.

Ultimately, this is about redefining what design is for - not just objects or images, but the relationships and systems they enable.

When any design week embraces that possibility, they stop being mere events and start becoming part of how cities evolve.

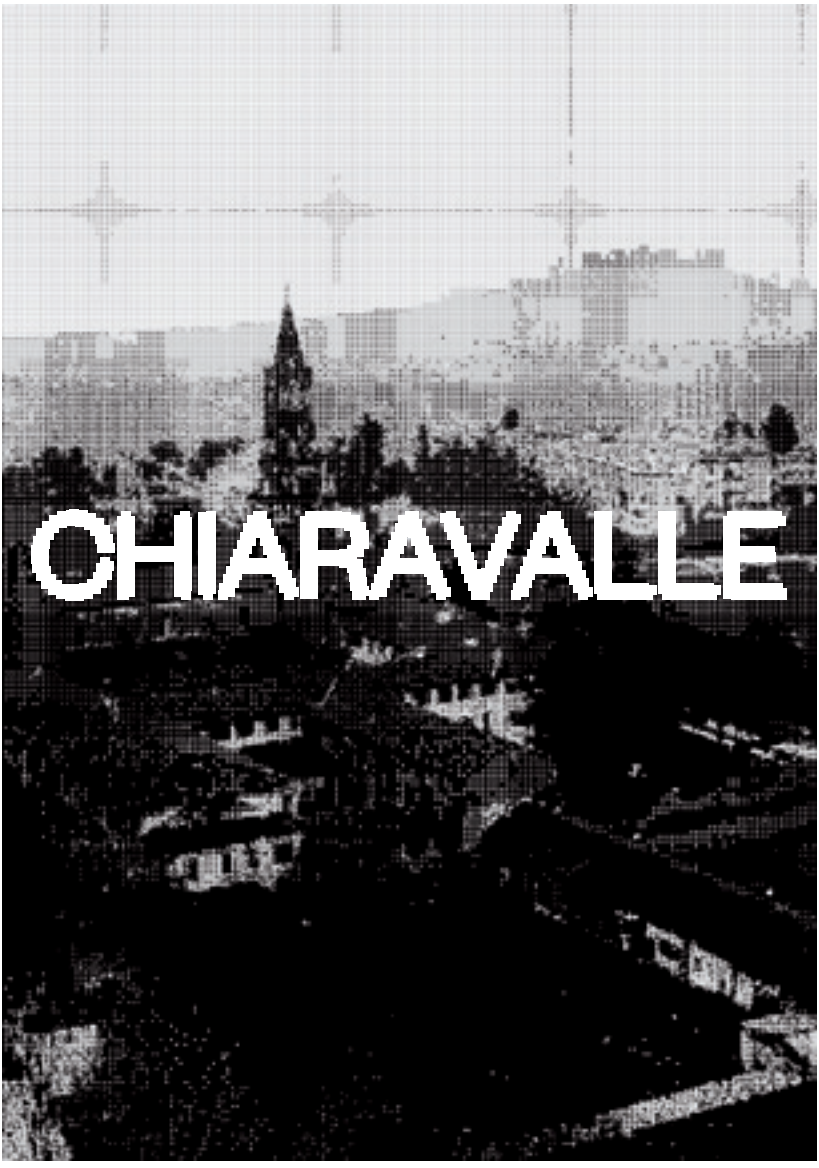
DESIGNING WITH

"MILAN DESIGN WEEK COULD BE MORE THAN A STAGE FOR CREATIVITY. IT IS A MOMENT TO QUESTION HOW DESIGN SHAPES THE CITIES WE LIVE IN. CIVICITY IS ABOUT THE SHARED RESPONSIBILITIES OF URBAN LIFE, WHERE DESIGN IS NOT JUST AN AESTHETIC GESTURE BUT A PROCESS OF NEGOTIATION, COLLABORATION, AND CARE.

TOO OFTEN, DESIGN EVENTS CREATE TEMPORARY SPECTACLES THAT FADE WITHOUT LASTING IMPACT. CIVICITY EXPLORES HOW DEEPER ENGAGEMENT BETWEEN DESIGNERS AND LOCAL COMMUNITIES MIGHT LEAD TO MORE INCLUSIVE, SUSTAINABLE, AND SOCIALLY CONNECTED URBAN FUTURES.

EVEN SMALL INTERVENTIONS, WHEN PLACED IN THE RIGHT CONTEXT, HAVE THE POTENTIAL TO SPARK LASTING CHANGE."

Curators Collective Works, NL
Peter Zuiderwijk & Karin Mientjes


CHIARAVALLE

Who is design for?

CIVICITY 2025

Curator:
Collective Works, NL

Project lead and programme development, Milan:
*che*Fare

Commissioner & Project lead, NL:
Nieuwe Instituut

Residents:
Pete Fung & Studio-Method

Editor/Journalist:
Nuria Ribas Costa

PR & communication:
Fulvia Ramogia, IT & Nieuwe Instituut NL

Graphic Design:
Collective Works, NL in collaboration with Lara Metzenmacher

Civicity-BOT development
Dead Pixels - Will Boase and Janek Ryt

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A special thanks to; all members of the *critical friends* group, Milan

*che*Fare

Nieuwe Instituut

Kingdom of the Netherlands

Collective Works

STAY IN THE LOOP WITH OUR CIVICITY-BOT!

CIVICITY-BOT is an innovative automated feed developed by Will Boase that draws from the continuously evolving CIVICITY archive. It offers real-time updates on both significant and minor happenings throughout the residencies, design week, and beyond, providing insights into the creative process and ongoing developments surrounding the project.And who knows? A Signal version might be popping up soon because why should WhatsApp have all the fun?

The CIVICITY-BOT explores alternative narrative structures, publishing formats, and sharing approaches. The result is a WhatsApp chatbot that delivers an automated content feed of texts and media directly to subscribers' devices, along with clickable documents for deeper exploration of various topics.

SCAN THE QR CODE TO SUBSCRIBE AND STAY CONNECTED TO CIVICITY AS IT CONTINUES TO EVOLVE.

YOU CAN ALSO INVITE YOUR FRIENDS TO JOIN!

THE VOICES OF CIVICITY

PETE FUNG

is a researcher, teacher and social designer who works with local communities, focusing on social contexts that help citizens realise how impactful small, everyday actions can be. Experimenting with different outputs, Pete Fung layers these experiences into a critical and reflective design.

STUDIO-METHOD

is a research-based architecture and design practice, founded by Riel Bessai and Pedro Daniel Pantaleone, that aims to create sustainable environments in response to urgent environmental crises. With a working methodology of 'contingent design' (that challenges existing systems of power) and a hands-on mentality, Studio-Method's work fits the profile of the CIVICITY project.

COLLECTIVE WORKS

is a collaborative design studio based in The Hague, the Netherlands, founded by designers Karin Mientjes and Peter Zuiderwijk. The studio's practice focuses on engaging with communities and environments to address socio-spatial questions through collaborative projects. Its work takes various forms, including activist campaigns, spatial support structures, participatory design and institutional programming. It is also part of the transdisciplinary design-build network Constructlab, which focuses on innovative and socially engaged projects across Europe.

NURIA RIBAS COSTA

is a journalist and jurist based between Rotterdam and Ibiza, where she is originally from. Formerly a member of the public relations team at OMA, she now works as an independent researcher and policy analyst in urbanism and culture. Nuria manages the communications of the urbanism agency Humankind and works closely with the applied research team Vigla and the Center for Music Ecosystems. She is also an editor at De Dépendance and writes for independent magazines. She is a member and co-programmer of the listening space KODA (Schiedam) and a broadcaster on Operator Radio.

cheFARE

is a cultural transformation agency founded in 2012. Its first project was the cheFare prize, the first italian grant for cultural-based social innovation practices. In its three editions (2012-2015), the prize collected 1,800 proposals from all over Italy, awarding a total of €350,000 to five winners. Currently, cheFare works to map, connect and support cultural innovative experiences in Italy and abroad. cheFare works nationally and internationally with public and private actors, policymakers, researchers, cultural institutions and grassroot organisations. It makes collaborative processes possible, producing live gatherings of practitioners in the social and cultural fields and editorially curating the national debate on culture, innovation and policies. The agency's ongoing activity bridges different audiences on complex issues, developing strategic tools for the public administration and cultural organisations.

TOWARDS CIVICITY