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Architects as Climate-Activists

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Abstract: The intertwined crises of climate breakdown, socio-economic inequities, and ecological degradation demand urgent rethinking of architecture's role. How can we use our voices as architects in the climate crisis? How can we use our skills for the climate movement? How does the climate movement influence our practices?

The climate movement surge in 2018-2019 has given a boost to architects to involve themselves with activism and change their practice. Some have taken the decision to engage in civil disobedience, engaging their bodies and their time in the struggle. Following the path of three architect-activists, we will see how architects, primarily seen as designers of physical spaces, are increasingly called upon to address systemic challenges.

This paper explores the work of architect-activists Nick Newman, Tom Bennett, and Léa Hobson, examining their alliances, activism, and networks, redefining the scope of architecture. By analyzing their actions, this research identifies pathways for architects and researchers to respond effectively to crises, fostering collective action, and planetary care.

Keywords: Architect-activists; Climate Crisis; Civil Disobedience; Spatial Justice; Spatial Activism; Systemic Change.

Corresponding author: Armelle Breuil (independent Scholar); armelle@actstudio.eu; https://orcid.org/0009-0001-7445-9506 Open Access. © 2025 Armelle Breuil published by transcript Verlag. This work is licensed under the Creative Commons Attribution 4.0 (BY) license.

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Architects as Spatial Activists

Historically, architecture has engaged with social and spatial justice. Projects like *Spatial Agency: Other Ways of Doing Architecture* (Awan/Schneider/Till, 2011) document architectural practices since the 1960s that challenge the normativity of the architecture field, while *Radical Pedagogies* (Colomina et al. 2022) archives radical practices in architectural education since post-World War II. Starting in the 1970s, architect and writer Hannah Sloan Wood's analysis (Sloan Wood 2017) began observing a growing number of politically engaged architects following the 2008 financial crisis. Yet, as an architect drawn to architecture as a changemaker possibility, I wonder: is it possible for architects to use their position in climate activism, when their role is intrinsically linked to crossing the planet boundaries, such as pollution, extractivism, and CO_2 emissions?

In August 2018, the young Swedish activist Greta Thunberg bartered school time for strikes on Fridays in the three weeks leading up to the national elections. Alone, she sat outside her school to demand international political action towards the climate crisis. Soon enough, many other students joined her around the globe, starting the movement Fridays for Future.

Thunberg's strike happened ten years after the Conference of the Parties (COP) in Copenhagen and two years after the COP in Paris and the Paris Agreement, which has been recently breached (Cannon 2025). A few weeks later, she joined the official launch of the campaign Extinction Rebellion (XR) by RiseUp! in London with their call for mass civil disobedience during their declaration of Rebellion on the 31st of October 2018. On November 17th, after a week of actions, 6000 XR »rebels« blocked simultaneously five central bridges of London for the first time in history, shedding light on a potential extinction of humanity (Gayle 2018). For many people, including myself, an architect-activist engaged with social issues and, recently, climate issues at the time, the autumn of 2018 was a turning point: Physical civil disobedience seemed the only way to push for political change. In a few months, millions of people joined the movement in the streets, used artistic actions to raise awareness and were willing to be arrested in an attempt to overflow the jails. Following the theory of change of XR: to achieve systemic change, 3,5% (Chenoweth 2020) of the population should engage in mass civil disobedience to force the government to act. (Extinction Rebellion 2019)

A large part of civil society across the globe engaged with civil disobedience the following year, from Paris to Kinshasa. Among them, we also

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found architects. The built environment is, after all, a major catalyst of the climate crisis: its reliance on urban expansion, resource extraction, and exploitative labour practices perpetuates socio-economic inequalities and ecological harm. This article emerges from a need to understand other peers who, despite knowing the harms our industry causes, like me, choose to pursue this in the field. It investigates the role architects had to play in the climate movement between 2018 and 2024, following the path of three of them through a series of interviews conducted in 2024 in London and online. These architect-activists are Nick Newman (Studio Bark / XR / ACAN), Tom Bennett (Studio Bark / XR, ACAN), and Léa Hobson (Léa Hobson Architecte / XR / Les Soulèvements de la Terre/Earth Uprising).

They were selected because of their acts of civil disobedience in Extinction Rebellion, as well as the impact their practices have had on the climate movement and vice versa. They come from movements I have engaged with, as I have been both very active in XR France and Norway and a co-founder of the Architects Climate Action Network (ACAN) Norwegian Chapters, as well as the international coordinator for the movement for two years. By blending grassroots activism with architectural practice, they propose pathways for reimagining architecture in an era defined by crisis.

From Climate Movement to Architecture Movements

The 2018-2024 climate movement also saw the rise of built environment movements of individuals focusing on climate and environment, like Architects for Future (Germany), the Architects Climate Action Network (UK), Architectes pour le Climat (Switzerland), Frugalité Heureuse et Créative (FR). These organizations are still active today and aim to transform the profession through systemic change.

Understanding what harms our industry causes and how little power we have can lead architects, like those in Denmark (Thon 2025), to quit their professions to become full-time activists, or the building industry at large. In the article, we will focus on another group, which the interviewees belong to, that chooses to continue working as architects but engages in change. I will call them »architect-activists« and define them by the fact that they keep practicing architecture at the same time as engaging in advocacy, public protest, and direct action. It is their way of confronting the cognitive dissonance between creating and harming. By blending activism with

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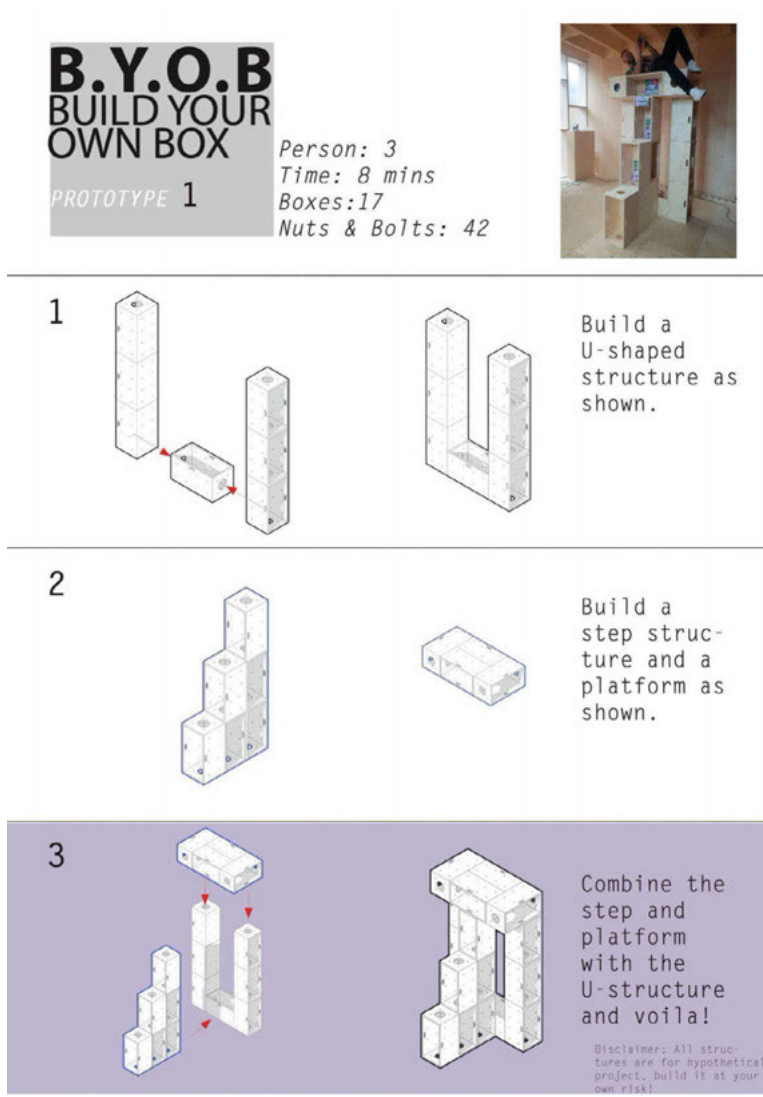

1.
U-Build module explained, courtesy of StudioBark.

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architectural practice, they exemplify how architecture can transcend its conventional boundaries to foster resilience, equity and environmental care.

Designing Protest

The first interview I conducted was with Nick Newman, a co-founder of the engaged practice Studio Bark, while I was in London for the fifth anniversary of ACAN, on the 10th of October 2024.

Studio Bark, founded in 2014 by Wilf Meynell, has a mission to merge environmental design with architecture and hands-on methods, and voice this:

> »When Wilf came up with the name it was because of two meanings. It was bark, like the lifeblood of a tree, but also like bark as in speaking loudly about the environment. It has always been in our DNA.«

Meynell gained attention for a house design shown on a TV show and used the influx of new work to gather a team of friends to start the studio, including Nick Newman. The studio has since then won multiple awards, including the »Archiboo Activism Award.«

Newman's transition from architect to activist came with the 2018 (The Intergovernmental Panel on Climate Change) IPCC special report on 1.5, Greta Thunberg's influence and XR's emergence, and an understanding of the limitations of incremental change, »just specify timber buildings instead of concrete and expect that is going to fix everything is not enough.« Looking for systemic action, he joined XR with his colleague Tom Bennett. In April 2019, their firm contributed to the success of the blockades in London after a massive crackdown on the XR warehouse and the confiscation of its material by the police. For two to three years, they had developed a modular system, the U-Build, a sort of wooden box produced by CNC milling that can easily be assembled to give shape to anything from furniture to house extension. They originally created it to enable community self-builds, and had created a non-profit firm developing it as they wanted it to be a social enterprise. Luckily, these modules were stored in another location and were not confiscated by the police. It became a cornerstone for the protest after being adapted for using as modular roadblocks.

During the Trafalgar Square occupation in October 2019, Newman was arrested in what he describes a life-changing event:

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2.
U-Build at Trafalgar Square in 2019. Photography by Natasa Leoni.

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> »It was quite a big moment. In my life in general, standing on top of a tower and have the whole of Trafalgar Square looking at you, and being arrested in an elaborate manner with this huge cherry picker and police. (…) It was quite transformational for me, also because it was captured with a beautiful photograph. There was enough for it to become a story; Dezeen contacted us, and others like RIBA asked if we could write about it. And, suddenly, from what had been an action to contribute with some boxes to try and block the road became a whole personal thing. Such as ›an architect is arrested.‹ There was two ways of reacting. Either, shy away from, cover it up. Or own it. I felt I could use this as a platform to communicate change in the industry, like a bit of notoriety (…). It helped me feel more comfortable using the term activist because if you're not a climate activist when you're arrested like at XR, when are you?«

The U-Build tower (fig. 2) was not »just a roadblock,« rather »a symbol.« It was an element working as a meeting point and was key in making the occupation last, as it was difficult for the police to remove it with Newman atop the structure. It was visually interesting. Extinction Rebellion has been reviving the idea of designing protests in an era of social media, where images carry the power of change through communication. Building on the term *artivism* (art+activism, a new term with a long history), XR activists transformed the cities with their actions, »imagining the present and future city« (Arnold, 2022). It was the case of the Waterloo Bridge occupation, during which Newman understood that »people, plus architecture, plus activism could change things.« The bridge was transformed with a skate ramp, trees, and pedestrianization, achieving with no budget what many proposals intended to with large budgets. On that same action and same bridge, the idea of ACAN was born – the idea to induce systemic change in our industry. Newman was part of some of the first ACAN meetings and is still a member today.

Newman has shown in his book Protest *Architecture: Structures of Civil Resistance* that architecture has the power to elevate a protest, to »improve the safety, visibility and effectiveness of protests« (Newman, 2024). His documentation of the history and typologies of protest design shows how it changed the built environment and how architects and designers have been contributing to the field. With his book, Newman aims to inspire practitioners and activists. One of the cases documented is the Beacon (fig. 3), designed by the artist Julian Maynard Smith and developed with the newly appointed Studio Bark engineer, Morgan Trowland. Designing structures

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3.
The Beacon reproduced in the Extinction Rebellion occupation of Paris in April 2022. Photography by Armelle Breuil.

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4.
The Beacon exposed at VA in London in October 2024. Photography by Armelle Breuil.

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that are both impossible to move once activists are occupying them and aesthetics has contributed to the success of occupations.

Newman's activism impregnates his practice. His dual role as firm principal and activist highlights a critical pathway for architects seeking to align their practices with systemic change. Activism transformed Studio Bark's daily action as they use radical listening, check in on meetings, and work on diversity and flat hierarchy. Their working mode is an alternative to the current mainstream scheme of the architecture offices: they introduced a free day every other week – Newman said he used a lot of them to write his most recent book- and on climate strikes, closed the office, to encourage their employees to join the strike. To have a different office for the non-profit for the U-Build module allowed them »to explore some of these alternative things that Studio Bark couldn't do.« Activism influenced them even in their projects, instead of covering mistakes the firm might have done, they would rather speak about it, show their process and learn from others to change, saying »as long as you're aware of those and again, you're willing to own the mistakes as well as owning the successes, then hopefully other people can see your process.« StudioBark is a great example of how one can learn from activism and implement its learning in the office while helping shape the protests.

Creating a Network of Collective Action and Climate Justice within the Building Industry

I conducted the interview with the activist-architect Tom Bennett online on the 18th of October 2024. We had been in contact over the years through ACAN. His first encounter with activism sparked at university: »Like a lot of people, I encountered activism at university. I became very politicized by the Iraq War era, realizing the government had lied to us. It pushed me into anti-war and anti-capitalist movements, and later, environmental activism.« Even if you could imagine that students of architecture would be engaged in these topics he often felt alienated, remarking I was always frustrated during my time at university that architecture students seemed so ›head in the sand,‹ focusing on their tiny bit of the world without worrying about anything beyond it. His climate activism was built on his peace activism, as it had a »*holistic view*,« and the activists in the peace movement saw »climate breakdown as a peace issue.« At the time, the UK had several climate camps, which later on inspired the way Extinction Rebellion (XR) was organized.

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Bennett's involvement in XR marked a turning point in his activism. XR's bold emphasis on mass civil disobedience, aesthetic spectacle, and systemic advocacy deeply resonated with his belief in architecture's potential as a tool for change. He recalls: »When XR came along, it tapped into this deep frustration – this sense of hopelessness that no one was doing anything about climate change.« It reignited a movement that had been dormant in the UK for nearly a decade, and the new energy made him feel there was a momentum and, as he told me, »Demands could be met.«

Emerging during XR's 2019 Waterloo Bridge protest (BBC 2019), ACAN became a central hub for mobilizing architects toward systemic reform. Bennett played a significant role in building up the movement and advancing its mission of rapid decarbonization, ecological regeneration, and cultural transformation within the profession. As he explains:

> »The big work is to bring system change. It should be a priority. A lot of groups have sprung up, like ACAN, and can play a role. There is a new sense of an ecosystem of collective groups within the sector that was really needed.«

Despite engaging with design for direct action during the XR protests, ACAN differs in its methods, focusing on campaigning, lobbying, and public engagement rather than direct action. It is a

> »network of individuals and organizations within architecture and related built environment professions taking action to address the twin crises of climate and ecological breakdown. ACAN operates as a network, bringing together governments, businesses, civil society organizations, and individuals, united by a shared commitment to building a sustainable and resilient future« (ACAN 2025).

The group got the public's attention after their paper plane action. In 2020, ACAN sent an open letter to Foster + Partners and Zaha Hadid Architects, asking them to pause their involvement in aviation expansion, using their signature of the Architects Declare's manifesto as a leverage point. After no answer was received from the offices, they sent paper planes made of their letter to the offices, urging architects working there to »take meaningful action outside of their employment« (Dezeen 2020). Both targeted offices withdrew from the network, pursuing their airport projects; proof that tackling the climate crisis was not their priority. This dilemma tactic, well known

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5.
ARB meets ACAN. Photography by Architects Climate Action Network Limited.

6.
ACAN in front of the ARB. Photography by Keith Van Loen.

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in XR, places authorities in a position where they must answer. Activists win in both cases: either by revealing the true intention, the violence or the ideas of the authorities, or by imposing change on the authorities.

In a similar way, Bennett used his arrest during the Waterloo Bridge protest to challenge the regulatory frame of the profession. Convicted under the Public Order Act of the UK, he used his required notification to the Architects Registration Board (ARB) as a platform for advocacy, making an ACAN event to hand out his letter to the ARB (fig. 5, fig. 6). The ARB responded and issued not long after a guidance affirming that peaceful activism aligns with professional responsibilities (ARB 2019). His publicized case drew attention to the role of architects in activism and contributed to a broader cultural shift, allowing other architects like Newman to feel secure to engage in civil disobedience, knowing it wouldn't necessarily put their position at risk. While the profession prioritizes compliance with regulatory frameworks over ethical advocacy, Bennett's case demonstrates how architects can challenge these norms and use their positions to advocate for change.

Today, the self-organised and open movement ACAN has become a strong environmental voice in the UK and is regularly contacted to give its position on climate-related matters, contributing to a shift in collective conscience. The movement organizes its efforts around nine working groups, such as Circular Economy, Embodied Carbon, Professional Standards and Natural Materials. It tackles specific issues within the building industry, fostering interdisciplinary collaboration and empowering architects to act collectively. ACAN is about advocacy and building alliances, which happens naturally in the working groups as well as around events ACAN organizes, such as their stand at FutureBuild, an international fair about ecological construction happening every year in London; or public debates such as the one Bennett organized in November 2023 in London: »Should There be a Moratorium on New Build Construction?«

ACAN illustrates the transformative potential of collective networks in challenging industry norms. The international reach of ACAN, with branches into twelve countries, demonstrates how architects can amplify their impact with collaboration across the globe. The first international campaign targets demolition and rallies the Nordic countries with the UK, Netherlands, and Australia, giving it more power. Once the awareness is raised around the crisis and challenges our field poses, building industry actors have a more legitimate position to initiate change, and might join the movement if they did not before. Conscious building industry actors who feel the industry needs to

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be transformed often feel powerless and wonder how to initiate change. And in fact, there are many different ways. ACAN's goal is to gather, »to empower [individuals] to unite and speak up, take action and share knowledge between practices« (AJ 2020). ACAN is the proof that climate activism can be brought to our profession as spatial practitioners with networks contributing to cultural change; lobbying and campaigns pushing for change of regulations, and knowledge exchange as the only way out. By getting to know inspiring practices, in person through the network or through the webinars, practitioners can be inspired and see that change is possible and have the possibility to ask questions about their project in the WhatsApp chat. It is interesting to notice that several ACAN's members switched their architects' hats to engage fully in systemic change: the co-founders Joe Giddings is now European Networks Lead at Built by Nature, Lauren Shevills is now Lead Retrofit Innovation and Delivery Officer at Westminster City Council, and Joe Penn is Sustainability Officer at the City of London. The editors' note of Everything Needs to Change explains as such:

> »To be part of systemic change, we can no longer entertain the traditional view of the architects that designs and builds alone. We must build on each other's ideas, encouragement, knowledge and most important, expertise. We have neither the time nor the resources to waste or to get it wrong.« (Pelsmakers/Newman 2021)

To conclude, activism such as that of Tom Bennett, centered around developing a network of engaged architects and has contributed to the empowerment of spatial practitioners – as a group it is easier to find the energy, confidence, and resources to challenge the conservative construction field. It contributed to creating a platform for change, where architects could, with less individual risk, take actions or reflect on how they approach their career entirely. In his article »Movement Building: Activism in an Age of Crisis« (Pelsmakers/Newman 2021), Bennett introduces the concept of »architectural activists« that he defines »as a third group [that] believes that architects do have agency […] while recognising that this necessitates some kind of re-engagement with wider questions of sociopolitical change.« His article is an analysis of architects and movements that identify with this term.

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Stopping the Concrete Industry – Embracing a Diversity of Tactics

The third interview I conducted was with Léa Hobson, which took place online on the 25th of October 2024. Her journey as an architect-activist is defined by her uncompromising dedication to confronting unsustainable practices with a focus on concrete and advocating for climate justice. Hobson's activism is deeply rooted in her upbringing. Raised by an English family passionate about wildlife conservation and a French agricultural lineage that rejected industrial practices, her early environmental awareness shaped her worldview: »When I was a kid, I dreamed of being in Greenpeace, boarding boats to protect wildlife« she reflects, adding »[…] that desire to fight for something bigger was always there, it just shifted to architecture and the built environment later.«

Since joining XR France in 2019, where we met, and since then, Hobson has relentlessly addressed the construction industry's immense ecological footprint and its social impacts. While being an employee in the studio Encore Heureux, a progressive French architectural firm, she started to shape actions targeting the concrete industry. Unlike Newman and Bennett, whose leadership roles within their firms afford them autonomy, Hobson faced the challenge of being an employee in a system resistant to change. Reflecting on this period, Hobson described a »*double life*« emerging, where her professional obligations and activist commitments existed in separated spheres.

In February 2020, Hobson initiated and co-organized the XR direct action with others including myself at Lafarge's cement factory in Paris »*Fin de Chantier,*« where hundreds of activists occupied the site and paralyzed the production for a day. Concrete mixers were painted with slogans such as »*Cement = 8% of World* CO_2,« and Lafarge's illegal pollution of the Seine was exposed. This investigative approach garnered significant public attention and resulted in legal action against Lafarge. Direct action can highlight blind spots within the construction industry and catalyze systemic change. As Hobson explains: »The fight against concrete isn't just about the material; it's about the extractivist systems it represents.«

»Fin de Chantiers« was not only a direct action, it also created a temporary experimental place showcasing the alternatives of the industry. Speakers at the action included Alain Bornarel, engineer co-founder of *Frugalité Heureuse (Happy Frugality)*, an architect from Archipel Zero, and LESA an association

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7.
Red Rebels at Fin de Chantiers in 2020. Image credit: Yanis Langeraert.

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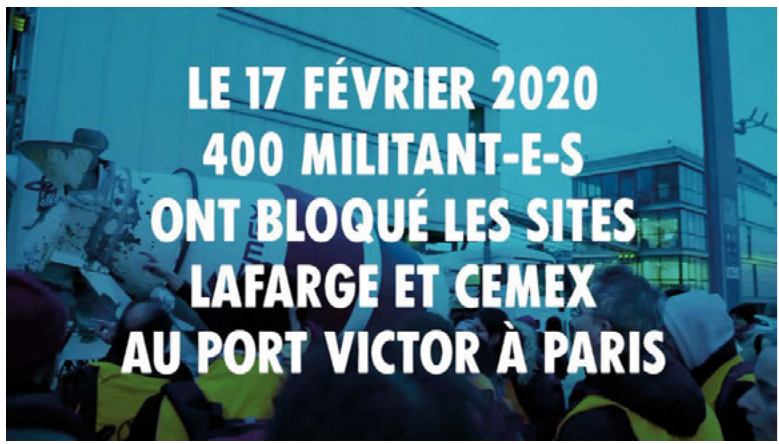
8.
Concrete = 8% of the world's CO_2 emissions. Image credit: MarieAnne58 / Extinction Rebellion France.



9.
Video showing the action »Fin de Chantiers,« Credit: Extinction Rebellion France, https://www.dropbox.com/scl/fi/z364g00tq5nx0kj463gtm/FDC-filmactionh264.mov?rlkey=urap4cj701qkax1sbybu0u379&dl=0, accessed October 5, 2025.

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promoting earth construction, which built 1:1 elements with natural materials (Guitton-Boussion 2020).

Hobson encouraged colleagues to join her civil disobedience actions; however, she was disappointed when she witnessed the lack of mobilization within the firm. While she told colleagues about agriculture fields being covered in concrete in Saclay near Paris, they told her it was »unfortunate« and she was thinking »it's not unfortunate, you just move yourself, come with me and sit to avoid that [from happening].«

Out of frustration, she left the office and embraced a nomadic lifestyle. Hobson's activism extended beyond XR to *Les Soulèvements de la Terre (Earth Uprising)*, a radical grassroots-based environmental movement dedicated to uniting the climate movement in France to resist industrial local projects that harm ecosystems and communities; founded in 2021 by activists of the ZAD de NNDL and local collective of farmers (Les Soulèvements de la Terre, 2024). The movement, inspired among others by Ende Gelände, employs direct action tactics such as sabotage and large-scale interventions to challenge local struggles against destructive practices like quarries and mega-basins.

With concrete as a central focus of Hobson's activism, she critiques it also as a symbol of extractivism, prioritizing profit over planetary health. Hobson highlights the material's broader impacts, including deforestation, habitat destruction and water depletion caused by raw material extraction, as well as exploitative labor conditions and community displacement in quarrying regions. Within Earth Uprising, Hobson co-founded *Les Bâtisseur. euse.s des Terres (The Builders of the Earth)*, a branch focused on mobilizing architects, builders, and activists to collectively address ecological and social justice challenges. This idea came from her observation that »the struggles of the agricultural world were carried by farmers (paysans);« while all the actions against concrete had been carried by citizens or activists, not by workers in the building industry. She noticed that there was »very little talk of work conditions, health at work, living conditions and exploitation of workers.« Her initiative fosters interdisciplinary collaboration and echoes ACAN strategy of network, as she explains:

> »We understood that for now we are connecting struggles. If every member is connected to different dynamics that makes the movement grow very quickly. Beyond growing, the notion of a large network is important: it is much more about connecting than about actions. If you manage to unblock

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10.
»We are the weed disarming the concrete.« Image credit: Yanis Langeraert / Extinction Rebellion France.

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situations because you've connected two people who weren't connected before, that's great.«

As *Earth Uprising* gained in visibility, the heavy repression of the state did too. During the »Battle of Sainte Soline« 5000 protesters were confronted with 3000 police officers, which left two protesters in a coma, leading the UN experts to »urge France to review its policing practices« (Chrisafis 2023). Hobson has herself suffered from political repression, being arrested and held in custody and having her belongings confiscated for her potential engagement in organizing an protest against Lafarge in Marseille.

This led to a pause in her activism to focus on independent practice, which became a platform for addressing systemic challenges, working on a book Désarmer le béton Ré-habiter la terre (Hobson 2025) about concrete scenography and often working on underfunded, community-oriented projects. Her book aims to demystify the construction industry and make its complexities accessible to activists and professionals alike. Her architectural work has had a large focus on helping the association of refugees get building permits.

Despite her passion and commitment to aligning her architectural practice with activism, Hobson faces significant economic challenges that illustrate the systemic barriers encountered by architect-activists. Projects rooted in activism, such as for the Refuge Solidaire, often operate with minimal funding. Hobson undertook extensive feasibility studies for these organizations, with financial compensation barely covering her efforts. Reflecting on these difficulties, she shared: »It's hard to dedicate so much time and energy to projects that you know are meaningful but aren't supported financially.«

Hobson acknowledges the broader systemic issues at play, pointing to the architectural profession's focus on profit-driven work and the limited support for initiatives rooted in social and ecological justice. As she explains: »The industry isn't set up to reward or even recognize this kind of work. You're constantly trying to justify why it's important, but that doesn't pay the bills,« highlighting a critical need for structural reforms to support architect-activists to continue their transformative work.

Another important aspect of Hobson's climate activism is the incorporation of a feminist perspective, emphasizing the often overlooked human dimensions of construction, such as labor conditions and health impacts. She critiques the architectural profession for its detachment from these realities, arguing for a holistic rethinking of architectural ethics that centers on both environmental and social considerations. Hobson envisions a future

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where architects, activists, and other professionals work together to disrupt exploitative paradigms and foster equitable systems. Her work exemplifies how architecture can transcend conventional boundaries to enable resistance and drive systemic change.

Architect-Activists Can Show the Way

In the face of intersecting global crises, architecture stands at a transformative crossroads. Awareness has been raised globally through movements like XR, pushing architects to organize their profession as a catalyst for systemic change. Architecture must embrace its inherently political nature, embedding environmental justice, social equity, and ecological responsibility into its core. Architects must move beyond designing for private clients to address broader systemic crises while reimagining the profession's role as one of care, advocacy, and resilience.

Newman's protest architecture demonstrates how design can amplify movements and reframe the role of the architect as a change-maker. Bennett's work showcases the power of collective action to transform industry norms. Hobson's local engagement and focus on interspecies struggle highlight how the building industry can get support from other groups and species. Collectively, these practitioners exemplify how the built environment can be redefined to serve as a platform for resistance and systemic reform. Indeed, not only did they transform as individuals, but their practices were deeply influenced by the climate movement of the last years and influenced it back: from new methodologies in their projects to different working modes in their offices, they dare to create the change they want to see. The way they create awareness among their clients, develop their businesses to take part in non-commercial projects or fight for what they believe in, such as preservation rather than demolition, is inspirational. StudioBark shares their critical thinking through their website and social media, as well as books, and so does Hobson. As they are willing to share their critical thinking and how it led them to successes and misfortunes, they inspire spatial practitioners.

Across Europe, new movements carried by architects have emerged in recent months. HouseEurope! is creating a movement around a petition to transform the industry and abolish demolition in favor of rehabilitation, using bold esthetics and powerful movies such as Demolition Drama. Byggestopbevægelsen in Denmark is calling for a moratorium on new

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constructions, echoing the moratorium on new construction carried by Charlotte Malterre-Barthes and B+ (Charlotte Malterre-Barthes 2025).

The future of architecture lies in a subtle mix of being able to voice out against the struggles of the industry, broaden our understanding of architecture, such as including rehabilitation, as well as adopting regenerative approaches and new working modes. This transformation demands a new economy and legal framework. Grassroots initiatives like *Earth Uprising* illustrate how localized actions can spark systemic change, while educational reform is vital to prepare future architects for the complexities of today's crises. Ultimately, the reimagining of architecture as a force for social and ecological justice is needed, and the narrative from profit-driven and aesthetically focused outputs to one of equity, care, and resilience. To meet the urgent demands of our era, architects must adapt, act boldly, and work beyond disciplinary boundaries. By doing so, they can turn the built environment into a keystone for a just and regenerative world.

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