

## FROM SOCIAL MEDIA TO CIVIC ENGAGEMENT: THE ROLE OF THE GRASSROOTS MOVEMENT 'ARCHITECTURAL UPRISING' (ARKİTEKTURUPPRORET)

### Sosyal Medyadan Sivil Katılıma: Halk Tabanlı 'Mimari Ayaklanma' (Arkitekturupproret) Hareketinin Rolü

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#### Abstract

This study examines the discourse and critiques of the grassroots movement Architectural Uprising (Arkitekturupproret) through its Facebook subgroup, 'Stop Ugly New Buildings in Our Cities – Architecture Shaming!' and explores how digital activism can contribute to the democratization of architecture in urban environments. The research employed a two-step analysis: first, a general evaluation of the group; followed by a directed qualitative content analysis of 26 posts, each with over 60 comments. The comments were categorized into three predefined groups of criticism—visual, functional, and sentimental—with subcategories derived from the data. The findings reveal that the group's criticisms are predominantly visual, with a strong emphasis on contextual fit and visual design. Sentimental critiques, often characterized by emotional and sarcastic tones, also hold a significant place, while functional concerns are comparatively less prominent. The analysis highlights a layperson-dominated discourse in which non-traditional designs are frequently classified as modernist. Nonetheless, the group fosters an open space for diverse perspectives and demonstrates constructive dialogue even with opposing views. This study underscores how grassroots movements can influence architectural critique and promote civic participation through digital platforms, emphasizing the democratizing potential of social media in architectural discourse.

**Keywords:** Architectural Uprising, Architectural Criticism, Grassroots Movement, Social Media, Civic Engagement

#### Özet

Bu çalışma, halk tabanlı bir hareket olan *Architectural Uprising* (Arkitekturupproret) hareketinin Facebook alt grubu '*Stop Ugly New Buildings in Our Cities – Architecture Shaming!*' üzerinden söylemlerini ve eleştirilerini incelemekte ve dijital aktivizmin mimarlığın kentsel ortamlarda demokratikleşmesine nasıl katkıda bulunabileceğini araştırmaktadır. Araştırma, iki aşamalı bir analiz yöntemi benimsemiştir: ilk olarak, grubun genel bir değerlendirmesi yapılmış; ardından, her biri 60'tan fazla yoruma sahip 26 gönderi üzerinde yönlendirilmiş nitel bir içerik analizi uygulanmıştır. Yorumlar, görsel, işlevsel ve duygusal olmak üzere önceden tanımlanmış üç eleştiri grubuna ayrılmış; alt

kategoriler ise veri üzerinden türetilmiştir. Bulgular, grubun eleştirilerinin ağırlıklı olarak görsel odaklı olduğunu ve bağlamsal uyum ile görsel tasarıma güçlü vurgu yaptığını ortaya koymaktadır. Duygusal eleştiriler, genellikle duygusal ve alaycı tonlar üzerinden önemli bir yer tutarken, işlevsel kaygıların daha az öne çıktığı görülmektedir. Analiz, uzman olmayan kullanıcıların çoğunlukta olduğu grupta geleneksel olmayan her tasarımın modernist olarak sınıflandırıldığı bir söylemin hâkim olduğunu göstermektedir. Bununla birlikte grup, farklı bakış açılarına açık bir alan yaratmakta ve karşıt görüşlerle dahi yapıcı bir diyalog sergileyebilmektedir. Bu çalışma, tabandan gelen hareketlerin dijital platformlar aracılığıyla mimari eleştiriyi nasıl etkileyebileceğine ve sivil katılımı nasıl teşvik edebileceğine yönelik katkı sağlamakta ve sosyal medyanın mimarlık söylemini demokratikleştirme eğilimine dikkat çekmektedir.

**Anahtar Kelimeler:** *Architectural Uprising*, Mimari Eleştiri, Halk Tabanlı Hareket, Sosyal Medya, Sivil Katılım

## INTRODUCTION

Foth et al. (2015) emphasize a transformative moment in 2006 when TIME Magazine named 'You' as the "Person of the Year", featuring a computer on its cover with the phrase, "You. Yes, you. You control the Information Age. Welcome to your world." This marked a pivotal shift in the evolution of the World Wide Web. The phenomenon, commonly referred to as 'Web 2.0' or the 'social media revolution', also aligns with Jenkins's (2006) concept of 'participatory culture'. Over the past two decades, Web 2.0 has transformed the Internet into an interactive domain where users can not only consume content but also generate and share it (O'Reilly, 2005; Bugs et al., 2010; Foth et al., 2015; Bizjak et al., 2017). Dutton (2009) characterizes the internet and the web's participatory capabilities as the 'fifth estate', distinguishing them from the legislative, executive, judicial branches of government, and the media. In this way, the internet acts as a catalyst for civic engagement and activism by providing 'digital soapboxes' where individuals can voice opinions (Foth et al., 2015). Although traditional grassroots movements existed long before the internet, where individuals formed clubs, organizations, and associations to address non-partisan, issue-specific concerns, social media now serves as a contemporary tool for transforming passive users into active participants in civic and public affairs (Foth et al., 2015).

This participatory shift has not only redefined online interaction but also created new opportunities for addressing challenges in physical spaces, including architecture in urban environments. The concept of smart cities, emerging in the mid-1990s, initially prioritized technological integration into urban management while often overlooking citizen participation (Simoens, 2023). However, the rise of social media has introduced new avenues for public engagement, enabling the formation of interest groups and fostering participatory practices such as crowdsourcing to address shared urban challenges (Pedersen et al., 2013; Bizjak et al., 2017). Through platforms like social media, architectural discourse has transitioned from being expert-dominated to becoming a more participatory and inclusive domain (Foth et al., 2015).

This paper focuses on the concept of civic engagement, encompassing 'civic action', 'digital activism', and 'grassroots community engagement'. Grassroots

movements can be either local or global, depending on their scope, objectives, and methods of operation (Bennett & Segerberg, 2013). The term 'grassroots' primarily refers to the bottom-up nature of these movements, where ordinary individuals, rather than established organizations or authorities, initiate and lead the effort. Grassroots movements are not necessarily confined to local settings. With the rise of digital platforms and social media, grassroots initiatives have the potential to expand into global networks, as exemplified by movements like Architectural Uprising, which is known as Arkitekturupproret in Swedish.

The Architectural Uprising movement, which originated in Sweden, has evolved into an international network addressing shared concerns about architectural aesthetics and urban development. The movement primarily operates through Facebook, with the main Facebook group consisting of three subgroups, one of which is titled 'Stop Ugly New Buildings in Our Cities - Architecture Shaming!' and has 5.3K members. According to the group's description, the main objective of the subgroup is to complain about ugly new buildings in cities (Facebook, n.d.-c). This study seeks to address the research questions of the reasons behind the subgroup's criticisms and how digital activism can contribute to the democratization of architecture in urban environments.

The research first examines the relationship between social media and architecture, exploring the potential for civic engagement through digital platforms. Then, the grassroots movement Architectural Uprising (Arkitekturupproret) is analysed to understand its purpose, growth, and operational methods at both local and international levels. Additionally, a brief review of existing scientific literature is conducted to address knowledge gaps.

The methodology section outlines the research approach, while the findings and discussion include a general evaluation of the 'Stop Ugly New Buildings in Our Cities - Architecture Shaming!' subgroup, based on an initial overview of the group. This is followed by a detailed analysis of selected comments using directed qualitative content analysis. Finally, the conclusion interprets the findings and discusses prospects for future research.

## SOCIAL MEDIA, ARCHITECTURE AND CIVIC ENGAGEMENT

The growing influence of social media in architectural and urban issues over the last decade has been explored from various perspectives, including civic engagement, digital archiving, visual research and communication, and urban perception and analysis. While not all these perspectives directly address civic engagement, they provide valuable groundwork for fostering participation.

Social media platforms are increasingly recognized as tools for documenting and disseminating architectural narratives. For instance, Tošić (2024) introduced the concept of 'digital mini-archives', where Instagram profiles curate architectural utopias, demonstrating how platforms can preserve and reinterpret architectural discourse for a broader audience.

Several studies highlight social media's impact on architectural design, trends, and visual communication, demonstrating its role in shaping public perceptions

and encouraging engagement with architectural discourse. For instance, Kosasih & Sangaras (2022) emphasize how Instagram influences client preferences in contemporary architectural design, showcasing its role in public-driven design trends. Alaily-Mattar et al. (2024) examined Instagram's capacity to document the long-term performance of iconic buildings, offering insights into sustaining public interest and critique. Similarly, Pourahmad Ghalejough et al. (2024) analysed Reddit's user-generated content to understand public discourse around 'star architecture', illustrating how platforms foster collective discussions on architectural styles. Toscano (2017) explored Instagram's utility in observing urban dynamics and conducting visual research, while Date & Allweil (2022) proposed using advanced computer vision techniques to analyse online image datasets of the built environment, emphasizing public interaction with architectural representations. Additionally, Song et al. (2023) explored how YouTube videos on architectural heritage influence perceptions of Beijing as a tourist destination, and Topdađı Yazıcı et al. (2024) analysed public reactions to the restoration of Istanbul's Basilica Cistern through social media interactions. Collectively, these studies reveal how social media acts as an intermediary between architecture and its audience, fostering public discourse and shaping perceptions. While focused on design and communication, they highlight the broader potential for engaging communities.

Research also highlights social media's capacity to analyse public perceptions and urban needs, indirectly contributing to civic engagement. For instance, Chen et al. (2016) used data from platforms like CrunchBase, Twitter, Yelp, and Flickr to evaluate user activities in Boston's innovation districts. Soydař Çakır & Levent (2021) mined social media data to identify urban demands for green spaces. Similarly, Kim et al. (2020) demonstrated how social media data could inform public policymaking by evaluating human perceptions. Huang et al. (2021) compared 'big data' and 'small data' approaches to studying perceived city images, offering implications for urban planning. Additionally, Trapold & Rapp (2023) explored the integration of big data, artificial intelligence, and social media in architectural and urban analysis, proposing innovative frameworks for decision-making.

Other studies specifically examine social media's direct role in fostering civic engagement. For example, Hawken et al. (2020) explored how digital platforms, including social media, enable citizen-led urban planning by facilitating grassroots efforts, organizing communities, and fostering participatory governance processes. Rahmat (2020) investigated the role of social media and online platforms in enabling tactical urbanism, highlighting how these tools allow citizens to advocate for and implement small-scale urban interventions, such as temporary public space installations. Simoens (2023) analysed citizen engagement with urban and architectural projects through Facebook, emphasizing the semantic value of digital writing in citizen-led critiques. By conducting analyses of social media posts, the study explored how digital platforms facilitate grassroots advocacy and collective opposition to architectural proposals. Kartal (2023) examined six grassroots movements worldwide to investigate how architects contribute to community-led urban practices. By analysing platforms like Facebook and Instagram, the study revealed how social media content reflects public opinions and facilitates collective actions.

Another critical focus is the nature of different social media platforms and their impact on user behaviour. Bossetta (2019) critiques the oversimplification of social media by treating platforms as uniform entities, arguing that such an approach overlooks the distinct technical and functional characteristics of each. He introduces the concept of digital architectures, defining these as technical protocols shaping user behaviour and interactions on platforms. Through a systematic comparison of Facebook, Twitter, Instagram, and Snapchat, Bossetta (2019) demonstrates how platform-specific features can enable or constrain processes like civic engagement. Similarly, Kent (2013) highlights the role of social media platform design in shaping user behaviour, noting that some features foster meaningful discussions while others hinder them. Kent & Taylor (2021) further discuss how demographic preferences shape platform usage, with millennials favouring image-based platforms like Instagram and Snapchat for daily interactions but often turning to Facebook for researching organizations. In contrast, older demographics lean toward platforms like Facebook and YouTube, engaging with them for distinct purposes. Despite these differences, Kent & Taylor (2021) observe that social movements effectively leverage platforms like Facebook and Twitter to raise awareness, generate media coverage, and mobilize resources.

Global social media statistics underscore Facebook's prominence among the platforms. According to DataReportal (2024), Facebook ranks as the third most popular platform worldwide, behind YouTube and WhatsApp but ahead of Instagram. Despite the opportunities Instagram offers for engaging with architecture, such as revisiting spaces and creating dynamic narratives that blend past and present, it often prioritizes visual aesthetics, which can lead to superficial engagement centered on 'Instagrammable' content (Wagiri et al., 2023). However, Facebook's Groups functionality, as noted by Foth et al. (2015) and Bossetta (2019), makes it particularly well-suited for community-driven movements and participatory engagement, further solidifying its role as a critical platform for civic interaction.

## THE GRASSROOTS MOVEMENT OF ARCHITECTURAL UPRISING (ARKITEKTURUPPRORET)

In this section, the first part presents the foundational background, aims, and organizational structure of the Architectural Uprising movement, while the second part reviews primary existing studies on the movement, emphasizing the limited but insightful academic attention it has received. This subsection also underscores the significance of this study in addressing gaps in the scientific literature.

### The Aim and the Structure of the Movement

Michael Diamant, the founder of the Swedish Arkitekturupproret, describes himself as an urban sociologist with a deep interest in architecture, city planning, demography, history, and social anthropology (Diamant, n.d.). According to the movement's website, the Architectural Uprising began in 2014 as a Swedish Facebook group called Arkitekturupproret. It rapidly expanded, attracting tens of thousands of followers and uniting individuals from diverse backgrounds, ages,

genders, and political perspectives under a shared "passion for beautiful architecture and aesthetically pleasing living environments" (Architectural Uprising, n.d.-a). Also referred to as 'Architecture Uprising' or 'Architecture Rebellion', the grassroots movement critiques the "continued uglification of" cities and challenges developers, architects, and politicians for disregarding public preferences for beautiful architecture (Architectural Uprising, n.d.-a).

Michael Diamant attributes the movement's origins in Scandinavia to two main factors: high internet penetration and the development of an engaging format that resonated with the public. Scandinavia's widespread use of social media, influenced by long winters and early internet adoption, created fertile ground for the movement to thrive (Diamant, 2023).

In 2016, the Arkitekturupproret Association was founded in Sweden to support donations and administration, aiming to promote aesthetically pleasing architecture in Sweden and preserve cultural heritage. Its efforts include fostering public discussions, challenging elitist aesthetics, showcasing international architectural examples, awarding prizes for Sweden's ugliest and most beautiful new buildings, and advocating for the preservation of historical structures (Moreau, 2017). For instance, in 2020, Arkitekturupproret's 50,000 members voted the former School of Architecture in Stockholm, commonly known as 'A-huset' (the A-house) (Figure 1) as Sweden's ugliest building, criticizing its concrete, angular design, and asymmetrical windows, claiming it deliberately opposes what people find beautiful and inviting (Arkitekturupproret, 2020; Hellerström, 2023). Engström (2021) explains that Arkitekturupproret provides platforms to scrutinize decision-makers' choices by sharing 'ugly' and 'beautiful' building photos. Engström (2021) also notes that Arkitekturupproret describes its social media platforms as being managed like a 'newspaper editorial office' by independent individuals (Arkitekturupproret, n.d.-c).

In response to Arkitekturupproret's general critiques, architects have defended contemporary architectural design in Sweden (Expressen TV, 2018 cited in Nordenström & Svender, 2021) by labelling the movement's views as regressive (Nordangård, 2018 cited in Nordenström & Svender, 2021). Others have pointed to internal challenges within architectural practice, arguing that time and financial constraints, along with organizational structures, hinder their ability to produce the work they aspire to create (Belin, 2019 cited in Nordenström & Svender, 2021; Stjernberg, 2019 cited in Nordenström & Svender, 2021).



**Figure 1.** The former School of Architecture in Stockholm, commonly known as "A-huset" (the A-house) (Source: Arkitekturupproret, 2020)

Since 2018, the movement has expanded beyond Sweden, embracing an international identity by primarily operating in English through Facebook, using its international group titled 'Architectural Uprising – the alternative to ugliness'. As of December 2024, the group has 37.4K members. This growth repositioned the original Arkitekturupproret as a national branch. According to Diamant (2023), Facebook initially catered to superficial content, such as personal posts about daily activities, but over time, this type of content shifted to Instagram—a transition Diamant (2023) describes as the maturation of Facebook. His preference for Facebook as the primary platform for the Architectural Uprising aligns with observations by Foth et al. (2015) and Bossetta (2019), who note that Facebook is better suited for meaningful discussions. While Instagram compresses the multisensory and temporal aspects of architecture into snapshots, Facebook's evolution into a platform for topic-focused groups has made it ideal for fostering in-depth civic engagement, first with the national movement in 2014 and later with the international expansion in 2018.

The Facebook group description highlights the movement's objectives as:

Tired of blocky, boring, uninspired architecture? There are alternatives to square boxes, and we are here to show them. According to a recent British survey, more than three of four people prefer traditional architecture to modernist. Yet, the square box reigns supreme. The uprising started in Sweden in 2014 and has now spread worldwide. We aim to encourage architects, property developers, and decision-makers to break the mould. Classical tradition, abhorred for much of the past century, should be given back its rightful place in today's canon. We want Art Deco, postmodernism, and other styles derived from classicism—including yet unseen ones—to enrich the architectural palette and become natural options for tomorrow's architects (Facebook, n.d.-b).

Over time, the movement's main international group established three subgroups to cater to specific interests, as defined in the main group description (Facebook, n.d.-b):

- Stop ugly new buildings in our cities - Architecture shaming! (5.3K members): "If you want to complain about ugly new buildings we have created a separate group."
- Beautiful architecture around the world (7.6K members): "Since members tend to post pictures of beautiful old buildings we have created a separate group."
- Before and After – Buildings we lost in our cities (5.1K members): "dedicated to sharing images of historical buildings before demolition."

In addition to these subgroups, Michael Diamant also founded another group in 2014, 'New Traditional Architecture', which currently has 44K members. According to the group's description on Facebook, it is "for anyone interested in architecture traditions which are a more socially and ecologically sustainable way of building." The description further explains:

Tradition is not a specific older architecture style, but a framework and an architectural philosophy of how to create a building. With that said, there is no fear in reusing previous historic classical and vernacular architecture styles when building. But it is equally good to create a new classical style from the framework (Facebook, n.d.-a).

New Traditional Architecture also operates a website titled 'New Traditional Architecture & Urbanism', which primarily serves as a platform for the Atlas of New Traditional Architecture—a database mentioned in the group's Facebook description. Although the New Traditional Architecture Facebook group is not explicitly listed in the description of Architectural Uprising – the alternative to ugliness, it is referenced on the movement's website under the subsection 'Map of New Traditional Architecture'. Additionally, on the List of All Architectural Uprising Branches page, the website includes a link to the New Traditional Architecture group, further reinforcing its connection to the broader movement (Architectural Uprising, n.d.-b).

The Architectural Uprising operates through multiple online channels, with Facebook serving as the primary platform, alongside Instagram and its official website:

1. Public Facebook Group: Architectural Uprising – the alternative to ugliness (37.3K members)
2. Official Facebook Page: Architectural Uprising – International (48K followers)
3. Instagram: arch\_uprising (34.3K followers)
4. Website: <https://www.architecturaluprising.com/>

The movement has established numerous national and local branches. For countries without an existing branch, the website encourages individuals to start their own uprising, providing a DIY guide and support (Architectural Uprising, n.d.-b). The expansion of the movement in years is shown in Table 1.

Architectural Uprising also includes examples of local and regional level activities in Sweden. There are 16 local groups in cities such as Arkitekturupproret in

**Table 1.** The expansion of the movement in years according to the data of December 2024

2014	Sweden (65.5K members)
2015	Finland (17.7K members)
2017	Denmark (13.9K members) Norway (40.2K members)
2018	Estonia (3.5K members)
2021	Netherlands (1.4K members) Iceland (7.5K members)
2022	Germany (18.3K members)
2023	Italy (5.0K members) Syria / the Arab speaking world (644 members) Lithuania (801 members) Israel (355 members)
2024	France / The whole francophone world (7.3K members) Spain / The whole Hispanic world (5.1K members) Brazil and Portugal – the Portuguese / lusophone uprising (3.3K members) Poland (17.4K members) Slovenia (105 members) Moldova (68 members)



Lunds (ex. “inviting members who are dissatisfied with modern Swedish architecture, characterized as square, monotonous, ugly, strange, or boring.” (Arkitekturupproret, n.d.-b)), Uppsala, Stockholm, Malmö, etc. and are 10 groups operating at the regional level such as Västra Götalands Arkitekturuppror (Arkitekturupproret, n.d.-a).

### Studies Conducted on the Movement

As of December 2024, no studies with the title or abstract containing the terms ‘Architectural Uprising’ or ‘Arkitekturupproret’ could be found in the Web of Science (WoS) or Scopus databases. A search using the term ‘Architectural Uprising’ in Google Scholar yielded fewer than five relevant studies mentioning the movement (excluding irrelevant results that coincidentally included the phrase ‘architectural uprising’). Of these, only one study directly addressed the movement, while the others merely referenced it in passing. Subsequently, a search using the term ‘Arkitekturupproret’ in Google Scholar returned approximately 40 studies. Given that many of these were in Swedish, their titles and introduction sections were translated into English using ChatGPT 4.0. For studies deemed relevant, the term ‘Arkitekturupproret’ was searched throughout the full text, and pertinent paragraphs were translated into English for deeper analysis. It was observed that the majority of these studies were theses submitted to Scandinavian universities. Most of these studies only mention the movement briefly, while a few directly address it either as a primary research topic or as a methodological tool. Notable studies that directly focus on the movement include Moreau (2017), Hellborg (2017), Wingård (2019), Wänglund (2020) and Engström (2021).

Moreau’s (2017) master’s thesis investigates Arkitekturupproret’s critique of contemporary Swedish urban design, focusing on their objections to modern architecture, preference for historical styles, perceptions of who controls city planning, and their potential to influence decision-making. Hellborg’s (2017) bachelor’s thesis examines the contrasting aesthetic preferences of the public and architects in urban renewal within historically sensitive areas. Using a case study involving proposals from FOJAB architects and a member of Arkitekturupproret, the study explores the group’s critique of modernist dominance and advocacy for traditional design. The aim of Wingård’s (2019) bachelor’s thesis is to analyse the ideology and argumentative strategies of Arkitekturupproret as a populist movement, focusing on how the group critiques modernist architecture and advocates for classical architectural styles. It also explores the movement’s impact on architectural and political discourse in Sweden.

Wänglund’s (2020) master’s thesis focuses on the Uppsala branch of the movement, Uppsala Arkitekturuppror, analysing its perspectives on what makes built environments aesthetically appealing. By comparing these views with those of other local stakeholders and examining Uppsala’s architectural practices and municipal policies, the research highlights discrepancies between what is built and what is considered desirable by engaged actors. Similarly, Engström’s (2021) master’s thesis examines the Lund branch, Lunds Arkitekturuppror, exploring civic engagement in protests against municipal proposals, specifically focusing on the development of Kvarteret Galten in the city centre. Both theses (Wänglund, 2020; Engström, 2021) provide significant insights into Arkitekturupproret’s activities and influence at the local level.

When reviewing existing studies, none have explored Architectural Uprising’s international groups, marking a clear gap addressed by this research. While Wingård’s (2019) thesis shares similarities in its focus on the movement’s critique of modernist architecture, it differs significantly in scope and methodology. Wingård examines Arkitekturupproret’s broader ideology and argumentative strategies, emphasizing the populist framing of ‘the people’ versus ‘the elite’ within Swedish architectural discourse. In contrast, this study focuses on the international subgroup ‘Stop Ugly New Buildings in Our Cities – Architecture Shaming!’ on Facebook, employing qualitative content analysis to identify specific issues criticized. By analysing posts and comments, this research explores the role of social media in amplifying public architectural discourse. This study highlights the democratizing potential of social media, offering a nuanced perspective on grassroots architectural movements and their influence on civic engagement.

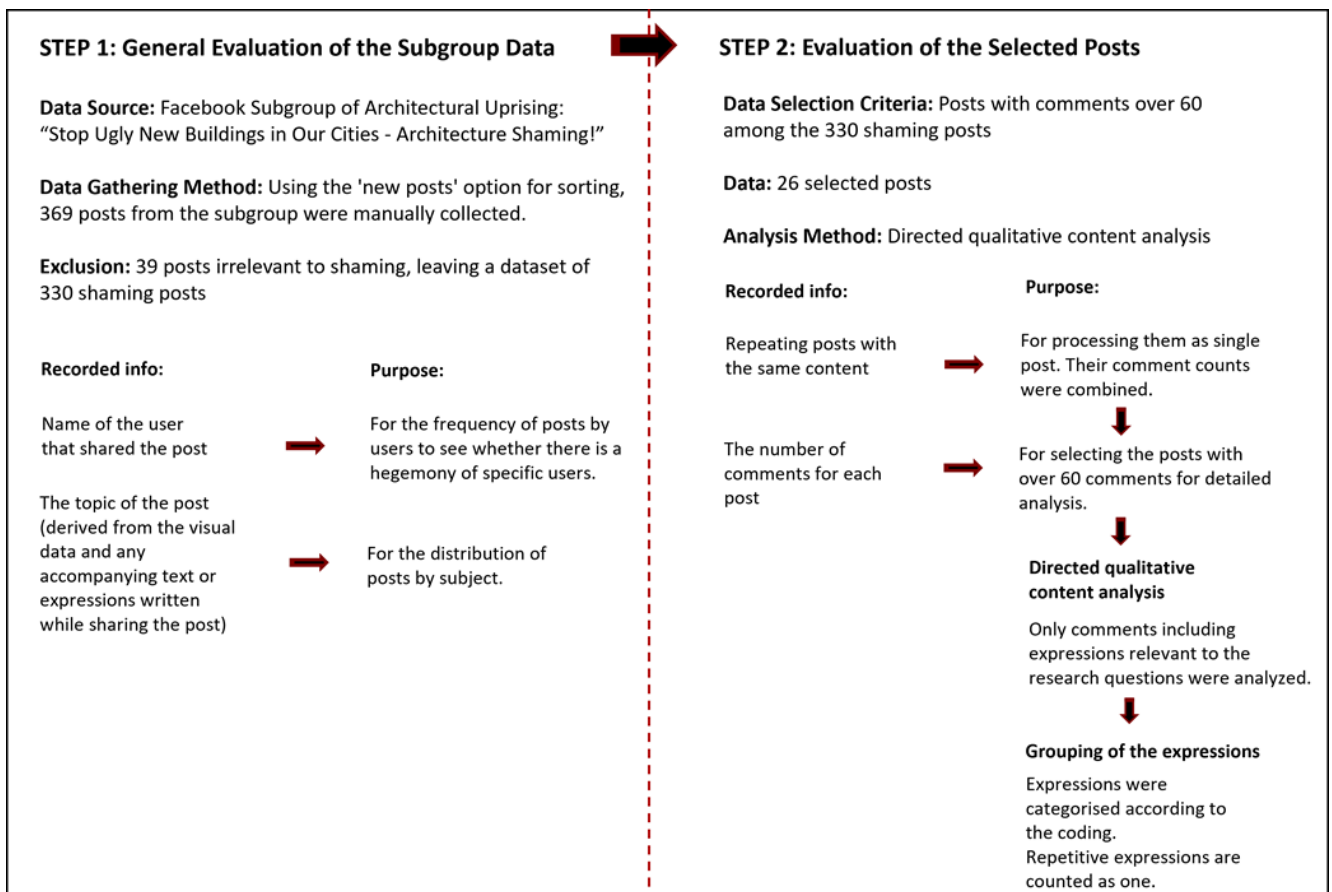
## METHOD

### The Structure of the Method

The data gathering process and analysis were conducted in two distinct steps, as outlined in Figure 2.

The first step is the general analysis of the subgroup, ‘Stop Ugly New Buildings in Our Cities – Architecture Shaming!’. The selection of the Facebook group was deemed appropriate due to participants voluntarily sharing their comments and the group’s focus on critiques. For the first step, we manually collected a dataset

Figure 2. The structure of the method



consisting of 369 posts from the group by following the 'new posts' option in sorting. Manual data collection was preferred over automated tools, ensuring that the context, visual elements, and expressions of the posts were accurately evaluated. For each post, we systematically recorded two attributes: [1] the name of the user that shared the post, and [2] the topic of the post (derived from the visual data and any accompanying text or expressions written while sharing the post) to see what was criticized in general. During the gathering phase, it was observed that some posts were not related to shaming. Therefore, a contextual note was also added for each post to detect how many posts were irrelevant and should be excluded from the data. The content of these 'not shaming' posts were also noted to understand the nature of these irrelevant posts. This dataset formed the basis for a preliminary analysis aimed at identifying the distribution of posts by subject and the frequency of posts by users to see whether there is a hegemony of specific users.

In the second step, the number of comments for each of the 330 shaming posts was recorded. Following a preliminary review, the research team collectively decided to select posts with over 60 comments for detailed analysis to ensure a satisfactory sample size. Additionally, we noted details such as whether the post was written in a language other than English and whether comments were turned off by the admin since it was thought that these most probably affected the posts' number of comments. This additional information was not used in the inclusion/exclusion criteria but rather in interpreting the comments numbers of the posts. During the manual collection process, the researchers noticed that some posts were repetitive. For these instances, we initially collected the posts individually, summed their comment counts, and if the total exceeded 60, we combined the comments and treated the posts as a single entry. The comments from these selected posts were then analysed in detail to identify the reasons for the shaming. During the analysis, we collected expressions from each post and grouped them according to the coding of the content analysis.

### Coding of the Qualitative Content Analysis

We adopted a qualitative content analysis approach, widely recognized for its ability to systematically interpret textual, visual, and auditory data. This method enables the identification, organization, and interpretation of patterns within data, offering insights into recurring themes and underlying meanings (Krippendorff, 2018). Qualitative content analysis is particularly suitable for our research aim of understanding the nature of criticisms within the Architectural Uprising subgroup, as it allows for the exploration of both explicit and nuanced elements of communication.

This versatile method is extensively used in the social sciences to analyse diverse qualitative data forms, broadening the concept of 'text' beyond written or spoken words to include descriptions, opinions, and emotional expressions (Preiser et al., 2021). The primary objective is to uncover patterns, themes, and meanings, enabling researchers to interpret communicative characteristics and broader phenomena (Krippendorff, 2018).

A key component of content analysis is coding, which involves categorizing qualitative data into meaningful units to reveal themes, patterns, or latent

meanings aligned with the research objectives (Krippendorff, 2018). Hsieh and Shannon (2005) identify three common approaches to content analysis—conventional, directed, and summative—each differing in how and when codes are generated and the challenges they pose for reliability (Table 2).

**Table 2.** Major coding differences among three approaches to content analysis (Hsieh & Shannon, 2005, p. 1286, Table 4)

Type of Content Analysis	Study Starts With	Timing of Defining Codes or Keywords	Source of Codes or Keywords
Conventional content analysis	Observation	Codes are defined during data analysis	Codes are derived from data
Directed content analysis	Theory	Codes are defined before and during data analysis	Codes are derived from theory or relevant research findings
Summative content analysis	Keywords	Codes are defined before and during data analysis	Keywords are derived from interest of researchers or review of literature

A directed content analysis approach was chosen for this study, considering the nature of the data. This method enables researchers to enhance their analysis by incorporating latent content analysis, which facilitates the inclusion of alternative expressions and the evaluation of content quality (Hsieh & Shannon, 2005).

In the coding process, the three researchers collaboratively predefined the main categories, while the subcategories were determined following a preliminary analysis of the data. The main categories were intentionally kept simple to capture the overarching nature of the critiques. A critical issue highlighted in previous studies guided us in defining these categories. Several studies noted that Arkitekturupproret primarily focuses on aesthetic issues in architecture, particularly the visual appeal of facades. Moreau (2017) observes that the group emphasizes public buildings and apartments in city centres, framing their critique around whether a building is 'beautiful' or 'ugly.' Similarly, Engström (2021) reveals that the movement does not provide in-depth analyses of what constitutes ugliness. Within this framework, Hultcrantz (2017) critiques the movement as superficial, noting that it predominantly focuses on facades rather than exploring the functionality or accessibility of urban spaces. This emphasis on relatable visual and functional critiques shaped our approach to coding the content analysis. We defined the first two main categories based on dimensions of criticism identified in the literature: visual and functional. The visual category includes critiques related to the visual and stylistic elements of architecture or the urban environment. The functional category focuses on practical aspects such as usability, human needs, and accessibility. Additionally, during an initial review of the comments, we noticed a significant number of emotional reactions. Consequently, we introduced a third category, sentimental, to capture expressions related to feelings or experiences. Thus, the three main categories defined were visual, functional, and sentimental.

Following the main coding categories, all comments from the posts were pre-analysed individually by the three researchers to derive the subcategories, as explained in Table 3. After this phase, any disagreements were resolved through discussion, achieving a high level of consensus. To ensure consistency, intercoder reliability checks were performed (Cohen's Kappa > 0.8).

**Table 3.** Coding of the directed content analysis with explanations of the categories

Main Category	Subcategory
Visual Criticisms: Focus on style, visual harmony and integration with surroundings	Contextual fit: Addresses whether a building aligns with its surroundings in terms of style, scale, and integration. Comments may criticize visual disruptions to the environment, such as clashing architectural styles, skyline issues, or perceived lack of harmony.
	Visual design or Style: Addresses only the visual characteristics of the building without a contextual criticism.
Sentimental Criticisms: Focus on emotional reactions or experiential issues	Negative feeling: Addresses expressions of strong dissatisfaction or disapproval.
	Sarcasm: Addresses expressions employing irony or mockery to criticize architectural features, often in a humorous or exaggerated manner.
	Inhuman experience: Addresses the critiques highlighting the lack of consideration for human comfort or emotional connection in architectural designs.
Functional Criticisms: Focus on practicality and integration with urban or human needs	Usability: Addresses how effectively the building serves its intended purpose.
	Urban Integration: Addresses how well the building works with the surrounding infrastructure or pedestrian flow.

## FINDINGS AND DISCUSSIONS

### General Evaluation of the Subgroup Data

369 posts were collected manually from the subgroup by sorting the posts according to ‘new posts’. 330 out of 369 posts were categorized as ‘shaming’, representing a significant portion of the dataset. Among the non-shaming posts, 30 were announcements, and 4 posts focused on appreciating traditional-style buildings. These were excluded since their content was not aligned with the foundational purpose of the group, which is shaming. The posts excluded for being non-shaming primarily consisted of updates related to the subgroup, calls to join other subgroups, announcements about training sessions connected to group dynamics, and information about architects and books. Less frequently, posts aimed at sparking discussions not related to the topic of the subgroup, as well as content about awards and documentaries, were also observed in this announcement category. Additionally, 5 posts were excluded due to inaccessibility.

When the 330 posts were explored to see the general distribution of the criticisms, it was seen that the majority was a criticism about new buildings. Other notable criticism include criticism about urban design, urban planning, star architecture, modernist movement (such as Bauhaus, Le Corbusier, Mies Van der Rohe, etc.), renovations, parasite architecture, demolition of the heritage buildings, disharmony of urban tissues.

There are 5256 members of the group. The 330 posts were shared in total by 143 users. To determine whether the 330 posts were dominated by a small number of users, we analysed the distribution of posts among the 143 users who contributed to the group. Users were categorized based on the number of posts they shared, with categories ranging from 1–3 posts to more than 20 posts (Figure 3).

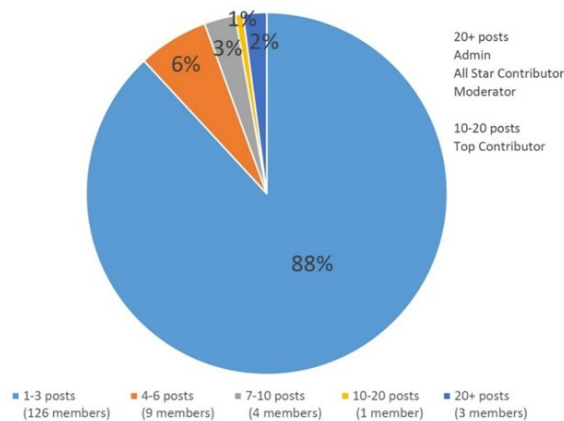


Figure 3. Post contribution distribution among 143 users

The results revealed that 88% of users shared only 1–3 posts, while 6% contributed 4–6 posts, and 3% contributed 7–10 posts. Among the more active contributors, 1% of users posted 10–20 times, and 2% contributed over 20 posts. Notably, the users contributing over 20 posts included the group’s admin, Architectural Uprising International, and other highly active members who played key roles in moderating discussions and guiding the group’s activities.

Although a small subset of users demonstrated higher activity levels, there is no evidence of a single group or individual dominating the posts. Instead, the distribution of contributions is relatively balanced, with active participation from a diverse range of members. This is a positive outcome, as it suggests that the group fosters inclusive engagement and represents a broad spectrum of perspectives.

Out of the 330 shaming posts, 11 were non-English, and the comments were turned off by the admin for 5 posts. The non-English posts received relatively low engagement, likely due to the language barrier, despite Facebook’s translation option being available. As for the posts with disabled comments, no explanation was provided by the admin in the comments regarding the reason for this decision.

### Evaluation of the Selected Posts

Out of the 330 shaming posts, 22 were identified as repetitions. After consolidating these into single posts by summing their comments, 26 posts with over 60 comments were selected as the primary dataset for the directed qualitative content analysis. Among the 26 selected posts, 6 were created by consolidating the repetitive posts: post no 7 (83+44=127), 10 (19+161=180), 15 (159+22=181), 16 (99+17=116), 17 (103+13=116), and 18 (140+43=183).

During the analysis, we reviewed all comments for each selected post to identify those relevant to our research objectives. For instance, while the first post has

72 comments, only the 17 comments directly useful for our study were included in the qualitative content analysis. This selective approach ensured that the analysis focused solely on data pertinent to the research aim. Table 4 provides an overview of the total comments for each selected post and those included in the analysis.

**Table 4.** Comment selection: total comments vs. those included in the analysis

Post No	Total	Included	Post No	Total	Included	Post No	Total	Included
1	72	17	10	180	9	19	175	22
2	72	13	11	88	25	20	145	9
3	141	12	12	134	16	21	76	13
4	106	8	13	124	24	22	80	23
5	100	8	14	64	19	23	90	41
6	177	9	15	181	28	24	81	9
7	127	38	16	116	5	25	88	8
8	76	17	17	116	17	26	84	27
9	82	12	18	183	31			

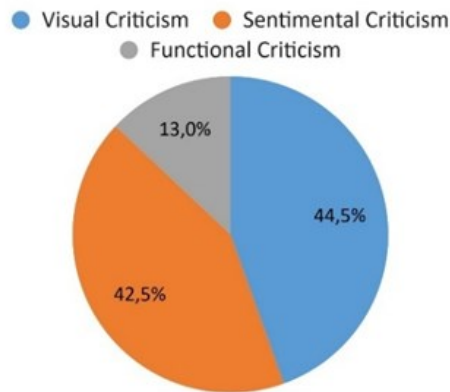
To evaluate the selected posts, we categorized the expressions in the comments into three main categories: visual criticisms, functional criticisms, and sentimental criticisms. Each category was further divided into subcategories to capture specific aspects of the critiques. A single comment could contain more than one expression (such as “pathetic clad boxes...can't even open a window. Complete junk”) and an expression could be counted under multiple subcategories simultaneously (such as “Wow it blends in so seamlessly, such a beautiful square box” both in the subcategories of visual design and sarcasm). In total, 546 expressions from 26 posts were analysed and assigned to their respective categories and subcategories (Table 5). Repetitive expressions were counted as a single instance; for example, the term 'ugly' frequently appeared and was consolidated accordingly.

Visual criticisms included contextual fit (98 expressions) and visual design (145 expressions). Sentimental criticisms were divided into negative feelings (129 expressions), sarcasm (68 expressions), and inhuman experience (35 expressions). Functional criticisms focused on usability (43 expressions) and urban integration (28 expressions). This structured approach allowed us to identify recurring themes and patterns, revealing that the critiques were predominantly focused on visual (243 expressions) and sentimental (232 expressions) concerns, with functional issues receiving comparatively less attention (71 expressions).

**Table 5.** Distribution of expressions in numbers according to the categories and subcategories

Main Category	Subcategory
Visual Criticisms: 243	Contextual fit: 98
	Visual design or style: 145
Sentimental Criticism: 232	Negative feeling: 129
	Sarcasm: 68
	Inhuman experience: 35
Functional Criticisms: 71	Usability: 43
	Urban Integration: 28

This categorization shows that group critiques are multifaceted, predominantly focusing on visual and sentimental dimensions, while functional issues receive comparatively less attention (Figure 4). The findings highlight that visual criticisms, focused on contextual fit and visual design, constitute the majority of expressions. Table 6 provides examples of expressions for each subcategory.



**Figure 4.** Percentage of the expressions according to the main categories

However, it should be noted that commenting solely based on visual data, without considering the actual urban context, can influence the nature of critiques. For example, in post no 10 (one of the repetitive posts), which includes the visual data shown in Figure 5, a user commented, “There are many better photos of this. It’s quite dramatic and is not parasitic—more symbiotic = mutually beneficial” (Architectural Uprising, n.d.-g), highlighting the limitations of relying solely on images for evaluation.

**Table 6.** Examples of expressions for each subcategory

Main Category	Subcategory	Expressions
<b>Visual Criticisms</b>	<b>Contextual Fit</b>	harm the identity and aesthetic of the area; defiling the ancient monument; huge carbuncle tacked on to the side of the museum; nice building but certainly not on this spot!; hides that beautiful looking building behind it; pervasive capacity to make every place where they mushroom looking; the same and equally inhospitable; doesn't fit into an old town; alien to each other on many levels; does not fit among the surrounding buildings
	<b>Visual Design</b>	hideous; such an ugly and disgusting building; wow it blends in so seamlessly, such a beautiful square box; not even the same colour brick!!!; brutally ugly; remarkably banal; that overhang is jarring; box; that massive blank wall; architect be like: let me put a rectangle here; tiresome pattern; dull, unimaginative minds; repetitive structures!; architectonical cuboid excrements!; wicked in its form; uninspiring architects; a visual eyesore; visual vomit; atrocious
<b>Sentimental Criticisms</b>	<b>Negative Feelings</b>	dystopian; horrific architecture; mess; renovation or desecration; a scary feeling of dark inhuman power; rubbish; boring; everyone hates it; my eyes burn; narcissistic gimmick; terrible; criminal; crazy; architectural abominations; toxic architecture; looked like in apocalyptic movies; makes me feel sick; a horror; catastrophe; nightmare
	<b>Sarcasm</b>	architect received an award for this disgrace; special place in hell; they paid an architect to design that?; surplus vinyl siding; called money laundering lol; you could design all these things with a simple AI program; church of Satan; looks like a prison; paint the town grey and depress population; Human Zoo; computer monitors; a stomach organ from a cow; unbeatable ugly monstrosity of built imbecility; the devils work; decline of architecture; look, Mama, I can draw rectangles!
	<b>Inhuman Experience</b>	jail; firing squads executed people; you think of people as merely just tedious, pathetic ants; not even any warm or tactile surfaces; looks like a high security prison; the inside must be ghastly
<b>Functional Criticisms</b>	<b>Usability</b>	inexpensive houses; architects, in schools, want disruption with the rest of the population; intriguing, but the ground floor is very poorly resolved; standardisation
	<b>Urban Integration</b>	respect for individual properties must coexist; modern extensions to match the existing structure



**Figure 5.** Antwerp Port House by Zaha Hadid Architects (Architectural Uprising, n.d.-g)



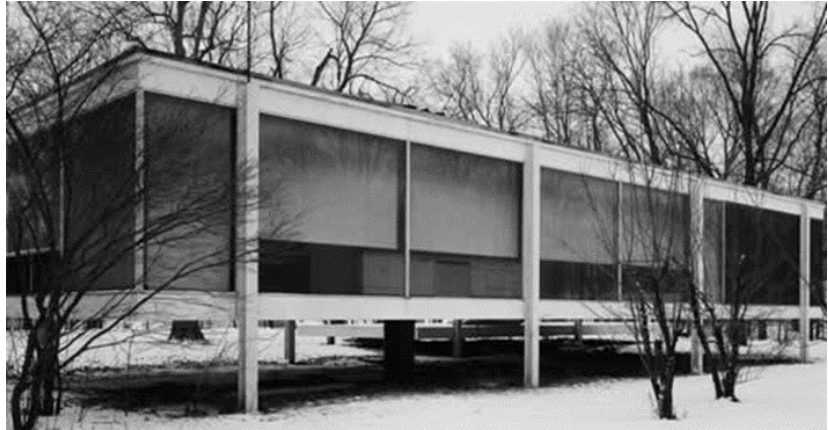
Sentimental criticisms, marked by strong emotional rejection or sarcastic remarks, were also prevalent, reflecting the passionate nature of the critiques. A notable example of sarcastic expressions can be found in post no 7 (one of the repetitive posts), which includes a photo of the Pablo Serrano Museum in Zaragoza, Spain, as shown in Figure 6. Sarcastic comments included phrases such as: “Sanity will prevail”, “Giant Scotch Terrier”, “Giant one-eyed mutant bunny rabbit”, “Evil alien ship”, “Satanic architecture”, “Minecraft numbskullery”, “Virus of Mordorification”, “Wanna-be architectural 'star'”, “Pure self-seeking ego”, “Conceived in the deepest, darkest, most abysmal chasm in the forsaken eternity”, “Really, some architects should be locked in a mental institution”, and “Another building trying to murder people”.

**Figure 6.** Pablo Serrano Museum in Zaragoza, Spain (Architectural Uprising, n.d.-h)



Functional criticisms were comparatively limited, with fewer comments addressing usability or urban integration. Notable examples were found in post no 12, featuring Mies van der Rohe’s Farnsworth House, where several users critiqued the extreme geometric dimensions of the design. The visual data for this post is shown in Figure 7. Comments included observations such as: “Geometry is imposed on the actions of living... Not even any warm or tactile surfaces”, and “This is geometry imposed on space, making people live in it, rather than starting with how people want to live”. Others described the design as a “reductionist understanding of human needs. Geometry for the sake of

geometry”, and criticized its broader implications, stating, “Global standardization and obsessive modularity create placelessness-inducing design”, and “Standardized boxes that fail to inspire” (Architectural Uprising, n.d.-i).



**Figure 7.** Farnsworth House by Ludwig Mies van der Rohe (Valentine, n.d.)

In addition to the direct findings from the directed qualitative content analysis, several other significant issues were identified by the researchers during the scanning of all comments to select the relevant ones. One notable observation was that some buildings or structures, although not associated with modernism, were criticized as if they were modernist. The researchers interpret this tendency as a general critique of any building or structure that deviates from traditional styles, broadly categorizing them as modernist. This can be attributed to the fact that most group members are laypersons without formal education in art or architecture.

### Renovations done to a 500-year-old tower



**Figure 8.** A post with the caption: When you ask a modernist to renovate an old building (Architectural Uprising, n.d.-c).

For instance, post no 24, with visual data shown in Figure 8, includes the caption, “When you ask a modernist to renovate an old building”. Two comments on this post illustrate the critique: [1] “Modernism is like cancer”, and [2] “Modernists are criminal”. Another example is post no 6, with its visual data presented in Figure 9. This post features a contemporary building criticized as modernist, shared with the caption, “I accidentally stumbled upon this ‘technological monster’ on Facebook, presented as one of the wonders of modern architecture in the city of Graz, Austria” (Architectural Uprising, n.d.-d).



Figure 9. Kunsthaus Graz,  
Austria (Architectural  
Uprising, n.d.-d)

Some other significant findings emerged from the dialogues within the comment sections of the posts. These sections revealed a substantial number of interactions, and several notable points captured the researchers' attention:

- **Political Debates:** In some threads, discussions evolved into political debates, addressing topics such as the Merkel government in Germany, the Stalin era, and the socialism-versus-capitalism dialectic. Post no 24 (visual data in Figure 8) provides an example of such discussions, showcasing how architectural critiques often intersect with broader political and ideological debates.
- **Architect Participation:** Several architects actively engaged with the platform, sharing their opinions on the posts and seeking feedback from non-experts. Post no 19 (visual data in Figure 10) illustrates a post that exemplifies this type of dialogue, where architects utilized the platform to foster discussions and gather diverse perspectives. While the dialogues sometimes included harsh tones or sarcastic criticisms, they ultimately facilitated an exchange of ideas. One example of a constructive comment from an architect is: “As an architect myself, I have an opinion that I expressed above. Criticism by its nature is subjective”. Two layperson comments highlighting the conflict between architects and non-experts include: “Architects used to inspire and delight. Now they just lecture on what should be admired.” and “That's the problem and the reason for this page. The argument that only an architect can appreciate architecture means you are part of the problem”. (Architectural Uprising, n.d.-e).
- **Opposing Viewpoints:** A considerable number of opposing ideas and viewpoints were observed in the comments. While some exchanges involved conflictual interactions, no instances of mass harassment or hostile behaviour were identified, even towards users who expressed positive opinions about the posts. The comments on post no 19 (visual data in Figure 10) illustrate this dynamic, revealing a mix of positive comments alongside critical ones. Another example can be found in the comments of the post no 24 (visual data in Figure 8). In this instance, a user expressed interest in the original version of the building, stating, “shaming isn't always correct” (Architectural Uprising, n.d.-c). Other examples can be given from the comments of post no 6 (visual data in Figure 9) “The thing is we on this site prefer traditional architecture, but we have to recognize that others are wowed by different approaches. There is zero point in just saying ‘we don't like this’ without understanding why others do.” and of post no 16 (visual data in Figure 13) “I like this building! Very much! Elegant and proportional!”.



**Figure 10.** Barbara McClintock Hall at Cornell University, NY (Architectural Uprising, n.d.-e).

- **Explanations About Implementations:** Some comments aimed to shed light on the reasoning behind the architectural implementations in the posts. These explanations, whether in defense of or in opposition to the criticized design, contributed constructively to the discussions on the platform. For example, in post no 24 (visual data in Figure 8), one comment explained that fire regulations necessitated a second staircase, while another user speculated that the design followed ICOMOS Charters, which recommend contemporary additions to distinguish between old and new structures. Another example of such explanations can be found in the comments of the post no 22 (visual data in Figure 11). A user noted, “I think part of the problem with this one is that English Heritage used to like modern extensions to match the existing structure, whereas now they prefer them to be different so you can ‘read’ the building and see where alterations and changes have happened.” This was followed by a reply referencing the Venice Charter of 1964, which stated, “The panel was dominated by modernists, and they came up with this malarkey that you should be able to read the history of a building. Something which could be achieved with a plaque. Since then, countless beautiful buildings have been ruined in the name of conservation ironically” (Architectural Uprising, n.d.-f).

One final issue is the repetition of several posts, which may indicate a recurring dissatisfaction with specific architectural themes or designs. In addition to posts no 7 and 10, with visual data shown in Figures 6 and 5 respectively, posts no 15,



**Figure 11.** Maidstone Museum extension (Architectural Uprising, n.d.-f)



Figure 12 (up-left). Järvenpää Church in Finland (Architectural Uprising, n.d.-j)



Figure 13 (up-right). Adolfsberg Church in Sweden (Adolfsbergs kyrka) (Architectural Uprising, n.d.-k)

16, 17, and 18 also fall into this category. Post no 15 (Figure 12) features Järvenpää Church in Finland, drawing attention with a sarcastic caption “The Träskända church in Finland is known as Chernobyl church. Maybe ugly churches are the reason why Finland has so many atheists...” and sarcastic comments such as, “Do we have any KGB interrogation building photos for comparison?”, “At least we know the architects aren’t going to heaven.”, “Maybe they should have prayed harder for a better architect”, “Is that at top Gatling gun?” (Architectural Uprising, n.d.-j). Post no 16 (Figure 13), which shows Adolfsberg Church in Sweden, has a similar caption “The ugly church in Sweden is known as the Borg. Maybe ugly churches are the reason why Sweden has so many atheists...” (Architectural Uprising, n.d.-k). Examples of expressions from comments include, “uninviting, ugly block of brick”, “a dark box that actually says: you are not welcome”, and “a box”.

In post no 17 (visual data in Figure 14), the image of a brutalist building is shared with the caption: “This is why the Architectural Uprising is needed. The picture needs no more text...” (Architectural Uprising, n.d.-l). According to the comments, the Westgate House was built in 1972 in England and demolished in 2007. An eye-catching aspect of the post’s comments is the high number of users questioning whether the photograph is fake or not.

BEFORE THE ARCHITECTURAL UPRISING 🌐



Figure 14. Westgate House in England, demolished in 2007 (Architectural Uprising, n.d.-l)

The final repetitive post is no 18 (visual data in Figure 15). The caption of the post is particularly notable, symbolizing the conflict between the architectural community and the group: "The monster in the old town 🧟 The parasite in the old town of Landskrona was given an award for the best new architecture in Sweden according to the Swedish architect organization. The architectural uprising voted it as the ugliest new architecture the same year." (Architectural Uprising, n.d.-m).

In summary, the findings reveal that the Architectural Uprising subgroup critiques are multifaceted, with a primary focus on visual and sentimental dimensions, while functional considerations receive comparatively less attention. Recurrent visual themes include dissatisfaction with contextual misfits, repetitive geometric forms, and the emotional rejection of perceived modernist aesthetics. Sentimental critiques are marked by strong emotional reactions, including descriptions like 'dystopian' or 'horrific,' and sarcastic comments such as "the architect received an award for this disgrace". Despite occasional harsh tones, it's observed that the group fosters diverse discussions. The inclusive nature of the group's discourse, with no evident dominance by any individual or subgroup, highlights its potential as a democratic platform for public critique.



Figure 15. Townhouse in Sweden (Architectural Uprising, n.d.-m)

## CONCLUSION

This study explored the grassroots movement Architectural Uprising (Arkitekturupproret), focusing on its Facebook subgroup 'Stop Ugly New Buildings in Our Cities – Architecture Shaming!' to understand how public critiques of contemporary architecture contribute to civic engagement and address challenges in urban environments. Through directed qualitative content analysis of 26 posts with over 60 comments, the findings reveal that the movement primarily emphasizes visual concerns, with functional considerations remaining secondary. This aligns with Moreau's (2017) observation of the movement's aesthetic focus. However, the subgroup exhibits more fragmented perspectives compared to the unified values observed by Engström (2021) in the Lund branch, reflecting a diversity of opinions.

A key finding is the subgroup's ability to foster diverse discussions, both within the group and between laypersons and architects. Despite its challenges, the group encourages inclusive dialogue, accommodating opposing views and

facilitating constructive conversations about architectural decisions, such as compliance with fire regulations or adherence to conservation guidelines. The inclusion of architects in these exchanges demonstrates the potential for greater impact when professionals actively engage with lay audiences, fostering mutual understanding and enabling more nuanced critiques.

Nevertheless, instances of misclassifications—where buildings unrelated to modernism are broadly labelled as modernist—highlight a gap in architectural literacy among lay participants. At the same time, these misclassifications reflect widespread dissatisfaction with contemporary architectural trends. This aligns with Foth et al.'s (2015) emphasis on participatory approaches in urban discourse, showcasing the importance of grassroots activism in shaping architectural and urban conversations. While the subgroup effectively acts as a 'digital soapbox' for raising awareness and encouraging dialogue, its ability to bridge the gap between grassroots activism and formal governance structures remains limited. This contrasts with the cohesive advocacy and local policy influence observed by Engström (2021) in the Lund branch, underscoring the need for improved tools and platforms to facilitate productive architect-layperson dialogue.

The study contributes to the scientific literature by demonstrating the role of digital grassroots movements in democratizing architectural discourse and promoting civic engagement through social media on urban issues. It also addresses a notable gap in research by examining the dynamics of an international architectural movement, particularly its capacity to operate across cultural and geographic boundaries through digital platforms.

Future research could explore the international dimensions of the Architectural Uprising movement, investigate its potential for localization beyond Sweden, or examine how similar digital initiatives influence architectural practices and urban policy. Addressing the persistent gap between public critique and actionable change, studies could also focus on designing better platforms to bridge the divide between architects and laypersons, ensuring discussions are both inclusive and constructive. By addressing these aspects, future work can enhance the role of grassroots movements in shaping architectural practices and fostering meaningful civic engagement in urban environments.

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