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Architecture Media Politics Society
Madrid: A Focus on Pedagogy
Contemporary Teaching in a Time of Change
Universidad Politécnica de Madrid
June 24-26 2026

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Friday 26th June 2026

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The Misfits, Non-Conformists, Outsiders, Radicals and Rebels.
An Attempt at Resisting the Dominant Structures of
Spatial Design Education.

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underpinning: profession & pedagogies											
Professional Bodies (regulated)	Mutual Recognition Agreements	Governmental Frameworks				+				+	+
						+				+	+
						+				+	+
Architects Registration Board (ARB)	Commonwealth Architects Agreement	Research Excellence Framework				+				+	+
Royal Institute of British Architects (RIBA)	European Higher Education Area (EHEA)	Knowledge Exchange Framework									
	NB* Not all listed here.	Teaching Excellence Framework				+				+	+
underpinning: pedagogues & pedagogies											
The Resistance	The Subversive's	The Absurdist's				+				+	+
						+				+	+
						+				+	+
Anthony Fyson	Everett Reimer	Anne Douglas									
Colin Ward	Ivan Illich	David J Wolken				+				+	+
Henri Giroux	Claire Timperley	Paul Goodman									
Paulo Freire	Kate Schick					+				+	+
underpinning: practice, praxis & pedagogies											
Critical Spatial Practice/Pedagogy	Critical Spatial Praxis/Pedagogy	Disruptive Spatial Praxis/ Pedagogy				+				+	+
						+				+	+
						+				+	+
Jane Rendell	Paolo Freire	Jack/Judith Halberstam				+				+	+
Markus Miessen	Henri Lefebvre	Fred Moten									
Nikolaus Hirsch	David Harvey	Stefano Harney									
Henk Slager	Peter McLaren	Michel de Certeau				+				+	+

resistance

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‘It is crucial for educators to recognize that resistance is a multi-layered phenomenon that not only takes diverse and complex forms among students and teachers within schools but registers differently across different contexts and levels of political struggle. Resistance is no magic bullet that can be invoked whenever one wants to assert his or her political credentials.

Giroux, Henry A. “Public Pedagogy and the Politics of Resistance: Notes on the Critical Theory of Educational Struggle.” Educational Philosophy and Theory 35, no. 1 (2003): 5–16.

Giroux, Henry A. Theory and Resistance in Education: A Pedagogy for the Opposition. South Hadley, MA: Bergin & Garvey, 1983.

Freire, Paulo. Pedagogy of the Oppressed. London: Bloomsbury Publishing, 2000.

Ward, Colin, and Anthony Fyson. Streetwork: The Exploding School. London: Routledge, 1973.

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subversion

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‘The university needs what she bears but cannot bear what she brings. And on top of all that, she disappears. She disappears into the underground, the downlow lowdown maroon community of the university, into the Undercommons of Enlightenment, where the work gets done, where the work gets subverted, where the revolution is still black, still strong.’

Moten, Fred, and Stefano Harney. “The University and the Undercommons: Seven Theses.” Social Text 22, no. 2 (2004): 101–115.

Goodman, Paul. Compulsory Mis-education and the Community of Scholars. New York: Vintage, 1971.

Illich, Ivan. Deschooling Society. London: Marion Boyars, 2011.

Reimer, Everett. School Is Dead: Alternatives in Education. Harmondsworth: Penguin, 1973.

Schick, Kate, and Claire Timperley. Subversive Pedagogies: Radical Possibility in the Academy. London: Routledge, 2022.

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absurdity

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‘In addition to providing the conditions for collective effort toward social change in the absence of a unified or consensus-based value system, living and thinking the absurd breaks down the supposed divide between theory and practice. Indeed, I would argue that in the absurd, speaking of theory as somehow separate from action is nonsensical.’

Wolken, D. J. “Toward a Pedagogy of the Absurd: Constitutive Ambiguity, Tension, and the Postmodern Academy.” Journal of Inquiry & Action in Education 7, no. 1 (2016): 64–79.

Douglas, Anne. “Dada and the Absurd: Pedagogies of Art and Survival.” In Knowing from the Inside. United Kingdom: Bloomsbury Publishing Plc, 2022.

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metalogue

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‘The metalogue is a very flexible form of representing ideas because it always moves between intellect and emotion, intersubjectivity and subjectivity, accepted knowledge and personal experience... Above all, the intent of the metalogue is to take prior learning, for example, the previous articles and previous stages in the metalogue, and to learn from their similarities and differences. Metalogue encourages us to learn from and about learning and therefore is a sort of second order learning.’

Tobin, Kenneth, and Wolff-Michael Roth. “The Contradictions in Science Education Peer Review and Possibilities for Change.” *Research in Science Education* 32, no. 2 (2002): 269–280.

Bateson, Gregory. *Steps to an Ecology of Mind*. Chicago: University of Chicago Press, 2000.

Roth, Wolff-Michael, Catherine McRobbie, and Kenneth B. Lucas. “Four Dialogues and Metalogues about the Nature of Science.” *Research in Science Education* 28 (1998): 107–118.

Staller, Karen M. “Metalogue as Methodology.” *Qualitative Social Work* 6, no. 2 (2007): 137–157.

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fictocriticism (vignette)

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‘...fictocriticism juxtaposes creative and academic writing environments, and breaks down their separation and autonomy. Fictocritics may, for example, insert, imply, or elucidate theoretical ideas within creative work without feeling the pressure to transform those ideas into entirely fictional or poetic texts... Or, fictocritical critics may attempt to disrupt the formality of the academic essay with strategies such as crossing of genres, collage, non-linearity, wordplay, anecdote, or use of the first person.’

Smith, Hazel. “The Erotics of Gossip: Fictocriticism, Performativity, Technology.” *Textual Practice* 23, no. 6 (2009): 1001–12. Reprinted in P. Cholewa, *Fictocritical Innovations: A Millennial Perspective*. Hannover: Ibidem Verlag, 2021.

Frichot, Hélène, James Preston, Michael Spooner, Sam Pickersgill, Zuzana Kovar, Charlotte Hann, and Mark Evans. “An Antipodean Imaginary for Architecture+Philosophy: Ficto-Critical Approaches to Design Practice Research.” *Footprint: Delft School of Design Journal* 6, no. 1–2 (2012): 69.

Gibbs, Anna. “Fictocriticism, Affect, Mimesis: Engendering Differences.” *TEXT* 9, no. 1 (2005).

Muecke, Stephen. *The Mother’s Day Protest and Other Fictocritical Essays*. New York: Bloomsbury Publishing USA, 2016.

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collage (the cut-up)

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‘Like all maps, collage can exist as a guide to what exists on the ground or it can prompt a new set of thoughts suggested by interconnections of terrain and cities. When considered from this angle, the collage becomes a transcription that can accelerate the way one understands the everyday world and how it comes together, without necessarily being an expert of any particular field of knowledge.’

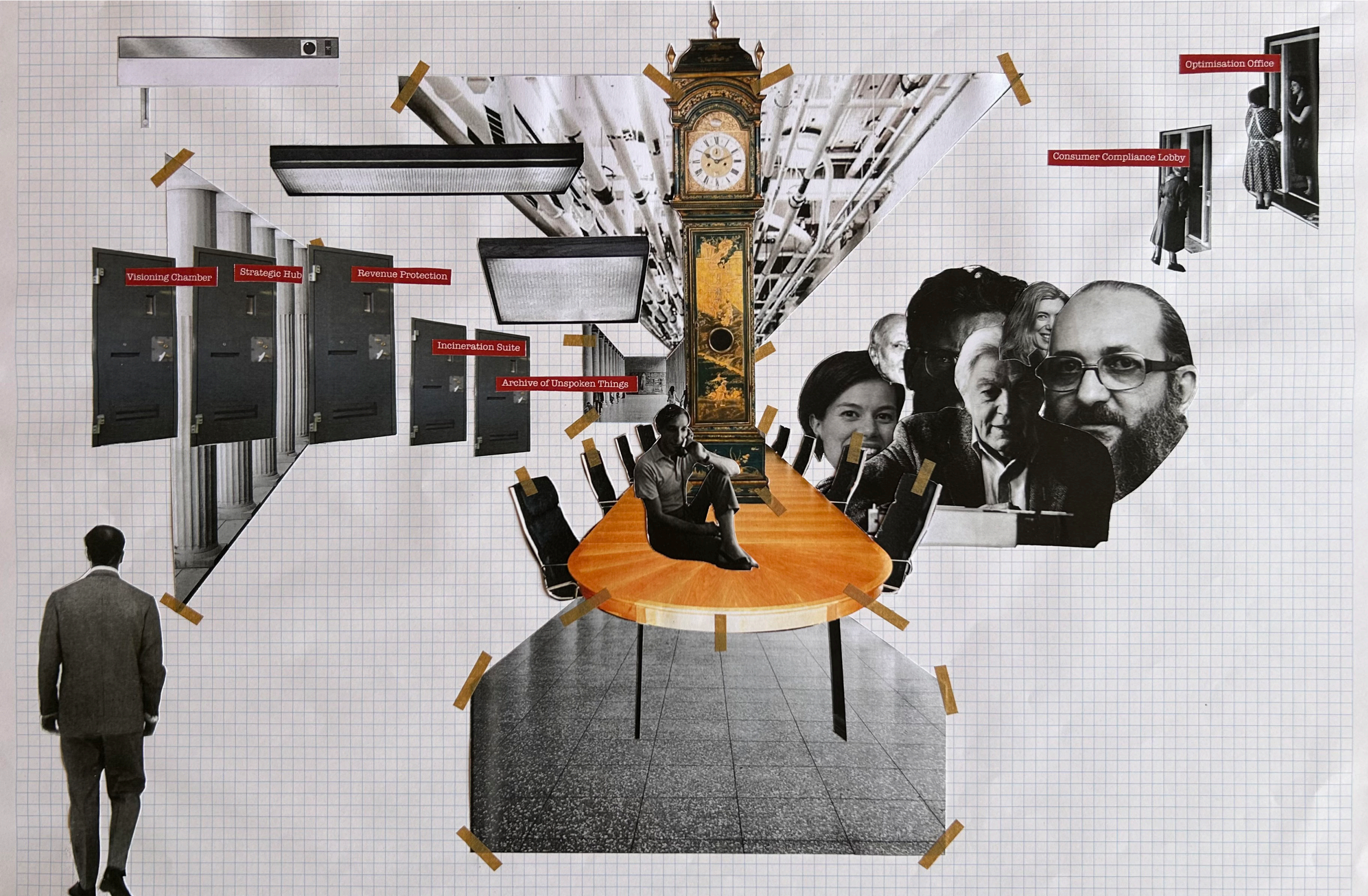
Nicholson, B..(1990) *Appliance House*. Chicago: Institute for Architecture and Urbanism. Cambridge Massachusetts: MIT Press.

Banash, David. “Collage as Practice and Metaphor in Popular Culture.” In *Cutting Across Media*, edited by K. McLeod and R. Kuenzli, 264. United States: Duke University Press, 2011.

Lucero, Jessica. *Mere and Easy: Collage as a Critical Practice in Pedagogy*. 1st ed. Vol. 8. Champaign: University of Illinois Press, 2016.

Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge/Taylor & Francis Group, 2014.

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regulated - architecture compliant

The 'antagonist' studio results in enemies trying to destroy each other.
Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013).

regulated studio as a site of:

- audit, accreditation, criteria, regulatory frameworks (governance) and professional validation, to meet prescribed, measurable competencies and standards
- hard compliance, standardisation, professional alignment, professional conditioning, producing employable subjects
- cultural reproduction, where the social, cultural, economic, political and ecological dimensions of spatial design are controlled by regulatory frameworks
- consistency, accountability and statutory registration
- Royal Institute of Architects - RiBA - UK Professional Body
- Architects Registration Board - ARB - UK Statutory Regulator

commodified - interiors market driven

The soft compliance of the design studio is more vulnerable to neoliberal capture.

commodified studio as a site of:

- suppression, where alternative spatial positions are marginalised
- lifestyle, market alignment, where design decisions are shaped by branding, aesthetics, and consumer-facing values rather than critical inquiry
- market-driven validation, where success is measured through visibility, desirability, and alignment with industry trends
- soft compliance, where institutional and industry expectations are absorbed without the explicit force of regulation
- cultural reproduction, where the social, cultural, economic, political and ecological dimensions of spatial design are consumed by market logic

unregulated - disruptive spatial praxis resistant

'Agonistic' adversaries disagree profoundly, but recognise each other's legitimacy.
Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013).

unregulated studio as a site of:

- productive conflict; not consensus, where disagreement is generative
- exchange in which alternative spatial futures can be contested and imagined
- collective inquiry and collaboration; reshaping knowledge across the prevailing orthodoxies
- strategic compliance; meeting accreditation requirements while questioning their limits
- explicit positioning; where students are required to take and defend ideological stances rather than produce neutral or market-aligned design responses
- legitimised resistance; where dominant spatial social, and professional norms are critically interrogated

MANIFESTO: ~~(QUIETLY)~~ RAGE AGAINST THE METRIC MACHINE

WE MUST RESIST:

- STANDARDISATION
- CULTURAL REPRODUCTION
- ~~DOMINANT NARRATIVES~~
- AUDIT
- ~~COMPLIANCE~~
- MARKETISATION

+ 'The question of what kind of education is needed for students to be informed and active citizens in a world that increasingly ignores their needs, if not their future, is rarely asked (Aronowitz 2008: xii). In the absence of a democratic vision of schooling, it is not surprising that some colleges and universities are increasingly opening their classrooms to corporate interests, standardizing the curriculum, instituting top-down governing structures, and generating courses that promote entrepreneurial values unfettered by social concerns or ethical consequences.'

+ Henry A. Giroux, "The Swindle of Democracy in the Neoliberal University and the Responsibility of Intellectuals," 2014, 25.

TO ~~(QUIETLY)~~ RAGE IS TO:
TAKE THE CURRICULUM HOSTAGE

EDUCATE NOT TO BE EMPLOYABLE, BUT UNGOVERNABLE
~~DESTABILISE INSTITUTIONAL EXPECTATIONS.~~

PROTEST

EMBRACE THE MISCHIEVOUS
LET AUTONOMY BREATHE

DESIGN WITH LAUGHTER, AND SOMETIMES WITH



moral resistance

Ethics, power, and the politics of knowledge.

- challenge the assumptions embedded in how spatial design is taught, assessed, and valued.
- invite the construction of alternative genealogies of spatial practice that reflect the full diversity of those who make, inhabit, and are affected by designed environments.
- reconstitute the crit as a site of collective enquiry
- bring the political dimensions of the ecological crisis explicitly into the studio
- locate ourselves culturally, socially, and spatially as a condition of our design thinking, so that disruptive spatial praxis grows.

acting differently

Moral resistance in spatial design pedagogy cannot be taught from a position of institutional safety

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philosophical resistance

Critique, and disciplinary disruption.

- expand the sensory register of learning, encouraging all to present ideas through a variety of media, so that all types of ‘intelligence’ are considered legitimate.
- invite all actors to research, contest, and reconstruct the conditions of their own projects, so that the act of defining the problem becomes as rigorous and valued as the act of resolving it.
- reclaim failure as a resource, building in moments where projects are allowed, and expected, to fail, so that the encounter with the limitation of a design idea becomes a site of learning, rather than something to be concealed, resolved, or apologised for.

knowing differently

Disruption here is understood as the necessary condition of disciplinary renewal.

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physical resistance

Body, space, and site/context.

- ensure the tacit, material, and embodied intelligence developed through physical making is recognised as a primary rather than supplementary form of design knowledge.
- inhabit, document, and critically analyse spaces of displacement, exclusion, and appropriation, so that the body’s capacity to resist, reclaim, and remake space is understood as a condition of spatial design?
- reclaim the threshold as a primary site of spatial and political struggle, designing from the margins, so that the bodies and experiences most often excluded by spatial convention become the generative ground of design thinking.

situated differently

Physical resistance is practised not in opposition to context but through a deeper immersion in it.

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MANIFESTO: PLAY UP!!!

WE MUST RESIST:

THE PREVAILING ORTHODOXIES

THE DULL LANGUAGE OF THE ASSESSMENT RUBRIC

ENDLESS AUDITS

BUREAUCRATIC PROCEDURES

PERFORMANCE METRICS AND MEASUREMENT

THE LOGIC OF PRODUCTIVITY

+ *'And play is not just the ludic, harmless, encapsulated, and positive activity that philosophers have described. Like any other form of being, play can be dangerous; it can be hurting, damaging, antisocial, corrupting. Play is a manifestation of humanity, used for expressing and being in the world.'*

Miguel Sicart, *Play Matters* (Cambridge, MA: MIT Press, 2014), 2.

TO PLAY IS TO:

DISRUPT MANAGERIAL LOGIC

EXPERIMENT WITHOUT DELIVERABLES, WAKE WITHOUT OUTCOME

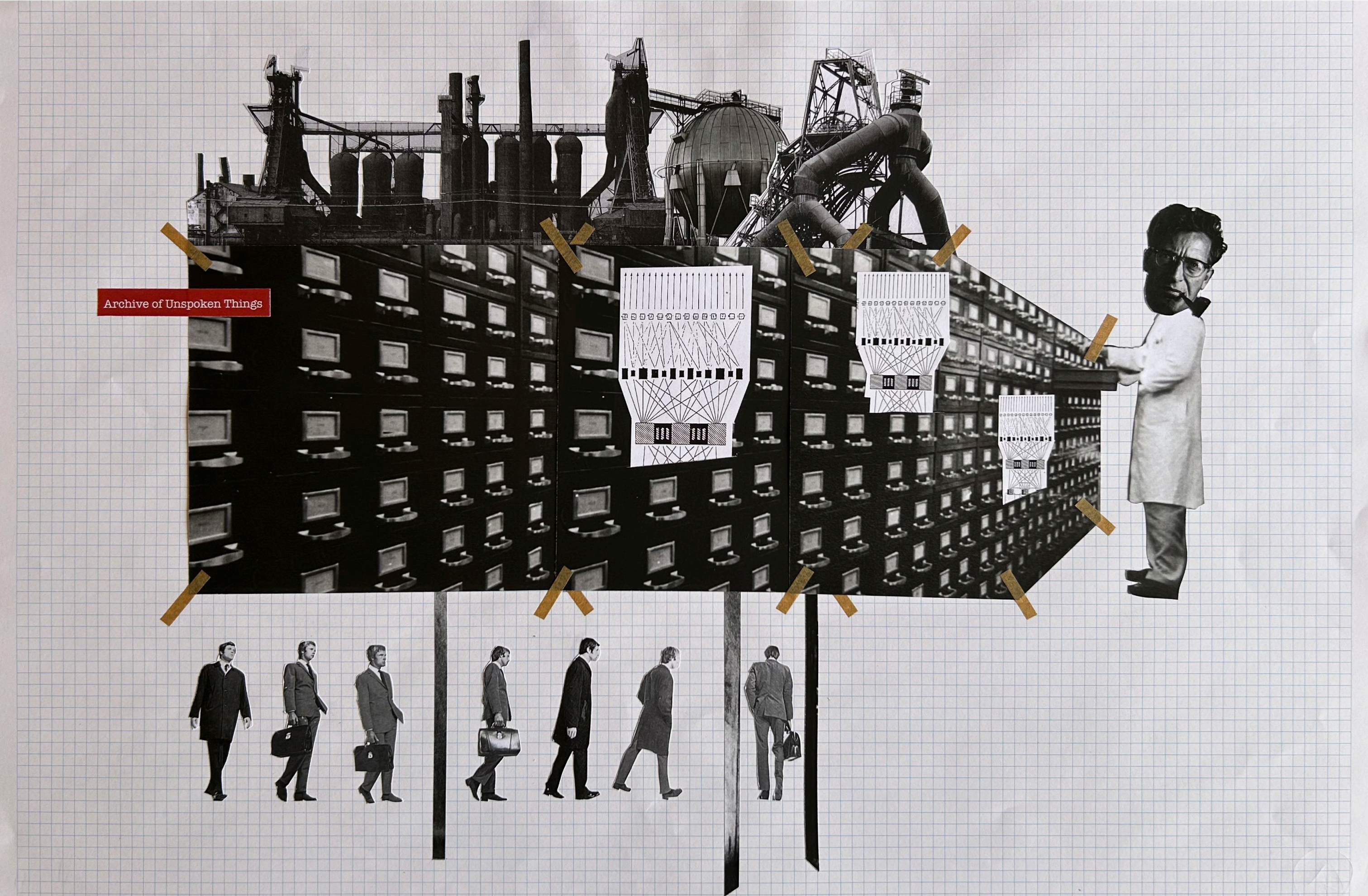
SUBVERT THE RHETORIC OF THE INSTITUTIONAL TRANSCRIPT

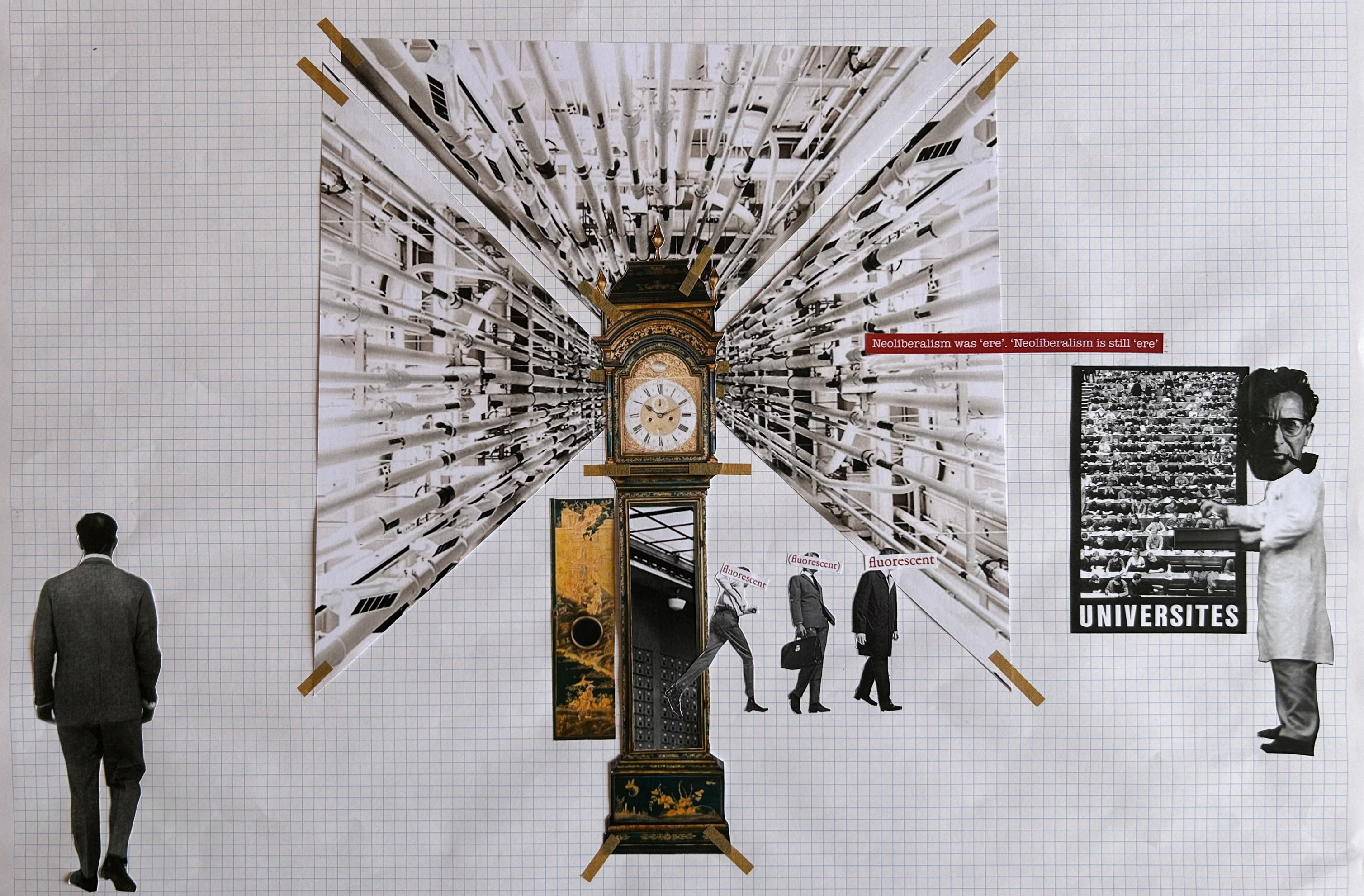
INHABIT THE PERIPHERY, ESPECIALLY AS YOU GET OLDER

BE CONVIVIAL.



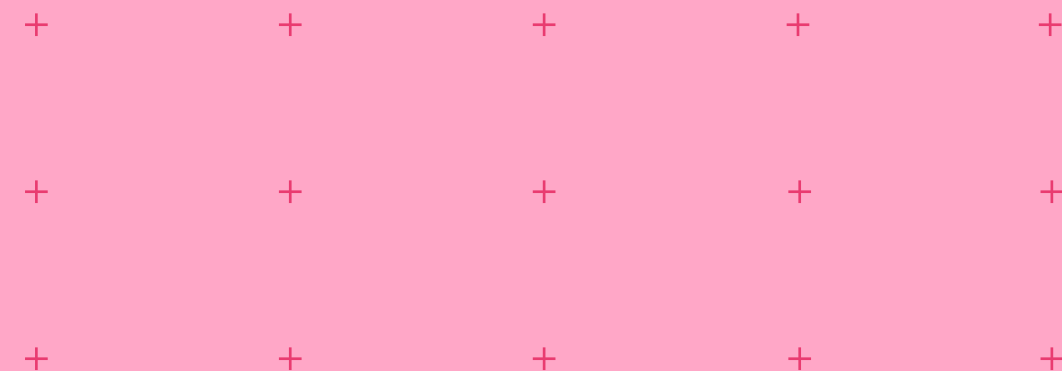
governance	Department for Education (DfE)	Department for Science, Innovation and Technology (DSIT)	Office for Students (OFS)	Competition and Markets Authority (CMA)	+
quality	Quality Assurance Agency (QAA)	Subject Benchmark Statement - Architecture (QAA)	Subject Benchmark Statement - Art and Design (QAA) Notable that unlike architecture there is no specific bench mark statement for Interiors.	Higher Education Statistics Agency (HESA)	
frameworks	Research Excellence Framework (REF)	Knowledge Exchange Framework (KEF)	Teaching Excellence Framework (TEF)		
league tables	Complete University Guide	Guardian University Guide	The Times & Sunday Times Good University Guide	The Times & Sunday Times Good University Guide	QS World University Rankings by Subject
regulated	Royal Institute of British Architects (RIBA) Professional Body	Architecture Registration Board (ARB) Statutory Regulator	Mutual Recognition Agreements (MRA) <i>NB *Not all listed here.</i>	Commonwealth Architects Agreement (CAA) European Higher Education Area (EHEA) Bologna Process New Zealand Registered Architects Board (NZRAB)	Architects' Council of Europe (ACE) Architects Accreditation Council of Australia (AACA) National Council of Architectural Registration Boards (NCARB) USA
commodified	Interior Educators (IE) An 'organisation established by academics representing well-established Interior programmes from across the UK.'	British Institute of Interior Design (BIID) 'The only professional institute for interior designers in the UK.'	Society of British & International Interior Design (SBIID) 'Represents, protects and promotes the interior design profession.'	European Council of Interior Architects (ECIA) Is a non-profit representative umbrella body for national professional organizations in interior architecture and design across Europe.	+





Learning:

an event, a social encounter; a collaboration; a process that adds to, alters, brings into question, what we may already believe or understand, both individually and collectively, as well as, autonomously



Freire, Paulo. *Pedagogy of the Oppressed*. New York: Bloomsbury Publishing, 2000.

Giroux, Henry A. *Theory and Resistance in Education: A Pedagogy for the Opposition*. South Hadley, MA: Bergin & Garvey, 1983.

Goodman, Paul. *Compulsory Mis-education and the Community of Scholars*. New York: Vintage, 1971.

hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. London: Routledge, 1994.

Hyland, Paul, and Tyson E. Lewis. *Studios Drift: Movements and Protocols for a Postdigital Education*. Minneapolis: University of Minnesota Press, 2022.

Illich, Ivan. *Deschooling Society*. London: Marion Boyars, 2011.

Iverson, Tim. "Academy of Resistance: Towards a Critical Education in Architecture." In *Radical Pedagogies: Architectural Education and the British Tradition*, edited by Daisy Froud and Harriet Harriss, 33–43, 2015.

Law, John. *After Method: Mess in Social Science Research*. London: Routledge, 2004.

Reimer, Everett. *School Is Dead: Alternatives in Education*. Harmondsworth: Penguin, 1973.

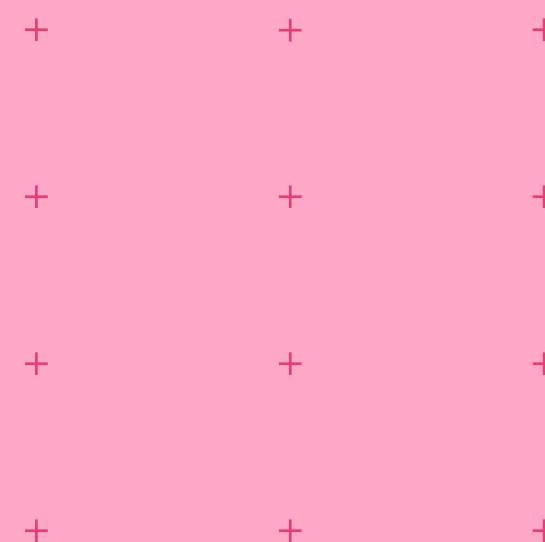
Schick, Kate, and Claire Timperley. *Subversive Pedagogies: Radical Possibility in the Academy*. London: Routledge, 2022.

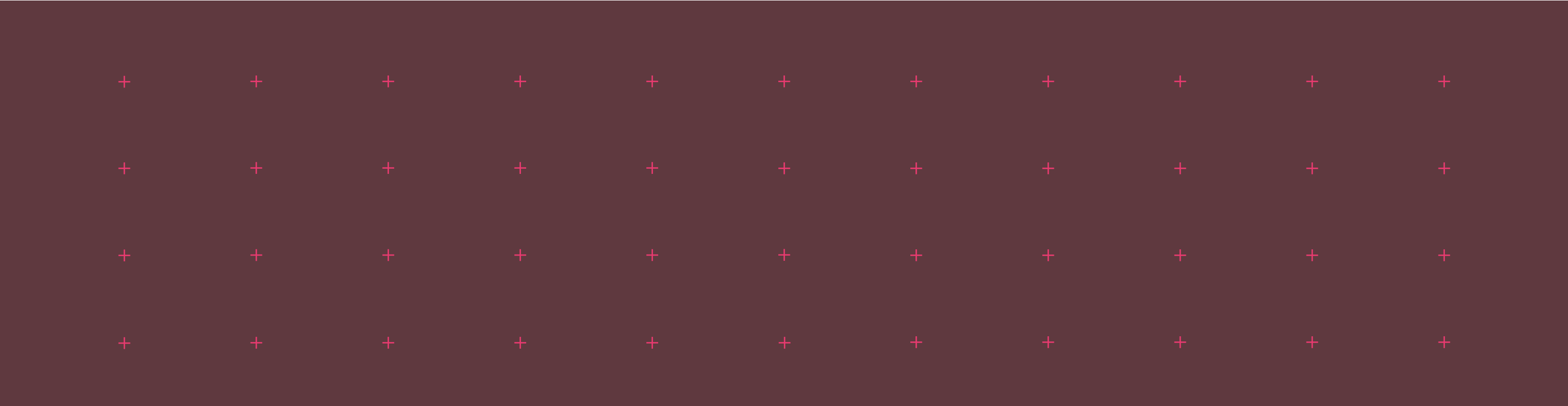
Ward, Colin, and Anthony Fyson. *Streetwork: The Exploding School*. London: Routledge, 1973.

Learning takes students from being dependent, to independent and finally interdependent, so that prior knowledge can be considered, reconsidered, deconstructed, and reconstructed.



Learning can, and should be, convivial; playful, messy, and at moments possibly mischievous or even absurd. Creating a space where ideas can be contested, and so knowledge is not merely absorbed, but interrogated, and on occasion provoked. Learning is, and always should be open, alive and indeterminate. To learn is to unlearn, relearn, disrupt, subvert; to liberate.





Rob Nice / AMP_S / Madrid: A Focus on Pedagogy / Contemporary Teaching in a Time of Change / June 24-26 2026

