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The *Alterpodium*: A Performative Design and Disability Intervention

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ABSTRACT The *Alterpodium* is a custom-made, portable disability object that I use to “perform disability” during international and national conferences, symposiums, and lectures. As a person with a rare form of dwarfism called brachyolmia, podiums, like other architectures of this ableist world, are often inaccessible to my 4’3” stature. Thus, *Alterpodium* critiques objects within the built environment that have only one body type and size in mind. While most architectural accommodations for atypical bodies are created for seamless, even invisible integration, the *Alterpodium* amplifies its structural workings, elongating and emphasizing the user’s opportunity to create an alternate, provisional world in public. The *Alterpodium* thus attempts to claim spatial agency over a public environment that commonly serves ostensibly normative bodies. Through the performance of this custom-made object, where boilerplate design is reimaged and rebuilt, I also

offer audience members the opportunity to rethink the ways their own bodies engage with objects in public space. The space of disability animated through *Alterpodium* is one that sets an important new agenda within contemporary art, architecture, and critical design practices.

KEYWORDS: *Alterpodium*, critical design, dwarfism, lecture performance, disability politics, spatial agency

Introduction

In the everyday world, my body is always already marked by the visibly obvious fact that it is short in stature. When my body encounters other objects and other average-sized bodies, my short stature becomes even more noticeable because one is able to compare and contrast the scale difference. This is particularly the case when my body encounters average-height podiums at conferences and other academic events at which I am to give public talks. Here, I literally have an audience watching my (oftentimes) awkward encounter with the podium, as I must negotiate and maneuver around the podium in order to “fit” it better. My body must adjust to its height, width, and depth in order for me to be seen and heard. I do not rely on the podium as if it was a well-used limb to navigate space in the way that, for example, an amputee has a particular relationship with their prosthetic leg or arm for mobility. But I have and must continue to have frequent encounters with the podium that I consider as a type of prosthesis in my professional and academic life that warrants attention. As a little person, I feel that I have much to share regarding my lived experience negotiating the inaccessible furniture and spaces of a mainstream world that excludes the dwarf user experience. Spatial experiences of dwarfism, like other disabilities, offer a subjugated knowledge and a way of thinking about aesthetics differently. This paper brings these ideas into focus.

The *Alterpodium* is a custom-made, portable disability object that I use to “perform disability” during international and national conferences, symposiums, and lectures. As a person with a rare form of dwarfism called brachyolmia, podiums, like other architectures of this ableist world, are often inaccessible to my 4’3” stature. Thus, *Alterpodium* critiques objects within the built environment that have only one body type and size in mind. The custom-made object – like the *Alterpodium* – would seem to be one solution to this problem. Designers are in a powerful position to restructure the world. And what’s needed is more work like the *Alterpodium* for people to be aware of it. In the paragraphs that follow, the detailed account of the conception, usage, and reception of the *Alterpodium* is narrated over three of its iterations: first, starting in 2012, I worked with designers and artists based at the California College of the Arts in San Francisco; second, I began a collaboration with Sara Hendren

who initially developed a cardboard prototype in 2013; and finally, my third carbon fiber version was built in conjunction with Hendren's students at Olin College of Engineering in Boston in 2015. Currently, a fourth version of the podium is in progress, and I discuss it briefly towards the end of the article.

The title of the *Alterpodium* is a departure from French curator Nicholas Bourriaud's portmanteau conception of *Altermodern*, which contextualizes global art-making practices with an emphasis on individuality, singularity, and autonomy as a reaction against standardization (Bourriaud 2009). While most architectural accommodations for atypical bodies are created for seamless, even invisible integration, the *Alterpodium* amplifies its structural workings, elongating and emphasizing the user's opportunity to create an alternate, provisional world in public. The *Alterpodium* thus attempts to claim spatial agency over a public environment that commonly serves ostensibly normative bodies. Through the performance of this custom-made object, where boilerplate design is reimaged and rebuilt, I also offer audience members the opportunity to rethink the ways their own bodies engage with objects in public space. I aim to politically reorient the viewers' perceptions of disabled subjectivity that are rarely addressed in contemporary art and design theory and praxis. Offering alternative accounts of spatiality through the dwarf body offers new perspectives on design itself: on its simultaneous limits and possibilities, and on how it might be disrupted and transformed to account for a wider variety of body types and movements.

In the usage of *Alterpodium*, there is a directional change from up to down, rather than one that typically moves from down to up when I am using an average-sized podium. This directional change offers a blueprint in how the environment can be modified to suit the needs of an individual body, as even universal design can never actually "universally" meet the needs of all bodies, no matter how egalitarian it tries to be. The world of disability and design is a nascent one, and designer and scholar Graham Pullin is one of the few figures who has both personally developed and also researched a compendium of critical interventions in the field and published them in a substantial book. He too speaks about a directional change that is the inverse to the *Alterpodium*, but no less politically charged. He suggests that it would be a nice change to see flow in the opposite direction to the typical trickle-down effect, "whereby advances in mainstream design are expected to eventually find their way into specialist products for people with disabilities." Instead, Pullin desires to see impetus where the "issues around disability catalyze new design thinking and influence a broader design culture in return" (Pullin 2009, xiii). Pullin summarizes the work I am attempting to do with the *Alterpodium*, and Sara Hendren's development of the *Design for One* series, to be discussed later on, also does similar work, where disability inspires design.

While my description of the podium as a “prosthetic” might be considered as more of an “accommodation” – a technological device that allows the disabled body to access a space/facility, rather than the prosthetic function of replacing a body part – this prosthetic metaphor is not entirely out of place as it “fits” within a literature that expands “prosthetic” to refer to a wide range of technologies and infrastructures. Adjusting and altering the language from “accommodation” to “prosthetic” also suggests a shift in the power dynamic because “accommodation” condescends in its suggestion that the non-disabled person or persons must pander to the atypical or even inconvenient circumstance of the literal and behavioral “misfit” of the disabled body. Alternatively, “prosthetic” connotes empowerment. While an “accommodation” is also wrapped in important embodied exchanges of physical and emotional care and support, wherein it relies on (sometimes successful, sometimes unsuccessful) interpersonal flow between bodies, the “prosthesis,” as applied to the *Alterpodium*, suggests an independent solution without the necessity of relying on any given situation or environment. Rather, the *Alterpodium* turns to other creative types in order to find solutions that can then be radically and temporarily dropped into academic contexts in order to make declarative statements. However, I do not abandon the notion of “accommodation” entirely; ancillary aspects of *Alterpodium* must also be considered. These include how the podiums were paid for, whether or not they are portable, and the audience’s perception of the podiums as a part of standard conference accommodations. Indeed, all these branch-like “accommodation” aspects of the *Alterpodium* raise questions around how the introduction of an individualized design object can also instill individualized change within other aspects of professional accommodation.¹

***Alterpodium* Conception, Design, and Reception**

I first began to think about having my own podium built when I was completing my master’s degree in Visual and Critical Studies at the California College of the Arts (CCA) in San Francisco from 2010–12. I wanted to deliver my thesis presentation from a custom-built podium to make a layered point about the symmetry and asymmetry of dwarf bodies. To the surprise of the faculty and my peers sitting in the audience, in April 2012, I wheeled my podium out from the back of the room where it was sitting quietly in hiding, and placed it directly next to the average-height podium that sits permanently to the left of the stage.² There, radically, one next to the other, the podiums made a powerful statement about how bodies fit or do not fit within or against certain objects.³ I was taking matters into my own hands by creating a podium that fit *my* body rather than having to resort to the trusty step-stool in order for me to peer over the top of the podium’s ledge so that I could see the audience or so that they could see me.

My first podium was made from wood. It has red wheels for easy movement, although the red wheels also give my podium character, and some spunk. This podium has enough room for my laptop, my script, and a water bottle – all the tools necessary for a conference presentation. It also includes a small light to ensure my script can be read with ease in environments, such as large lecture halls, where the lights are turned down. The podium was designed and executed by two former CCA graduate students, Shawn Hibacronan and Adrian Segal, who were recommended to me by the artist Allison Smith.⁴ I met with Shawn and Adrian a number of times prior to the inaugural performance in April 2012. They took measurements and we made selections for wood, style, and shape. The college paid for 50 percent of the costs for the podium through their Office of Students with Disabilities. The podium was a great success, and people in the auditorium at CCA that day in April immediately understood the podium without my having to explicitly mention it during my presentation. The podium was there as a statement about bodies and the built environment, and this was enough.

Once I graduated from CCA and started my PhD at UCSD in the fall of 2012, I realized that my podium would have limited use. Even though I was enthusiastically invited to use my first podium once during a conference organized by Professor Lisa Cartwright at UCSD in April 2013, I knew that my podium was going to remain grounded in San Diego. While the podium was portable, it was too heavy to take with me across the country. Despite its small size, it was certainly too large to pack into a suitcase. So in the summer of 2013, I approached artist and researcher Sara Hendren to see if she would be interested in a special commission to design and produce a second, more streamlined version of my podium. Hendren started to think about designer Victor Papanek's Nomadic Furniture from the 1970s. Papanek was a pioneer in thinking about ecologically but also socially sustainable design, and one stool in particular caught her eye. It is designed to snap together with ease, to assemble and disassemble at will, to be nomadic. But it is also possible to make four of these out of one standard piece of plywood.⁵ To modify this same concept for a podium, Hendren worked with a design-and-fabrication, laser-cutting, and 3D print workshop named *Danger! Awesome* in Cambridge, Massachusetts, where she lives. She collaborated with architectural designer Michael Velentzas to put together an object with few parts that wouldn't require fancy hinges or complicated assembly, but that would also fold up in a compact manner and be transportable for all my travel needs as a professional scholar.⁶ After thinking through many possible iterations, Hendren came up with this design: sturdy legs that hold together by friction, and enough surface area to hold all my supplies. The podium consists of two simple pieces that snap together in the form of a three-foot podium. The design collapses easily for transport and requires no hardware. This kit-of-parts makes it possible for

me to literally perform this prosthetic technology, pointedly building the disability object in front of an audience before I begin to speak from it, and thereby questioning the myth of neutrality in everyday furniture. The podium's materials both exploit the benefit of a portable, lightweight system of parts for easy travel and the durational, performative aspects of its assembly at each site of use.

Indeed, I wanted this podium to have a performative, temporal register; that was as important as the design. So in winter 2014, at a symposium at the Abrons Art Center in New York, we tested out the design and performative qualities of the cardboard prototype. I was slated to speak on a panel, and I asked Hendren to carry my cardboard podium to the front of the room when my name was announced. In silence, she brought this kit of parts to the front of the room, assembled the podium, and then I addressed the audience with this adapted environment. Instead of adapting my body to the design of the space, the design provisionally, temporarily, came to me. Once again, my third performance with the podium was well received and easily understood. One of my fellow panelists at the event, the well-known British actor and entertainer Matt Fraser, suggested that I consider the double entendre of the title of the podium – an altARpodium (instead of altERpodium) refers to the religious table that is used for offerings in ceremonies and rituals. In this context, it was me who was making an offering or a contribution to disability politics through and over my special “altar.” Alternatively, I might also embody a priest giving his sermon over my short-statured pulpit. Interestingly, during the Q&A after my presentation, many people suggested that I consider using the cardboard prototype as my finished version of the podium. They saw something in its grunge aesthetic that seemed to be in synchronicity with the insidious tactics of the podium as a political tool and weapon.

Despite this feedback, I proceeded to invite Hendren to fabricate the final version from plywood. This allows me a number of choices when I present. I often equate this ability to choose with that of the athlete and model Aimee Mullins, who describes her pleasure in selecting from a host of prosthetic leg options in her wardrobe each morning as she gets ready for her day. Mullins can even choose which height she wants to be, as her custom-made legs come in different sizes. I like knowing that I have a number of podiums from which to choose. If all the same size, they do offer me different colors, shapes, and materials that might complement my outfit on a particular day or for a particular event.

In the fall of 2014, Hendren was hired as an assistant professor of design at Olin College of Engineering in Boston, and she decided to invite me to visit one of her design and engineering classes so that I could talk to her students about my request for a podium. My request was taken up as a class project, wherein students could have hands-on experience designing a unique object, and also increase their awareness of and sensitivity towards disabled bodies. Over the course of four months, a group of four dedicated

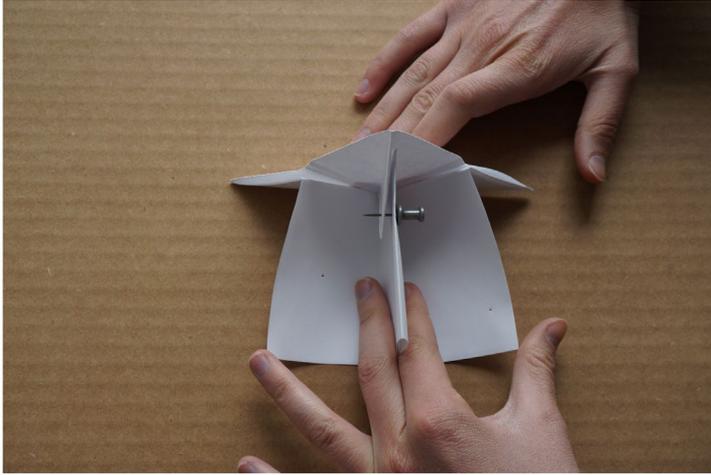


Figure 1

One example of a student prototype made from paper, in order to test out the shape and format for the third version of *Alterpodium*, executed from January–May 2015.



Figure 2

The final result of the portable *Alterpodium* designed by students at Olin College in 2015, illustrating the three stages of its build from beginning to end.

students – Morgan Bassford, Adriana Gartes, Katherine Maschan, and Mary Jean Morse – emailed and Skyped with me to discuss various options. They used Hendren’s original cardboard prototype as a jumping-off point for a new podium. They sent me a number of proposals for how the podium could open and close, and they also sent me a list of different materials that would be both lightweight and durable (Figure 1). The students also worked to ensure that the podium’s dimensions fit exactly into my suitcase, so that I could pack the collapsed podium when I travel. The original idea was that when I commute to my event or presentation, I could take the podium out of the suitcase and pack it into another bag that could be either conveniently wheeled or carried over the shoulder like a laptop. The final result was a collapsible black podium made from carbon fiber, which is both durable and lightweight (Figure 2). Carbon fiber is a material

commonly found in motorcycles and aerospace equipment, and the students enjoyed the idea that my podium was a launching pad for my own version of a cutting edge trajectory through space, much like the motorcycle or the spacecraft. I am still looking for a bag in which to carry the podium to presentations and the like, although it certainly fits into my suitcase perfectly.⁷

The making of *Alterpodium*, reconstituted as a class project, was indeed a success, and it has since spawned what Hendren now calls the *Design For One* series.⁸ Hendren has been assigning various projects to her students in her “Investigating Normal” class that call for unique objects to be designed for users with individual needs and abilities. She has collaborated with the Vancouver-based artist and non-visual learner, Carmen Papalia, and with wheelchair dancer, Alice Sheppard, among others.

After several years of experimentation and deliberation, I finally have a real working customized podium to use. However, I am still debating whether to use the podium as a covert, guerilla strategy, where I set it up without the consent of the conference or panel organizers prior to the delivery of my paper, or if I should give them notice of the podium’s existence in advance. How dramatic do I want my dramatic entrance to be, and to whom is my message targeted? These variables will likely shift and change each time I present depending on the nature of the conference. On the three occasions where I have used the podium thus far, in Vancouver, Baltimore, and Washington DC, I have worked with the organizers to set up the podium before the audience arrives (Figure 3). This was primarily



Figure 3

Using *Alterpodium* designed by students at Olin College in 2015 for the second time for a lecture at the Maryland Institute College of Art (MICA) in Baltimore, MD. Photo: Ashley DeHoyos.

because I was suffering from stage fright, and didn't want to appear clumsy with setting up the podium; I am still not very comfortable with setting it up efficiently and elegantly. Also, within each of these contexts, I was almost always "preaching to the converted" insofar as the events were disability or design-related. In other words, the audience had an expectation about the nature of my topic, and already understood the prosthetic politics that the *Alterpodium* was offering. On the other hand, in the absence of the performing podium that is assembled in front of the audience, many people asked questions about it at the end of my presentation. Some sought an explanation of why it was there in the first place, while others simply saw it as an accommodation made by the institution. They missed the critical intervention of the podium in the spirit of its making.

The performative component of the *Alterpodium* begs many questions. For instance, one circles around the meanings behind who is setting up the podium in front of an audience; should it be me, or someone else? When Hendren set up the podium for me in New York, her gesture might have been read as an average-height person literally bending to the will of the differently abled performer, getting down on her legs to unfold the podium and offer access to the short-statured individual for whom access had not previously been granted. But the gesture could also be seen as pandering to the short-statured individual, offering sympathy when none is required or especially desired. But seeing the podium wheeled or unveiled on stage and propped up next to the average-sized podium is also important so that people are able to see the contrast of space and scale in front of their eyes, like the contrast between the dwarf body and the average-height body. The point of the *Alterpodium* may not be so effectively made if it cannot be held up against the object and accompanying norms it seeks to critique.

There also remain other aesthetic considerations that have political consequences. One concerns the color of the podium. The black of my current Olin version is at risk of fading into the black background and flooring of a standard stage, and so taking on an unintended camouflage quality. Part of the mimetic or mirroring effect of having two asymmetrical podiums side by side might also be about matching the colors of the objects themselves so as to intensify the message being made. Color might be used to draw attention to the social and political ways in which the *Alterpodium* engages space. Indeed, the project also raises uneasy questions around the role design plays in spatial agency and disability.

Disability and Spatial Agency

According to B.J. Gleeson (1996, 388), "disability is a profoundly socio-spatial issue." Apart from being rooted in the ableism of the medical and social models, disability oppression is also connected to the material forces of the architecture, design, and geography

of urban space because disabled people inhabit space that is distorted. By this, Gleeson means that the “physical environment is structured in ways that exacerbate the distorting effect of disability, through careless design and signage, for example, which inhibit the access and mobility of disabled people” (389). Disabled people must therefore inhabit and endure distorted space, which is the social space of the ostensibly “normal” person. But what would happen if the disabled subject were to create their own idealized, yet practical space to “fit” their complex embodiment, thereby transforming the generally inaccessible geographic landscape in their everyday lives?

Scholar Elizabeth Grosz asks if architecture can construct a better future for our citizens, and suggests that while architecture, and by extension design, must keep social and political problems in mind, it is better if practitioners dwell on exploration and invention. Architecture, she says, is a key mode of experimental practice, “a set of highly provisional ‘solutions’ to the question of how to live and inhabit space with others” (Grosz 2001, 148). If there is an acknowledgement that multiple bodies exist, then architecture and design must offer a multiplicity of ideal solutions in order to correspond or synchronize with those bodies. How would this ideology manifest in a podium? Does the *Alterpodium* “disable” normative space by offering new modes of mobility or other multi-modal, architectural, and design sensations?

In the text, *Spatial Agency: Other Ways of Doing Architecture*, Nishat Awan, Tatjana Schneider, and Jeremy Till introduce numerous art installations by contemporary artists who are challenging normative models of how urban space is designed. By drawing on Henri Lefebvre’s 1974 book, *The Production of Space*, the authors suggest that social space must draw on the contribution of others, rather than relying on a fixed template of expert authorship (Awan, Schneider, and Till 2011, 29). Social space is dynamic and evolving. Multiple actors can contribute to its progress at different stages. Social space is also not neutral, nor is the gallery. Instead, it is political, and so charged with the binaries of power/empowerment, interaction/isolation, control/freedom, and more (30). As the authors of *Spatial Agency* note, “every line on an architectural drawing should be sensed as the anticipation of a future social relationship, and not merely as a harbinger of aesthetics or as an instruction to a contractor” (30). How can transformation, then, be achieved with lines beyond those that are drawn on architectural plans? Engaging with how *Alterpodium* draws up new models that counter the standard podium offers one way of thinking and designing differently.

The authors suggest that artists, architects, and designers can use spatial agency to find opportunities to contribute new thinking around oppressive or marginalizing spaces. I suggest that it is through *Alterpodium* that I am able to enact this very spatial agency for the benefit of disabled and dwarf subjectivity. While it is true that altering the embedded socio-spatial dynamics in the environment

will not necessarily lift all that oppresses disabled people at large, it is a beginning in order to think about how spatial agency may contribute to the “normative” experience of contemporary art. Spatial agency as it applies to disability will insist on a type of mapping of disabled corporeality, tracing the phenomenology of the dwarf experience. The *Alterpodium* speaks to how these engagements can be political sites and contribute to the lexicon of spatial agency and revised spatial identities.⁹

A Critique of Critical Design?

The *Alterpodium* could certainly be said to meet the conditions for “critical design,” a term developed in the mid-nineties by Anthony Dunne and Fiona Raby (Dunne and Raby 2013). Also folded into the many functions and outcomes of *Alterpodium* is how audiences might become more aware of complex embodiment through the performance of *Alterpodium*. But ultimately, the space of disability animated through *Alterpodium* is one that sets an important new agenda within contemporary art, architecture, and design practices, where my unique user perspective of space can be applied, as scholar Aimi Hamraie (2013) puts it, to “a theory of body-environment relations focused on social justice”.

However, while Dunne and Raby’s critical design is focused on imagined scenarios, *Alterpodium* is a fully realized work of product design that also performs as a critical object. Critical design has recently come under some debate given its engagement in future scenarios that seem distant from “real” issues of the present. Even though critical design attempts to question user experiences of the normative (Dunne and Raby 2013) there are few if any examples where their work really does this, unless they are talking about embodiment in a very broad sense in items like human–technology relationships or energy use. Sara Hendren (2014) is one of the key figures who has articulated a critical design practice that is rooted in current issues and activism, especially in her Accessible Icon project and in her notion of “placebo politics.”¹⁰ Hendren, Pullin, and a number of other designers and scholars have raised questions about the limitations of universal design and the politics of visibility vs. discretion when it comes to assistive design or accommodations. Offering alternative accounts of spatiality through the dwarf body offers new perspectives that might reverse the common argument for universal design that states that designing for disabled people produces better design for all.¹¹ The *Alterpodium* is thus, in a sense, free of the pressures that universal design advocates have often felt, in order to justify or defend accessible design through reassurances of improvement for the non-disabled population.

There are more and more examples of young designers who are developing individualized critical objects that move outside the rhetorical box of “universal design.” I am currently working with

LA-based designer Hugo Pilate, who is developing the next and fourth iteration of my podium in collaboration with Sara Hendren. Pilate is a research strategist and maker who obtained his design training in Los Angeles, Tokyo, and Paris. Pilate's "Sensorial Prosthetics" series are of particular relevance and intersect with *Alterpodium* very well, as they are fictional devices designed to enhance the face of a person born without particular facial features. Even though Pilate claims these designs are based on a fictional world, in reality people have congenital and/or acquired facial anomalies that require facial reconstruction and/or plastic surgeries. Pilate's interest in this series is, according to his website, to "blur the line between wearable devices, medical devices, and jewelry" (Pilate n.d.). He has developed the following objects to augment possible absences on the face: the "Date Finder," which is an artificial nose that enables the user to pick up on various pheromones and hormones released by people around them; the "Augmented IV System," a wireless display which visually interprets the nutrients in consumed food for those who do not have a mouth; the "Dot Radio," which is a bone-fixed radio antenna so that an ear-less user can temporarily tune into the news every morning; and "Olfactive Pixels," a device that interprets as smells the video input recorded by its camera so as to help with navigation, recognizing friends or other points of interest.

Pilate has been working on the fourth version of the podium throughout 2016 and plans to deliver the final executed project at the end of the same year. His goal was to replicate the design and shape of the podium, but improve on the podium's durability through an alternative selection of material and glue to seal off the lightweight carbon fiber edges. Pilate also hoped to develop an easier step-by-step process to open and close the podium so that I feel more confident and elegant in revealing and assembling the object in front of surprised audiences.

***Alterpodium* and Disability Politics (Off-)Center Stage**

Alterpodium offers a new, disabled configuration of space for dwarfism through a customized design that ruptures, interrupts, and decenters. It powerfully contributes to a theory of body–environment relations focused on social justice, wherein dwarf subjectivity is poised to offer new experimental modes of thinking and being through architecture and space that is never neutral, always choreopolitical, and frequently dynamic. The *Alterpodium* suggests that there can no longer be a uniformity in how to engage with objects in public space, just as there is no universal design in architecture or single-point perspective to buildings and public spaces. The *Alterpodium* thus disrupts any phenomenological certainty of a spatial given by proving that the juxtaposition between bodily relations engaging with objects in space is much more heterogeneous than typically assumed. The participant conditions of designers, users, and

audience members are now mediated and individualized through psychological, sensory, and social modes that do not claim homogeneity or standardization. Rather, making work based on corporeal complexity offers a form of critical design practice centered on experiential engagements with users that insists on revealing the particularities of different embodiments-in-space. In these processes the potentialities of material space are also opened up to reorientation and radical interpretation.

Disclosure Statement

No potential conflict of interest was reported by the author.

Notes

1. The notion of professional accommodation for a diverse and disabled audience has been addressed at length by scholars such as Jay Dolmage, Aimi Haimraie, and Margaret Price. They have developed a detailed website through Ohio State University that operates as an informative guide for conferences and other academic events in order to ensure that there is an improved level of access for audiences with visual, hearing, and other impairments: see <https://u.osu.edu/composingaccess/welcome/>. These guidelines are about opening up access to improve on the language of “universal access,” but they do not necessarily go to the level of the “individual” or “individualized design” in the way that *Alterpodium* suggests.
2. To see the debut of *Alterpodium* on stage at California College of the Arts, visit <https://www.youtube.com/watch?v=vL3Jop-1Ezv0> (accessed January 21, 2016).
3. This pointed juxtaposition displaying objects of “extreme” scale difference side by side is a striking contrast to the way bodies of very tall (giant) or very short (dwarf) stature were presented in contexts like the freak show in the nineteenth and early twentieth centuries. The strategic juxtaposition commonly deployed during an earlier stage in history objectified atypical bodies who clearly lacked agency, as it was meant to offer provocative and titillating reactions from an audience. For more information, see Adams (2001), Fiedler (1978), and Garland-Thomson (1996, 1997).
4. For more information on these artists, visit <http://www.shawn-hibmacronan.com> and <http://www.adriensegal.com> (accessed February 7, 2016).
5. For more information, see Papanek (1973).
6. For more information on these designers, visit <http://www.dangerawesome.com> and <http://michaelvelentzas.tumblr.com> (accessed February 7, 2016).

7. For more information on the project, see <http://ablersite.org/2015/05/26/update-alterpodium/> (accessed January 21, 2016).
8. For more information, see <http://ablersite.org/2014/08/28/an-alterpodium-design-for-one-series/> (accessed January 21, 2016).
9. “Staturization” is a word coined by Kruse and Robert (2010).
10. For more information, see <http://accessibleicon.org> and <https://ablersite.org/2014/03/05/against-re-branding-against-placebo-politics/> (accessed May 13, 2016).
11. For more information on these ideas, see Dolmage (2015)

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