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INTERJECTION! How Do We Work?

Grace Rankin
Syracuse University

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Marcos Parga

Gareth J. Fisher

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Written by Grace Rankin
  2024 Bachelors of Architecture and Disability Studies Minor

Advised by Marcos Parga
  Assistant Professor at Syracuse School of Architecture and Founder of Architecture Office MAPAa

ABSTRACT

This project challenges how spatial-*productive* citizenship - term coined by Aimi Hamraie[1] - negatively influences architectural education and practice through an ableist ideology that consequently frames perspectives and methodologies of design. Beginning with historical analysis, the project argues that mainstream disability rights movements since WW2 fail to address core issues of ableism, and this failure results in one-dimensional legislation such as the prominent federal 2010 Americans with Disabilities Act (ADA). This legislation becomes the crux of ableist ideology within architecture as practitioners, educators, and students (1) address disability as a special condition simply requiring compliance with the ADA, (2) perceive inclusive design as an outlier to 'normative' design, (3) lack an intersectional analysis on how disability engages with other identities of class, gender, race, religion, sexuality, etc., (4) see disabled and abled body experience as a binary instead of a spectrum of ability, and (5) design with the intent to maximize productivity. These 5 factors are then challenged in a creative production of work focusing on Syracuse University School of Architecture building, Slocum Hall. Utilizing conventional methods of representation used within education and practice, the project aims to produce a body of work that denormalizes ableist assumptions on how we should work, educate, and design. This body of work is on-going with the ultimate goal of developing an interdisciplinary syllabus combining architecture design studio with Disability Justice (DJ).

Key words: *Ableism, Accessibility, American with Disabilities Act (ADA), Disability Justice, Disability Rights, Intersectionality, Spatial-Productive Citizenship, and Universal Design*

Ableism - a system that places value on economic profit, health, individualism, and productivity based on societally constructed prejudices towards (dis)ability, race, gender, class, sexuality, citizenship status, and religion. These constructed ideas are deeply rooted in a capitalist, white supremacist heteropatriarchy that perceives the white, middle class, able bodied, heterosexual male as the most ripe with potential. Ableism is thus a methodology of exclusion focused on maximizing capital gain, and preconceived 'undesirables' - viewed as less likely/able to produce capital gain – are neglected and face bias, violence, and oppression in any/all spheres of life

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[1] Hamraie, Aimi. "Chapter 4: All Americans Disability, Race, and Segregated Citizenship." *Building Access: Universal Design and the Politics of Disability*, University of Minnesota Press, 2017, pp. 65–93.

(economic, social, political, environmental/physical, etc.) Ableism is deeply rooted in racism, classism, and sexism and cannot be fully understood without an intersectional approach. Experiences with ableism vary widely based on your particular identity, and part of redefining ableism involves decentering whiteness as politically neutral.

Accessibility - *Access refers to our capability to fully engage in a space comfortably, happily, and on our own terms. Accessibility is not just making sure there's a functioning elevator or wheelchair accessible bathrooms. For example, a comfy seat and a hot cup of tea can be objects of accessibility. Issues of overstimulation, anxiety, depression, stress, hunger, and sleep deprivation are all issues of accessibility. Challenges stemming from racism, classism, sexism, xenophobia, and homo/transphobia are all issues of accessibility.*

American with Disability Act (ADA) *- a major piece of disability law that outlines expectations for accessible design requirements in the built environment.*

Disability Justice (DJ) *- a 'movement building framework' developed by Sins Invalid collective that focuses on building a popular movement of resistance and resilience for diverse bodyminds (Kafai, 22). Centering the voices of those most impacted - disabled, queer people of color - DJ is a social cultural movement which focuses on intersectionality, community, and solidarity with ten key principles including collective liberation and collective access.*

Disability Rights (DR) *- legislation-based movement(s) that focuses on ensuring, maintaining, and enforcing disability civil rights. Focused on the white, physically disabled American.*

Intersectionality *- coined in 1989 by Kimberle Williams Crenshaw,[2] intersectionality refers to the interconnected nature of identities such as race, class, and gender. Intersectionality looks at how experiences of inequality and oppression overlap and create hybridizations of inequality that cannot be understood in a single-identity framework.*

Spatial-Productive Citizenship *- based off of the term spatial citizenship, this term ties a person's rights and access to space based on their perceived capacity for productivity. If you are perceived as productive in a space, you are granted the civil rights (citizenship) to maintain yourself in said space.*

Universal Design *- broader design approach that provides accessibility to as many people as possible. Universal Design deconstructs the binary of disabled vs abled and focuses on curating a design sensibility that addresses a range of abilities.*

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[2] Crenshaw, Kimberle´ Williams (1989) "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics." University of Chicago Legal Forum 1989, pp. 149.

EXECUTIVE SUMMARY

How do we work? Rooted in post-WW2 labor management practices, our current normative architecture frames work and home as distinct places and experiences in our lives. The spatial division of our 'work lives' and 'home lives' neatly compartmentalizes our beautiful, messy, complicated personhoods into easy, categorical boxes of when and where we should be economically productive. Categorized under domestic consumerism, our need for rest and leisure is separated and isolated from our productive labor (jobs).

This focus on productivity is not designed for enriching people's lives.

With this in mind, I aim to critique the 'spatial-productive' citizenship that underlies a majority of disability design in architecture. 'Spatial-productive' citizenship ties a person's worth and their rights to space with the potential economic value they can provide. In this lens, accessible design is motivated by goals of increasing disabled people's 'potential' to provide economic value. Accessibility becomes a design practice implemented to expand America's workforce.

In my analysis and argument, I focus on Syracuse's School of Architecture building, Slocum Hall. Balancing between conventional and unconventional architectural representation, I question the exclusivity of architectural practice in our work culture, work spaces, and methods of representing our designs. My goal is to denormalize the ableist ideology still existing in architectural practice with the hope that we as architects can be both designers and activists.

The first body of work I produced was a nine-image series of Enscape renders detailing different work areas within Slocum Hall. Inspired by Taryn Simons' photography work *The Innocents* (2000-2003), I use the popular rendering software Enscape to question rendering's function as an objective representation of reality. 'How we work' and 'how we are perceived to work' result in certain modes of productivity being valued and others being "rendered" obsolete. Who is perceived as productive is favored in spatial design in order to maintain their productivity. Here, architectural renders create a false sense of objectivity that excludes the lived experiences of those perceived undesirable. How we represent reality in architecture design reinforces our relation to existing social hierarchies of who gets access to spaces of work and why.

The second body of work I organized was a workshop exploring reimaginations of workspaces in Slocum Hall. The workshop focused on participatory design of nine architecture students currently attending Syracuse for their B.Arch certification. Using the materials and models provided, participants were asked to reimagine fragments of Slocum Hall workspaces with a focus on accessibility, collectivity, and joy. They were then tasked with collectively designing an abstracted atrium model of Slocum Hall through the theme of play. The goal of this workshop was to produce a discourse on what accessibility can mean to us as individuals, and through this discourse begin to deconstruct normative conventions on how we as architects and educators approach 'work' and 'play.' In organizing and leading the workshop, I reframed the concept of the architecture model as an interactive toy. Critiquing the sterile 'objecthood' applied to many physical models in architectural practice, my goal was to employ the architecture model as a collaborative part of the design process. By populating and distorting the pure white model[3], participants in the workshop

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[3] In architecture education, we refer to small-scale physical constructions of our designs as 'models.' If these models represent the final design, they are commonly very clean and curated, and thus the 'pure white model' is a reflection on how we 'purify' our designs.

claimed agency within their designed spaces while additionally critiquing the spatial objectification physical models often produce.

Ultimately, the goal of this project has been an exploratory process of uncovering biases in architectural design practices. It is important to remain critical to who and what defines accessible design, especially considering architecture's history as a white male dominated field. The work I have done this semester is by no means complete, and I encourage my readers, my fellow designers, and my fellow advocates to critique and build-off of the work I've had the privilege to produce. Discussions on Disability Justice are severely lacking in mainstream architectural education, discourse, and practice. Reflection and reparation are two key components to supporting truly accessible design, and in this reflection we must ask ourselves: Why do we design the way we do, and who is the design for?

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PREFACE

This project is a deep passion of mine that I have only begun to truly explore. An interdisciplinary approach to intersectional disability and architecture is something I have found severely lacking in my education, and I hope to one day be able to provide the tools and resources I wished for as a student attending Syracuse University from 2019-2024.

ACKNOWLEDGEMENTS

Dr. Diane Weiner was the professor that introduced me to disability studies and inspired me through their dedication, love, and joy. Without them, part of me would still be missing.

I cannot thank Dr. Eunjung Kim enough for her kindness, compassion, and education. It is with her knowledge and expertise that I am able to be where I am now. Thank you for all that you do and all that you are.

Dr. Gareth Fisher, my editor/reader. Thank you for your comments and reflections.

Dr. Marcos Parga has been my advisor and rock throughout this semester. He has helped me organize and ground my project, and his insight and resources have led to the success of this project.

My workshop participants (all B.Arch students)- Brendan Rewakowski ('24), Crystal Giard ('24), Karl Pietsch ('24), Laura Duke ('24), Livvy Porrill ('24), Maya-Angela Lagtapon Simms ('24), Nikita Goswami ('24), Sofia Gutierrez ('24), and Zander Leff ('25) with a special thanks to Maya, Nikita, and Sofia for helping me organize the workshop.

CHAPTER 1: HISTORICAL CONTEXT
Disability Rights Activism versus Disability Justice Activism

In this paper and project, I focus on mainstream[4] architecture design to point out existing issues.

However, this is not meant to undermine all the current work being done by architects and activists

going against mainstream design practices. Instead, this focus is to contribute to their on-going

efforts. Mainstream architectural design in the United States begins and ends its scope of disability

inclusion with the 2010 Americans with Disability Act. This sole focus on legislation neglects true

inclusivity for three primary reasons:

1. Legislation is centered on white, middle-class disability rights activism that grounds its
   arguments in increasing worker productivity

2. Sole focus on adhering to legislation undermines the importance of raising social awareness
   to genuinely address ableism.

3. Legislation isolates disability as a singular identity which neglects intersectional experiences
   with disability, race, gender, class, sexuality, religion, citizenship status, etc.

The ADA itself is rooted in post-WW2 rehabilitation rhetoric that focused on bringing white[5],

disabled male veterans back into the workforce. During the 1960s/70s, mainstream disability rights

activism promoted a similar message, stating that increased accessibility in the built environment

will increase the potential pool for workers. This focus on expanding worker productivity creates a

disability rhetoric that only promotes accessibility if it is economically beneficial while additionally

severely limiting definitions of accessibility to only include physical impairments.[6] Furthermore,

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[4]Mainstream refers to the method in which *the majority of architecture firms* design.
[5] Whiteness is assumed as politically neutral in a majority (if not all) of legislation in the U.S.
[6] Chronic illness, cognitive differences/impairments, temporary illness, flare-ups, and varying medical conditions are not considered in the realm of the ADA. Physical impairments in the ADA focuses on deafness, blindness, and wheelchair-using individuals.

centering legislation neglects how ableism is rooted in a national social consciousness, and

legislation should be approached as one of the many steps required to ensure true accessibility. Think

about it - you can enact a law that says "create equitable environments for disability," but this

doesn't mean much if you are not able to clearly define equitability and disability. The ADA does

attempt to define 'equitability' and 'disability,' but it does so through a limited scope that focuses on

physical disabilities such as mobility impairment, deafness, and visual impairments. Furthermore,

the ADA acts more as a kit-of-parts dictating what requirements need to be met depending on your

building-type, and this method regulates accessible design as a code-issue versus a design-issue. By

regulating accessibility as a code-issue, designers are not held responsible for exclusive designs as

long as they meet code requirements…but these codes fail to address how identities such as race,

class, and gender impact one's disability.. This lack of intersectional awareness within legislation

does little to deconstruct ableist institutions perpetuating exclusionary practices, and by creating

disability legislation that isolates disability as a single-identity issue, many disabling experiences are

left unaddressed.

While the history of disability legislation is disappointing, I want to instill some hope in my readers

by orienting our focus to Disability Justice (DJ)[7]. DJ heavily involves referencing historically erased

disabled voices of color to decenter the mainstream Disability Rights history and academia which

prioritizes white activists and white scholars respectively. DJ recognizes that "[a]ll bodies are

unique and essential. All bodies have strengths and needs that must be met" and that there is power

in the complexities of diverse bodyminds (Sins Invalid). Serving as a platform for historically erased

voices, DJ insists that liberation cannot truly occur without intersectionality at the forefront of

activism. Rising to prominence in the past decade, DJ hosts a magnificent opportunity for designers

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[7] See Key Terminology, Page 2

to reorient themselves away from a disability rights framework and instead focus on meaningful change for all folks with disabilities. If you have the time and energy, I encourage you to look at the 10 principles listed by Sins Invalid that outlines Disability Justice. The collective has a robust body of social, political, cultural, and artistic work that is incredibly valuable in deconstructing current ableist ideology within architecture.

CHAPTER 2: MANIFESTATIONS OF ABLEIST IDEOLOGY
Key Factors Influencing the Continuation of Ableism in Architectural Design

Here, I will go more into depth on how each of the following five factors manifest as ableism within architectural practice and education:

1. Disability is treated as a special condition simply requiring compliance with the ADA.

2. Inclusive design is perceived as an outlier to 'normative' design.

3. There is a lack of intersectional analysis on how disability engages with other identities of class, gender, race, religion, sexuality, etc.

4. Disabled and abled body experiences are viewed as a binary instead of a spectrum of ability, and

5. We are taught and expected to design with the intent to maximize productivity.

Within my architectural education, accessibility has consistently been treated as an afterthought. One professor in my earlier years remarked that disability was a code issue that I would get enough of once I was actively practicing, and this sentiment disturbed my ethics as a designer. Are we not to think of accessibility critically? Is there truly no room for exploration, experimentation, and improvement? This professor - as well as many others throughout the rest of my education - exposed a lack within the Syracuse School of Architecture to promote a universal design methodology. Throughout the United States, the role of education is to curate critical design methodologies within students and provide preliminary knowledge on architecture practice. When inclusive design is excluded from this education, rising architects will fail to integrate inclusive design into their projects. How does this manifest? Normally, a lack of inclusive design displays itself through an imbalance in spatial phenomenological design. For example, imagine you are entering a grand, neoclassical building with large, looming columns

that guard the entrance. As you walk up the steps, you begin to peer past the columns into the richly decorated interior with bright golden walls and glowing chandeliers…but wait…the entrance is elevated up by a steep set of beautifully carved marble stairs. As beautiful as they are, you are not able to walk up them, and instead turn to find a more accessible entrance. After searching the entire front of the building, you eventually find a small, 'wheelchair accessible' side entrance marked by a small blue button. You press the button as a conventional, metal door swings open and you find yourself tucked away in the basement with the restrooms and storage. After finding the elevator, you make your way to the main floor, and now you are finally able to see the beautiful golden interior, but you can't help but feel disappointed. Based on your strenuous side quest to find a way into the building, it's clear that the building is not ~~designed~~ meant for you. This example is just one of the hundreds of ways buildings meet the ADA yet remain exclusive to disabled folk. An inequality in spatial experience still results in exclusivity, and the end goal should not simply be 'Oh, but they can make it into the building.' Can they enjoy their experience entering the building? Can they easily and comfortably navigate once in the building? We as designers already ask these questions, but we commonly[8] ask able-bodied people before consulting a wider audience.

We need to expand our basis of design to include more people, and this includes considerations of race, class, gender, sexuality, religion, etc. alongside disability. A lack of intersectional analysis results in one-dimensional designs that are - once again - reflective of one-dimensional legislation. For example, you can utilize a Universal Design approach to build luxury housing,

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[8] Disability and inclusive design are often not a priority unless they are the focus of a design project. For example, a school design will consult disabled folk if it is a school exclusively for disabled folk. However, if the school is a state public school, disabled students are not necessarily considered. Of course, there are always exceptions and there are many architects actively practicing universal design, but they unfortunately do not represent a majority of architecture firms.

but now your design is *financially* inaccessible to a majority of disabled folk. I'm not saying, 'rich disabled people don't deserve accessibility,' I am pointing out that poor disabled people DO deserve accessibility but are commonly neglected due to their financial status. Furthermore, the effects of redlining are still prominent, especially in cities on the East Coast. When designing, it's important to ask yourself, "Why are there more accessible healthcare clinics, grocery stores, civic buildings, and parks in predominantly white areas?" Redlining - similar to ableism - spatially outlines different neighborhoods based on racist assumptions of what areas will be most economically promising. As designers, it is important to recognize how the legacy and perpetuation of oppressive systems mixes with ableism to produce levels of hostility and exclusivity. Obviously, we as designers cannot control how the building will be used once it's constructed, but we can be receptive and critical of the political socio-economic environment we are building in.

Another prevalent misconception within disability design is a strict binary division between able-bodied and disabled capabilities and experiences. In architectural design, you are either physically disabled or you are not, and this limitation dismisses design for chronic illness, cognitive impairments, temporary disabilities, temporary illness, and old age. All of us have or will be disabled at some point in our lives, and permanent disability itself is a fluid experience with good days and flare ups. Designing in absolutes undermines the complexity of the human body, and ultimately does not benefit anyone.

So, why do we design in absolutes? Why do we severely limit who we design for, and why do we rely on legislation to provide an ethical design compass? Ultimately, all these issues are

rooted in spatial productive citizenship. *We are taught and expected to design with the intent to maximize productivity[9].* I cannot emphasize how damaging this priority is. Opposition argues that we need to maximize productivity to ensure economic sustainability, but this is a hackneyed argument rooted in a toxic, hyper-capitalist mentality. You can design an accessible building and be economically responsible. Painting walls with certain colors (make sure to avoid reflective paint) can help alleviate eye fatigue and provide visual contrast for ASL (American sign Language). Auditory dampening materials can help with issues of overstimulation or verbal-processing impairments. Medical sharps and more expansive first aid kits in restrooms can provide resources for a range of medical conditions. Increased visibility of accessible wayfinding (elevators, ramps,etc.) reduces stress and navigation times for physically disabled folks. These are just several easy examples that will not greatly impact (maybe even benefit) a client's budget. Money is not an excuse for denying human rights to space.

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[9] Productivity here refers to worker productivity. For example, the goal of a hospital design is to maximize medical staff efficiency…not patient comfort.

CHAPTER 3: REFLECTION
Exploratory Exercises in Representation and Methodology

In this chapter, I will go into more depth on the two bodies of work I produced for this research project.[10] The first body of work is a nine-piece series of detailed Enscape renders picturing selectively composed scenes found in Slocum Hall workspaces. Each render is paired with a short piece of text, and the images themselves are meticulously curated to create liminal spatial projections of student experiences that propose an opportunity for revision and reflection. The renders are *designed* with the purpose of questioning how our representations of reality paint subjective perceptions as objective. This design method was organized through a multi-step process of perception bias. The first step involves 3d modeling each space through approximate measurements, and thus the base layout of each image is determined by my personal relations of hierarchy, distance, and density. This first method of perception bias offers a unique platform of recognition and reflection where students, faculty, and administration of Slocum Hall can quickly identify and relate to each space, yet they might notice misalignments and incorrect measurements that potentially distort the realism of each render. The subtle distortion is intentional and leads to the second step of the design methodology which involves selective omission of certain objects. This omission is mostly deleting trash and removing clutter with the intention of purposely romanticizing each image. The romanticization is then pushed further through selective composing of each scene and through curated implementation of entourage and lighting. The end result: an aesthetic snapshot of Slocum Hall that could be used in marketing towards prospective students. However, this romanticization is disrupted by the pairing of provocative text which calls out the inherent toxicity of spatial productive citizenship

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[10] See Executive Summary, Page 4, for a brief summary on both bodies of work.

found in each of these work spaces. Simple and short, the text recasts each render in a different light, and a critical eye may begin to catch the layers of distortion. The recasting through text calls attention to the manipulative nature of representation in architecture and asks us as designers to reflect on how our subjectivity in design affects other people's spatial experiences.

The second body of work I produced this semester was a collaborative workshop with nine amazing participants: Brendan, Crystal, Karl, Laura, Livvy, Maya, Nikita, Sofia, and Zander. For four hours on Saturday, April 13th (a time period where burnout and the stress of finals take its toll on the mental and physical health of architecture students), we all got together to reimagine ideal workspaces in Slocum Hall. I introduced the goals of the workshop with the following script:

What's Accessibility? Accessibility is not just making sure there's a functioning elevator or wheelchair accessible bathrooms. Access refers to our capability to fully access and engage in a space comfortably, happily, and on our own terms. For example, a comfy seat and a hot cup of tea can be objects of accessibility. Issues of overstimulation, anxiety, depression, stress, hunger, and sleep deprivation are all issues of accessibility.

This workshop focuses on participatory design. Using the materials and models provided, participants are asked to reimagine Slocum Hall workspaces with a focus on accessibility, collectivity, and joy. Worker productivity no longer dictates design. Ask yourself : how do you work, and why?

Following the above introduction, I asked each participant to list one thing they would change about Slocum Hall to make workspaces more accessible to them. Here is the following list of responses:

1. More storage space for models so studio workspaces are not so cramped and cluttered.

2. More quiet, relaxing spaces to help with issues of overstimulation, stress, and anxiety. (This point was reiterated three times.)

3. More comfortable seating and furniture. (This point was reiterated twice.)

4. Increased access to natural light to boost mental, emotional, and physical well-being.

5. Increased flexibility in furniture arrangement within studio spaces to maximize individual preferences in workspace layouts.

6. A swing to help with stimming and emotional soothing.

This group discussion was then followed by a 2-hour modeling session of each participant selecting one of nine models provided to design as their ideal workspace within Slocum Hall. Each model was a fragment of existing workspaces in Slocum, including 1st floor studios, 3rd floor office spaces, 3rd floor siderooms, and 3rd floor King + King Library reading spaces. The 1":1' scale models were reduced to simple boxes representing only the walls, flooring, and windows. The rest was omitted to create a blank-slate sentiment when participants reimagined each space. Then, participants came together between 30 minutes to an hour to populate a 1":1' scale atrium model of Slocum with the theme of 'play.' Similar to the fragment models, the atrium model was simplified to a pure-white model. Food and beverages were provided, and we all ate together before beginning the workshop. Participants additionally helped with setting up and taking down model-making areas.

The goals of the workshop involved developing a collaborative process of design where space is deconstructed and redesigned with key themes of accessibility, collectivity, joy, and play. Talking and working together, participants engaged in a fun (their words, not mine) exercise that gave

them an opportunity to relax and experiment. Within architecture, there are two prominent approaches to model-making: experimentation and finalization. In experimentation, the model becomes a platform for reiterating and exploring different design schemes. In finalization, the model becomes an object that represents the final design. In both cases, the model can risk objectification of space, and in this workshop I wanted to explore how we as designers can take an object model (sterile and minimalist) and reappropriate it to be an experiential model (messy, populated, and expressive of the experiences found in the represented space). Furthermore, I wanted to test how we as designers can begin to implement a disability/accessibility awareness into our education without overwhelming educators and students. Through this quick workshop, I was pleasantly affirmed that disability education in architecture can be an engaging, fun, and insightful process of learning. Incorporating a sensibility of Disability Justice into schools of architecture does not have to be an overwhelming process, and there is an abundance of potential in educating both faculty and students on the DJ design sensibilities.

CHAPTER 4: REPARATION
Concluding Remarks, Limitations, and Next Steps

This research is not meant to be a solution. Instead, it is meant to reevaluate how we think about how we think. Reparation is not a single-step, one solution process. My goal is that my body of work can contribute to a larger body of work by Universal Design architects, DJ experts, and activists.

My research and experimentations are limited, and I encourage readers to utilize the reference page provided for a more robust understanding on Disability Justice and the history of inaccessible design. My project does not go into depth on current DJ practices, advocacy, and movements and instead focuses on mainstream architectural discourse and education. This focus is not meant to undermine the work by DJ groups, but instead highlight where work still needs to be done, especially by designers unassociated with DJ activism. Furthermore, the work I produced during this semester - Spring 2024 - is a learning process that I hope to continue as I transition into architectural practice. I had the privilege of working with many talented architecture students, but in the future I want to expand my efforts to more disabled folks, activists, educators, students, and architects. Ultimately, I would like to write and curate experimental workshops, design studios, and professional elective curriculums to promote interdisciplinary design approaches between Disability Justice and architecture. If you have any criticisms or ideas to improve my current and future work, please feel free to reach out at my email: gracielizzy.23@gmail.com.

This semester has been a wonderful opportunity for me to ground my creative research, and I am thankful to all those whose work has come before me and whose work will come after me. Thank you for your time, expertise, dedication, love, and passion. You are appreciated and you are loved.

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Fig.1 - Rendered Perspective

3% OF ARCHITECTURAL PROFESSIONALS IDENTIFY AS DISABLED.
26% OF ADULTS IN AMERICA IDENTITY AS DISABLED.
WHAT'S IN THE GAP?

Image Description: White walls frame a red marble stairwell guarded with navy blue painted metal rails. A column comes down in the center of the image, neatly dividing the image into two. The image is sparse with entourage: a cup of coffee and several papers tucked away on a wooden bench nestled between two entrances. In the background, a single poster is pinned against the cork boards lining the stairwell. It reads: Your health is more important than your deadline. Go to sleep.

Fig.2 - Rendered Perspective

THE ADA IS SOLELY BASED ON THE WHITE, YOUNG, MALE, CIS-GENDER,
HETEROSEXUAL, PHYSICALLY DISABLED VETERAN.

Image Description: Looking out the large, three-pane wooden window, the viewer faces a small, circular side table centered between two seats. One seat is the conventional orange seating found in the King + King library. The other is a black wheelchair. On the table is a light green scarf, two cups of coffee, and an orange medication bottle.

Fig.3 - Rendered Perspective

INNATE HUMAN WORTH DOES NOT EXIST.

Image Description: Two rows of wooden tables frame the library scene. Books line the walls, and a wooden doorway is blocked by a large model encased in glass upon a tall white pedestal (We've never used this door - it's blocked on both sides.) The tables are scattered with computers, drinks, and a couple of personal items such as a bright red pair of headphones.

Fig.4 - Rendered Perspective

EXPLOITATION RELIES ON HIGH TURNOVER RATES.

Image Description: A makeshift corridor is lined with prefabricated cubicles. The hallway is lined with cork boards and an overhead system of mechanical equipment. At the end of the makeshift halfway is another wall covered in cork boards. A black bicycle leans against the back wall where the hallway ends. There is no other sign of life or human interaction other than the bicycle.

Fig.5 - Rendered Perspective

THERE ARE NO FEDERAL PROTECTIONS FOR PAID SICK LEAVE.

WE ARE PUNISHED FOR BEING SICK.

Image Description: Inside one of the cubicles, we see a sparse office space populated only by a monitor, PC, keyboard, and medication bottles in the foreground. The tops of the cubicles have large, final models. A singular, black office chair faces the blank monitor.

Fig.6 - Rendered Perspective

STRESSFUL WORK ENVIRONMENTS WILL PHYSICALLY AND MENTALLY
KILL YOU. HEALTHCARE IS A BANDAID TO UPHOLD CORPORATE ABUSE.

Image Description: Once again facing the stairwell, the viewer has moved further backwards in the atrium space to now see more of the surrounding space. Most notably, a long wooden bench lines the atrium. On the bench, a sliver of light highlights a backpack, a large folded scarf, two thermoses, and a pair of running shoes.

Fig.7 - Rendered Perspective

WORKER PRODUCTIVITY RELIES ON THE THREAT OF HOMELESSNESS.

Image Description: A black hammock hangs from the structure holding up mechanical equipment in one of the design studios up on Slocum Hall's fourth floor. The hammock hangs between two rows of large desks that are lightly populated with markers, paper, models, and personal items such as a laptop and lunchbox. Large fluorescent lights illuminate the room with the windows in the room peering out into darkness.

Fig.8 - Rendered Perspective

WAGE WORKERS ARE PLACED IN COMPETITION
WITH EACH OTHER SO THEY DO NOT UNIONIZE.

Image Description: Another studio scene, this image is zoomed out to show the early evening scene of a lightly populated studio section. A high ceiling is exaggerated by large windows opening up the space to daylight. Cords for charging hang from the ceiling along with florescent lighting. Models, food, trace paper, drinks, books, pens, notebooks, and personal items such as a kettle and several plants populate the space. Each table is populated with individual students' items, creating a range of empty to heavily covered desks. In the middle ground, three chairs are turned to face each other.

Fig.9 - Rendered Perspective

COLLECTIVE CARE AND COLLECTIVE LIBERATION
ARE NECESSARY FOR SUSTAINABLE LIVING.

Image Description: This final rendered image focuses on the most populated desk show in the previous render (fig.8). The desk is basked in light and is completely covered with personal items, including a camera, two chinese takeout containers, an adjustable desk light, a pair of white headphones, a laptop, an open book, a kettle, a coffee brewer, several cups of coffee, a handmade shelf, models, plants, and a pair of glasses.

Fig.10 - Brenden's Populated Fragment Model

Image Description: An adaptable desk and chair are centered in front of a window lined at the bottom with a wall planter. A small desk plant and toy car populate the wooden desk, and a hand stitched rug lays on the outer edge of the desk. A clipping from the workshop handout is framed and glued in the center of the adjacent wall to the window.

Fig.11 - Crystal's Populated Fragment Model

Image Description: An L-shaped wooden desk is lined against a window covered with iridescent curtains. A shelf made from white lego pieces and wooden scraps is mounted adjacent to the window. Under the desk is a floor plant, and in the foreground is a carpet, a swing, and a hammock made from different fabrics and strings. A mounted portfolio is centered in the left corner.

Fig.12 - Karl's Populated Fragment Model

Image Description: Heavily populated, this model has two walls with large windows. Mounted on the ceiling is a modular triangulated pattern that turns convex towards the center of the ceiling. The windows are partially covered by curtains, and the floor is covered in a large workspace consisting of one l-shaped desk and one square-shaped desk. A plant balcony hangs outside the larger window, drawn monitors are tucked in the corner where the two walls meet. Above the walls are a series of fun images, including a wall in a red and yellow hat.

Fig.13 - Laura's Populated Fragment Model

Image Description: A small workspace with a simple desk backed with a shelf. A crochet curtain and floor planter lines the large opening in one of the walls. The other wall is populated with images, including one that reads "no parking on pavement" in bright orange letters. A monitor and several models cover the desk, and large colorful lights hang from the ceiling. A small stool and rug cover the floor.

Fig.14 - Livvys's Populated Fragment Model

Image Description: A small workspace is covered by a colorful partition of glistening yellow and soft pink. Several openings are cut into the partitions, and we can see glimpses of a populated working space. Peering above the curtains, we see two windows covered in a translucent, iridescent film.

Fig.15 - Maya's Populated Fragment Model

Image Description: A storage space is created through two large shelves and a wooden ladder. The space is populated with mini-models of real projects being done this semester in the Spring 2024 Directed Research studios. Little signs are posted on each project with the creators' names and personal messages, such as "Do NOT touch" or "Resin Drying." The space opens to a singular window on one wall and a doorway on the adjacent wall.

Fig.16 - Nikita's Populated Fragment Model

Image Description: A suspended hammock hanging from the ceiling is reached by a series of swinging steps. The ground is covered with two plush pillows, a drawing, and a plush bench/bed. Two doorways center the singular wall of the model with one doorway covered in a curtain and the other leading to an outdoor balcony space populated with plants.

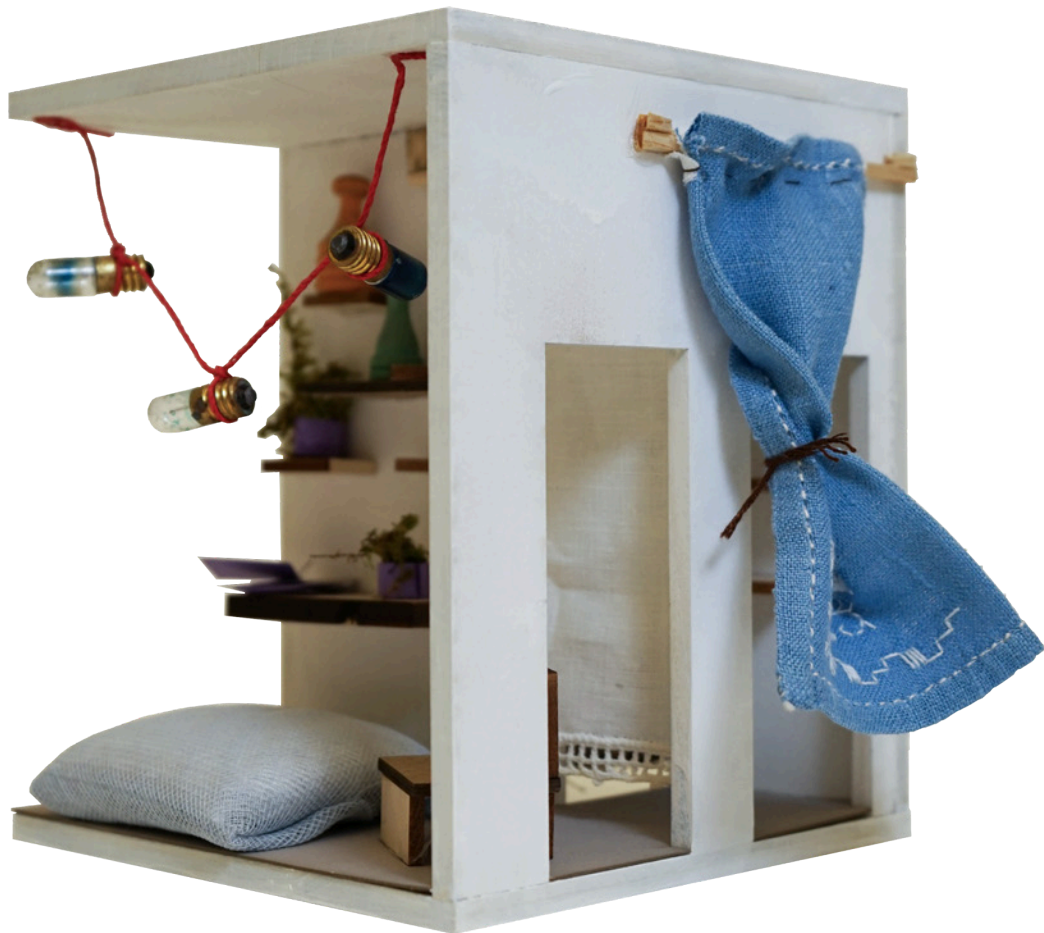*Fig.17 - Sofia's Populated Fragment Model*

Image Description: This L-Shaped model has one larger rectangular space that turns into a little corner space. The corner space is sectioned off by three curtains and hosts two shelves on the back wall. The forefront space has one small chair, one large pillow, shelves populated with plants, papers, books, and models, and lights hanging from the ceiling.

Fig.18 - Zander's Populated Fragment Model

Image Description: This final model is sparse with the exception of 3 pieces of wood that comprise a modular system of furniture that can be reoriented to create different workspaces with varying levels of seclusion, tablespace, and shelving.