

# Written Response Part 1

This group exploration made me realize the importance of looking at disability from a non-discriminatory perspective. The reason disabled people are excluded within systems is not because of their disability, but due to the inadequacies of the systems themselves.

Through reading 'Six Ways of Looking at Crip Time' (Samuels, 2017), we understood disabled people's experiences of the 9-5 work schedule, revealing that time and rhythm act as productivity-centered filtering mechanisms. The constraints and controls imposed by this time structure affect everyone within the system, not just disabled people. Therefore, when discussing disability justice, we should not limit ourselves to the disability, but rather question the systems and explore what leads to the exclusion of certain groups. This approach aligns the perspectives of designers and disabled people and encourages me to rethink the definitions of disability and justice.

Additionally, as a graphic designer involved in a disability justice project, it is particularly important to establish an emotional connection between the artwork and the audience becomes particularly important. In this process, traditional graphic communication seems insufficient, which is why I am excited to experiment with unfamiliar techniques, such as stitching. This method effectively incorporates concepts such as crip time and invisible labour, involving us as creators in an invisible, repetitive task behind the scenes. Moreover, to complete a stitching piece, we must pause other tasks and focus solely on finishing it.

In the future, we hope to expand this project into a broader workshop, inviting more people to reflect on individual contributions and the invisible work that supports the operation of systems and should not be overlooked. As designers, I believe we have a responsibility to ensure that our work stimulates reflection and can potentially drive change towards a more inclusive system. While my work may not immediately spark social change, I am convinced that as more people become aware and begin to contemplate these issues, graphic design can influence and transform exclusionary systems to become more inclusive.

*Samuels, E. (2017). Six Ways of Looking at Crip Time. Disability Studies Quarterly, [online] 37(3). doi:<https://doi.org/10.18061/dsq.v37i3.5824>.*

# Written Response Part 2

## 1.1 Conditional Design Workbook

Conditional Design Workbook (Maurer et al., 2013) presents a design method that uses pre-determined rules to reduce subjectivity and systematically achieve design goals. We adopted this method to explore and create a positive cycle where creation stimulates thinking and enhances further creation.

We set the following constraints:

1. Communicate the effort that is hidden within the 9-5 work regime and the concept of "hidden" itself.
2. To change the narrative structure through interaction with the medium.
3. Find ways to make the work ignored by the system visible to the audience.

At the same time, we tried to loosen control of the project, not confining ourselves to familiar techniques and crafts, but exploring how to effectively convey messages through media, materials and interaction. We experimented with folding, padding, stitching and unique structures as ways of expression. Although all iterations conveyed the same theme, as the experiments deepened, the mode of information delivery became more multi-sensory.

It is worth noting that in our project, stitching was not only used to convey information, but the repetitive mechanical action of the process also allowed us to truly stand in the context of those doing invisible work, and to reflect deeply on the meaning and impact of our creation. Such reflection inspired our desire to expand this project into a wider workshop in the future, inviting more people to participate and collectively recognise and explore invisible work from a personal perspective.

*Maurer, L., Edo Paulus, Puckey, J. and Roel Wouters (2013). Conditional design workbook. Amsterdam: Valiz.*

## Written Response Part 2

### **1.2 Beneficence and contemporary art: when aesthetic judgment meets ethical judgment**

When we started this project we felt lost. As non-disabled individuals, how can we truly understand the experience of being disabled, and how can we create a context that is non-discriminatory and establishes emotional connections? This article (Bolt, 2021) inspired us to explore disabled individuals' experiences with work hours and their views on the 9-5 work system, prompting us to question the entire work system. This approach allowed us to consider all those oppressed by the work system within the same context.

The article states, Art acts as a provocation ... it produces discomfort and brings its audience into crisis (Bolt, 2021). We transcended disability and individual differences, transforming the metaphor of the potato into a workplace persona. We concealed their efforts by folding, and when the paper is folded, it presents a polished image. When the paper is unfolded, viewers can see a fragmented image, sliced by the "perfect potato" process. Stitching lines and needle holes on the "perfect potato" ID photos leave indelible marks, merging these images with the efforts behind them under sunlight. Finally, our work combining stitching with spiral-bound publications, continuously reminds readers how these minute, invisible tasks support the orderly operation of the work system.

By transforming creation into a method of critical thinking and research, we recognized that inducing discomfort and a sense of crisis in viewers is necessary, as these feelings compel the audience to confront and reflect on the hidden labor and injustices within the modern work system.

*Bolt, B. (2021) 'Beneficence and contemporary art: when aesthetic judgment meets ethical judgment', in The Meeting of Aesthetics and Ethics in the Academy: Challenges for Creative Practice Researchers in Higher Education, pp. 153–166.*

## Written Response Part 2

### 2.1 Six Ways of Looking at Crip Time

From "Six Ways of Looking at Crip Time" (Samuels, 2017), we recognized how the traditional 9-5 work structure limits individuals with diverse physiological and psychological needs.

This further inspired us to consider how the 9-5 work regime challenges not only disabled individuals but also pressures many who seem healthy. This time-based system favors those who can meet high-efficiency demands and excludes those who can't, creating a system centered around efficiency. In this setup, everyone is compelled to sacrifice personal health and well-being to accommodate a potentially less than ideal work pace. However, the system prioritizes productivity "outcomes" and ignores the significant efforts and sacrifices needed to achieve them.

Combining knowledge from "Methods of Translating," we drew an analogy between the systemic selection of individuals and the sorting of potatoes on a conveyor belt, using abstract and metaphorical language to highlight the indifference of the work system. We attempted to create 'perfect potatoes' through a complex process. This approach challenged the efficiency-first mentality of the system and allowed individuals with imperfections more opportunities to exist within the system.

This process led us to question whether our creations were still merely describing the system and attempting to modify individuals to fit into a predetermined time framework. Therefore, we decided to shift our focus toward questioning the system. Our goal was to recognize certain tasks within the system to break the traditional 9-5 work rhythm. Although these tasks do not directly contribute to productivity, they are essential for its operation. We tried to amplify individuals' "crip time" to break the efficiency and linearity-dominated work time system, promoting a more inclusive and humanized labor evaluation system.

*Samuels, E. (2017). Six Ways of Looking at Crip Time. Disability Studies Quarterly, [online] 37(3). doi:<https://doi.org/10.18061/dsq.v37i3.5824>.*

## Written Response Part 2

### 2.2 Invisible Work

"Invisible Work" (Arlene Kaplan Daniels, 1987) highlights that while paid labor is recognized as "real" work, much unpaid labor essential for societal functioning is often overlooked.

This inspired us to explore both visible and invisible labor in the workplace. Our project aims to reveal and validate these unseen efforts, including unpaid domestic chores and workplace tasks like buying coffee or commuting, which are crucial yet undervalued.

The blurring boundaries between work and personal life, and the encroachment of work into personal time. This situation prompted us to devise ways to make these invisible jobs visible and valued equally to paid work. In response to the extension of work hours into personal time, we considered using personal time to disrupt work time as a protest.

Based on these thoughts, we conducted a series of experiments. We designed a spiral book that allows the content on both sides of the paper to be mixed and displayed, so that the content is equally prominent whether it is on the front or back of the book. In addition, we also emphasized the invisible work through sewing technology to ensure that these labors will not be ignored from any viewing angle.

This innovative form of expression not only reveals the existence and importance of invisible work, but also challenges the audience's traditional concept of the value of work and labor.

Arlene Kaplan Daniels (1987). Invisible work. *Social Problems*, Dec., 1987, Vol. 34, No. 5 (Dec., 1987), pp. 403-415. Oxford University Press on behalf of the Society for the Study of Social Problems

## Written Response Part 2

### 3.1 Crip Time

In "Crip Time" (intern, Video and intern, 2020), the meticulous process of managing medications in the film serves as a powerful metaphor, conveying a message beyond just taking medicine—that at every medication time, no matter what the individual is doing, they must stop to take their medicine. This cleverly illustrates the concept of crip time.

The work inspired us to seek elements that could symbolically express the sensation of time, prompting us to choose potatoes on a conveyor belt as a visual element early in our project. We further used potatoes not only to describe this system but also attempted to shape them into a character representing those laboring within this system.

Moreover, the film prompted us to consider whether the act of taking medication could also be seen as a form of invisible labor. We emphasized the necessity to recognize and value all forms of labor, especially those deviating from traditional definitions of productivity.

Consequently, we began to explore the non-traditional labor performed by individuals to adapt to the system, which led us to conduct visual experiments with potato ID photos. We believe that these behind-the-scenes efforts, combined with an individual's identity, all these invisible labors together create a "perfect" individual.

*intern, A.V., Video, A. and intern, archive (2020). CAROLYN LAZARD, CRIP TIME, 2018. [online] Artforum. Available at: <https://www.artforum.com/video/carolyn-lazard-crip-time-2018-167173/>.*

## Written Response Part 2

### 3.2 The Clock

We were inspired by Carolyn Marclay's film "The Clock (2010) ", which uses montage techniques to create a 24-hour video from scenes of clocks and time-related moments in movies. During the first week of our project, we explored the 9-5 work structure and critically examines how media manipulate our perception of time through narrative structures and pacing

We drew on the creative techniques of "The Clock" to explore how contrasts between images and sounds affect our perception of time and productivity. Through these experiments, we discovered that it is not that our personal rhythms are inherently slow, but they appear slow in comparison to the artificially accelerated work system. This insight prompted us to question the fairness and sustainability of the current work pace.

Combining the principles of the Kuleshov Effect—how viewers derive meaning from adjacent images, we intentionally concealed the labor that is often overlooked in the system. Through interactions with the display medium—such as folding, increasing thickness, and sewing—the arrangement of images was altered, which in turn influenced the narrative structure, compelling these hidden labors to be seen and altering the viewer's perception of the artwork. We hope that these structural experiments reveal the intertwined reality of productivity and the efforts behind it, challenging viewers to consider the hidden labor that supports the polished facade of professional life.

*The Clock(2010) Christian Marclay <https://www.moma.org/calendar/exhibitions/5746>*