

Annotated Bibliography

Engaging with this project has profoundly deepened my understanding of accessibility, urging a critical reflection on the structures that influence how we experience time. By exploring nonstandard clocks and their connection to neurodivergent and disabled experiences, I have come to see time not as an absolute measure, but as a socially constructed force that often marginalizes those who do not conform to its rigid framework. This pressure is not limited to these groups; its effects ripple out more broadly, affecting all individuals in various ways. The project has prompted me to rethink the role of design in challenging institutionalized norms and reimagining systems that can encompass a wider range of perspectives and experiences. By inviting participants to visualize their own sense of time and overlaying these personal interpretations onto real-world clocks, we actively disrupted standardized notions of time. In this way, the designer's role extends beyond creation to contributing to systemic change and developing tools that honor and respect the fluid, subjective experiences of individuals. This work has inspired me to reflect further on how design can encourage inclusivity and challenge systems that perpetuate exclusion in society.

2 texts from the reading list

Ahmed, S. (2017). 'Introduction'. *Living a Feminist Life*. Durham: Duke University Press, pp. 1–18.

Ahmed's exploration of how institutions shape everyday experiences resonates with our investigation of standardized time. She discusses how societal structures dictate norms, making it difficult for those who do not conform to navigate daily life. This directly connects to our inquiry into how the clock(an institutionalized construct) imposes a rigid rhythm that marginalizes individuals who experience time differently, such as those with mental disorders. Ahmed's concept of 'feminist snap', which is a moment of realizing systemic constraints, parallels the realization that time is not universally experienced but dictated by power structures. This reading challenges the neutrality of standardized time, reinforcing our argument that clocks should be reimagined to accommodate diverse temporal experiences rather than enforcing a singular, oppressive framework.

Halberstam, J. (2011). 'Introduction: Low Theory'. *The Queer Art of Failure*. Durham and London: Duke University Press, pp. 1–25.

Halberstam's concept of 'low theory' critiques dominant systems of knowledge production and embraces alternative, non-linear ways of understanding the world. This aligns with our project's goal of disrupting standardized time by proposing subjective, flexible representations of time. Halberstam argues that failure and nonconformity can be generative, offering new ways of being

and knowing. This perspective is crucial for our exploration of time blindness and nonlinear time perception among neurodivergent individuals. Rather than seeing deviation from standardized time as dysfunction, Halberstam's perspective encourages us to view these experiences as valid and valuable. This reading strengthens our argument that alternative clock designs can serve as critical interventions, challenging the dominance of institutionalized time structures and making space for lived, non-normative temporalities.

2 texts outside the reading list

Kafer, A. (2013). *Feminist, Queer, Crip*. Bloomington: Indiana University Press. "Time for Disability Studies and a Future for Crips", pp. 25–46.

Kafer's concept of crip time is central to our project's critique of standardized time structures. She exposes how time is not just measured but also regulated to enforce able-bodied norms, marginalizing those who experience time differently. This resonates with our exploration of how people with mental disorders perceive and interact with time in ways that do not align with rigid schedules. Kafer's analysis compels us to question who has the authority to define time and whose experiences are erased in the process. Her work also connects to our engagement with the Clock-Drawing Test, where distorted time representations indicate cognitive differences. Instead of seeing these distortions as deficits, we reinterpret them as legitimate expressions of alternative ways to perceive time. Kafer's ideas push us beyond a critique of the standardized clock towards actively designing interventions that embrace flexible, and nonlinear time. By applying her framework, we strengthen our argument that time should not be imposed but adapted to accommodate diverse perspectives, challenging the oppressive structures that dictate how time is experienced and valued.

Starkey, A. (n.d.) *The Physics of Crip Time and Imagining a Better Time*. Fevered Sleep. Available at: <https://www.feveredsleep.co.uk/our-blog-1/the-physics-of-crip-time-and-imagining-a-better-time-anna-starkey>.

Starkey's exploration of the physics of crip time expands our understanding of time as an embodied, lived experience rather than a fixed, external force. We used this text in our initial research on crip time, as we were unfamiliar with the term and its implications. Her work helped us recognize how time is not universally experienced but instead shifts depending on mental and physical states, reinforcing our project's challenge to standardized time. By discussing the non-linearity of time perception, Starkey provided a foundation for our exploration of how time can

be visualized in ways that reflect neurodivergent and disabled perspectives. This insight encouraged us to experiment with alternative clock designs that externalize personal rhythms rather than impose rigid structures. Starkey's emphasis on imagining a "better time" aligns with our goal of not only critiquing institutionalized time but also proposing alternatives that embrace diverse temporalities. This text strengthened our inquiry into how subjective clocks can disrupt conventional timekeeping and broadened our perspective on how time functions beyond capitalist structures. It ultimately shaped our approach to time as something adaptable to personal and collective needs rather than a uniform system imposed on all.

2 design practices/projects

Shannon, F. (n.d.) *Have you ever fallen in love with a clock?* Available at:
<https://shannonfinnegan.com/have-you-ever-fallen-in-love-with-a-clock>.

Shannon Finnegan's project challenges conventional notions of timekeeping by creating a clock that prioritizes subjective experience over standardized time. This work directly influenced our exploration of alternative clocks that reflect the nonlinear, personal, and embodied nature of time. Finnegan's approach of using accessibility as a creative constraint resonates with our project's emphasis on time perception among individuals with mental disorders. Her rejection of time as a rigid structure aligns with our inquiry into how people with neurodivergence might experience time differently. The project also invites emotional engagement with time, asking how we might relate to it in more personal, caring ways rather than as an external force dictating our lives. Inspired by Finnegan's method, we are incorporating participatory design elements, allowing individuals to represent their own experiences of time through drawing and intervention-based strategies. Her work pushes us to think critically about time not just as a system to challenge, but as something we can reimagine through design, making space for new relationships between individuals and visual representations of time.

Dunne, A. and Raby, F. *Archive of Impossible Objects*. Available at:
<https://dunneandraby.co.uk/content/projects/946/0>.

Dunne & Raby's *Archive of Impossible Objects* presents speculative design as a tool for questioning existing systems and imagining alternative realities. This approach directly informs our project by encouraging us to challenge the standardized structure of timekeeping. Their work highlights how designed objects can function as provocations, leading to new ways of thinking rather than serving immediate practical purposes. In our project, we experimented with participant-drawn clocks as speculative interventions, visually representing subjective experiences

of time. The feedback we received after the final presentation encouraged us to materialize these designs, moving beyond visual exploration into functional prototypes. *Archive of Impossible Objects* suggests that this transition doesn't need to be strictly practical—rather, the act of questioning and proposing alternatives is valuable in itself. This reference provides a framework for expanding our work into speculative, interactive, or digital formats, allowing us to explore how time might be structured differently if it were shaped by individual perception rather than institutional control. By integrating speculative design into our next phase, we can further explore rigid time structures and propose alternative ways of experiencing and measuring time.

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Design Projects:

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- Shannon, F. (n.d.) *Have you ever fallen in love with a clock?* Available at: <https://shannonfinnegan.com/have-you-ever-fallen-in-love-with-a-clock>.

Readings/Articles:

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- Docuseek2 (n.d.) OCD The War Inside. Available at: <https://docuseek2-com.arts.idm.oclc.org/cart/product/833>.
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- LeRoy, T. (2021) 'What is Crip Time?', *Accessibility.com Blog*, 30 November. Available at: <https://www.accessibility.com/blog/what-is-crip-time>.
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