

# Timetable / 10:10

Draft essay structure as storyboard

**A timetable is not only a way to read time. It is a way to design time.**

The focus of my presentation is not the history of the timetable, but to demonstrate how a graphic system organizes time through the repeated appearance of 10:10 across different media.

# The draft is an argument structure, not a finished film.

## Enquiry

What exactly am I asking?

## Context

What larger system is the project situated in?

## Position

What do I believe the timetable is doing?

## Methods

How am I testing this through image, edit, material, and media?

**The storyboard is used as the draft essay structure: each cut is also one step in the argument.**

# How does a timetable turn time into a graphic system?

## How does grid resolution change the legibility, comparison and information loss of the same railway timetable?

My video essay takes as its point of departure the earliest departure on a 1928 railway timetable, 10:10, to explore how time is organized, represented, and controlled.

CHURCH ST. dep	..	1030	..	..	..
n Street .....	"	1032	..	..	..
vell & St. George's B.	..	1034	..	..	..
oy (East) .....	"	1037	..	..	..
tt Road .....	"	1039	..	..	..
oad .....	"	1048	..	..	..
ord Market .....	arr.	..	..	..	..
d .....	{ arr.	1046	1049	1057	1059
	{ dep.	1050	1058		11 0
nd Point .....	"	1052	..	..	11 2
Bato .....	"	1055	..	..	11 5
Park .....	"	1057	..	..	11 6
.....	"	11 9	..	..	11 9
ings .....	"	11 7	..	..	11 7
ves .....	"	11 10	..	..	11 20
ll Heath .....	"	11 12	..	..	11 24



# The references define methods, not decoration.

## Powers of Ten

Charles and Ray Eames, 1977

## Construction Lines

Max Colson, 2017

## The Dictionary

Xiaoying Liang, 2019

## Thinking Through the Video Essay

Catherine Grant, 2021

scale shift

from tiny detail to larger system

entering a system

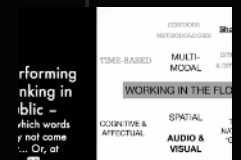
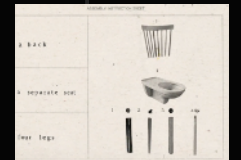
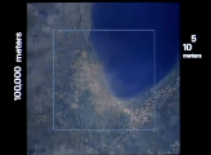
plan / document becomes navigable space

testing definitions

a familiar object becomes unstable

editing as thinking

argument emerges through montage



# Reference -> method -> scene decision

**Powers of Ten**

zoom / scale

start from one printed time; pull back until time becomes a grid

**Construction Lines**

system interior

treat timetable as a space made of lines, cells, routes and waiting

**The Dictionary**

definition pressure

ask whether a timetable is only a schedule, or a system of control

**Catherine Grant**

montage thought

let the cuts between media make the argument

# Timetable as a Graphic System for Organised Time



# Timetable as a Graphic System for Organised Time

0:00-0:15

0:15-0:35

0:35-0:55

0:55-1:20

1:20-2:20

2:20-3:35

3:35-4:45

4:45-5:10

**Visual**  
A small 08:30 appears on a black screen, flickering like a digital display. Quick cropped fragments of train screens, flight schedules, school timetables, phone calendars, bus times and work shifts appear like visual memories.

**Camera**  
Static shot, then fast jump cuts and close-ups. Each fragment stays for less than 0.5 seconds.

**Sound**  
Digital refresh, station announcements, keyboard sounds and paper turning.

**On-screen Text**  
Timetables are everywhere.

**Visual**  
The fragments slow down and form a clearer timetable: columns, times and horizontal lines. It looks clean, rational and readable.

**Camera**  
Move from fragmented views into one complete top-down surface.

**Sound**  
The sound reduces to a soft ticking.

**On-screen Text**  
They look practical, ordinary and neutral.

**Visual**  
The timetable freezes. Grid lines enlarge, and time numbers such as 08:30, 09:15 and 10:00 separate from the table and float on a blank page.

**Camera**  
Slowly push in from the full timetable to one time number.

**Sound**  
The ticking becomes closer and more intense, with a low-frequency pressure.

**On-screen Text**  
But a timetable does more than organise information.

**Visual**  
Enter an InDesign interface. The screen focuses on one text box containing only 08:30. Baseline, bounding box, anchor points, margins and column guides appear.

**Camera**  
Push further into the text box until the number becomes almost abstract.

**Sound**  
Mouse clicks, page zooms and keyboard typing, as if inside the software.

**On-screen Text**  
What happens when time is placed inside a grid?

**Visual**  
A point expands into part of a number, then into a complete number, then into a line of time. Point size, leading, tracking and alignment begin to shift.

**Camera**  
Slow zoom out, revealing one number, one line and one column.

**Sound**  
A steady rhythm, like mechanical typesetting or printing.

**On-screen Text**  
A point becomes a number.  
A number becomes a line.  
A line becomes a system.

**Visual**  
Show my process: InDesign layout iterations, printed paper, folding, cutting, binding tests, code-generated grids, side-by-side versions, page turning and overprinted structures.

**Camera**  
Top-down desk shots, screen recordings and close-ups of paper texture.

**Sound**  
Paper friction, printing, mouse clicks and keyboard sounds.

**On-screen Text**  
I explore this through iteration.  
Grid / Spacing / Density / Sequence / Medium

**Visual**  
Train, flight, school, work, calendar, delivery and notification systems overlap into lines, grids and time points. The image becomes dense and almost unreadable.

**Camera**  
Slow zoom out from one timetable to many, then into a large connected network.

**Sound**  
All earlier sounds overlap and build, then suddenly cut out.

**On-screen Text**  
When every timetable is connected, time becomes larger than the individual.

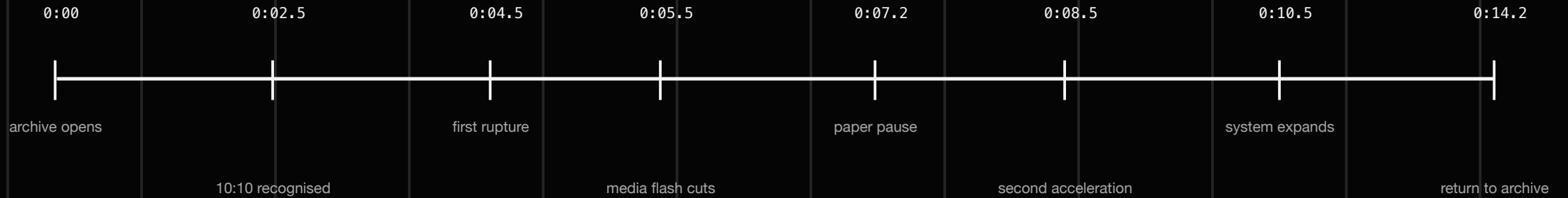
**Visual**  
Return to a blank screen with the original 08:30. Faint grids, lines and paper textures remain around it. The number slowly disappears, leaving only the grid.

**Camera**  
Very slow zoom out.

**Sound**  
Almost silent, with only a soft paper sound.

**On-screen Text**  
I am not redesigning the timetable to make it more efficient.  
I use iteration to make its hidden structure visible.  
A timetable is not only a way to read time. It is a way to design time.

**The rhythm is slow, rupture, flash, pause, accelerate, still.**



# 0-15 seconds: same time, different media



0:00-0:02.5

Archive opens



0:02.5-0:04.5

10:10 becomes legible



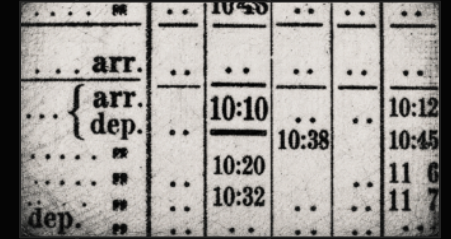
0:03-0:04.2

Pull back to grid



0:04.5-0:05.0

First rupture



0:05.0-0:05.5

Return to archive

# Each cut carries one part of the argument.



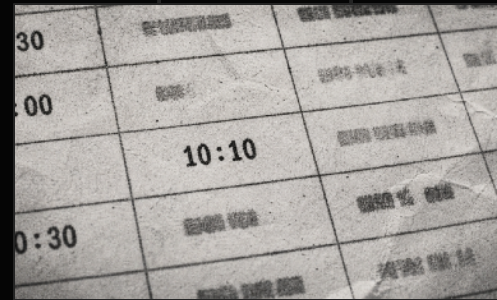
## Archive

time first appears as printed order



## Rupture

the same time jumps into electronic display



## Pause

paper fixes time as material evidence



## System

the single time becomes one node in a larger grid

# The project tests timetable through media, cut, and material.

## — Media translation

1928 print, LED screen, airport board, calendar, spreadsheet, paper timetable, scan.

## — Editing method

match cut around 10:10; hard cuts; pauses; acceleration; return to archive.

## — Material method

grain, paper, scan, screen flicker, LED dots, low-resolution capture.

# I will create video experiments.

St. George's B.	..	1051	..	..	..	..
Part)	..	1057	..	..	..	..
oad	..	1059	..	..	..	..
	..	1048	..	..	..	..
Market	..	1010	..	1057	1059	..
	..	1050	1000	..	110	..
Point	..	1052	..	..	1119	..
	..	1055	..	..	116	..
	..	1054	..	..	119	..
	..	113	..	..	..	..
	..	117	..	..	..	..
	..	115	..	..	..	..
	..	118	..	..	..	..
	..	100	..	..	..	..

# A timetable is a designed structure of time.

## Position

Timetable is not a neutral schedule. It is a graphic system that organises movement, waiting, routine, and control.

# What I will develop after the draft structure

- 1** — Build the full 3-5 minute video essay from the 0-15s logic.
- 2** — Add sound as structure: scan, station, paper, screen, silence.
- 3** — Clarify citations and avoid treating history as decoration.