

RW Jewelry

READ / WRITE JEWELRY

Read / Write Jewelry by Wronsov a.k.a Otto von Busch

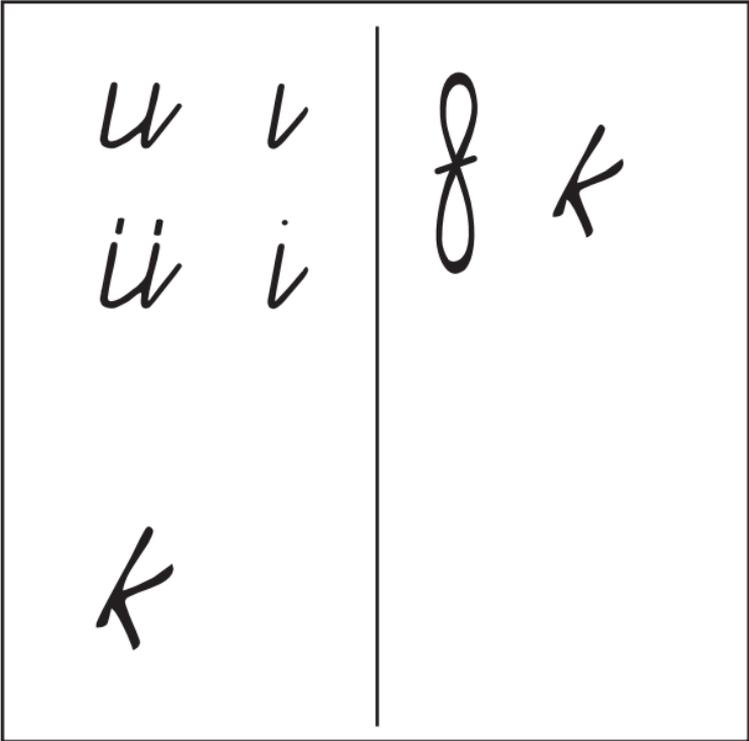
prototyped for Istanbul Design Week 2006

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Swedish handwriting font by New Beginnings | www.nbgngs.com

Produced 2007 in limited edition, provided together with jewelry

ReForm
Adornment



<i>a</i>	<i>σ</i>	<i>α</i>	<i>ο</i>
<i>ä</i>	<i>ö</i>	<i>ä</i>	<i>ö</i>
<i>k</i>		<i>k</i>	

The Turkish Alphabet Reform

The official language revolution in Turkey was instigated by Kemal Atatürk as part of his plan to modernize and secularize Turkey. In 1928 the Grand National Assembly, following the recommendations of a committee of language specialists, approved the transformation of the written language from the Arabic script to the Latin alphabet.

Armed with chalk and a portable blackboard, Atatürk travelled throughout the country giving writing lessons in schools, village squares, and other public places. He was adamant in insisting that this transformation should be accomplished in six months, and on January 1, 1929 laws were passed prohibiting the use of the Arabic alphabet.

The Latin alphabet allowed much greater accuracy in the description of Turkish vowels and consonants. Using a few additional accents to the Latin alphabet, it now became possible to employ single symbols to represent all the sounds of standard Turkish. “Standard Turkish” in this context was generally taken to mean the language used by the educated classes in the Istanbul area.



The Swedish Handwriting Reform

In 1959 the Swedish Ministry of Education appointed a Committee entrusted with the planning of a radical reform of the handwriting hitherto taught in Swedish schools. Traditionally, handwriting had been linked and looped in what was known as the “German style” and the aim of achieving what could be elegant penmanship placed considerable demands on the young student. It was clear that in the world of general compulsory education a system that was both easier to write and understand was required. By 1973, fourteen years later, the new handwriting was introduced to the Swedish educational system.

These reforms were met with no great enthusiasm by teachers and students. It was soon apparent that this form of handwriting was much slower. Many students therefore developed their own particular way linking letters resulting in writing that spanned the whole spectrum from the childish naïve to the near incomprehensible. The new handwriting reform died out about ten years after its introduction.

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy
Zz Åå Ää Öö
1 2 3 4 5 6 7 8 9 0

The Safety Pin Reform

When the punks appropriated the simple domestic safety pin to use as jewellery, it was suddenly transformed into an easily identifiable symbol of rebellion and opposition. The punks seized this safe and innocent fastener and in their hands elevated it to a symbol of violent iconoclast expression. However, the symbol itself was soon subject to misuse. Other groups adopted it for their less rebellious causes and it became a widespread commoditized item that could even be seen at the high fashion catwalks.

Every culture of rebellion that is involved in uncontrolled creativity and in escaping from institutions forms and communicates its own code. While it cultivates its own narcissist elitism and this exclusive culture takes tangible shape it is also drawn into a commodity market where artefacts and signs are ready to be exchanged into something completely different. Most often this leads to a process of mass production dependent on the forces of the market economy and thus is an elitism of rebellion converted into an elitism of monetary means. As copies are copied these symbols soon contain no elitism whatsoever and the safety pin once again becomes a simple domestic article.

This does not mean that codes without elitism cannot continue to communicate and express their own individuality. Mass production, broadcasting and mass media leaves little room for original style but small and diverse micro media, media directed at specific or narrow groups and open protocols for low-level collaboration do leave room for personal invention. Likewise, subculture dialects can give birth to new words or fine-tune words to reform definitions and independent fanzines can highlight atypical underground creativity.

Even if it might be true that “all things are already said”, language is ever a useful tool for giving voice to new meanings. The symbolic rebellion of the safety pin might be lost, but it can still discover new ways of articulating emancipation.

The safety pin as a symbol of punk might be dead, but its spirit is very much alive.



The Design Doctrine ReForm

All doctrines experience periods of change and design doctrines are no exception. Doctrines are bodies of teaching or instruction, principles or positions that are connected to a dominant belief system or ideology. As schools of thought they form the foundation of how we perceive our position and function in society. The doctrine of modernism has been a code of behaviour intended to make society into a well functioning industrial motor. “Form follows function” is often used as a mantra in the world of design. Thus the step of turning the house into a “machine for living” has appeared to be but one part of a quite natural process in which mechanical mass production served a design imperative that still exists in our contemporary society; form your identity by optimizing your consumption.

In recent times it has been possible to trace a change in modus operandi from RO to R/W, that is from *Read Only* to *Read/Write* doctrines. This involves a shift from standardized, interpassive consumption of mass produced goods, that is the materialistic, industrial and motor based metaphor for society, to a fluid network and method based society. This in turn means engaged participation on a micro-political scale as co-designers, co-authors, and producing consumers or “prosumers”.

Through this change we must find an individual voice and create meaning within our own compositions to use the tension between words sprung from a ready-made system such as language.

It must be emphasised that there is a possibility of talking back, to create a personal message, in fact to be nothing less than the media itself. This message might not be a specifically unique, but it can still make an impression and even assemble something so far unseen or unknown! *And it is yours.*

Write as you wish, invent a symbol, change the wire, add something to it, throw it out of the window, for this piece of jewellery is not an item, it is an idea. An idea is similarly a space for action in which you can find your own voice or where a dreamed image can materialize.

If you are given the sheet of lined paper ignore the lines and write on the diagonal! It is not a matter of how many colour crayons you have in your box, but about what you do with them. Now start colouring outside the lines!

Read/Write!

