Fiat Lingua

Title: Chronoglossa: No Time, No Detail

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MS Date: 11-11-2025

FL Date: 04-01-2026

FL Number: FL-00010F-00

Citation: de Bruijn, Ryan. 2025. "Chronoglossa: No Time, No Detail." FL-00010F-00, *Fiat Lingua*, <https://fiatlingua.org>. Web. 01 April 2026.

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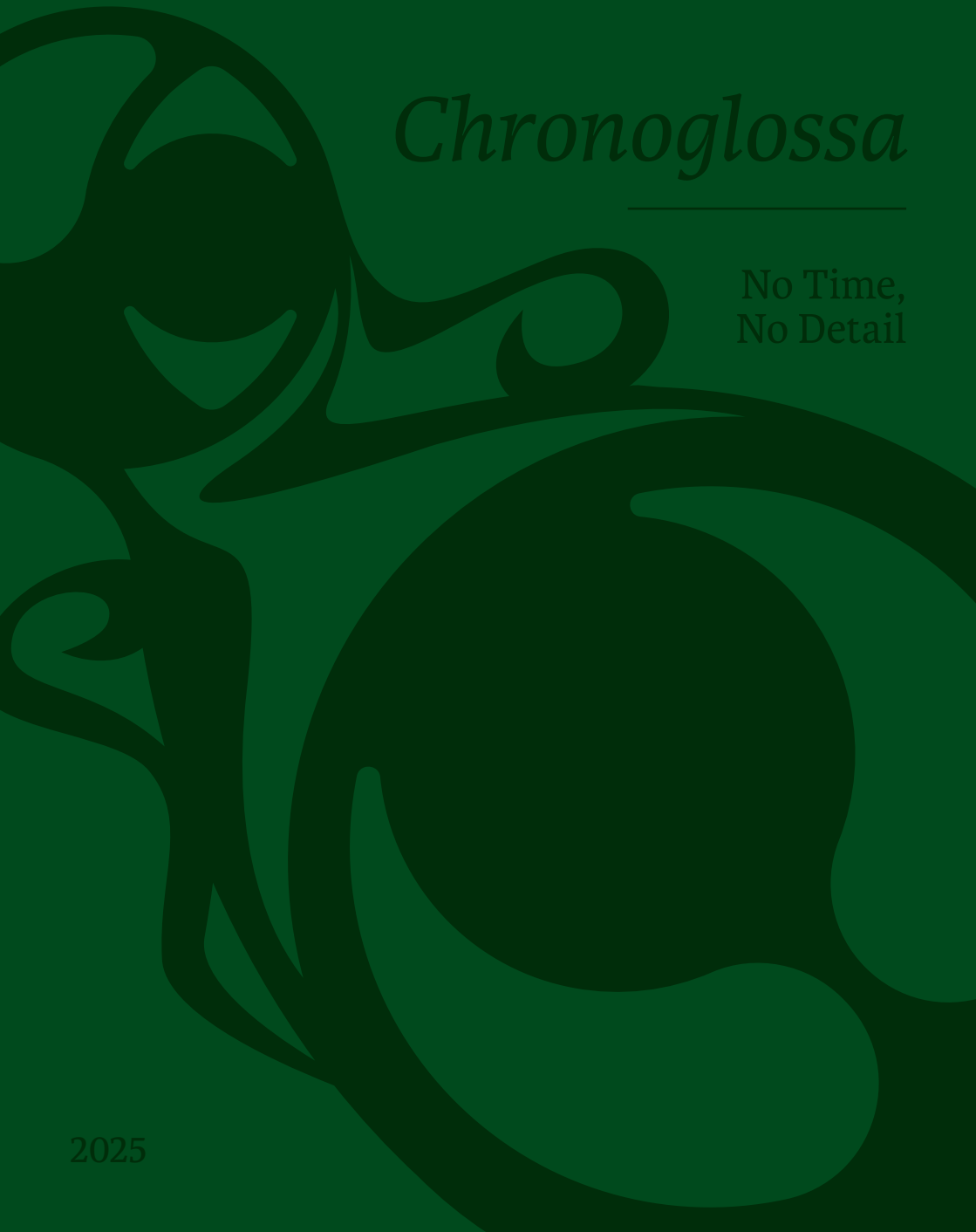
Studio Ryan de Bruijn

Chronoglossa

No Time,
No Detail



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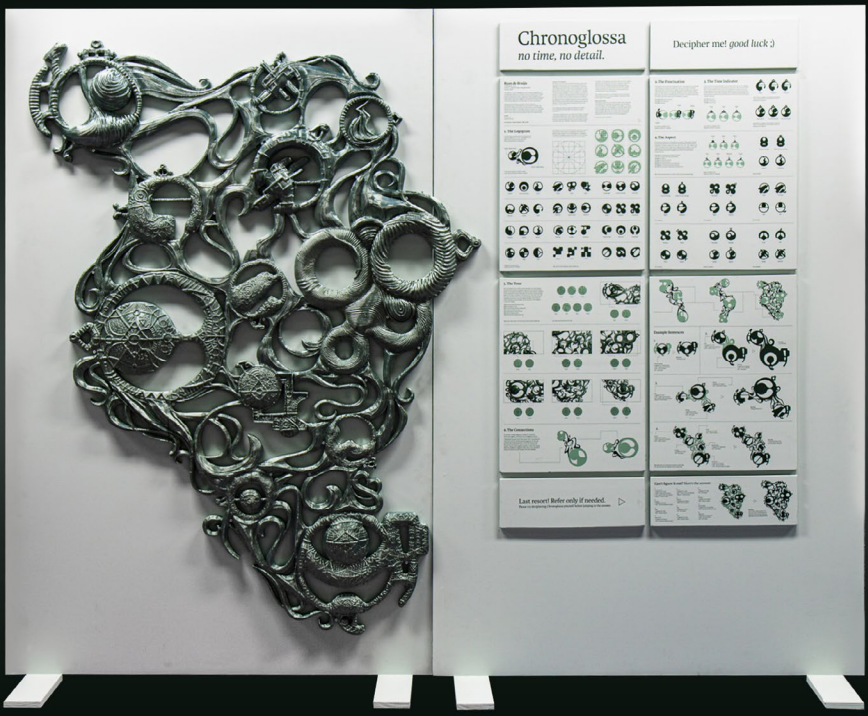
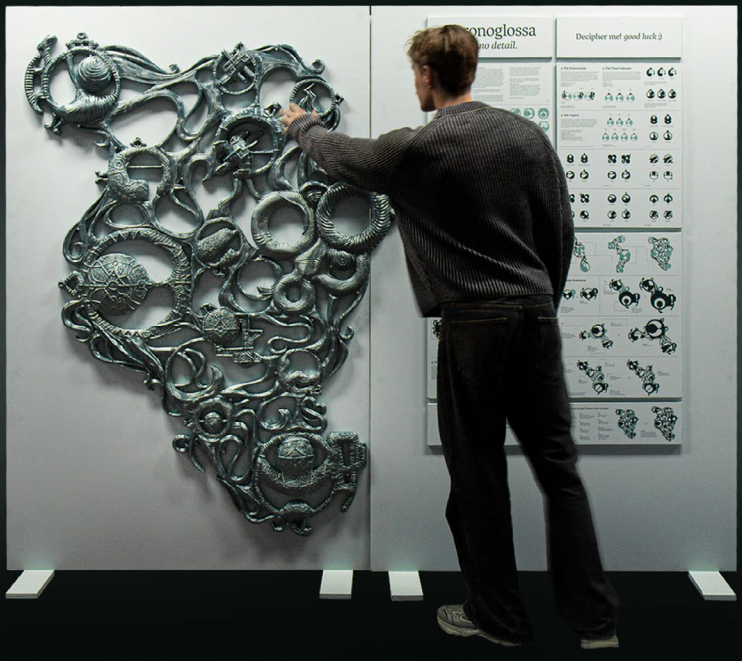

Chronoglossa
no time, no detail.
Decipher me! good luck ;)
Last resort! Refer only if needed.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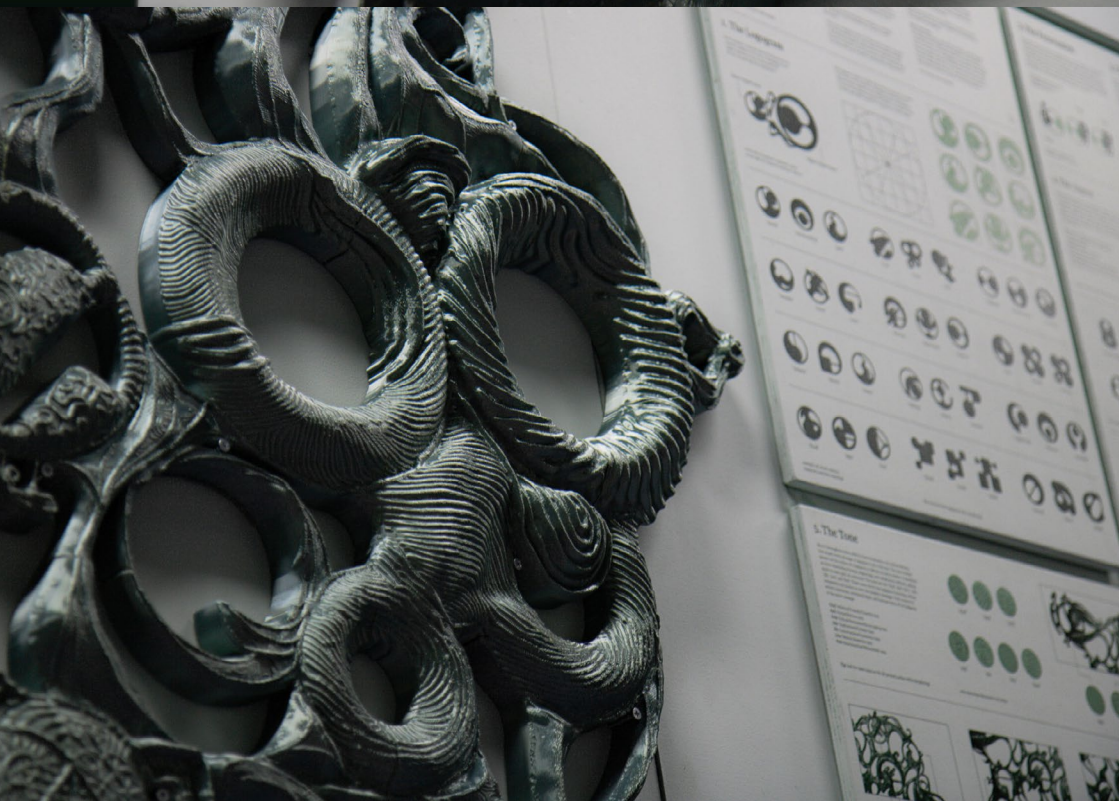
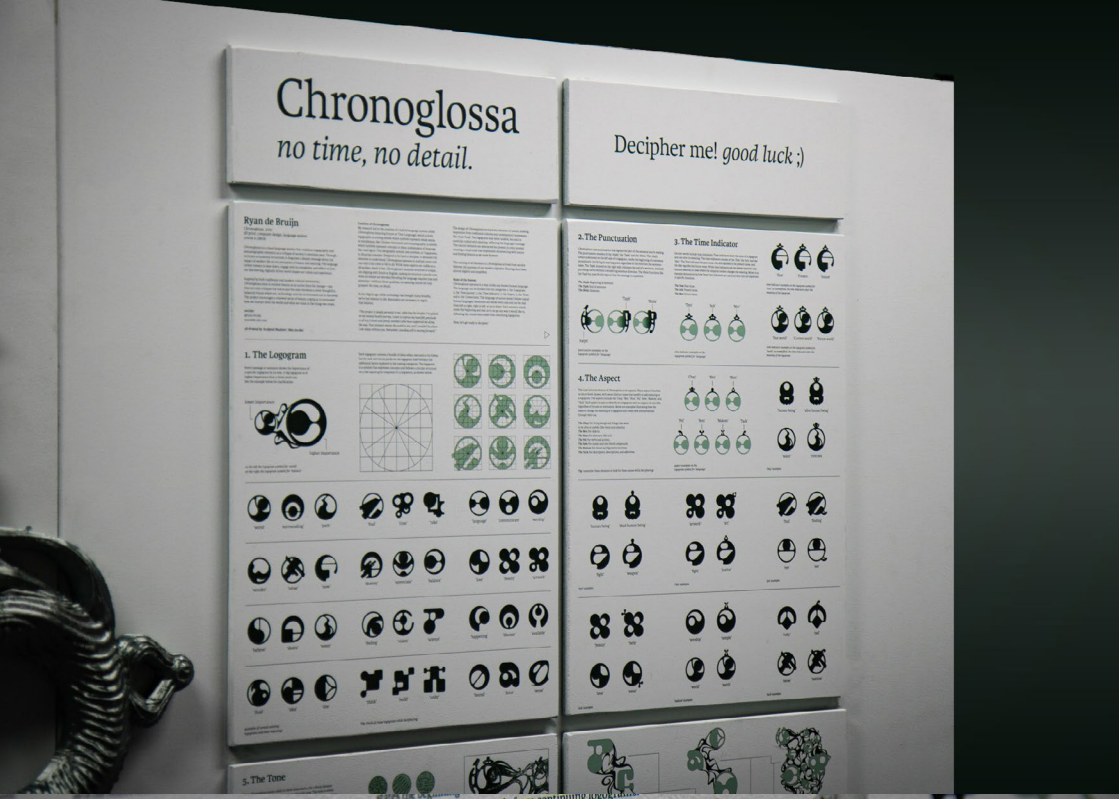
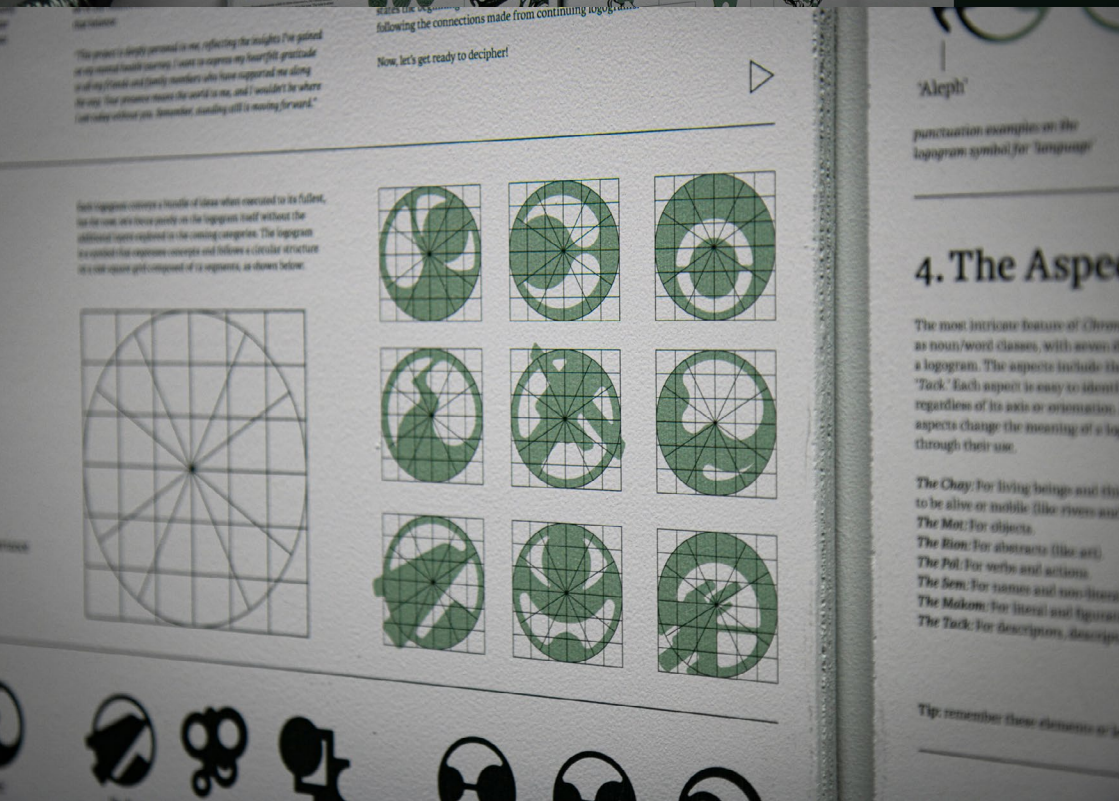



Chronoglossa
no time, no detail.
Decipher me! good luck ;)
Ryan de Bruijn
1. The Logogram
2. The Punctuation
3. The Time Indicator
4. The Aspect
5. The Tone


following the connections made from continuing logograms.
Now, let's get ready to decipher!
'Aleph'
punctuation examples on the logogram symbol for 'language'
4. The Aspe
The most intricate feature of Chrono
as noun/word classes, with seven
a logogram. The aspects include th
'Tack.' Each aspect is easy to ident
regardless of its axis or orientation.
aspects change the meaning of a lo
through their use.
The Chay: For living beings and th
to be alive or mobile (like rivers a
The Mot: For objects.
The Rion: For abstracts (like art).
The Pil: For verbs and actions.
The Sem: For names and non-literal
The Makom: For literal and figurat
The Tack: For descriptors, descrip
Tip: remember these elements a

I am today without you. Remember,

3D-Printed by 'Sculpted Shadows' (Max Jacobs)

1. The Logogram

Every message or sentence shows the importance of a specific logogram by its size. A big logogram is of higher importance than a fairly small one. See the example below for clarification:

lower importance

higher importance

on the left the logogram symbol for 'world'
on the right the logogram symbol for 'balance'

Each logogram conveys a bundle of ideas when executed to its fullest, but for now, let's focus purely on the logogram itself without the additional layers explored in the coming categories. The logogram is a symbol that expresses concepts and follows a circular structure on a 6x6 square grid composed of 12 segments, as shown below:

'world' 'surrounding' 'path' 'find' 'time' 'take'

. The Punctuation

ronoglossa uses punctuation that signals the part of the sentence you're reading. punctuation consists of the *'Aleph,'* the *'Taph,'* and the *'Shela.'* The *Aleph,* ays positioned on the left side of a logogram, marks the beginning of a sentence, nediately clarifying its starting point regardless of the direction the sentence es. The *Taph,* located on the right side, indicates the end of a sentence, similarly viding clarity without considering sentence direction. The *Shela* functions like Taph but specifically signals that the message is a question.

e Aleph: Beginning of sentence.
e Taph: End of sentence.
e Shela: Question.

'Taph' 'Shela'

'Aleph'

unctuation examples on the ogogram symbol for 'language'

3. The Time Indicator

Certain words include time indicators. Time indicators show the state of a logogram and can alter its meaning. The time indicators consist of the *'Tem,'* the *'Ack,'* and the *'Mar'*. The *Tem* indicates the past tense, the *Ack* represents the present tense, and the *Mar* signifies the future tense. While time indicators are not always required, they become essential in cases where the temporal context changes the meaning. Below is an example demonstrating how these time indicators are used and why they are important in specific instances.

The Tem: Past tense.
The Ack: Present tense.
The Mar: Future tense.

'Tem' 'Ack' 'Mar'

time indicator examples on the logogram symbol for 'language'

'Past' 'Present'

time indicator examples on the logogram symbol 'now', as exemplified, the time indicators alter t meaning of the logogram

'Past world' 'Current world'

time indicator examples on the logogram symbol 'world', as exemplified, the time indicators alter meaning of the logogram

4. The Aspect

The most intricate feature of *Chronoglossa* is its aspects. These aspects function as noun/word classes, with seven distinct types that modify or add meaning to a logogram. The aspects include the *'Chay,' 'Mot,' 'Rion,' 'Pol,' 'Sem,' 'Makom,'* and *'Tuck.'* Each aspect is easy to identify on a logogram and can appear on any side, regardless of its axis or orientation. Below are examples illustrating how the aspects change the meaning of a logogram and create new interpretations through their use.

The Chay: For living beings and things that seem to be alive or mobile (like rivers and robotics)

'Chay' 'Mot' 'Rion'

'Pol' 'Sem'

'human being'

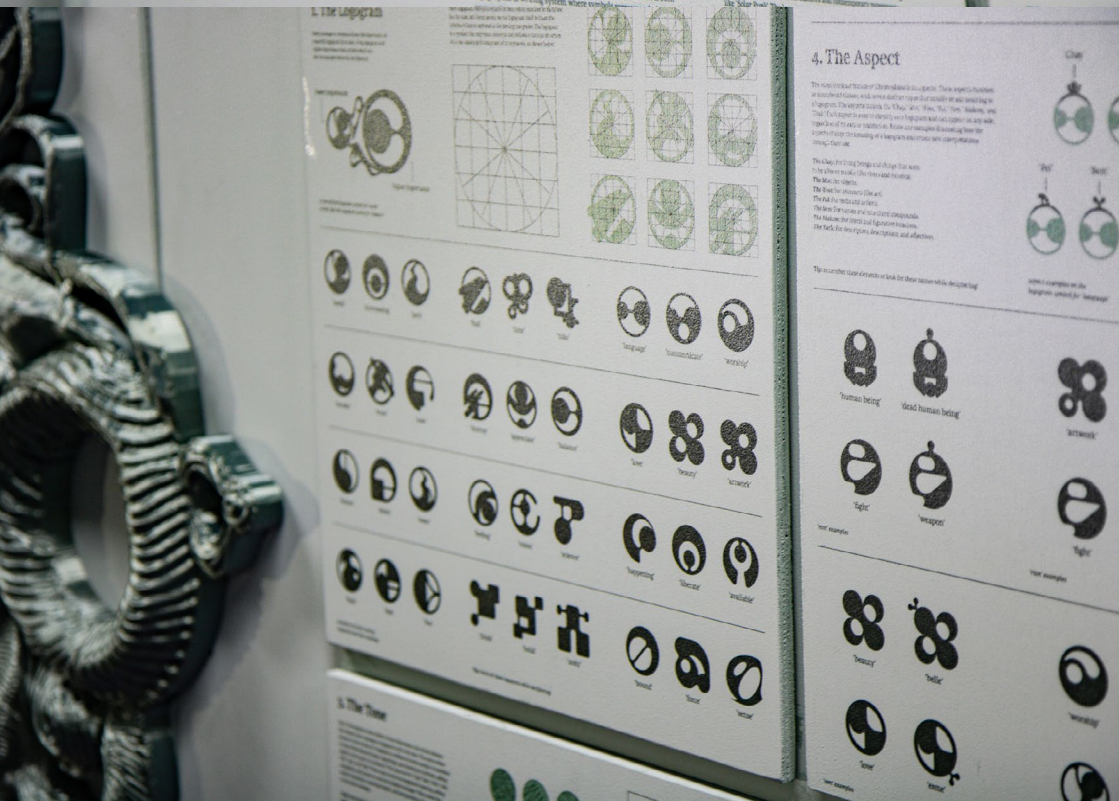
5. The Tone

Chronoglossa
no time, no denial
Decipher me! good luck :)

Chronoglossa

no time, no detail.

Ryan de Bruijn



5. The Tone
Example Sentences

Chronoglossa

Chronoglossa — No Time, No Detail

3D-printed sculpture on wooden boards with flatbed-printed infographic panels
Sculpture: 170 × 128 cm · Installation: 190 × 258 cm
Studio Ryan de Bruijn

Chronoglossa is a three-dimensional visual language system that critiques society's relentless pace and standardization. Through ornamental structures that blend symbolic elements, it conceals a deeper message about how modern life shapes our perception of beauty and meaning. The project reclaims beauty as an active force for change, encouraging viewers to slow down, engage, and reflect.

The installation features a 170 cm 3D-printed sculpture suspended against large wooden boards, complemented by flatbed-printed infographic panels that explain the rules of the language system. Together, these elements create a hybrid of artwork and speculative tool, revealing both its mysterious surface and underlying structure.

At first encounter, *Chronoglossa* appears as a large, alien-like sculpture whose organic forms feel mysterious rather than immediately readable as a language system. Visitors are invited to explore, interact, and decipher its hidden message. Inspired by ancient communication systems, science fiction, and speculative futures, the project encourages reflection on how our fast-moving, digital world shapes what we value and overlook, offering a renewed experience of beauty as an active, unfolding process.

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Introduction

Standardization has ruthlessly stripped the world of its beauty. The beauty of diversity, craftsmanship, and decoration. Nowadays, low-cost mass production and capitalism sculpt our outside world with less detail, decoration, and beauty than ever. Craftsmanship and ornamentation have perished. It seems that society's production pace rapidly increases, and with it, our personal lives. Taking time, not being hasty, and appreciating our surroundings seem like a thing of the past. Contemporary technology in the digital age, characterized by the dissemination of social media platforms, has changed our behavior and lives dramatically, forcing us to be constantly available, leaving us unable to focus, and appreciate the world around us. People find it harder to concentrate on tasks (working, reading a book, etc.), and studies show that, on average, our attention spans are getting shorter.

But what can we do? This booklet shares some of my insights into creating an ornamental language as a response to society's failure in the realm of its pace and standardization. This ornamental language will require the reader's full attention to uncover its message. All to create the idea that a more diverse, caring, and aesthetically enriched future is possible. To bring this vision to life, I aim to inspire others to think of new solutions with me. Rather than dwelling on the past, let's draw inspiration from it to shape a brighter future together.

My research question for this project was:
"How can I create a visual language system that disguises within ornamental structures both a critique of contemporary society and a renewed sense of beauty?"

My writing will attempt to address the challenges presented in the physical world but also delve into the complexities of the metaphysical and spiritual domains, weaving them together into a speculative narrative.

My art project may not single-handedly change the world, but it aspires to ignite a spark of inspiration and hope. In confronting our crisis, the solution lies mostly in the power of imagination.

A note on this booklet:
This booklet shares selected elements of *Chronoglossa*, including the manifesto, which offers insights into my vision for society and my reflections on the meaning of beauty. It also outlines the project's methodology.
The broader body of research, in which many of these conclusions were developed, is not included here.

- Ryan de Bruijn

Section 1: Manifesto — *Beauty, Balance, and Change*

the following is presented in the form of a poem

Capitalism's Wrath
Beauty is not simply a combination of qualities
that pleases our senses.

Beauty is learning and the freedom to create
and explore.

Yet today, beauty is being suffocated by capitalism.
Corporate chains, mass production, and soul-crushing
advertisements dominate our modern landscape.

Multi-million-making conglomerates that exploit
workers and the environment replace honest,
small businesses.

Driven by a digital landscape, the pace of our lives
increases, forcing everyone to be constantly available,
robbing us of our ability to focus, reflect, and create.

This isn't the world we all deserve.
We must reclaim the diversity, and authenticity
that have been lost in the rush to profit.

Tomorrow
The future can be more beautiful.

Creativity, nature, and technology could
work in harmony in the future.

Creating a world that enriches the senses
and nourishes the soul.

Reshaping this world through art, using it as a tool
to express our feelings, expose society's failures,
and bring inspiring alternatives to light.

Our surroundings should be a reflection of
what we value, instead of just being functional.

Prioritizing sustainability, creativity,
and individuality over profit.

The things we create and consume must be
in service of life and not exploitation.

Rather than giving our attention to empty distractions,
we must slow down, appreciate, and engage with
the world around us.

The Path Forward
The key lies in finding balance.

Balance between our work, personal lives,
and online presence.

Choosing patience over instant gratification
and attention over distraction.

We are surrounded by beauty every day,
yet we too often take it for granted.

Our thoughts and peace are hijacked by a
never-ending stream of content, offers,
and opinions that numb our minds.

In order to reconnect with what truly matters,
we must take time to reflect and make deliberate
choices that honour the planet and our well-being.

This isn't just about slowing down, it's about
redefining what actually matters.

Aesthetic accomplishment, craftsmanship,
and sustainable creation must weigh higher than
speed and efficiency.

We must demand a world that respects nature and
humanity by care and patience.

Innovation
Innovation should be driven to improve life,
not the need for profit.

Art and technology should be used to support
our well-being, sustainability and reconnect
us with the natural world.

With technology and nature in harmony,
we can achieve balance.

The industries of this world must embrace better,
more sustainable practices and prioritize the
long-term health of people and planet earth.

We need to move away from disposable,
mass-production and move towards crafts and
innovation that are built to last and inspire.

Your Role in All of This
The future begins with us.

Each of us has the power to make impact
and create change.

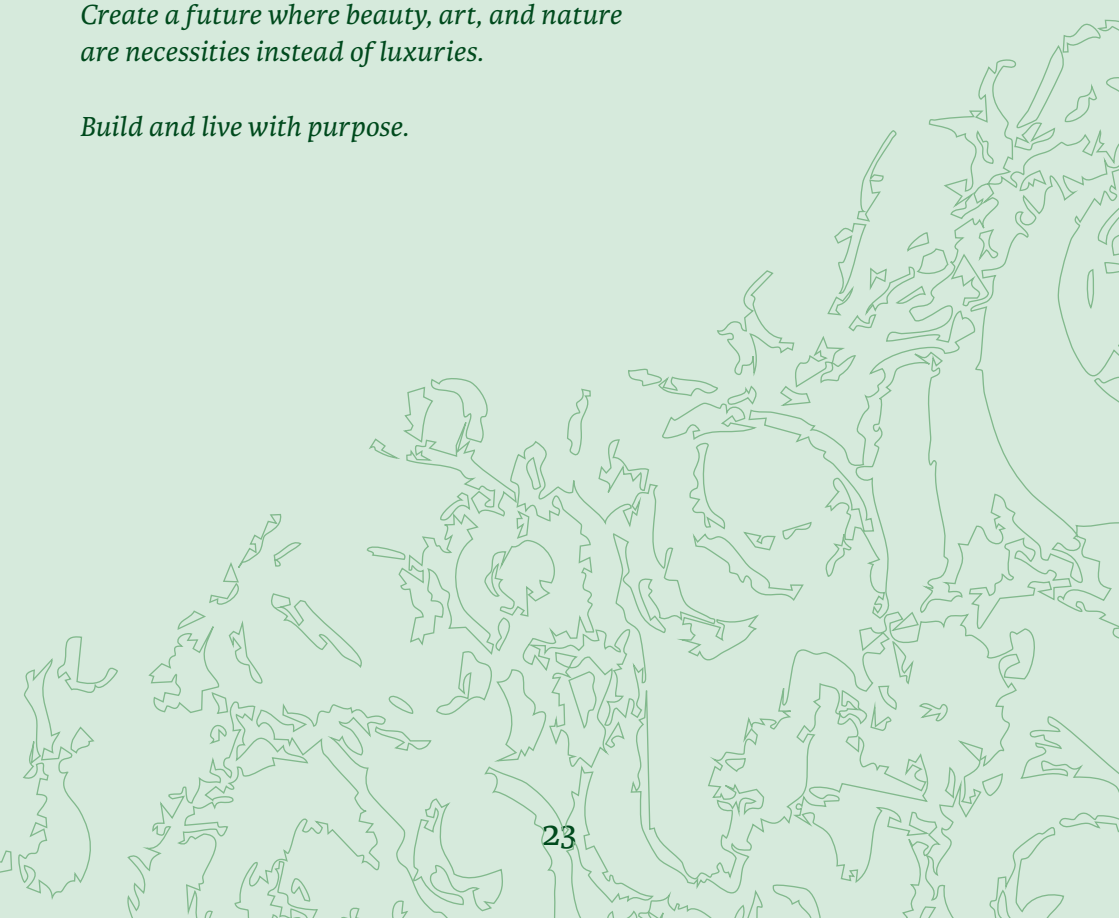
Create and consume with meaningful
thought and intention.

Reject toxic distractions while supporting
movements and businesses that align with your values.

The world you create in your mind can be the world
you create in reality.

Create a future where beauty, art, and nature
are necessities instead of luxuries.

Build and live with purpose.



Purpose
This future is possible, but only if we act.

Reclaim beauty, reinvent practices, and reconnect with nature.

Choose the path of intentional creation, thoughtful consumption, and mindful engagement.

We can create a world that honours humanity and the planet.

The balance we seek begins here and now.

Section 2: *Methodology*

Creation of Chronoglossa
My research led to the creation of a hybrid language system called *Chronoglossa* (meaning Future or Time Language), which is both logographic (a writing system where symbols represent whole words or morphemes, like Chinese characters) and semasiographic (a system where symbols represent concepts or ideas, independent of language, like road signs). This ideographic system uses symbols, or '*Logograms*,' to illustrate concepts. Designed to be hard to decipher, it demands full attention to understand. *Chronoglossa* operates in multiple layers and can only truly come to life in 3D. While some aspects are visible on a 2D surface, much is lost. Decoding the language requires time and attention. Without these qualities, its meaning cannot be fully grasped.
No time, no detail.

By presenting *Chronoglossa* in a three-dimensional space, I'm encouraging my audience to engage with the project and invest the time required to understand it. While many people may not take this time, I'm relying on curiosity to draw them in and provoke reflection on the language's deeper themes, such as the value of slowing down and focusing.

In our digital age, while technology has brought many benefits, we've lost balance in life. Reminders like this are necessary to regain that balance.

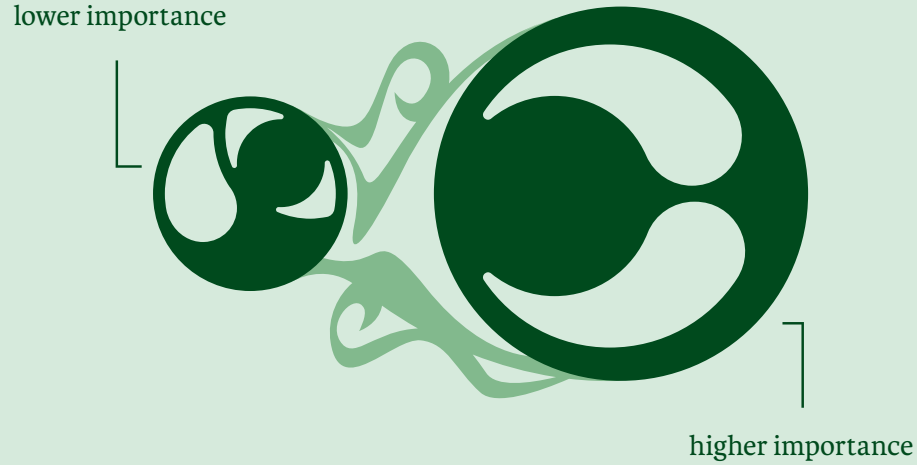
The design of *Chronoglossa* incorporates elements of nature, drawing inspiration from traditional cultures and contemporary movements like '*Solar Punk*'. The logograms may seem random, but each is carefully crafted with meaning, reflecting the language's message. The natural elements are abstracted but present in every symbol, creating a visual style that emphasizes reconnecting with nature and finding balance as we move forward.

The naming of all elements in *Chronoglossa* arrived from ancient Hebrew, the ancestor of our modern alphabet. Namings have been altered slightly and simplified.

Rules of the System

Chronoglossa operates in a way unlike any known human language. The language can be divided into six categories: the '*Logogram*,' the '*Punctuation*,' the '*Time Indicator*,' the '*Aspect*,' the '*Tone*,' and the '*Connections*.' The language structure doesn't follow typical human languages. Sentences can follow every axis and can be read from left to right, right to left, or up to down. Each sentence clearly states the beginning and end, so it can go any way it would like to, following the connections made from continuing logograms.

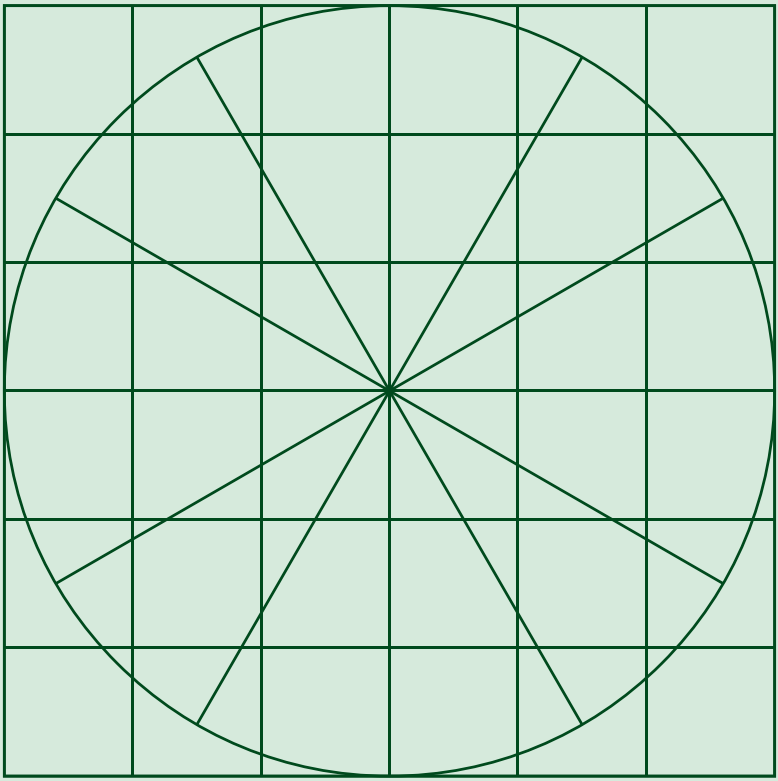
Every message or sentence shows the importance of a specific logogram by its size. A big logogram is of higher importance than a fairly small one. See the example below for clarification:



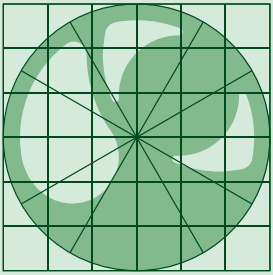
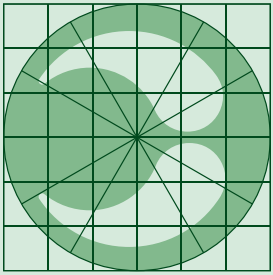
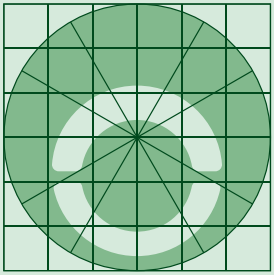
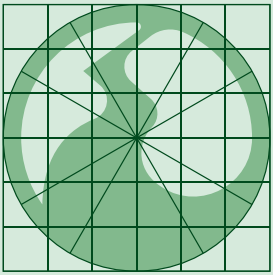
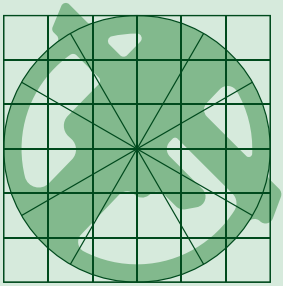
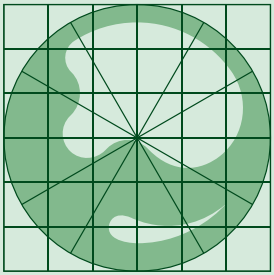
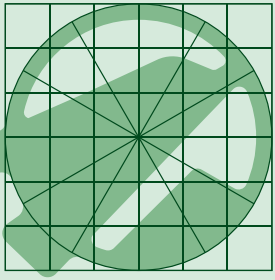
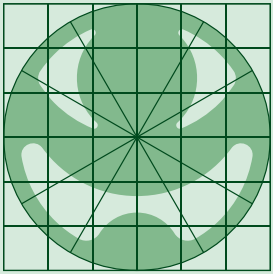
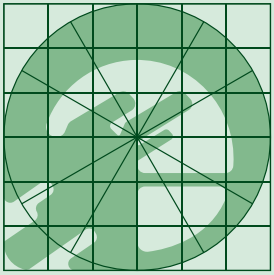
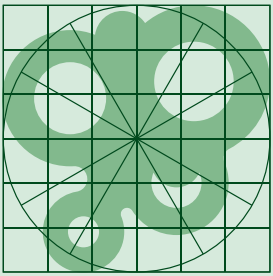
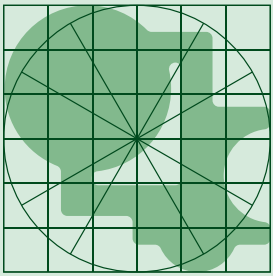
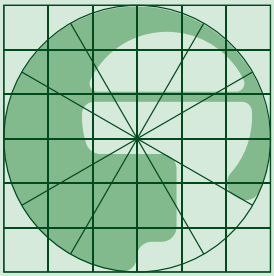
on the left the logogram symbol for 'world'
on the right the logogram symbol for 'balance'

1. The Logogram

Each logogram conveys a bundle of ideas when executed to its fullest, but for now, let's focus purely on the logogram itself without the additional layers explored in the coming categories. The logogram is a symbol that expresses concepts and follows a circular structure on a 6x6 square grid composed of 12 segments, as shown below:



A logogram always fits this grid in its bare form. A bare logogram can stand for a concept or word; however, its meaning can be altered by the aspect or time indicators. On the next few pages are some (of 100's) examples of existing solo logograms and their meanings:

‘world’

‘surrounding’

‘path’

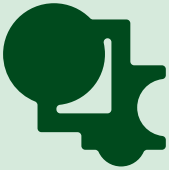
‘wonder’

‘tense’

‘now’

‘find’

‘time’



‘take’

‘destroy’

‘appreciate’

‘balance’

‘language’

‘communicate’

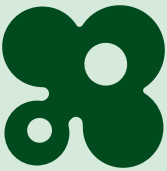
‘worship’

‘bound’

‘liberate’

‘love’

‘beauty’



‘artwork’

‘force’

‘desire’

‘water’

‘sense’

‘eye’

‘human being’

‘truth’

‘force’

‘ruby’

‘believe’

‘decide’

‘argument’

‘mind’

‘power’

‘society’

‘idea’

‘man’

‘woman’

‘fight’

‘vision’

‘dream’

‘imagine’

‘purpose’

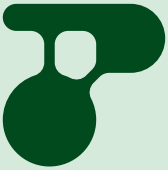
‘respect’

‘reason’

‘experience’

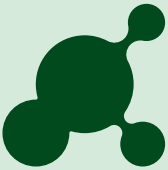
‘motion’

‘law’

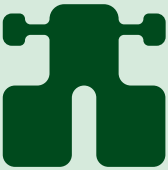


‘science’

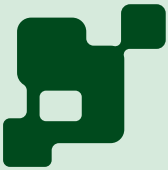
‘join’



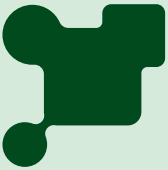
‘reality’



‘unity’



‘build’



‘think’

‘construct’

‘solution’

‘develop’

‘critique’

‘feeling’

‘be’

‘live’

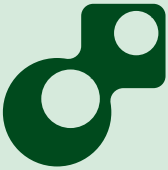
‘knowledge’

‘quality’

‘necessary’

‘available’

‘part’



‘morph’

‘observe’

‘organize’

‘lead’

‘happening’

‘wait’

‘day’

‘cure’

‘illness’

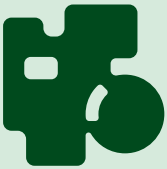
‘have’

‘emotion’

‘danger’

‘complicated’

‘fear’



‘problem’

‘digest’

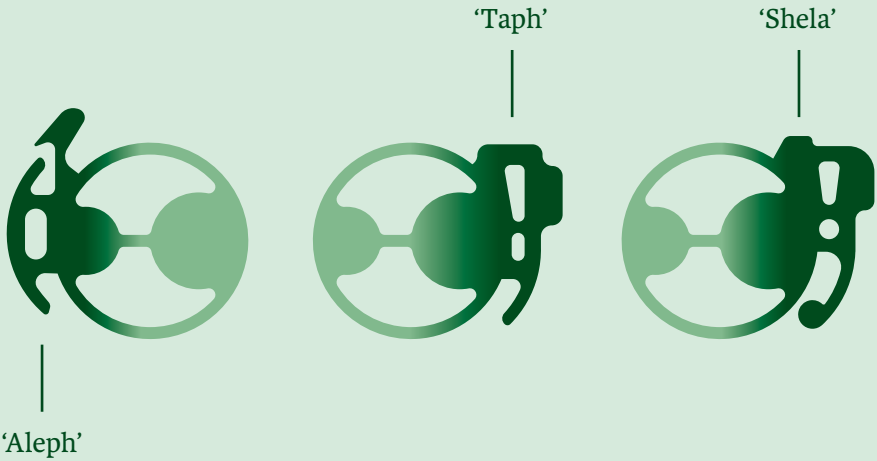
‘fluid’

‘attend’

2. The Punctuation

Chronoglossa uses punctuation that signals the part of the sentence you're reading. The punctuation consists of the '*Aleph*,' the '*Taph*,' and the '*Shela*.' The *Aleph*, always positioned on the left side of a logogram, marks the beginning of a sentence, immediately clarifying its starting point regardless of the direction the sentence takes. The *Taph*, located on the right side, indicates the end of a sentence, similarly providing clarity without considering sentence direction. The *Shela* functions like the Taph but specifically signals that the message is a question.

The Aleph: Beginning of sentence.
The Taph: End of sentence.
The Shela: Question.



punctuation examples on the logogram symbol for 'language'

3. The Time Indicator

Certain words include time indicators. Time indicators show the state of a logogram and can alter its meaning. The time indicators consist of the '*Tem*,' the '*Ack*,' and the '*Mar*'. The *Tem* indicates the past tense, the *Ack* represents the present tense, and the *Mar* signifies the future tense. While time indicators are not always required, they become essential in cases where the temporal context changes the meaning. Below is an example demonstrating how these time indicators are used and why they are important in specific instances.

The Tem: Past tense.
The Ack: Present tense.
The Mar: Future tense.

time indicator examples on the logogram symbol for 'language'

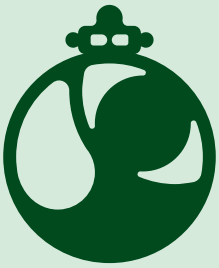
‘Past’

‘Present’

‘Future’

time indicator examples on the logogram symbol for ‘now’, as exemplified, the time indicators alter the meaning of the logogram

‘Past world’



‘Current world’

‘Future world’

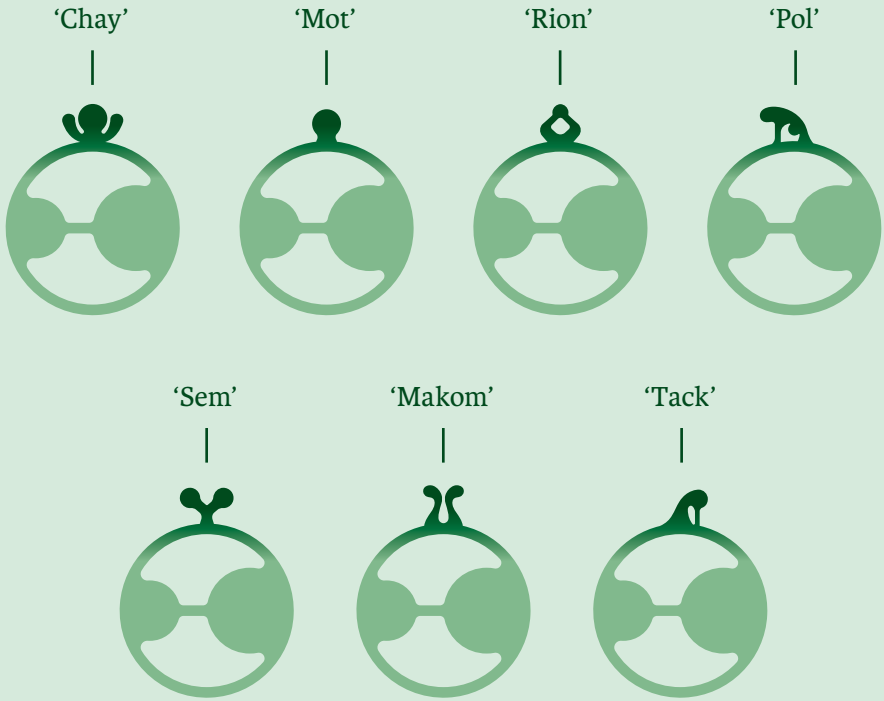
time indicator examples on the logogram symbol for ‘world’, as exemplified, the time indicators alter the meaning of the logogram

aspect examples on the logogram symbol for ‘language’ →

4. The Aspect

The most intricate feature of *Chronoglossa* is its aspects. These aspects function as noun/word classes, with seven distinct types that modify or add meaning to a logogram. The aspects include the '*Chay*,' '*Mot*,' '*Rion*,' '*Pol*,' '*Sem*,' '*Makom*,' and '*Tack*.' Each aspect is easy to identify on a logogram and can appear on any side, regardless of its axis or orientation. Below are examples illustrating how the aspects change the meaning of a logogram and create new interpretations through their use.

The Chay: For living beings and things that seem to be alive or mobile (like rivers and robotics).
The Mot: For objects.
The Rion: For abstracts (like art).
The Pol: For verbs and actions.
The Sem: For names and non-literal compounds.
The Makom: For literal and figurative locations.
The Tack: For descriptors, descriptions, and adjectives.



‘human being’

‘alive human being’

‘water’

‘river/sea’

‘chay examples’

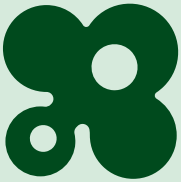
‘human being’

‘dead human being’

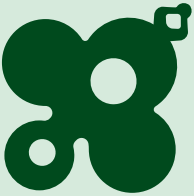
‘fight’

‘weapon’

‘mot examples’



‘artwork’



‘art’

‘fight’

‘justice’

‘rion examples’

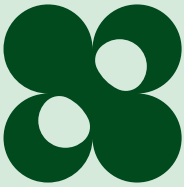
‘find’

‘finding’

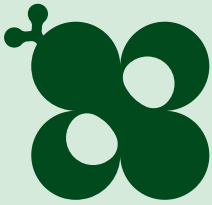
‘eye’

‘see’

‘pol examples’



‘beauty’



‘belle’

‘love’

‘esme’

‘sem examples’

‘worship’

‘temple’

‘world’

‘earth’

‘makom examples’

‘ruby’

‘red’

‘tense’

‘restless’

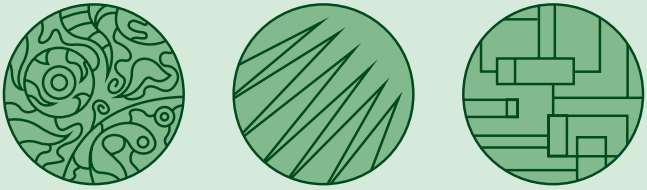
‘tack examples’

Tip: Remember these while deciphering!

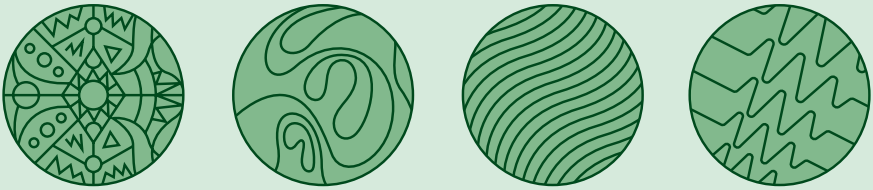
5. The Tone

Since *Chronoglossa* exists solely in three dimensions, the critical element that shapes every message or logogram in 3D is the tone. The tone is either present on the surface of a logogram or defines its entire surface. It manifests as three-dimensional bumps, engravings, and variations in altitude, adding depth to every part of a sentence. The tones are the '*Chaf,*' '*Kah,*' '*Krik,*' '*Ode,*' '*Zik,*' '*Lela,*' and '*Fesh.*' These tones enrich the logogram's meaning, adding complexity and nuance to even the simplest messages. They convey the writer's intentions, emotional depth, and interpretation of the logogram or the entire message.

Chaf: Informal/Friendly/Cheerful tone.
Kah: Formal/Serious tone.
Krik: Critical/Persuasive/Encouraging tone.
Ode: Inspirational/Curious tone.
Zik: Conversational/humorous tone.
Lela: Didactic/Assertive tone.
Fesh: Emotional/Sad/Melancholic tone.

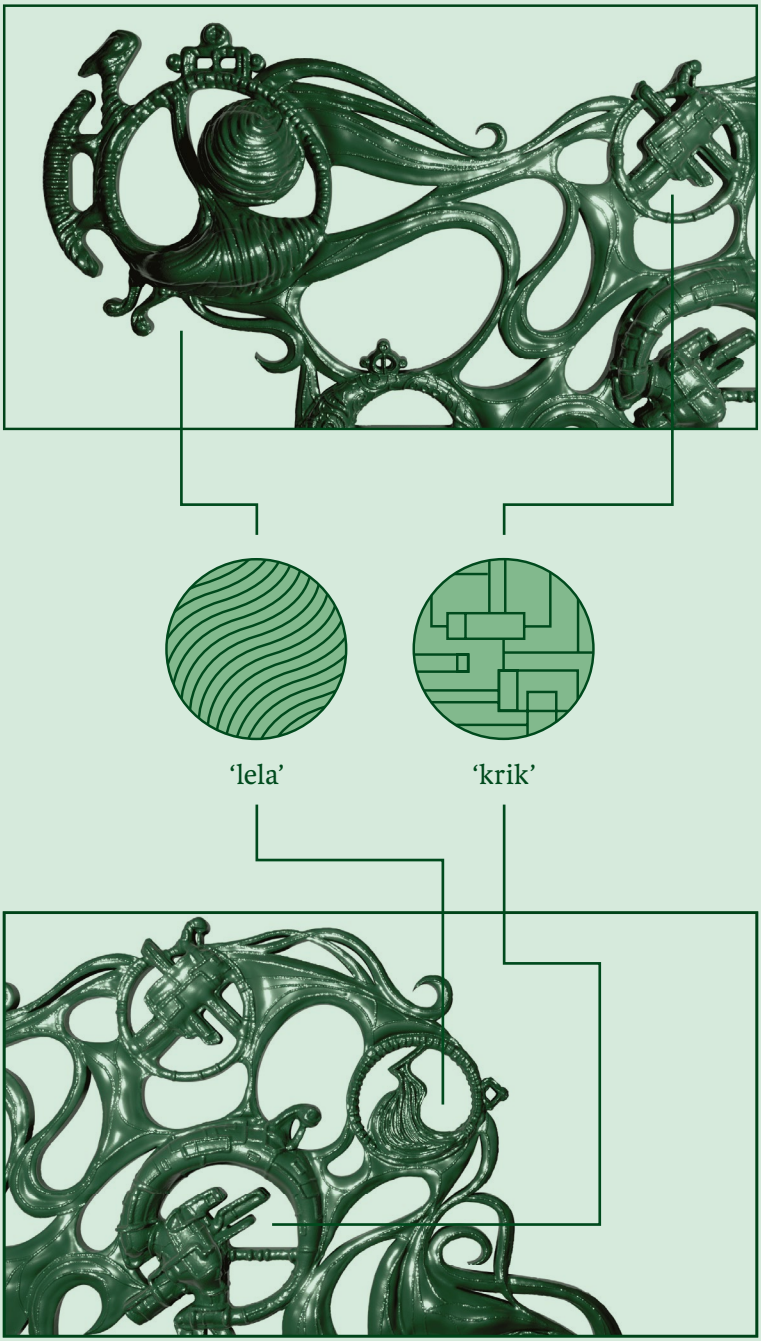


'chaf' 'kah' 'krik'

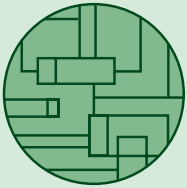


'ode' 'zik' 'lela' 'fesh'

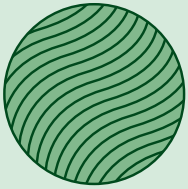
tone engravings abstracted in 2D circles


‘lela’
‘krik’

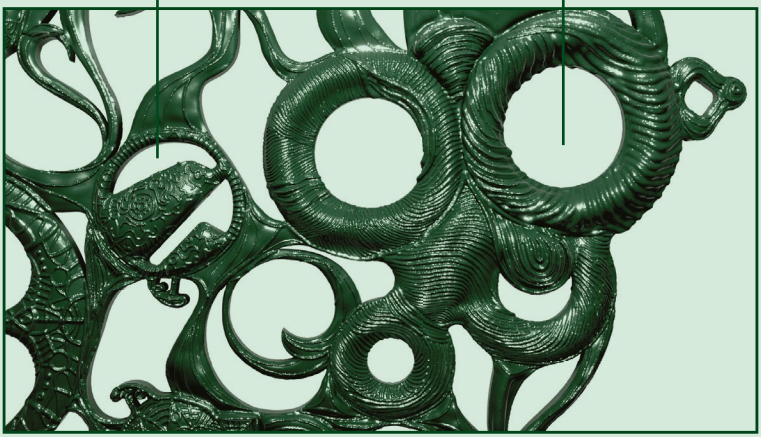
‘chaf’

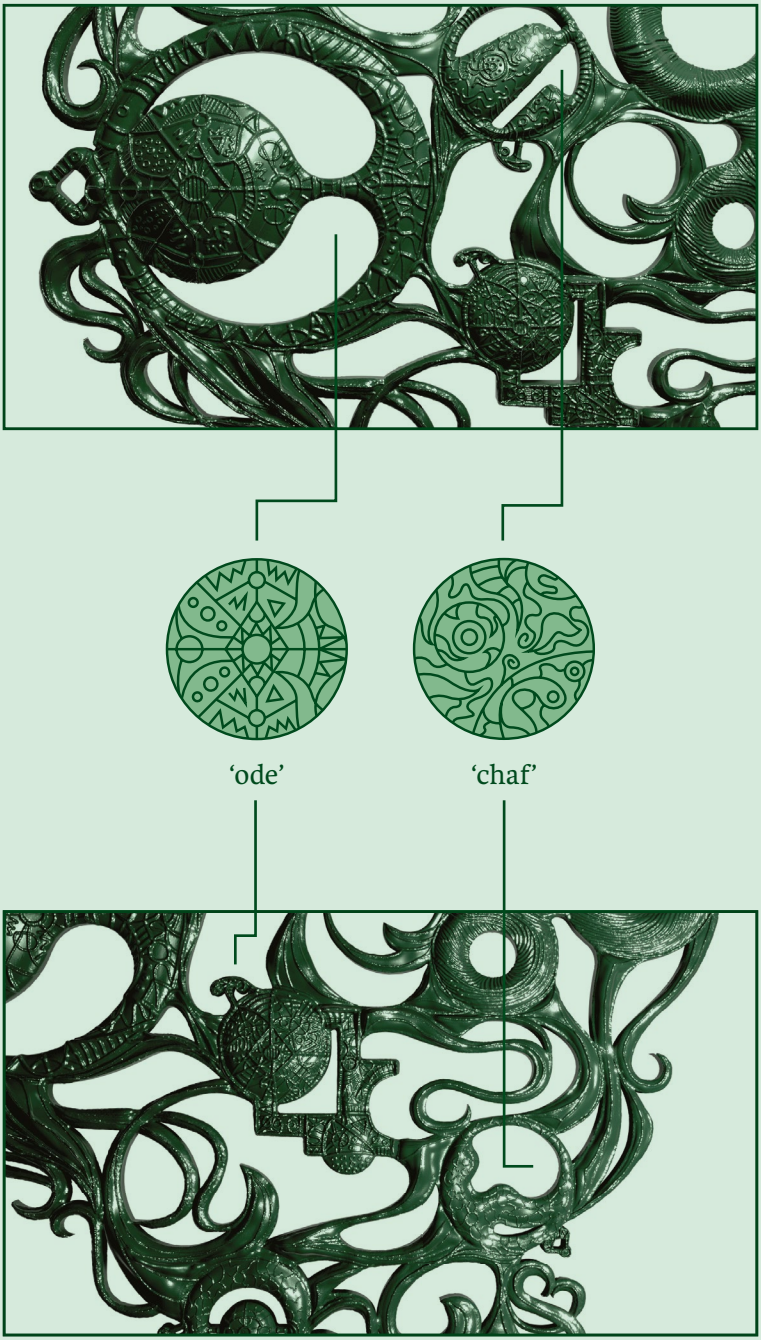


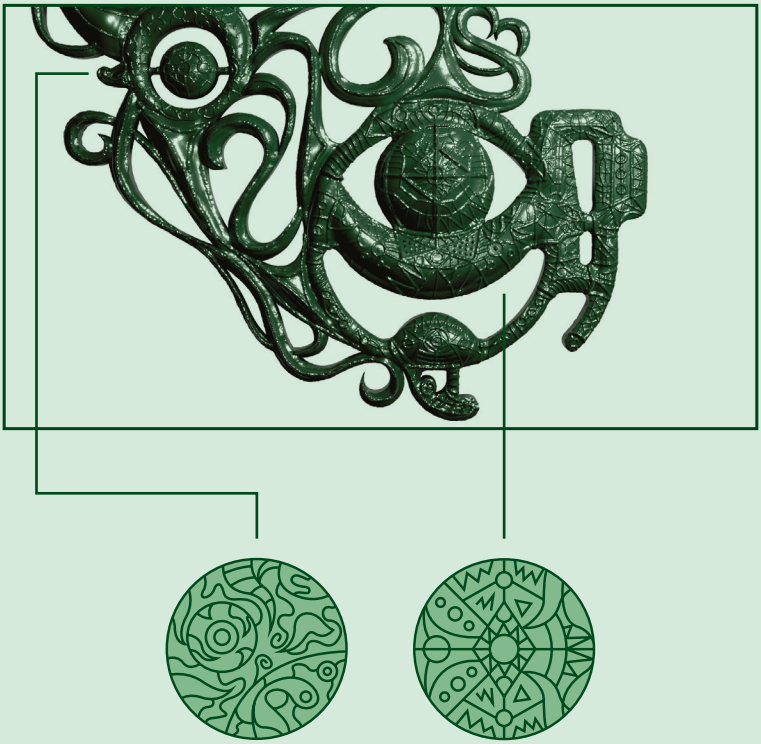
‘krik’



‘lela’



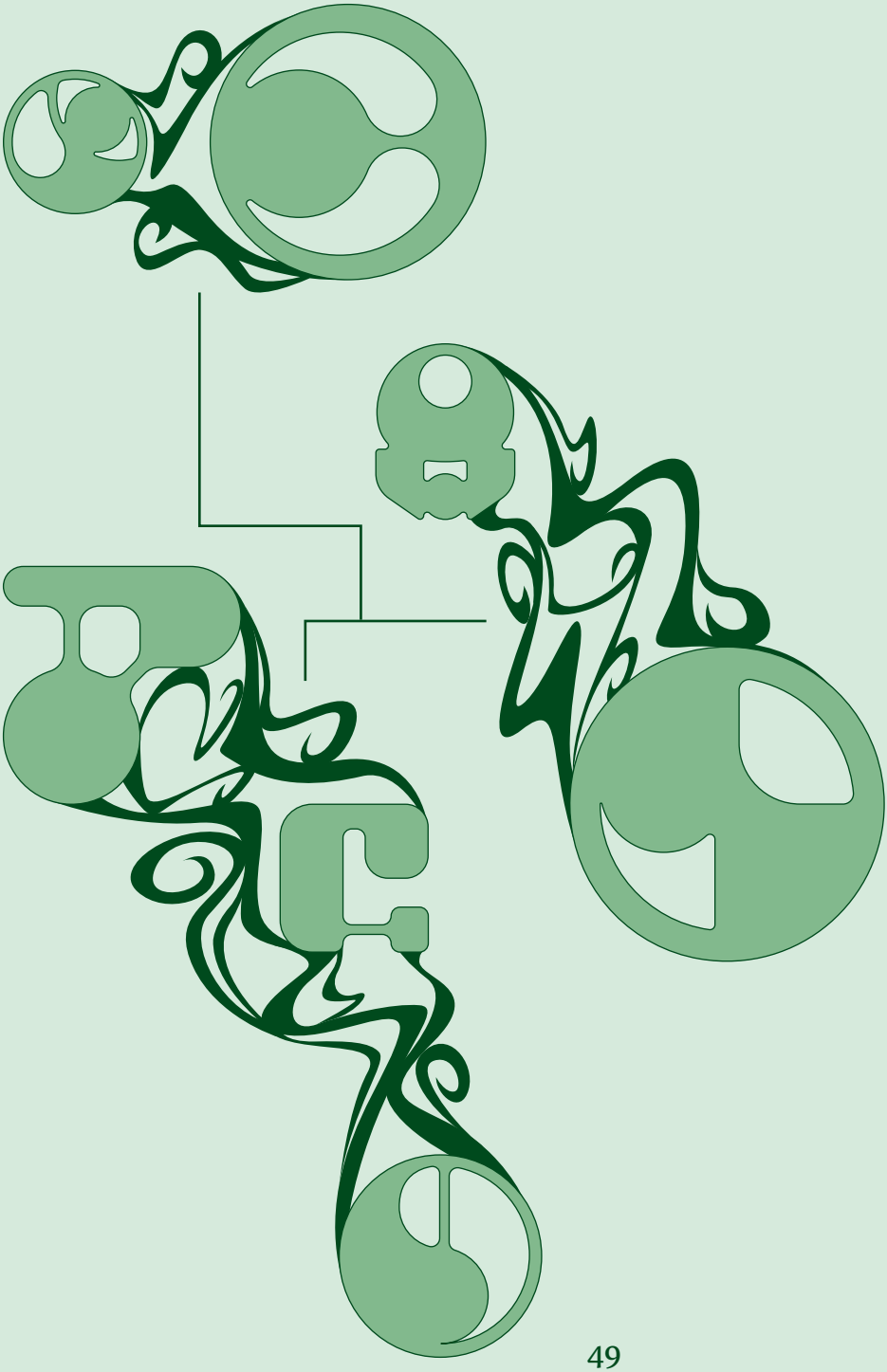

‘ode’
‘chaf’

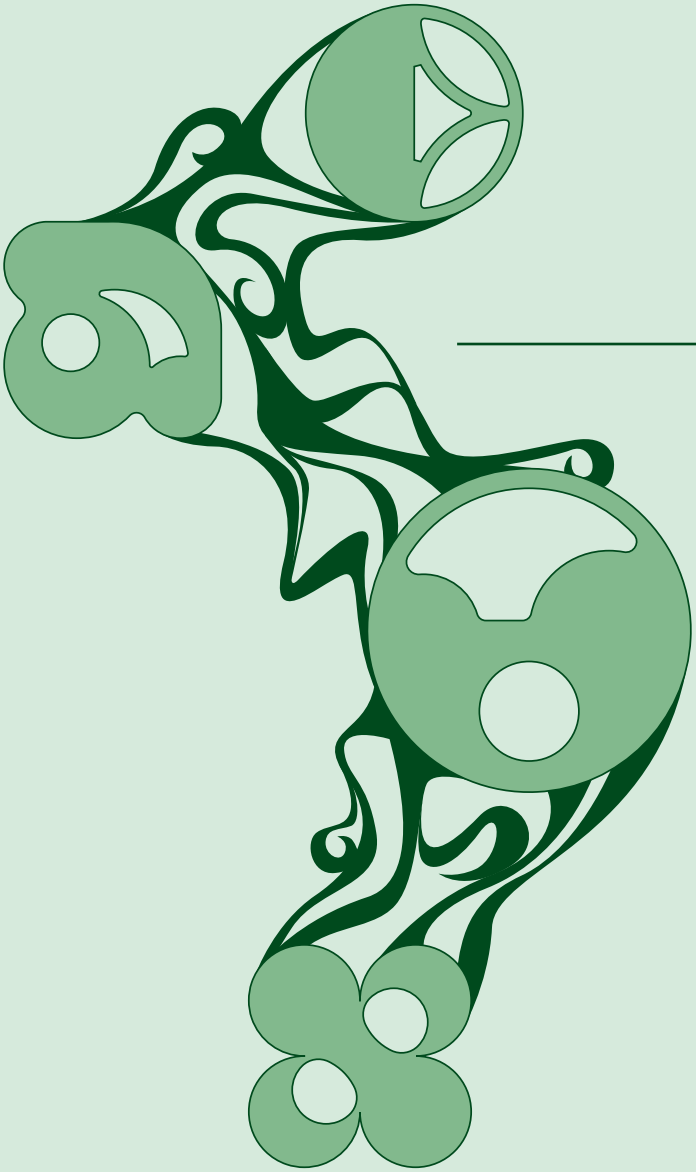


‘chaf’ ‘ode’

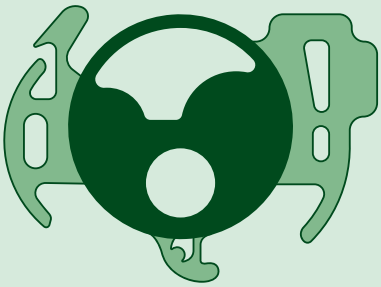
6. The Connections

In a sentence, multiple logograms are linked by ‘*Connections*.’ As the name suggests, connections unite the logograms to form a cohesive sentence. They are essential to *Chronoglossa’s* structure, as a 3-dimensional sentence cannot exist without them. Connections not only ensure clarity by visually separating logograms, but they also provide fluidity, allowing sentences to move freely along any axis. Beyond their functional role, connections also serve an aesthetic purpose, creating visually engaging compositions. While they typically follow the complexity of a logogram’s shape, they can be customized to enhance the sentence’s overall aesthetic, much like calligraphy.



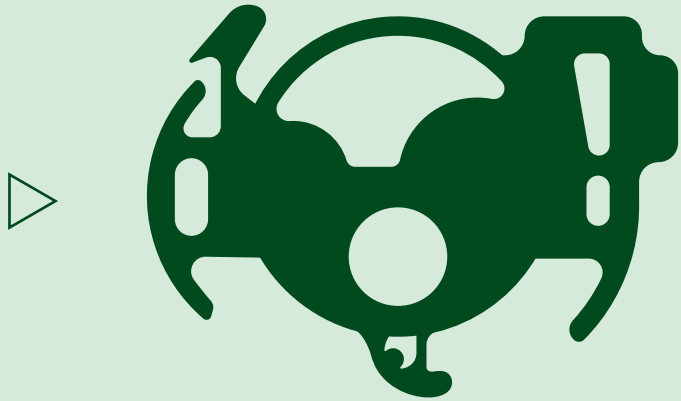


Example Sentences



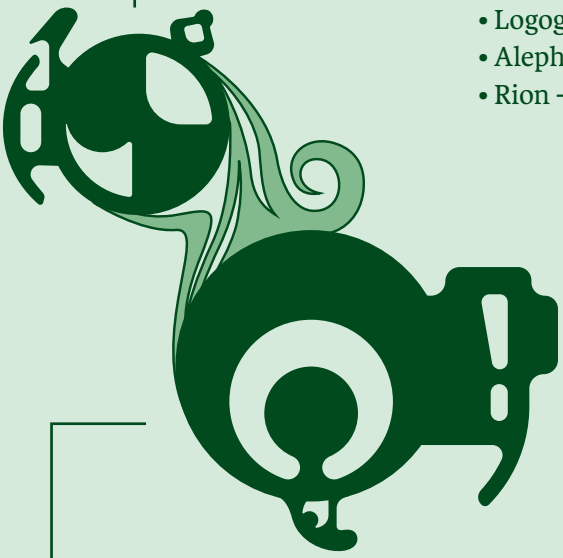
‘communicating’
- Logogram for ‘communicate’
- Aleph - beginning of sentence
- Taph - end of sentence
- Pol - verb aspect

1.



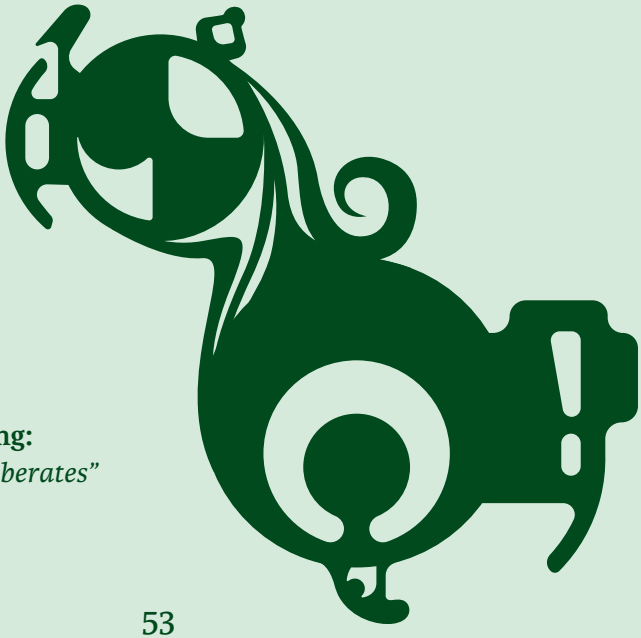
Meaning:
“Communicating”

2.



‘love’
- Logogram for ‘love’
- Aleph - beginning of sentence
- Rion - abstract aspect

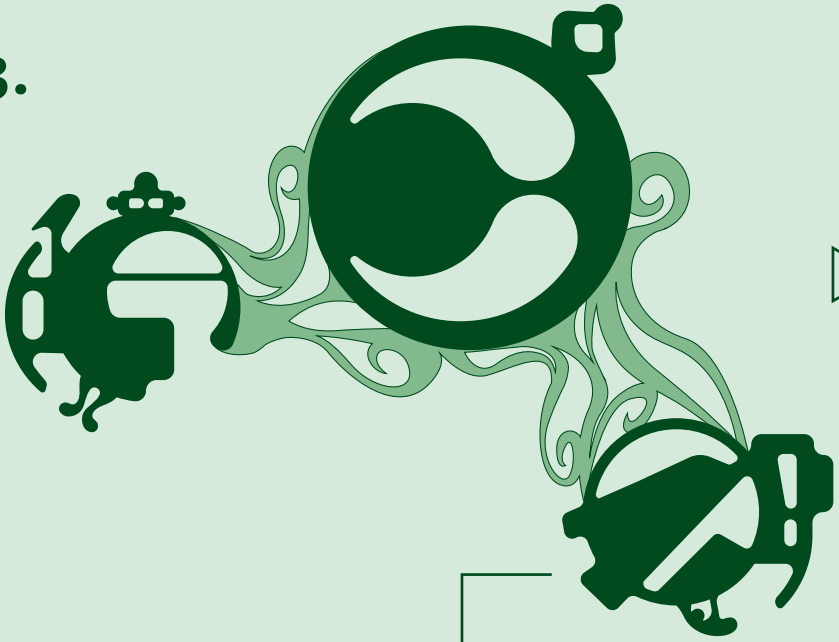
‘liberates’
- Logogram for ‘liberate’
- Taph - end of sentence
- Pol - verb aspect



Meaning:
“Love liberates”

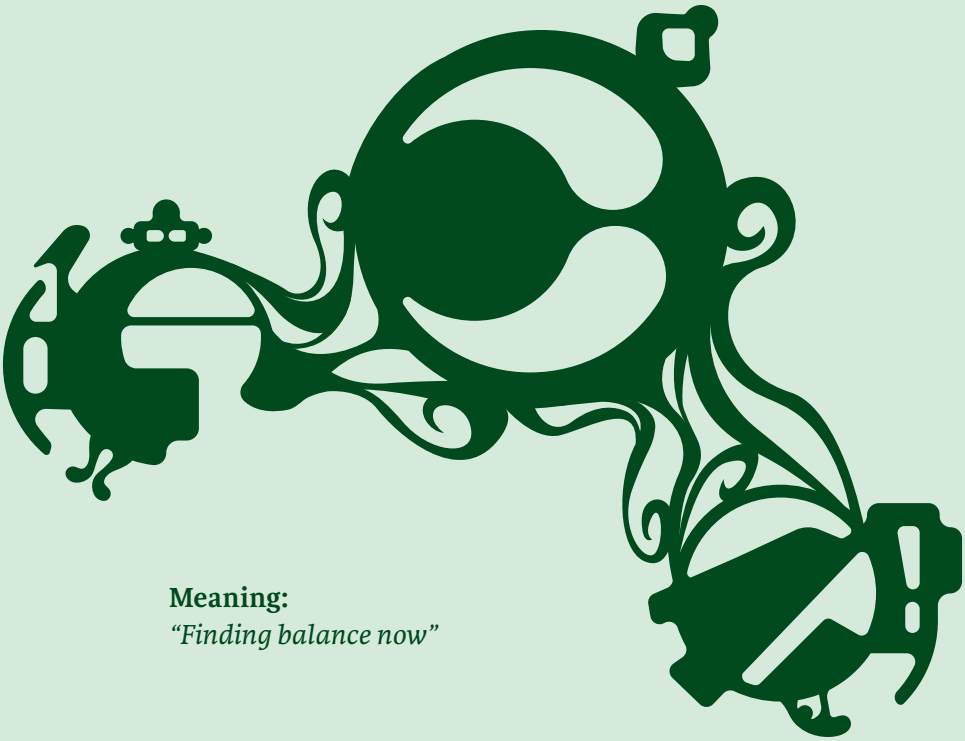
‘balance’
• Logogram for ‘balance’
• Rion - idea/abstract aspect

3.



‘now’
• Logogram for ‘now’
• Aleph - beginning of sentence
• Ack - present tense time indicator
• Makom - location aspect

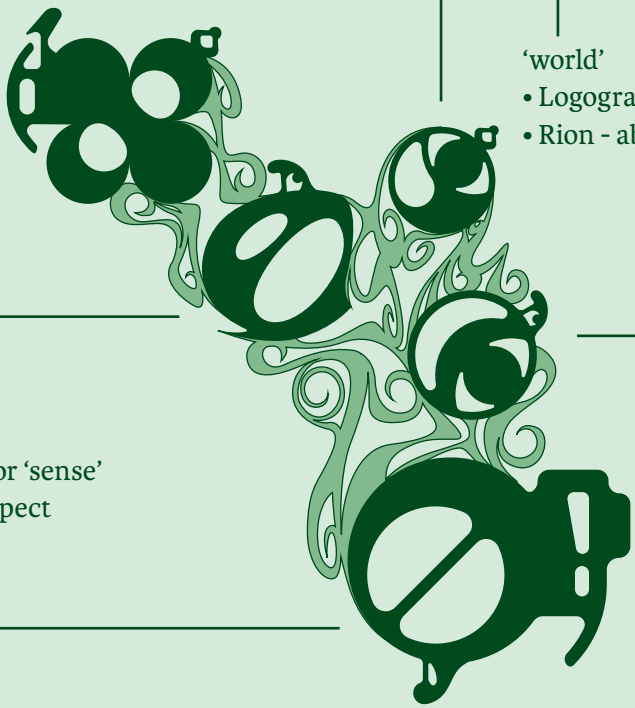
‘finding’
• Logogram for ‘find’
• Taph - end of sentence
• Pol - verb aspect



Meaning:
“Finding balance now”

4.

‘beauty’
• Logogram for ‘beauty’
• Aleph - beginning of sentence
• Rion - abstract aspect



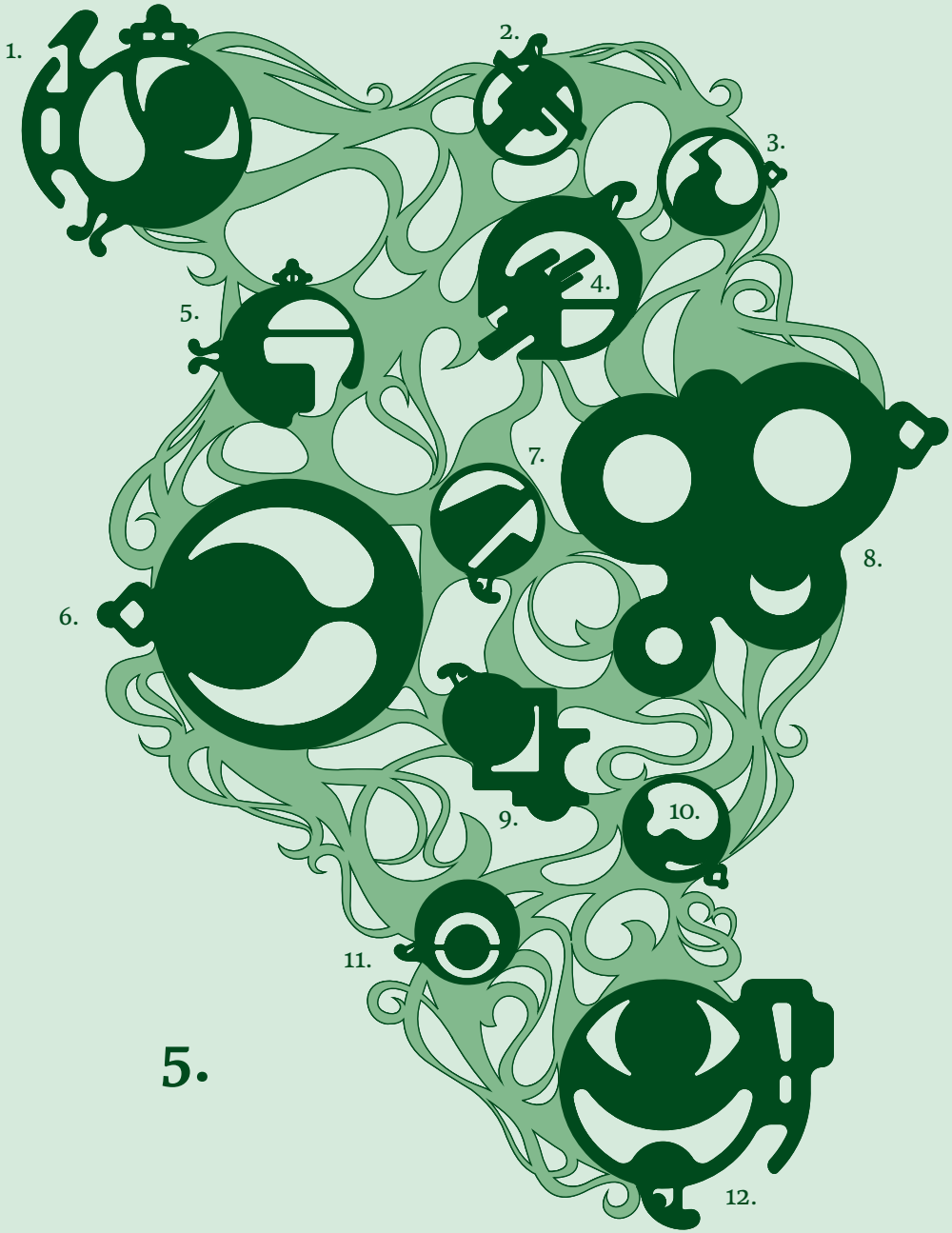
‘world’
• Logogram for ‘world’
• Rion - abstract aspect

‘sensing’
• Logogram for ‘sense’
• Pol - verb aspect

‘connected’
• Logogram for ‘bound’
• Taph - end of sentence
• Tack - descriptor/adjective aspect

‘appreciating’
• Logogram for ‘appreciate’
• Pol - verb aspect

Meaning:
“Sensing the beauty in the world by feeling connected”



5.

1.
‘current world’
• Logogram for ‘world’
• Aleph - beginning of sentence
• Ack - present tense time indicator
• Makom - location aspect

2.
‘restless’
• Logogram for ‘tense’
• Tack - descriptor/adjective aspect

3.
‘path’
• Logogram for ‘path’
• Rion - abstract aspect

4.
‘destructive’
• Logogram for ‘destroy’
• Tack - descriptor/adjective aspect

5.
‘future’
• Logogram for ‘now’
• Mar - future tense time indicator
• Makom - location aspect

6.
‘balance’
• Logogram for ‘balance’
• Rion - abstract aspect

7.
‘find’
• Logogram for ‘find’
• Pol - verb aspect

8.
‘time’
• Logogram for ‘time’
• Rion - abstract aspect

9.
‘take’
• Logogram for ‘take’
• Pol - verb aspect

10.
‘wonders’
• Logogram for ‘wonder’
• Rion - abstract aspect

11.
‘surrounding’
• Logogram for ‘surrounding’
• Tack - descriptor/adjective aspect

12.
‘appreciate’
• Logogram for ‘appreciate’
• Taph - end of sentence
• Pol - verb aspect

Meaning:
"*Our current restless world is on a destructive path. To find balance in the future we need to take time and appreciate our surrounding wonders.*"

3D printed version

Section 3: *Finale*

Denouement
Chronoglossa allowed me to create an art project that not only critiques society's relentless pace but also highlights the importance of slowing down and appreciating detail. While I used modern technology (computer design and 3D printing) to bring it to life, every element, from the colors and shapes of the ornaments to the plant-based PLA material evokes the essence of nature. Through this, I sought to strike a balance between technology and nature.

My project demands full attention and meditation. Without this investment, the messages of *Chronoglossa* will remain hidden. For me, the language reflects a vision for society where technology and nature coexist in harmony. While *Chronoglossa* is grounded in a set of rules and logograms, I see it as an evolving language, adapting over time to mirror the fluidity of our future. I hope to continue developing *Chronoglossa*.

This project was created and presented by **Studio Ryan de Bruijn**.
For inquiries regarding new projects, exhibitions, bespoke languages or sentences in *Chronoglossa*, or opportunities for collaboration, please feel free to get in touch.

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