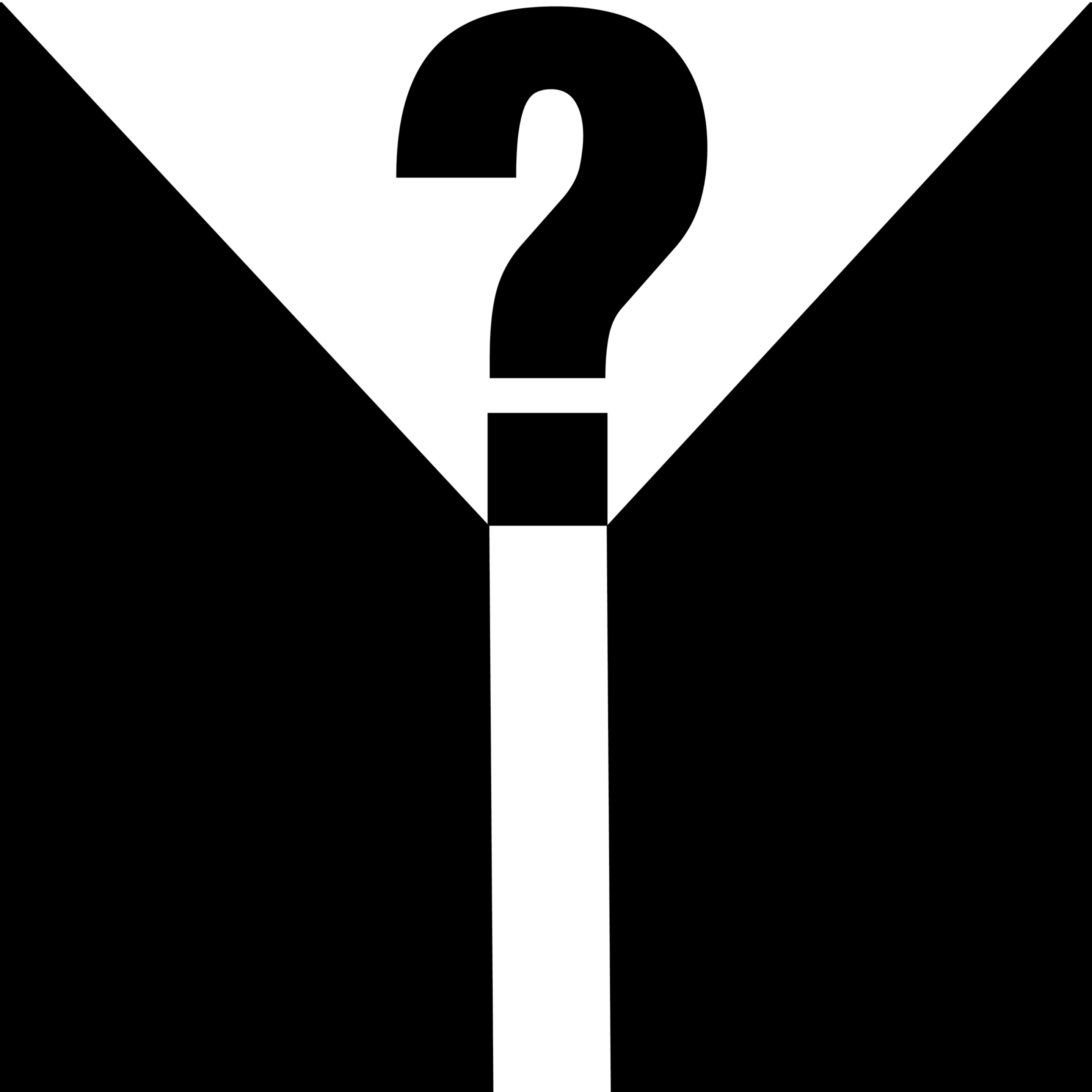


**TORCH:LIGHT**



**Torches as  
a subject of  
critical and  
practical  
research by  
design.**

**A FUTURE DESIGN  
PERSPECTIVES  
PROJECT –  
„BACKTRACKING  
MODERN TIMES. ARE  
THE IDEAS OF  
MODERNISM  
SUFFICIENT TO SOLVE  
21ST CENTURY  
PROBLEMS?“**

# WHY A TORCH?

The expression of **PASSING THE TORCH** stands for the communication strategy behind our collaboration with RIT – meaning, we work on our project **in turns** and then join **in collaborative action** to pass the torch to the other team, or the other embassy in case of the “Future Design Embassies”. It is the task of our Student Ambassadors to **pass this torch** during a one week workshop in the respective other country.

**Archaic** / for vision

as an alpine tradition

against bad spirits

**Torches for Freedom**

**pagan**

for liberty

in Art

**Torchlight**

for national identity

chargeable

**Olympics**

for right wing rallies

**a Torch for Peace**

for the garden

**THE OBJECT  
TORCH  
IS LOADED WITH  
MEANINGS AND  
ASSOCIATIONS,  
BOTH POSITIVE  
AND NEGATIVE –  
CAN THIS OBJECT  
BE DESIGNED IN A WAY  
TO BE COINED WITH  
A NEW POSITIVE  
MEANING?**

# ARCHAIC / FOR VISION





**SUCH TORCHES  
PROJECTED LIGHT TO  
A DIAMETER OF ROUGHLY  
6 METERS, DID NOT  
DAZZLE TORCHBEARERS  
DESPITE LIGHT THAT  
WAS ALMOST FIVE TIMES  
MORE INTENSE THAN A  
GREASE LAMP, WERE  
EASY TO CARRY AND  
LASTED ROUGHLY 40  
MINUTES ON AVERAGE.**

# ALPINE TRADITION



# PAGAN

Each year in early December, performers in Kirchseeon, Germany, dress up in traditional costumes portraying the Perchten to reenact a pagan ritual that dates back at least as far as the 16th century.

**Perchten are the mythical and fearsome minions of the ancient pagan goddess Perchta, and are tasked with chasing away evil spirits that hide in the winter fog.**

# ALPINE TRADITION



# TORCHES FOR FREEDOM



**Bernays central idea was to manipulate the opinion and values of the consumer, and to break down the appeal of cigarettes through networking and media. The success of expanding the market to include women related to the association of cigarettes with broader social change.**

**Smoking was a torch of liberty and freedom, in that it was promoted as a substitute for the ballot.**

# LADY LIBERTY



# STATUE OF LIBERTY

The Statue of Liberty (**Liberty Enlightening the World**; French: *La Liberté éclairant le monde*) is a colossal neoclassical sculpture on Liberty Island in New York Harbor in New York City, in the United States. The copper statue, a gift from the people of France, was designed by French sculptor **Frédéric Auguste Bartholdi** and its metal framework was built by **Gustave Eiffel**. It was dedicated on October 28, 1886.



The statue's design evokes **iconography evident in ancient history including the Egyptian goddess Isis**, the ancient Greek deity of the same name, the **Roman Columbia** and the Christian iconography of the **Virgin Mary**.

Bartholdi wished to give the statue a **peaceful appearance** and chose a **torch, representing progress**, for the figure to hold...

**IF WE LOOK TO MODERN HISTORY TO UNDERSTAND HOW TORCHES BECAME A SYMBOL OF NOT ONLY INTIMIDATION BUT SPECIFICALLY RACIAL INTIMIDATION, WE MUST LOOK BOTH TO AMERICA IN THE AFTERMATH OF THE CIVIL WAR AND TO NAZI GERMANY OF THE 1930S AND 40S.**

# RACIAL INTIMIDATION



# TIKI TORCHES

Those innocuous bamboo beacons, produced by Tiki Brand, a 60-year-old company, and known primarily for their presence at family barbecues, poolside cabanas, lush resort grounds and Pacific-island themed restaurants, were now **lighting the way for racists**. Tiki, which is owned by the Wisconsin-based Lamplight Farms, denounced the white nationalists in a Facebook post on Aug. 12. **“We do not support their message or the use of our products in this way,”** it said.

# OLYMPIC TORCHES



**AN INTEGRAL PART OF  
THE COUNTDOWN TO  
THE OLYMPIC GAMES,  
THE LIGHTING OF THE  
OLYMPIC FLAME AT  
OLYMPIA IS A CEREMONY  
OF GREAT SYMBOLIC  
IMPORTANCE, ONE  
THAT BINDS THE ANCIENT  
AND MODERN VERSIONS  
OF THE GAMES FIRMLY  
TOGETHER.**

...it was not until **Amsterdam 1928** that the flame even made its first appearance of the **modern age**, being lit for the occasion on a tower looking out over the Olympic Stadium...In the lead-up to **Berlin 1936**...it was decided to take the ceremony back to its roots in Olympia...That decision coincided with **the creation of the Olympic Torch Relay** – the brainchild of the university lecturer and sports theorist Carl Diem...who drew inspiration for his idea from the torch races of Ancient Greece. <https://olympics.com/ioc/>

# BERLIN 1936





# PROPAGANDA

**„The sportive, knightly battle awakens the best human characteristics. It doesn't separate, but unites the combatants in understanding and respect.**

**It also helps to connect the countries in the spirit of peace.**

**That's why the Olympic Flame should never die.“**

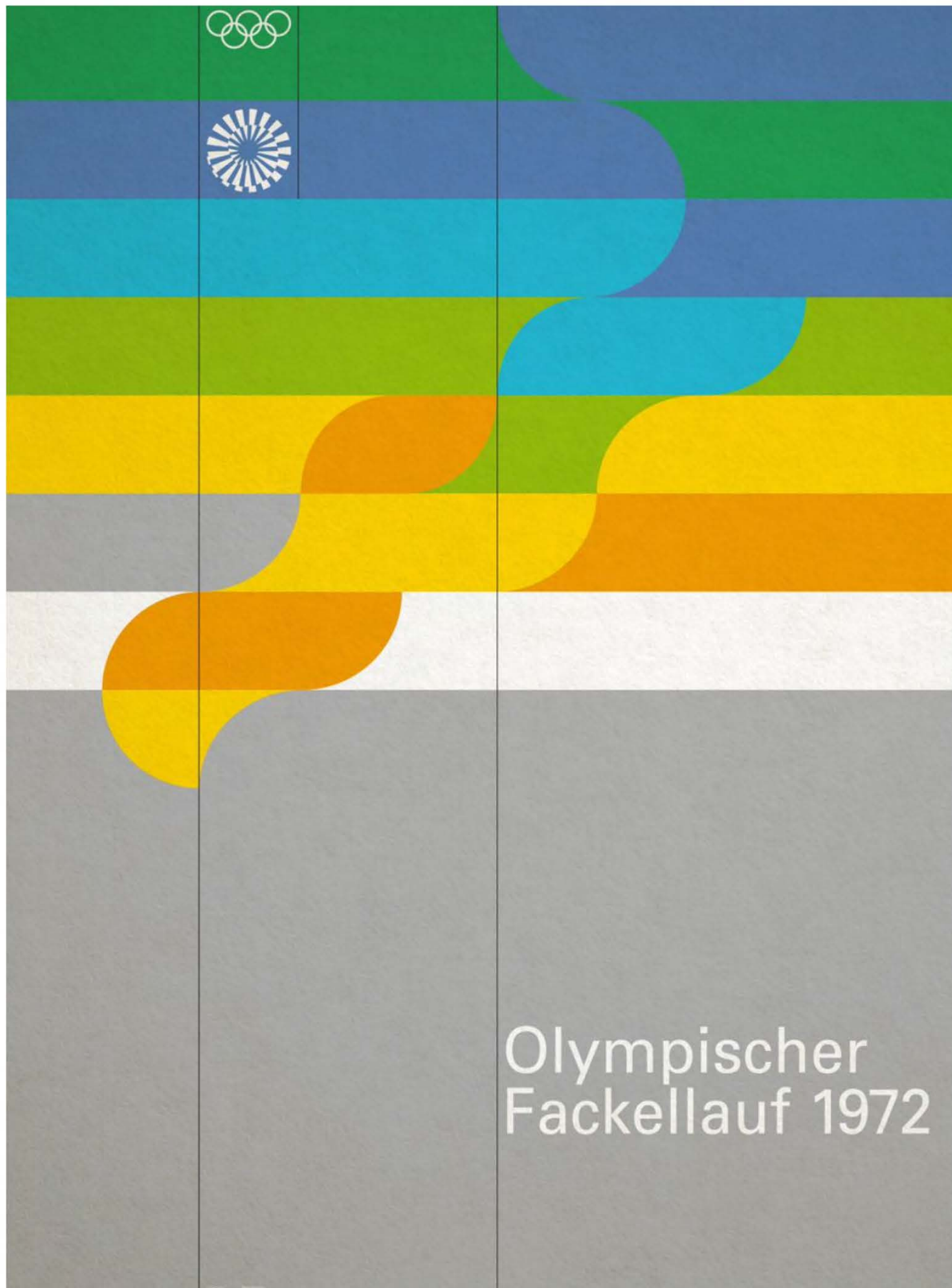
Adolf Hitler, commenting on the 1936 Berlin Olympic Games <https://olympics.com/ioc/>

# MEXICO CITY 1968



**“The blazing torch arrived—  
borne for the first time by a woman  
...**

**Mexico’s 20-year-old Norma Enri-  
queta Basilio Sotelo—to end a  
10,000-mile odyssey that started at  
Olympia. After a final 21-gun salute,  
the games of the XIX Olympiad were  
officially under way.”**



Olympischer  
Fackellauf 1972

# ALMOST A QUARTER OF A CENTURY AFTER THE END OF NATIONAL SOCIALISM IN GERMANY, OTLAICHER WAS COMMISSIONED TO DESIGN THE “CHEERFUL” OLYMPIC GAMES IN MUNICH 1972.

TRAGEDY STRUCK THE 1972 OLYMPICS WHEN EIGHT PALESTINIAN TERRORISTS INVADED THE OLYMPIC VILLAGE ON SEPTEMBER 5 AND KILLED TWO MEMBERS OF THE ISRAELI TEAM. NINE OTHER ISRAELIS WERE HELD HOSTAGE AS THE TERRORISTS BARGAINED FOR THE RELEASE OF 200 PALESTINIAN PRISONERS IN ISRAEL. ALL THE HOSTAGES, FIVE OF THEIR CAPTORS, AND A WEST GERMAN POLICEMAN WERE SLAIN IN A FAILED RESCUE ATTEMPT. THE TRAGEDY BROUGHT THE GAMES TO A HALT FOR A DAY WHILE A MEMORIAL SERVICE WAS CONDUCTED AT THE OLYMPIC STADIUM. INTERNATIONAL OLYMPIC COMMITTEE PRESIDENT AVERY BRUNDAGE’S DECISION TO CONTINUE THE GAMES AFTER THE ATTACK WAS WIDELY CRITICIZED.

# MUNICH 1972





**The torch bears the inscription “Spiele der XX Olympiad München 1972” and the the Olympic rings on its handle. On a platform at the base of the combustion tube is the emblem of the Games.**

**Colour: Silver**

**Height: 72cm**

**Material: Metal, steel**

**Fuel: Liquid gas composed of 24 per cent propane and 76 per cent butane, contained in an aluminium cartridge. The combustion duration is 15 to 22 minutes.**

**Designer / Manufacturer: Friedrich Krupp AG / Olympiagas, Hagri**



# MUNICH 1972

...While **Otl Aicher** was commissioned to design the the complete corporate design of the 1972 Olympics – He created pictograms using a series of grid systems and a specific bright colour palette that he chose for these Games – it is not clear whether he had designed the Olympic torch. What is clear is that he has designed the **“Strahlenkranz” Logo**, a garland which **represented the sun but also the five Olympic rings** merged in a spiral shape. Designer **Coordt von Mannstein** reworked Aicher’s original design through a mathematical calculation to amalgamate the garland and spiral together to get the final design. It surrounds the shaft of the torch.

# TORCHLIGHTS IN DESIGN

Often times Japanese design is more about improving upon an existing design, rather than creating something new. And when a well-thought out yet subtle redesign drastically improves the way we use something, that in of itself can be revolutionary. Nothing is ever perfect, and there is always room for **kaizen**, a Japanese word – it pops up in almost every aspect of Japanese culture – that literally means **improve**.

**Kaizen, MUJI, Design by Chris Palmieri**

# TORCHLIGHTS IN DESIGN



# TORCHLIGHTS IN DESIGN

LED and cordless technology allows designers new interpretation of portable lamps which function as modern torches. One example is MUUTO's Piton lamp, designed by Toronto based Tom Chung.

**Piton Lamp, MUUTO, Design by Tom Chung**

# TORCHLIGHTS IN DESIGN



# TORCHLIGHTS IN DESIGN



**Design by Naoto Fukosawa**

# TORCHES IN ART



**Sir Michael Craig-Martin, on Knowing, 1996.**

**» I WANT YOU TO HAVE AN INSTANT SENSE OF FAMILIARITY WITH THE THING, AND THEN TO PASS THAT FIRST STAGE OF RECOGNITION TO SOME KIND OF SECOND STEP OF ACTUALLY LOOKING, TO CONSIDER HOW THINGS EXIST IN CONJUNCTION WITH EACH OTHER.«**

**Sir Michael Craig-Martin, on Knowing, 1996.**





**Joseph Beuys (1921-1986),  
Sledge (Schellmann 12), 35x90x35 cm, 1969.**

**» THE MOST DIRECT KIND OF MOVEMENT OVER THE EARTH IS THE SLIDING OF THE IRON RUNNERS OF THE SLEDs... THIS RELATIONSHIP BETWEEN FEET AND EARTH IS MADE IN MANY SCULPTURES, WHICH ALWAYS RUN ALONG THE GROUND. EACH SLED CARRIES ITS OWN SURVIVAL KIT: THE FLASHLIGHT REPRESENTS THE SENSE OF ORIENTATION, THEN FELT FOR PROTECTION, AND FAT IS FOOD.«**

**Joseph Beuys, quoted in C. Tisdale, Joseph Beuys, exh. cat., the Solomon R. Guggenheim Museum, New York 1979, p. 190.**

**A TORCH FOR PEACE**



# **A TORCH FOR PEACE**

**...Imagine there's no countries  
It isn't hard to do  
Nothing to kill or die for  
And no religion, too  
Imagine all the people  
Livin' life in peace**

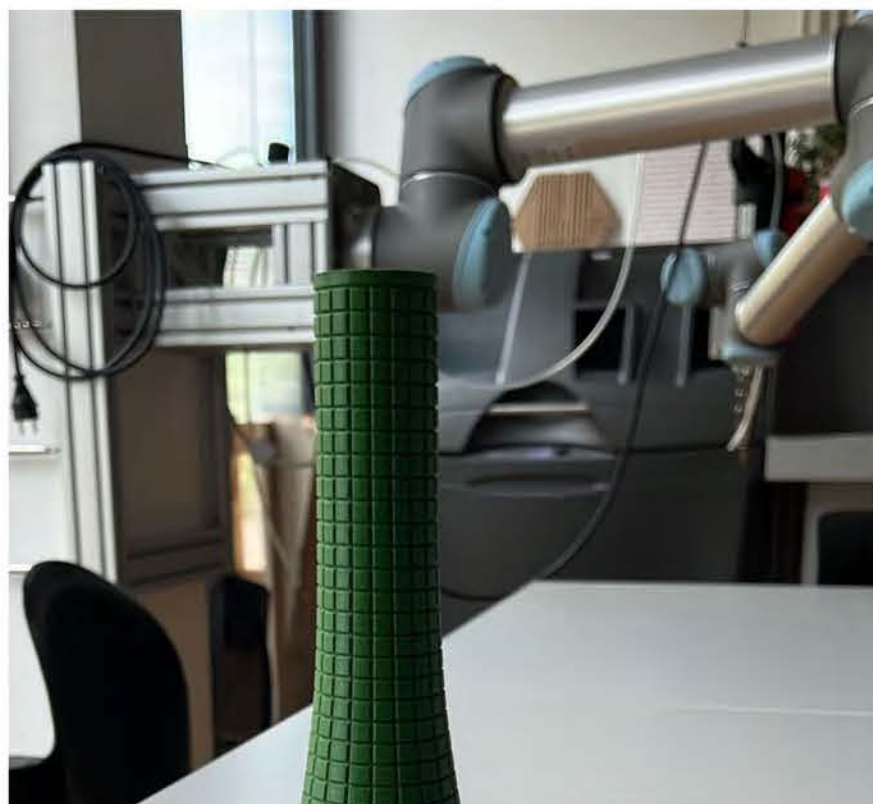
**You may say I'm a dreamer  
But I'm not the only one  
I hope someday you'll join us  
And the world will be as one...**

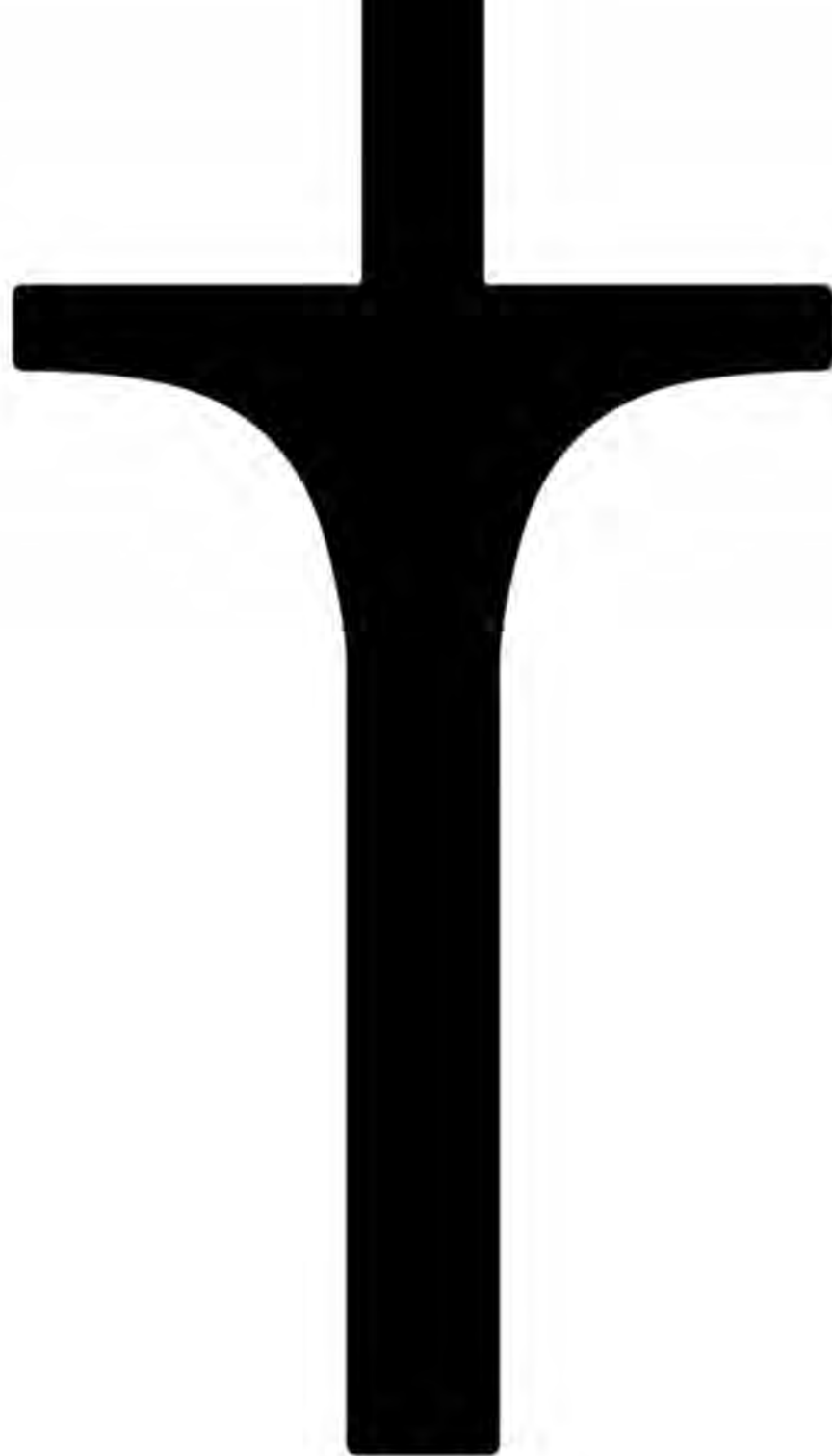
**John Lennon, 1971**

**WHAT MAKES  
A TORCH  
A TORCH?  
A GRIP  
AN OPEN  
FIRE  
IT IS MOBILE  
IT'S CONNECTED  
TO RITUALS  
IT IS  
FOR MANY**

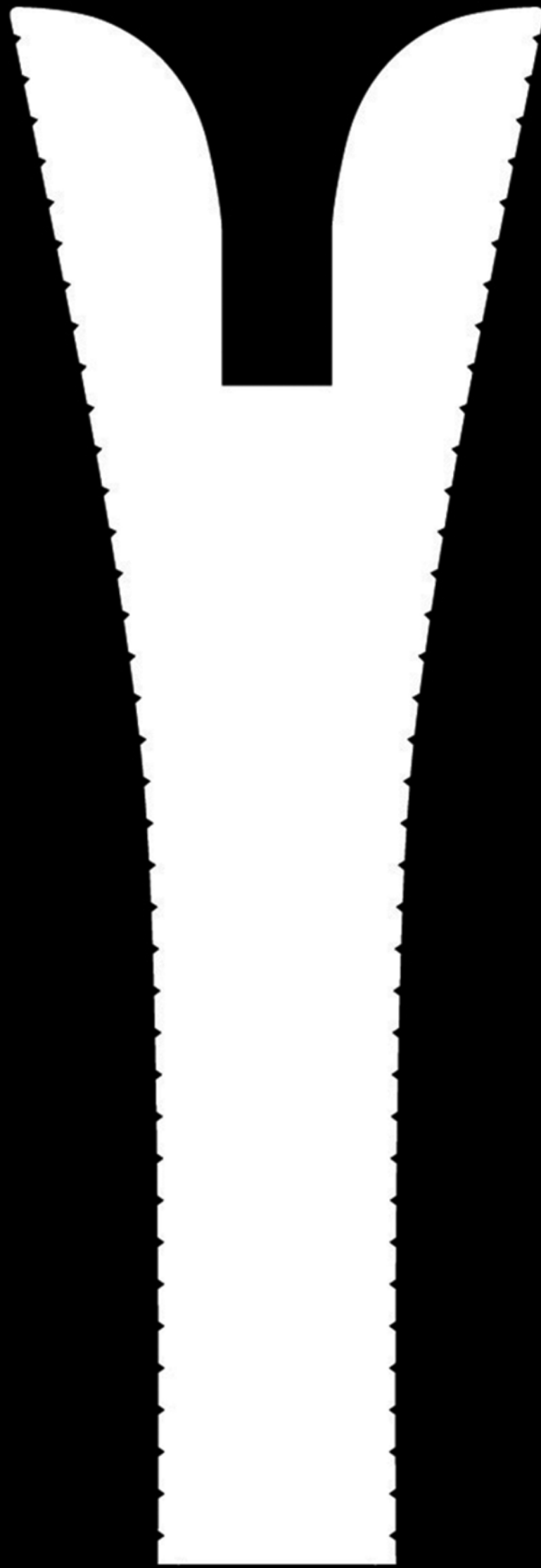
**WE DESIGN A TORCH  
WHICH BY DEFINITION IS A  
PEACE TORCH – IT IS  
COINED BY ITS SHAPE  
(CONE AND CURVE), BY  
ITS COLOR (WHITE) AND  
BY ITS SURFACE (GRIP/  
GRID). MOST IMPORTANT  
THE DEFINITION IS COINED  
BY THE RITUAL –  
PASSING ON THE LIGHT  
OF PEACE FROM ONE  
PERSON TO THE OTHER.**

# A TORCH FOR PEACE









**PE CE**



© Design: Armando Milani

**W R**



United Nations:  
Translating  
War into Peace