



MAKING SCENTS

DP2 RESEARCH PROJECT
DELPHINE DAMIENS
STUDIO 3 YEAR 3

Ocean
de la
Riviera

Making Scents

Scent holds memory in its most fragile form, a trace in the air, a fleeting echo of someone, somewhere, sometime. Perfume becomes a vessel, an invisible architecture built between glass walls, carrying stories across years.

Making Scents is about remembering. Each fragrance becomes a form of history, preserving what words or images cannot. My grandmother still reaches for her perfumes, each one tied to a place she's been, a person she's loved, a moment she keeps close. Through scent, her past remains alive—moving quietly through time, tangible yet untouchable.

The collection rests inside a 1960s suitcase, once her companion in flight. My grandmother was a pilot; her perfumes trace the routes she once drew across the sky. Each bottle carries the essence of a journey, the air of a city, the rhythm of departure and return. Now that she no longer travels, the suitcase travels for her. It unfolds her story to others, letting the world discover her in the same way she once discovered it.

This work is a portrait built from scent and light—where glass, reflection, and memory meet. The bottles glow like small constellations, each one holding a fragment of her world.

A Françoise.



time

WHEN DID WE START CRAFTING SCENTS ?

1500 BCE

glass alabastron (perfume bottle), late 4th-5th century BCE, Greek, eastern Mediterranean, glass, 3 7/16 x 1 1/2 x 1 1/4 in. (8.6 x 3.9 x 3.2 cm)
diam. of rim: 1 3/8 in. (3.6 cm)

ANTIQUITY

perfume bottle in the shape of a bee-vase inlaid with the figure of a princess, reign of Akhenaten, ca. 1353-1336 B.C., Egypt, travertine (Egyptian alabastron), carnelian, obsidian, gold, and colored glass inlay.

The new found world was essentially placed on a grid system of living glass. From the 1st century BCE, the technology spread to the rapidly expanding Roman Empire. By 100 CE, Roman glass was perfume, and the world was filled with glass. This fashion for perfume was followed by the 1st century CE, when the glass bottle was the most important of all forms of luxury. For the public and private use of the wealthy, the glass bottle was the most important of all forms of luxury. For the public and private use of the wealthy, the glass bottle was the most important of all forms of luxury. For the public and private use of the wealthy, the glass bottle was the most important of all forms of luxury.

500 CE

1800

ISLAMIC AND MEDIEVAL PERIOD

Perfume bottle, 10th-11th century, attributed to probably Syria. Greenish glass, blown, applied blown foot, applied decoration. Glass.

INDUSTRIAL AND CRYSTAL AGE

There was a great interest in perfume bottle design, particularly among the British glass industry, which produced a wide range of glass bottles. The British glass industry was particularly interested in perfume bottle design, which produced a wide range of glass bottles. The British glass industry was particularly interested in perfume bottle design, which produced a wide range of glass bottles. The British glass industry was particularly interested in perfume bottle design, which produced a wide range of glass bottles.

glass and foil perfume bottle, Louis Comfort Tiffany, circa 1900.

1900

1940

1950

1960

1970

1970

MID-CENTURY DOMESTIC ERA

BRANDING AND SCULPTURAL IDENTITY

SUSTAINABILITY AND EXPERIENCE

RENAISSANCE TO ENLIGHTENMENT

late 16th-century perfume sprinker from Venice

Perfume bottle, 18th century, attributed to France. Glass, blown, applied blown foot, applied decoration. Glass.

Perfume bottle, 18th century, attributed to France. Glass, blown, applied blown foot, applied decoration. Glass.

peak of domestic vanity culture, household perfumery common.

Perfume bottle, 18th century, attributed to France. Glass, blown, applied blown foot, applied decoration. Glass.

Perfume bottle, 18th century, attributed to France. Glass, blown, applied blown foot, applied decoration. Glass.

Perfume bottle with innovative LED digital screen, 2021.

present

present

DOMESTIC RITUAL OBJECT, PART OF THE VANITY LANDSCAPE

TRANSPARENT, PURE MATERIAL: FOCUS ON LIGHT AND SCENT

HEAVY, TACTILE, MEANT TO LAST AND BE REFILLED

NO VISIBLE BRANDING

PRESSED OR MOLDED GLASS

SYMBOL OF CARE, ROUTINE AND INTIMACY



HOW HAS PERFUME DESIGN EVOLVED SINCE THEN ?



DESIGNED FOR SHELF IMPACT

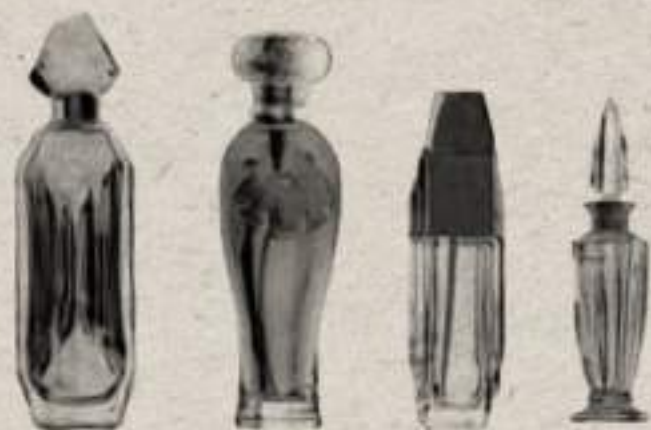
SCULPTURAL SILHOUETTES, ADVERTISEMENTS

DISPOSABLE, RARELY REFILLABLE

DESIGNED FOR PERFORMANCE AND INSTANT RECOGNITION

BRAND AS IDENTITY: LOGO CENTRAL TO DESIGN

INDUSTRIAL PRECISION, MIXED MATERIALS



THE ELONGATED



THE GEOMETRICALS

EACH SCENT HAS ITS OWN ARCHITECTURE



THE SQUARE-BASED



THE RECTANGULARS



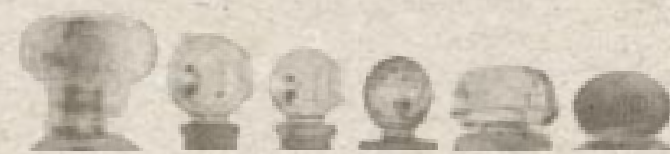
THE ELONGATED



THE GEOMETRICALS



THE FLATS



THE CURVED

THROUGH GLASS, SCENT BECOMES SPACE, MEMORY FINDS A CONTAINER.



FLORAL NOTES

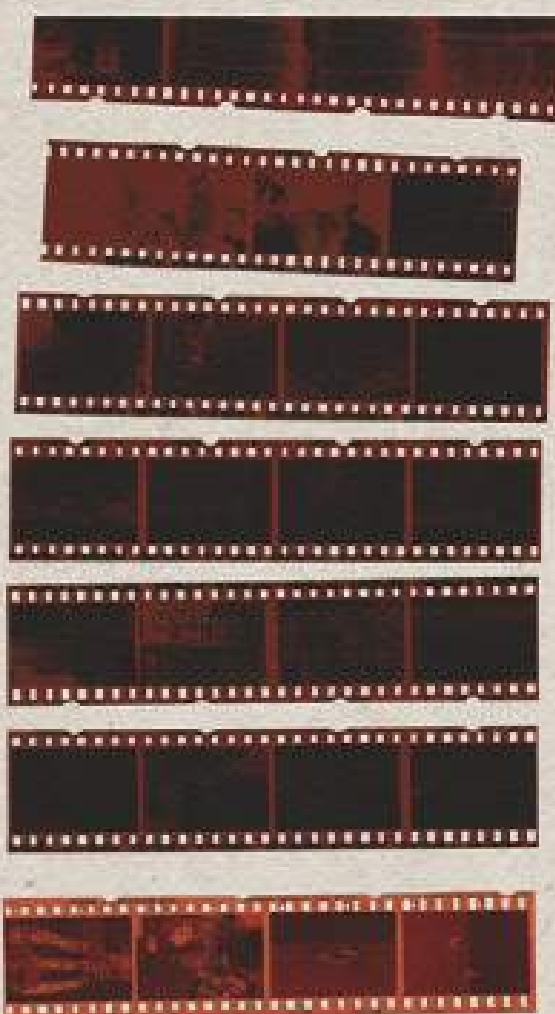
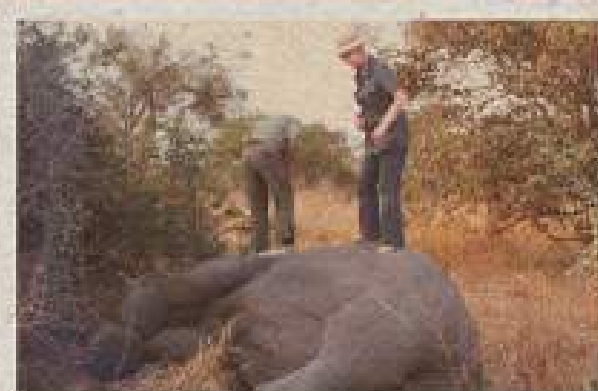
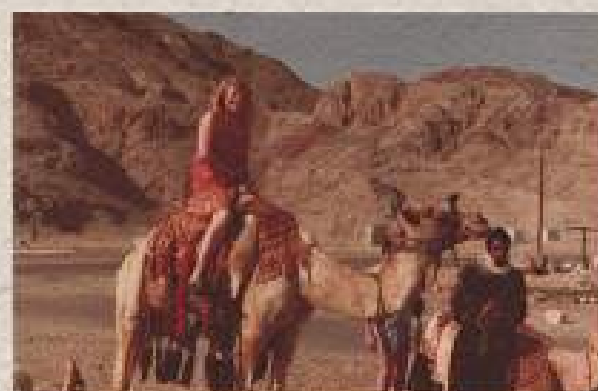
Rose (*Rosa damascena* / *Centifolia*) – Bulgaria (Valley of Roses), Turkey, Grasse (France)
Jasmine (*Jasminum grandiflorum* / *sambac*) – India, Egypt, Grasse (France)
Iris (*Orris root*) – Italy (Tuscany), France
Tuberose – India, Mexico
Ylang-Ylang – Comoros Islands, Madagascar, Réunion
Lavender – France (Provence), Spain, Bulgaria
Orange Blossom / Neroli – Tunisia, Morocco, Egypt

CITRUS & FRESH NOTES

Bergamot – Calabria (Italy)
Lemon – Sicily (Italy), Spain
Grapefruit – United States (Florida), Israel

RESINS & WOODS

Sandalwood – India (Mysore), Australia
Cedarwood – Morocco (Atlas), United States (Virginia cedar)
Patchouli – Indonesia, Malaysia
Vetiver – Haiti, Réunion, Java (Indonesia)
Frankincense (Olibanum) – Somalia, Oman, Yemen

[illegible]

LE MARÉCHAL & LA MARÉCHALE JUN
vous adressent leurs très
sincères félicités pour et
prouvent pour les jeunes
pour leurs vœux, chers







Glassblowing is an act of transformation—turning breath into form, air into matter. In its molten state, glass is alive, fluid, and unpredictable. It captures movement, time, and heat, hardening into a frozen trace of the maker's gesture. Every imperfection, every bubble, becomes a record of that instant when liquid met air.

In *Making Scents*, glassblowing mirrors the process of memory itself. Both are fragile, shaped by touch, and impossible to reproduce exactly. Just as scent drifts and fades, molten glass responds to the smallest variation—the rhythm of breath, the rotation of the wrist, the temperature of the flame. To work with it is to accept uncertainty, to collaborate with material and moment.

Each perfume bottle becomes more than a container; it is an imprint of human presence, a vessel born of breath. The transparency of glass allows light to enter and escape, revealing what is usually invisible—the passage of time, the density of air, the weight of memory.

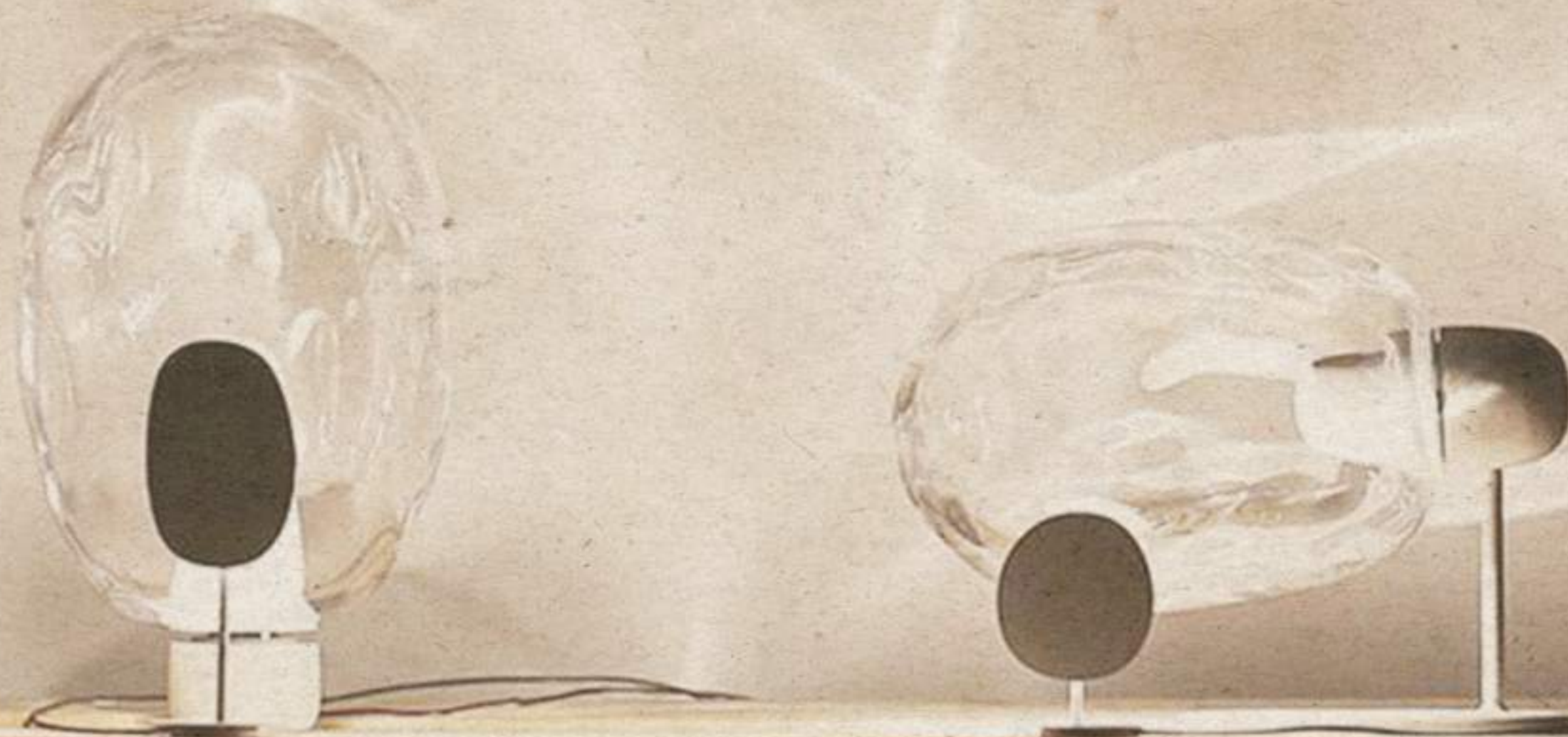
Through glass, *Making Scents* gives form to the intangible. It makes visible what we can only sense: how fragility, light, and scent together construct a language of remembrance.

RIPPLE
Poetic Lab & Studio Shikai

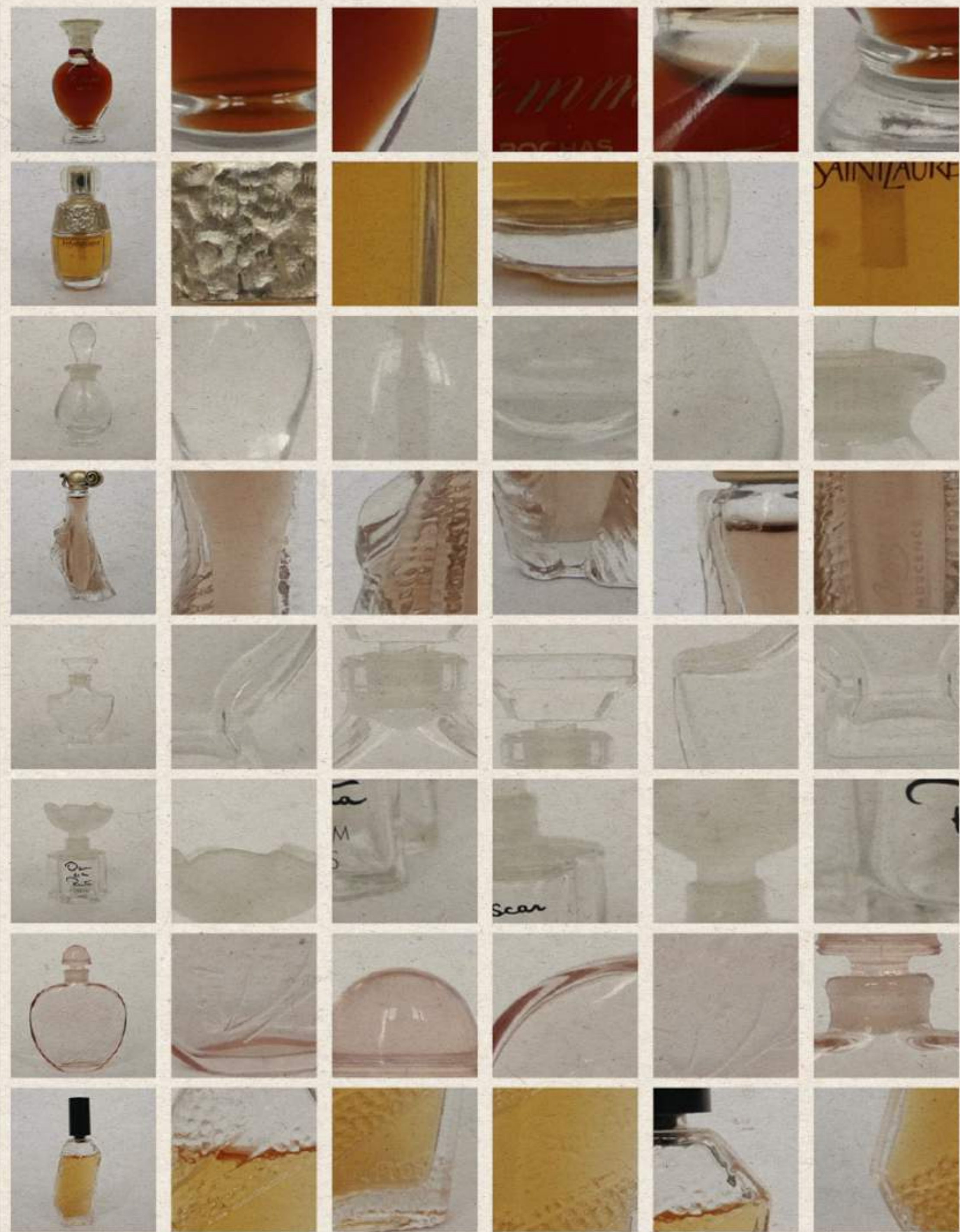
Ripple by Poetic Lab and Studio Shikai transforms light and glass into a living experience. A focused beam of light passes through a slowly rotating, mouth-blown glass dome, casting an ever-changing choreography of shadows and reflections that recall sunlight moving across water.

The piece captures the fragile dialogue between light, motion, and material—freezing the spontaneity of hand-blown glass in time while reanimating it through gentle rotation. It balances traditional craftsmanship with precise engineering, transforming a simple mechanical gesture into a meditative display of rhythm and change.

The movement creates an ethereal, almost phantom presence, light that feels alive, hovering between material and immaterial. Ripple embodies how glass can make the invisible visible, how motion can breathe life into stillness, and how architecture can hold the quiet poetry of nature within its form.

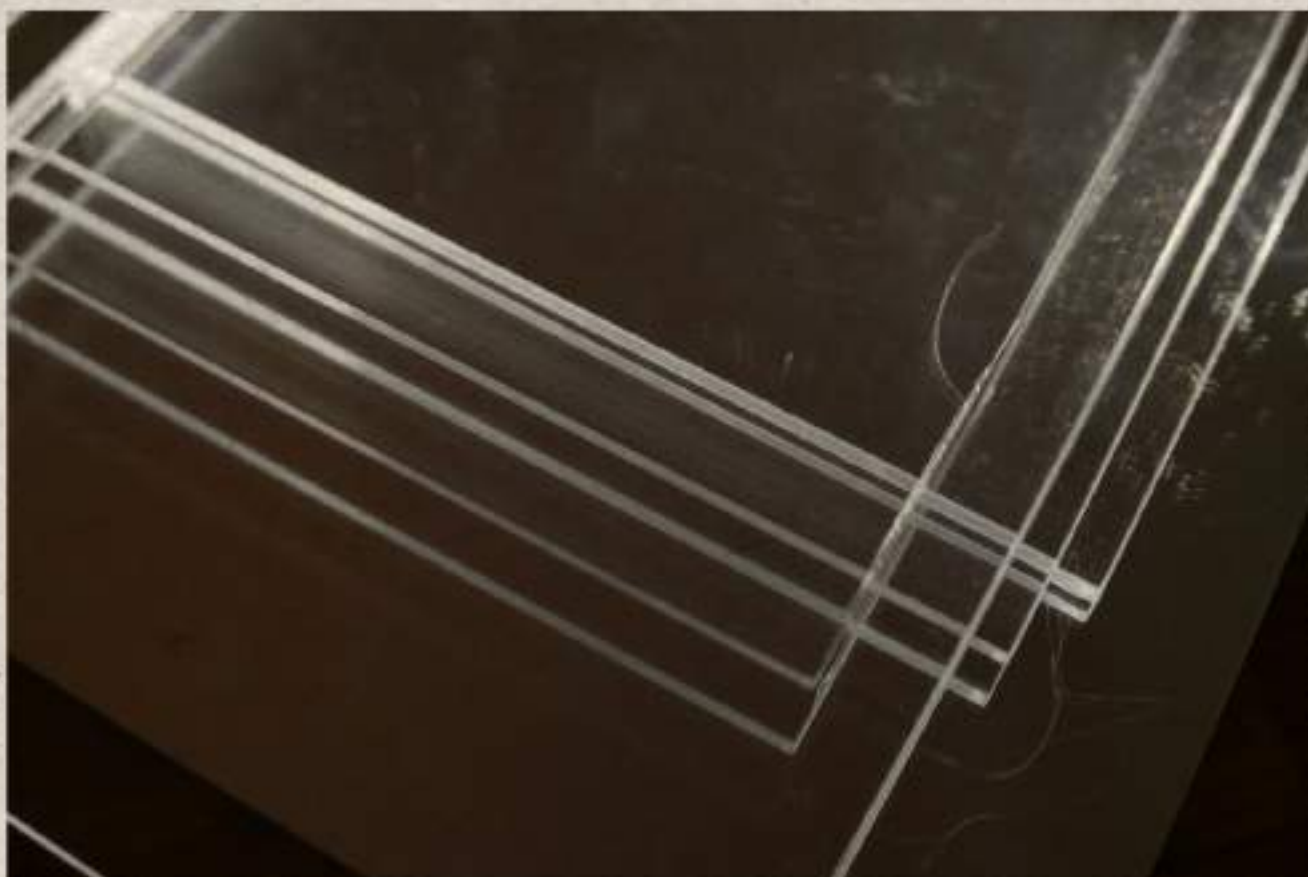
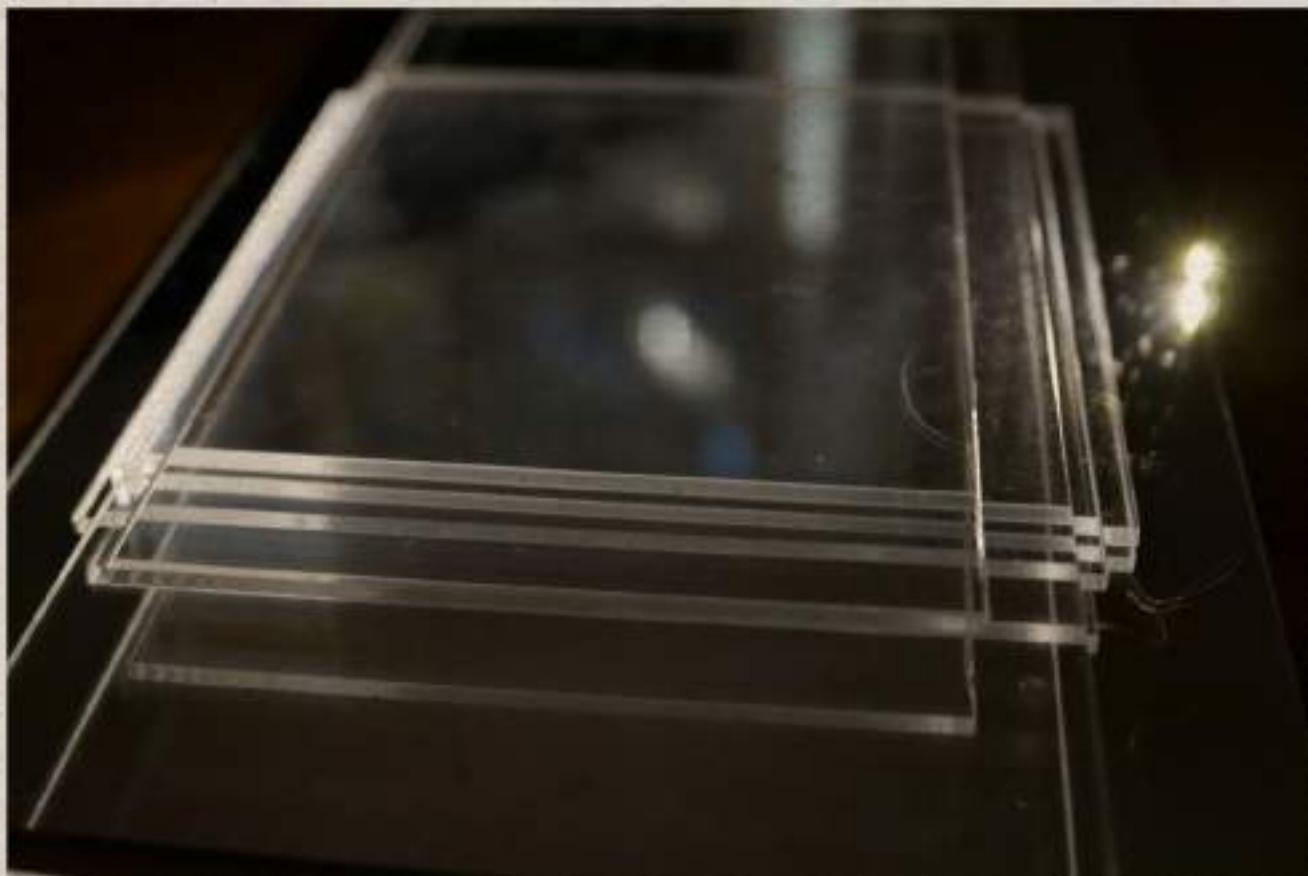


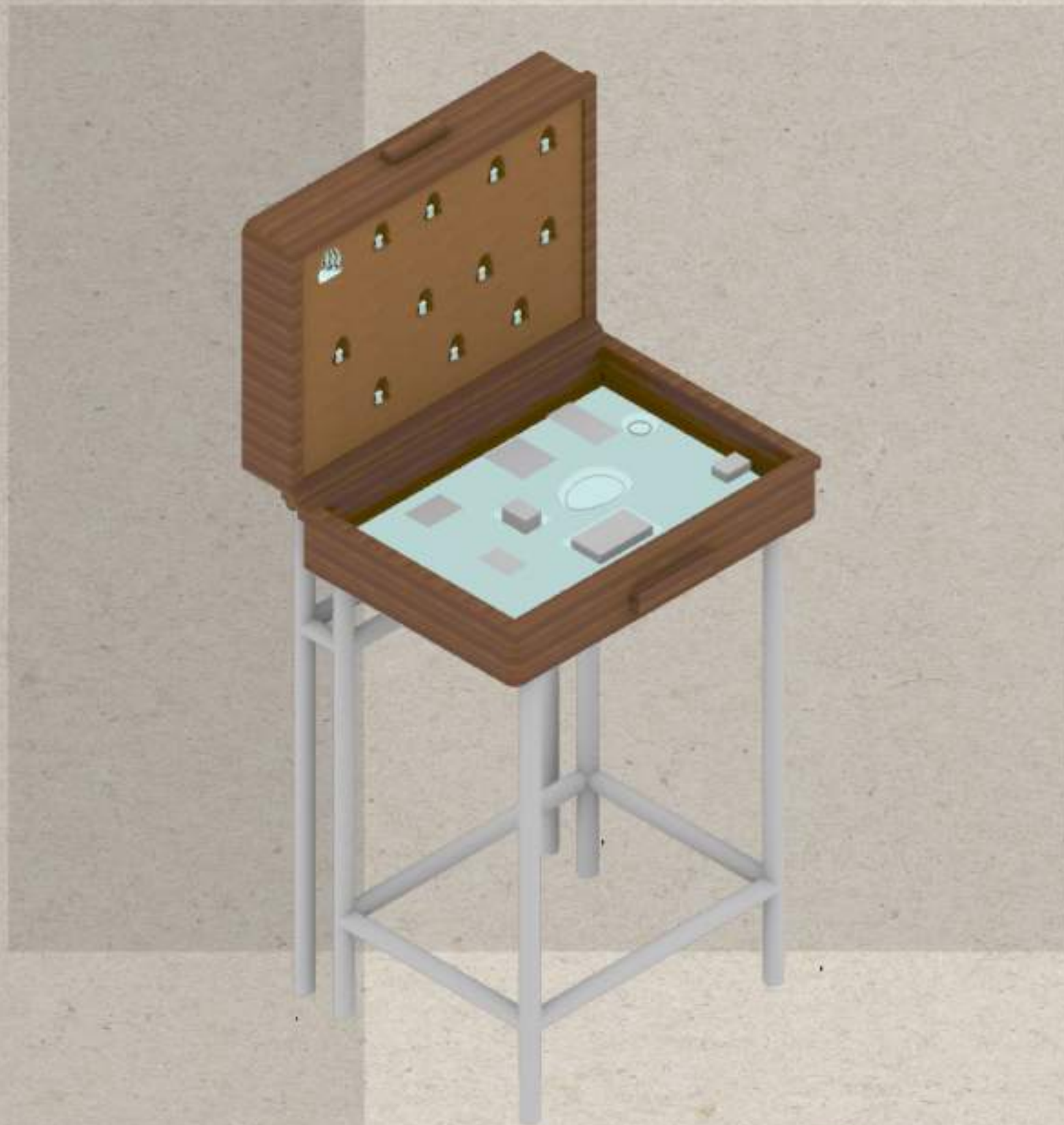
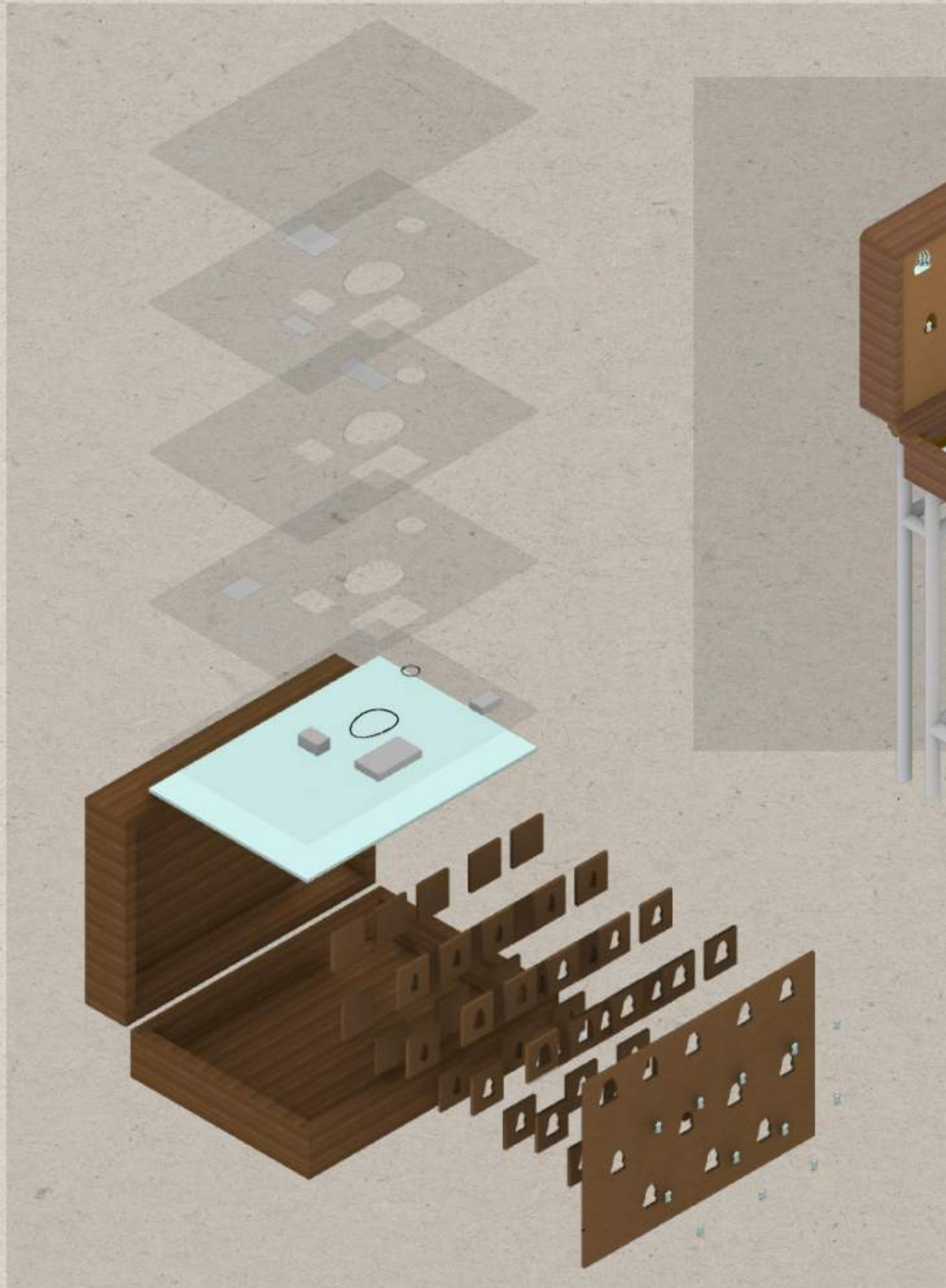














Next, the edges will be sanded to refine the outline and remove burn marks from laser cutting. Mirror spray paint and reflective foil will be tested to enhance the visual depth of the voids, allowing light to enter and reflect inside the cut-outs. The goal is to make the negative space shimmer, turning emptiness into an active, luminous surface that echoes the transparency of glass and the ephemeral nature of scent.

First Prototype – Wooden Shelf

Initial attempt at a wooden shelf shaped to the perfume bottle's silhouette. Constructed from 6 mm laser-cut plywood, using nine sheets in total.

The design focuses on the negative space—the void carved out to match each perfume bottle's form. This hollow becomes a precise container, holding the memory of the object even when it is absent. The contrast between the solid plywood and the empty silhouette highlights the delicacy of the bottles and their individuality.



TOURISMS:SUITCASE STUDIES

*Walker Art Center, Minneapolis, United States
DS+R Studios*

Tourisms: SuitCase Studies is a traveling installation whose mobility reflects its subject. Focused on journeys into the American past, the project explores the spatial and temporal mechanisms that construct and preserve national narratives through tourism. The exhibition moves in fifty identical Samsonite suitcases—each representing a compact, transportable fragment of the home. These suitcases not only carry the installation's contents but also serve as their display cases. Each one presents a case study of a distinct tourist site from one of the fifty U.S. states.



Suspended from the ceiling, it is opened and inclined to reveal a paper topography.

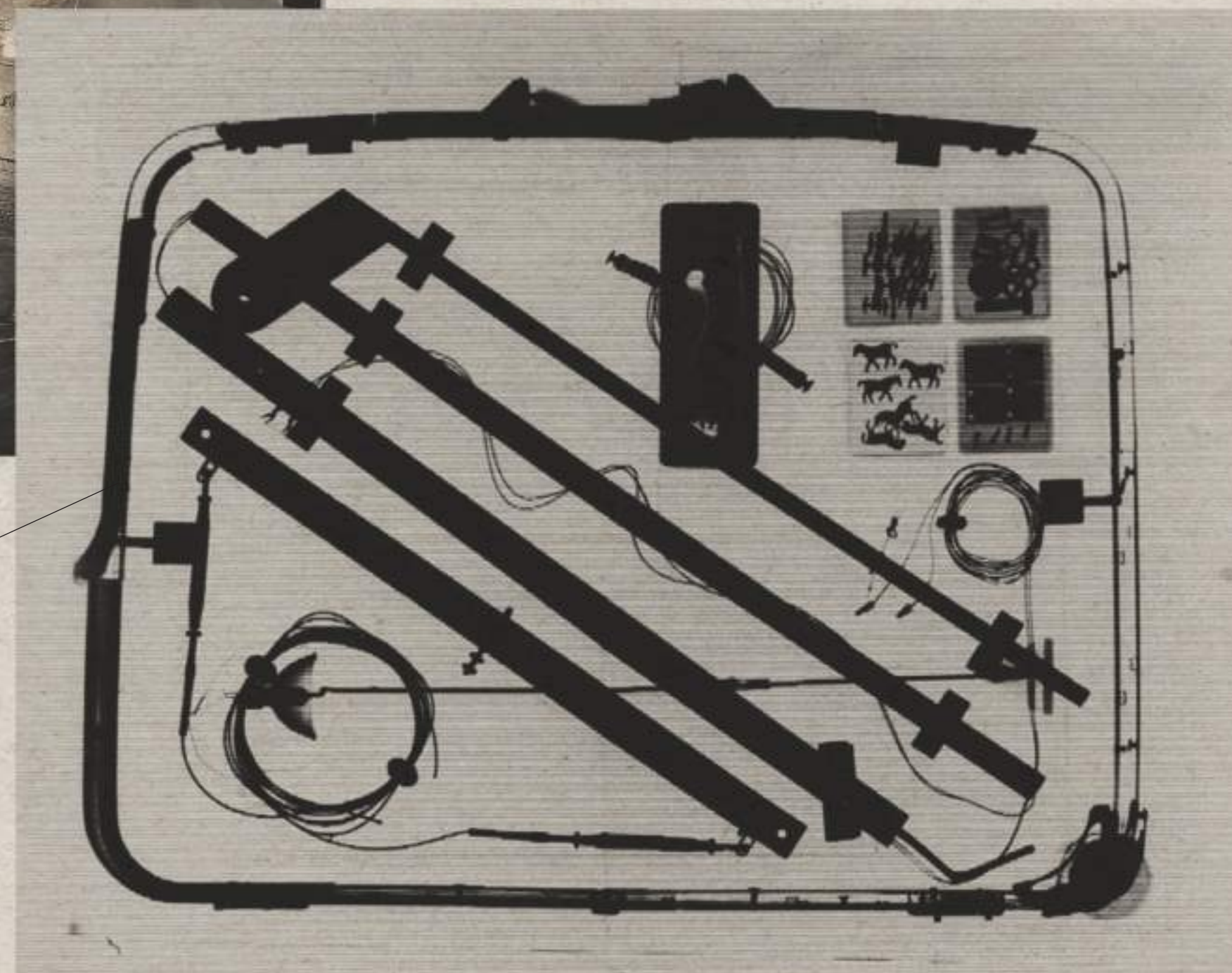


Front lighting illuminates the suitcase's interior, while mirrors enhance the reflections, casting light onto the viewer who gazes down into it.

The suitcase serves as an armature and means of display.

A fabric layer draped from the front hints at its contents.

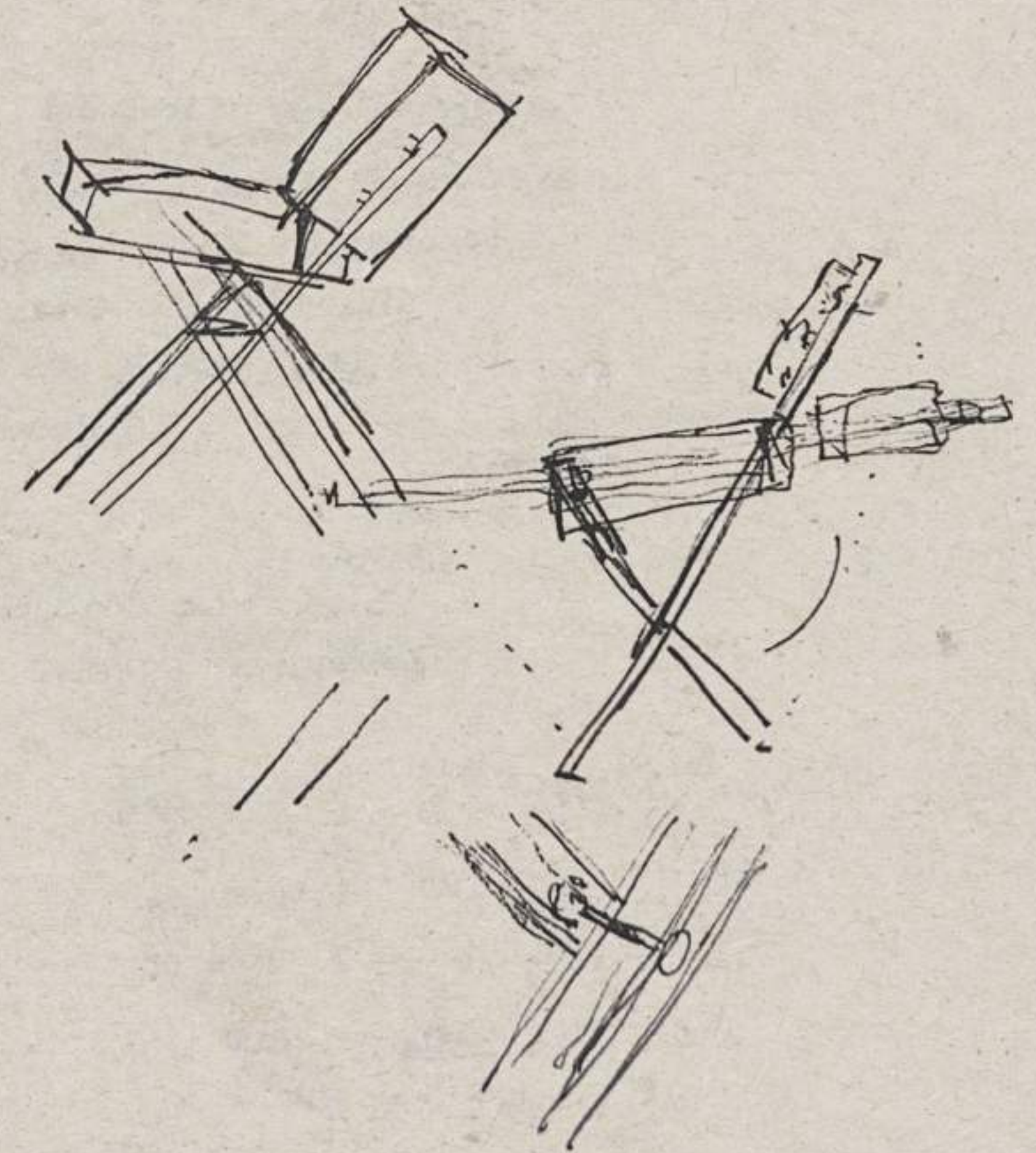
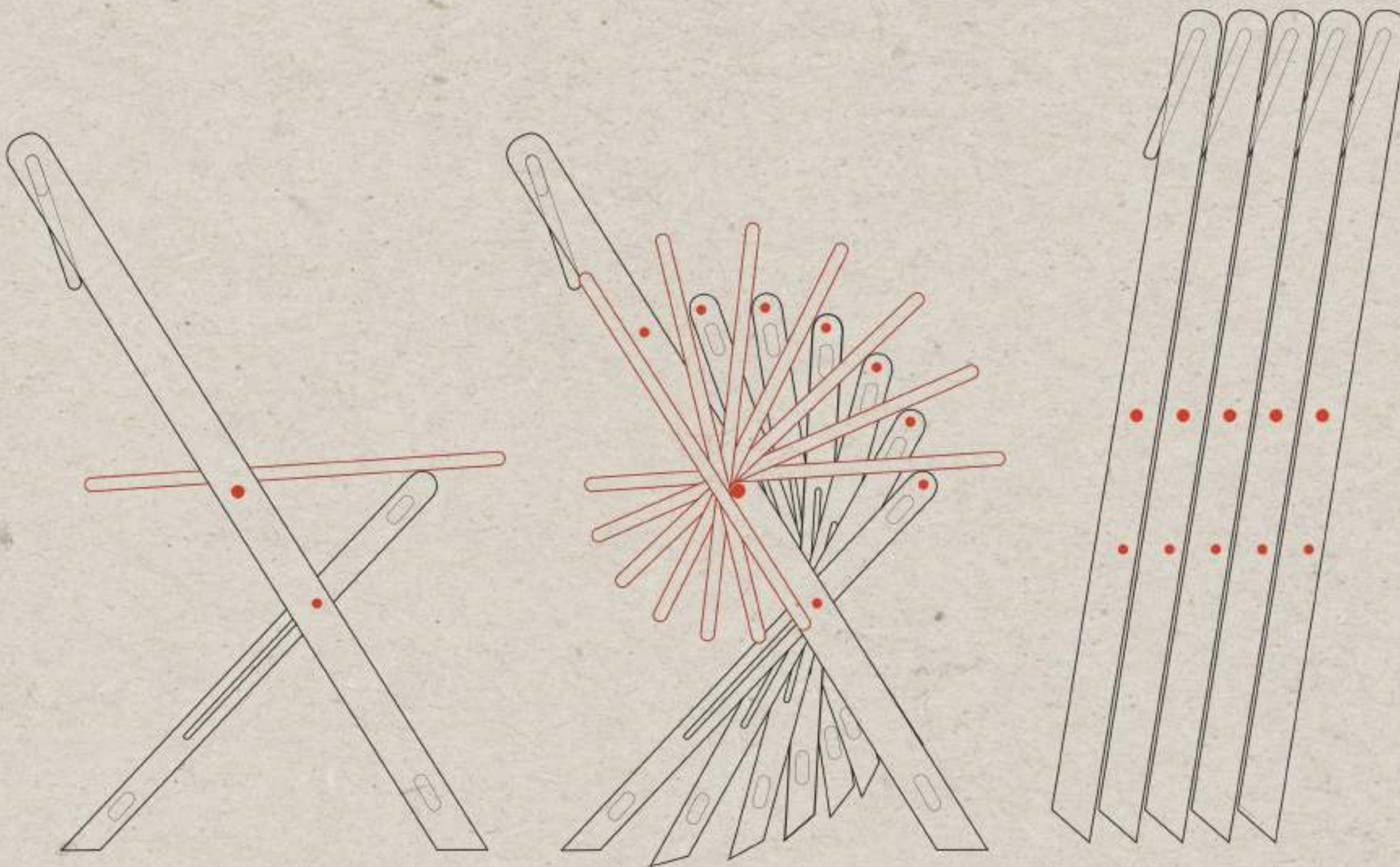
As a familiar domestic object, the suitcase carries fragments of ourselves across the world, holding the tangible memories we bring back from our travels.



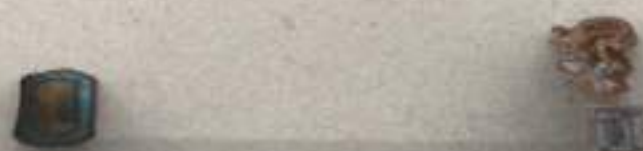
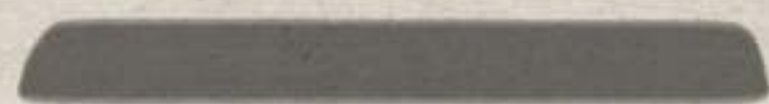


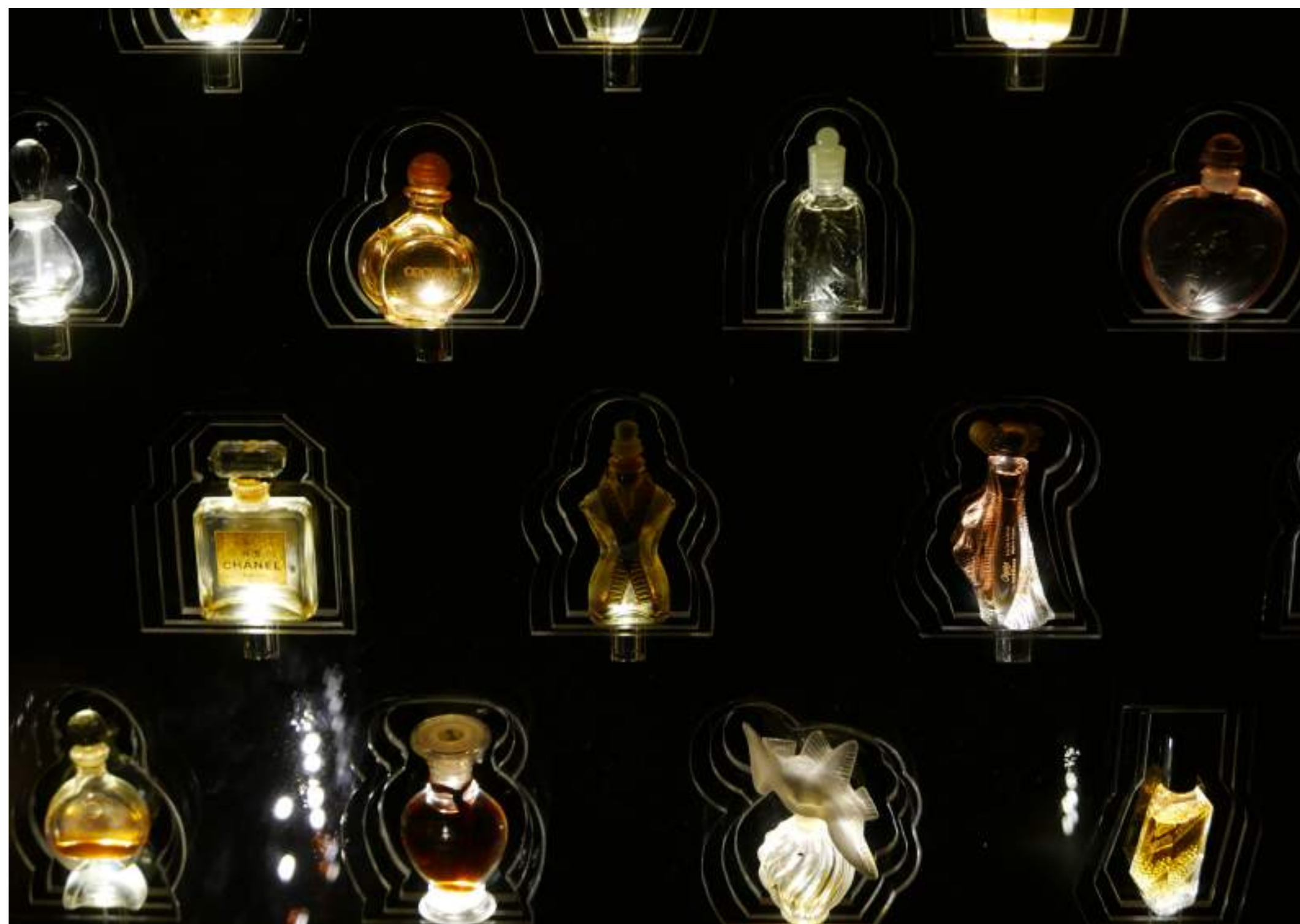
Chair Mechanism

A foldable armature supports the suitcase on its side with four legs. The structure allows three configurations: closed for transport, fully opened flat on the ground, or partially unfolded in its display position. The armature is designed to be dismantled and detached from the suitcase, allowing for easy travel, compact storage, and preservation of the suitcase's original condition.



The mechanism combines practicality with display intent. When unfolded, it elevates the suitcase to eye level, framing it as an object of focus rather than luggage. Its minimal geometry keeps attention on the suitcase while ensuring stability and ease of assembly, turning a portable container into a lightweight exhibition support.







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Millers
Gouverneur



