



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.

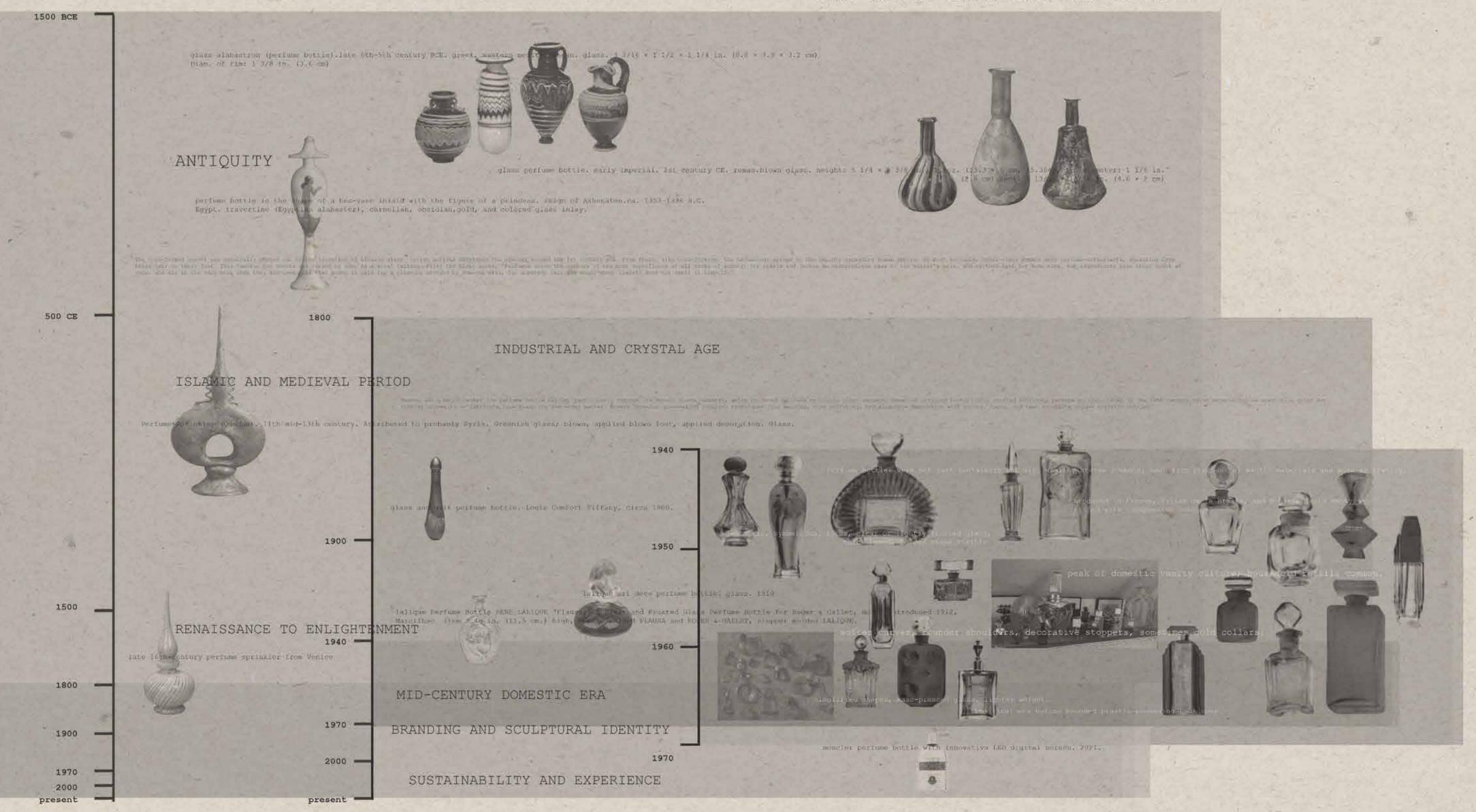
Making Scents is about remembering. Each fragrance becomes a form of history, preserving what words or images cannot. My grandmother still reaches for her perfumes, each one tied to a place she's been, a person she's loved, a moment she keeps close. Through scent, her past remains alive-moving quietly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





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 INIMACY



HOW HAS PERFUME DESIGN EVOLVED SINCE THEN ?



DESIGNED FOR SHELF IMPACT

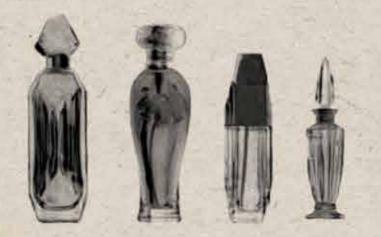
SCULPTURAL SILHOUETTES, ADVERTISEMENTS

DISPOSABLE, RARELY REFILLABLE

DESIGNED FOR PERFORMANCE AND INSTANT RECOGNITION

BRAND AS IDENTITY: LOGO CENTRAL TO DESIGN

INDUSTRIAL PRECISION, MIXED MATERIALS



THE ELONGATED



THE GEOMETRICALS



THE SQUARE-BASED



THE RECTANGULARS

EACH SCENT HAS ITS OWN ARCHITECTURE



THE ELONGATED









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





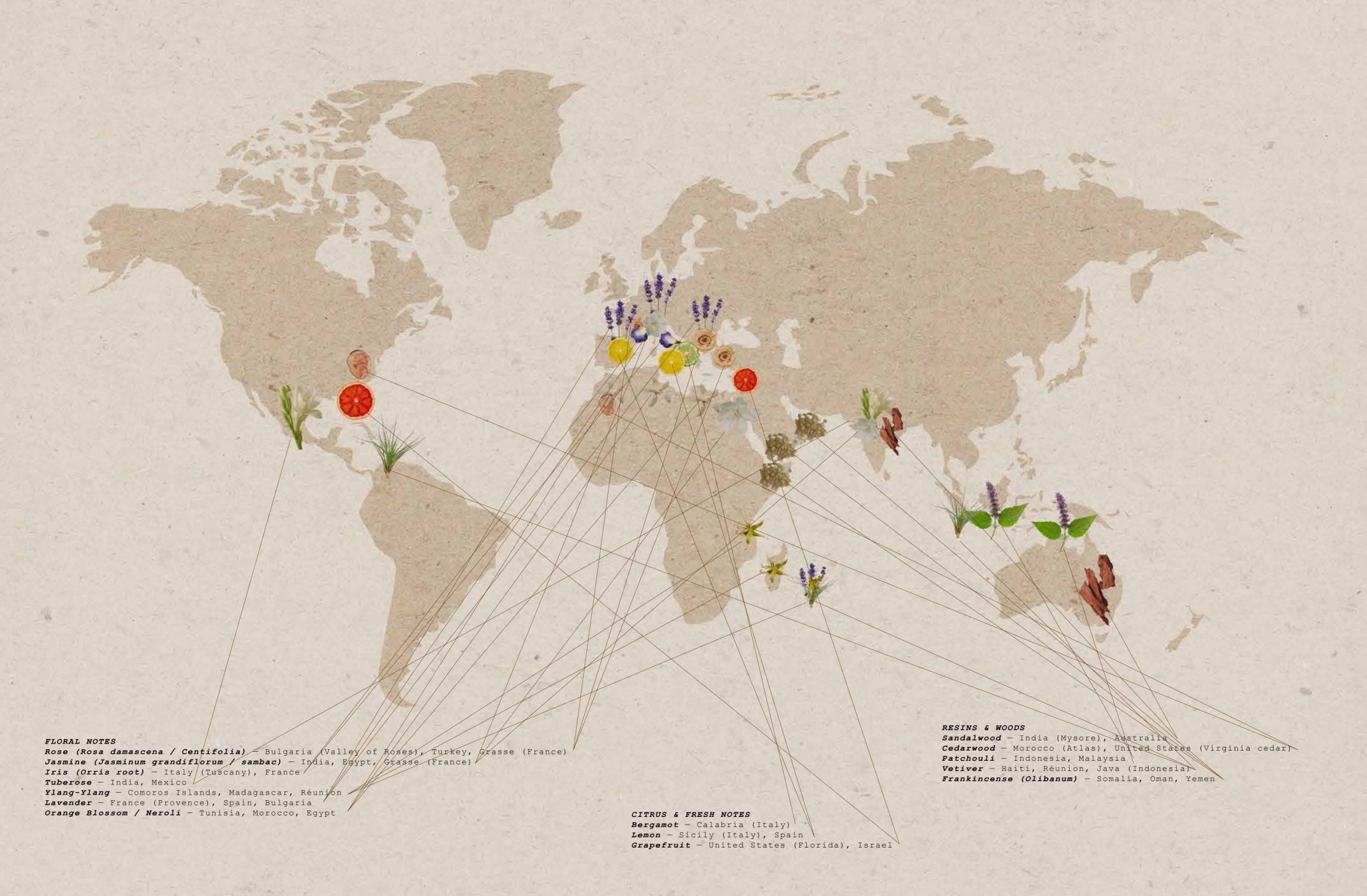


UNKOWN BRAND

UNKOWN BRAND NINA RICCI NAHEMA GUERLAIN OSCAR DE LA RENTA DOLCE VITA BY DIOR YVES SAINT LAURENT CHANEL N5 BEVERLY HILLS FLEUR D'EAU BY ROCHAS INDECENCE BY ORGANZA SHALIMAR BY GUERLAIN SCHIAPARELLI FEMME BY ROCHAS EXUBERANCE BY MAX FACTOR

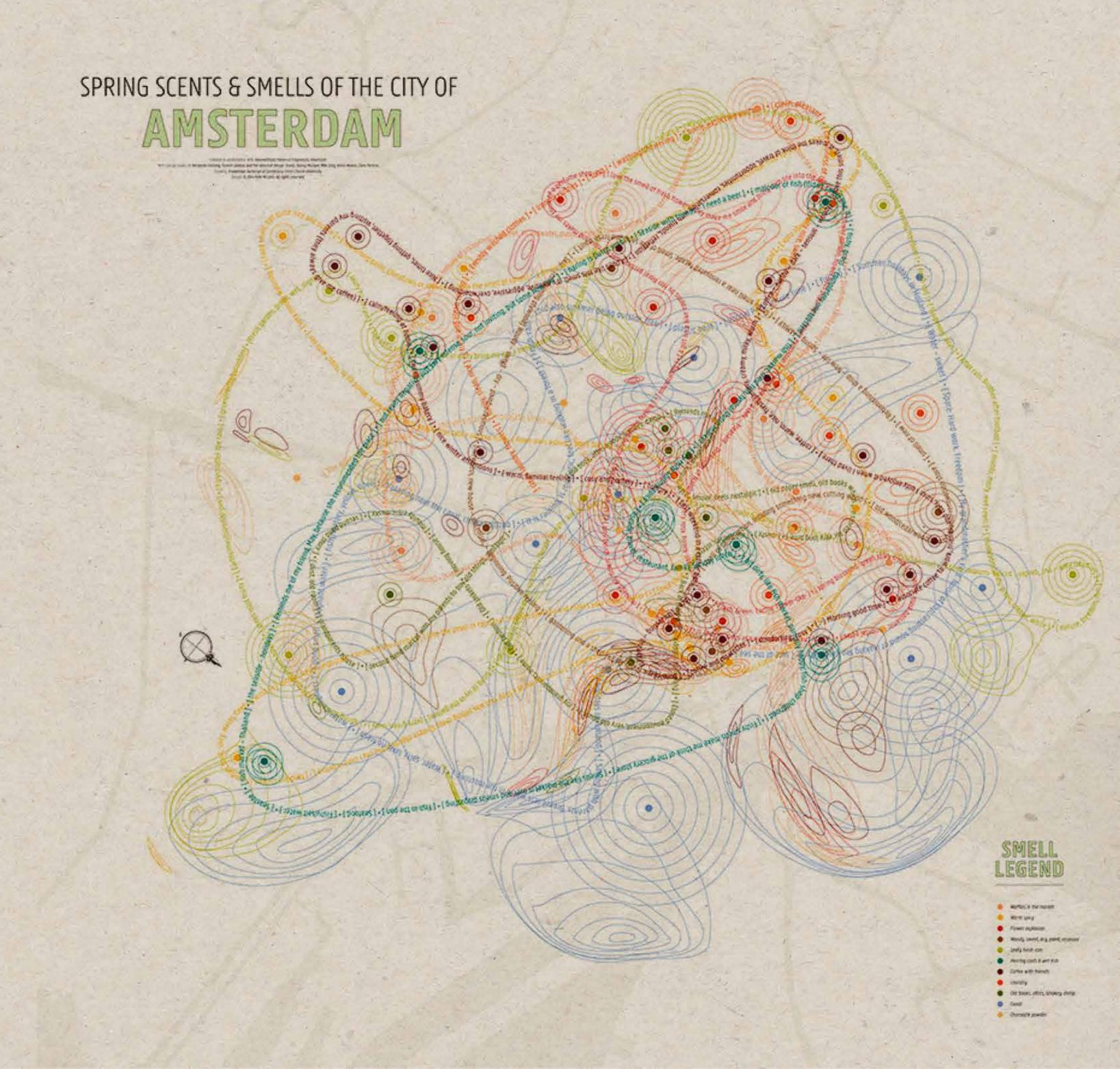
ORCHIDEE BY YVES ROCHER





PHOTOGRAPHS AND DOCUMENTS FOUND IN MY GRANDMOTHER'S HOME





DESIGNING FOR THE INVISIBLE

Smell is an overlooked architectural parameter, yet it reshapes how a space is perceived and remembered. While light and material are deliberately designed, scent is often accidental—even though it carries memory, emotion, and atmosphere.

It lingers, blends with time, and becomes part of a building's identity. Designing with scent means acknowledging this invisible layer: how air moves, how materials age, and how spaces retain traces of human presence.



Osmos' scent taxonomy is a classification system that organises smells into families, notes, and molecular behaviours,

making scent measurable and comparable. It outlines how a

fragrance is built, how it evolves over time, and how its

components interact, creating a structured framework that

turns olfaction into something that can be mapped, analysed,

and integrated into design or research workflows.

Animalic

Barny/Fecal Hairy Leathery Musky Skin-like Alliaceous Butyric Cheesy Civetty

Eggy

Horsey

Meaty

Saffrony

Slimy

Sweaty

Ureal

Herbal

Lavendery Minty Anisic Basilic/Oreganic Camphoraceous Fougery Immortellic Methylic Thujony Turpentiny

Woody

Chypriesque

Cinnamic

Clovy

Coffee-like

Cuminic

Curry-like

Frankincensy

Incense Sticks

Mossy

Mukhalaty

Musty Nutmeggy Papery Patchouliesque

Peanutty

Peppery

Piney

Popcorny

Pyrazinic

Resinous

Seediesque

Sesamy

Smoky

Sooty

Tarmacky

Tea

Toasted

Walnutty/Hazelnutty

Weedy



Fishy/Sea Creatures Kashmiry/Wooly

Mimosic

Muguet Rosy White Floral Carnation/Lily Hyacinthy Jasminy Lipsticky Orange-Blossomy Orrisy Peonic Perfumey Tuberosy Violetty

Floral



Citrus

Citrus Cologne Grapefruity Orange Mandarin Acidic Sour Bergamotty Citrusy Gingery Lemongrassy Lemony Limey Mandariny/Yuzuy Orangey



Green

Grassy

Green Pineappley Green Stemmy Violet Leaf/Cucumbery Artichoky Celeric Cucumbery/Violet Leaf Fig/Tomato Leaf Foliaged Green Pea/Beany Green Spinachy Rhubarby Shisoic

Fruity

Cassis Cherry/Almondy Peachy Yeasty/Fermented Tropical Appley Apricotty Banana-like Bittery Coconutty Cranberric Dried Fruity Grapy Jammy Mango-like Melony Overripe Peary Pineappley Plummy Raspberric Rotten

Strawberric

Tutti Fruity

Dirty Dry Dull Energizing. Fluo/Neon Fresh

Bitter

Clean

Light Mild Narcotic Old/Aged/Mature Pastel Scratchy Warm/Rich Zesty

Heaty/Hot Hollow Juicy/Pulpy/Fleshy Opaque Polished/Silky Round Sandy Shiny/Bright Smooth Soft/Velvety/Smooth Steamy Strong/Pungent/Sharp Transparent/Sheer

50 Bland Cold/Crisp/Fresh Cooling Delicate Dense/Heavy/Pesante Fatty Fibery/Textural Fizzy Flat Grainy/Lumpy Granular Hard/Rough/Spiky

Harsh





Mineral

Aldehydic Electric/Ozonic Marine Metallic Sulfury Wet Ozonic/Electric Plastery/Dusty Salty Soapy



Sweet/Balsamic

Coumarinic

Gourmand Lactonic Powdery Ambery Sweet Baby-like Baked Pastry-like Butterscotch/Caramellic Chocolaty Creamy Hay/Tobacco-like Honey Labdanumy Maply Milky Sugary Brown Sugary White Vanillic



Soulful

Greasy Starchy Bready Buttery Doughy Hammy Malty Mushroomy Ricey Tomato Pulpy



Industrial

Chemical/Solventy Chlorine/Swimming Pool Fuel Gassy Inky Medicinal Rubbery/Olivy Waxy





GLASSBLOWING

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.

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.











Each blown-glass flask contained a component of one of the three new fragrances, inviting visitors to experience the composition molecule by molecule. A small air cushion could be pressed to release the scent, turning smell into a tactile and inviting act.

The glass vessels were designed with sculpted openings that guided the nose, shaping the flow of air and intensifying the olfactory experience. The architecture of each bottle was therefore functional-engineered to enhance the perception of scent through form, proportion, and curvature.

This design studied how glass mediates between the physical and the ephemeral, transforming light, air, and smell into spatial experience. Loewe translated perfume into an immersive installation that reveals how material and scent can hold memory.



LIGHT THROUGH GLASS

The close-up study reveals how each perfume bottle behaves as a small optical instrument. Variations in glass thickness, curvature, and surface finish alter the way light refracts, diffuses, and reflects through the material.

Denser or thicker sections capture and bend light, creating areas of distortion and magnification, while thinner areas allow for sharper transmission and transparency.

The shifting intensity of light across the glass exposes the material's inner landscape: bubbles, edges, and imperfections that animate the object. These visual effects transform the bottles from containers into luminous sculptures, where material depth defines how memory, scent, and light interact.

RIPPLE Poetic Lab & Studio Shikai Ripple 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 lighting is configured such that the beam remains sharp yet is fragmented by the glass's internal irregularities, while the rotation introduces constant temporal variation, making the light feel alive rather than fixed. The piece captures the fragile dialogue between light, motion and material: it freezes the spontaneity of handblown glass in time, then re-animates it through gentle rotation. It balances traditional craftsmanship with precise engineering, turning a simple mechanical gesture into a meditative display of rhythm and change. The movement creates an ethereal, almost phantom presence, a light that hovers between the material and the immaterial. ipple embodies how glass can make the invisible visible, ow motion can breathe life into stillness, and how arhitecture or interior space can hold the quiet poetry of nature within its form.

LIGHTING EXPERIMENT 1 - Light Through Glass Light passing through glass reveals its inner architecture. Each perfume bottle, with its unique curvature and thickness, bends and distorts light in distinct ways. As seen after the first experiment, variations in glass thickness alter how the beam travels: some areas refract softly, others fracture it into sharp highlights or blurred transitions. Here, light is projected through each bottle to study how geometry and material density shape the shadow it casts. The result is an ethereal projection-a translation of transparency into form-where glass becomes an optical landscape, and light reveals the hidden structure of scent.

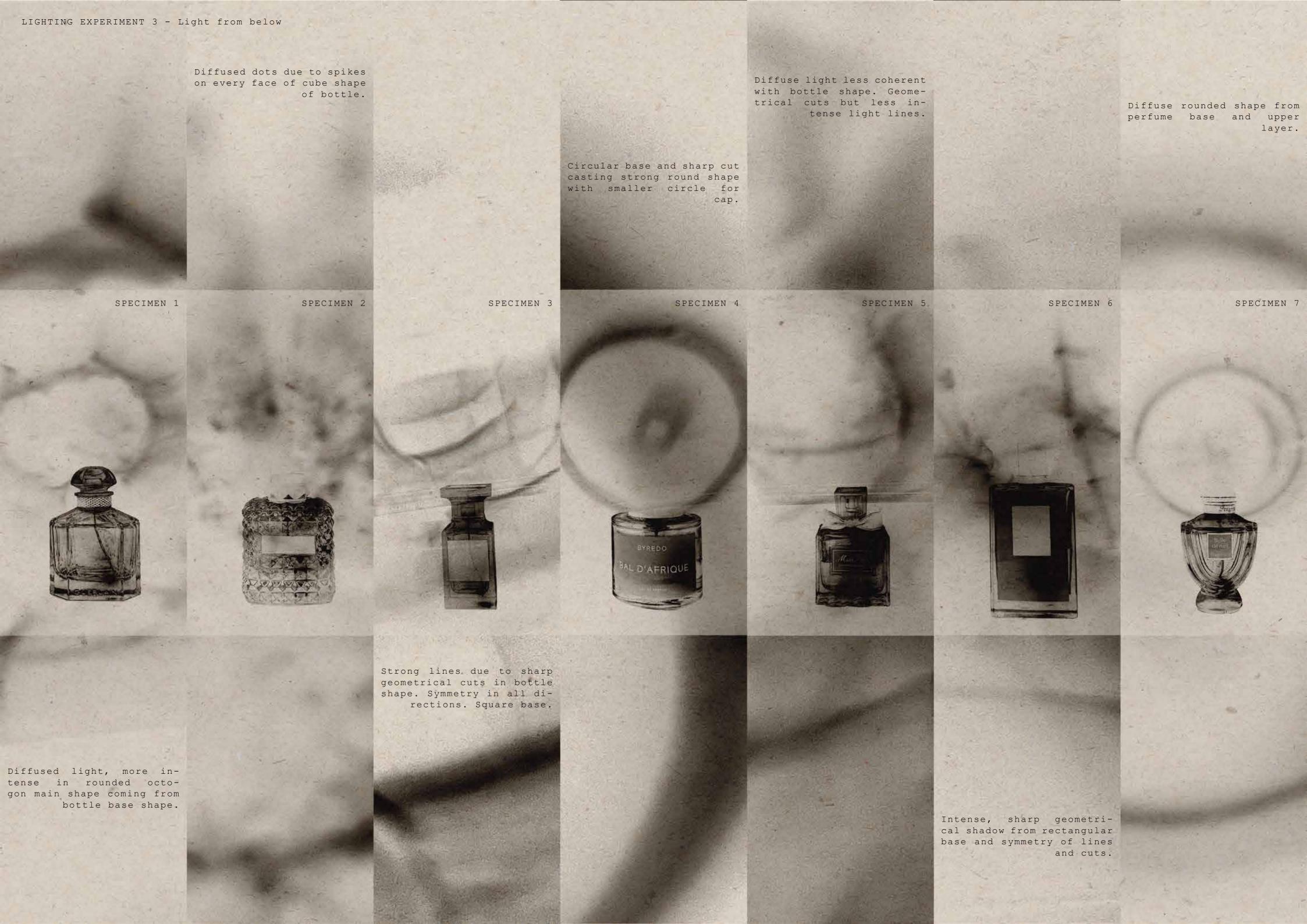
LIGHTING EXPERIMENT 2 - Light in Motion

When light moves across the collection, it reveals how each bottle interacts within the group. As the beam travels from left to right, the overlapping geometries and shifting thicknesses of glass create a choreography of refractions and shadows that continuously transform.



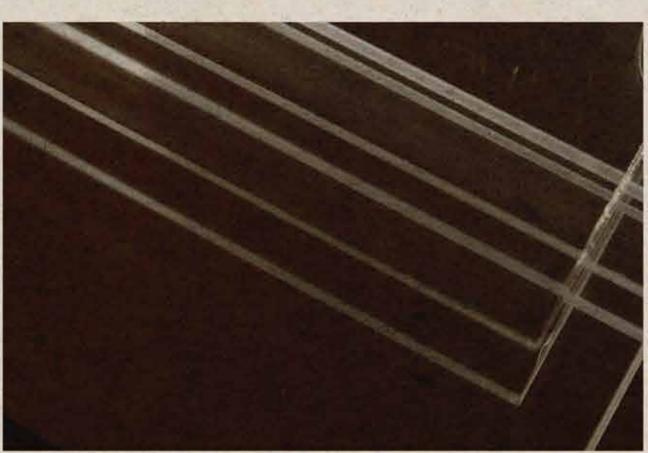


The experiment captures the dialogue between transparency and time: how light evolves as it encounters different forms, densities, and colors of glass. Together, the bottles compose a moving field of distortions, where reflections merge and dissolve, turning still objects into a living play of light.









LIGHTING EXPERIMENT 4 - Acrylic Layers

Stacking acrylic layers recreates the optical effect seen in glass bottles. As thickness varies, light bends and diffuses differently, forming gradients and reflections that shift with perspective. The cut edges catch light sharply, contrasting with the soft glow inside, a poetic interplay where transparency becomes material and light gains depth.



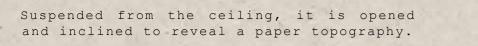


TOURISMS: SUITCASE STUDIES

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

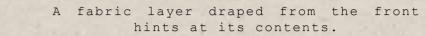
Tourisms: SuitCase Studies is a traveling installation whose mobility reflects its subject. Focused on journeys into the American past, the project explores the spatial and temporal mechanisms that construct and preserve national narratives through tourism. The exhibition moves in fifty identical Samsonite 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.





The suitcase serves as an armature and means of display.

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



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

The lighting strategy positions each suitcase as both display and destination: illuminated from within and subtly highlighted from the exterior, the effect invites the viewer to lean closer, open the lid metaphorically, and discover the contents. In doing so the lighting becomes structural, it defines the object, frames the collection, and guides the viewer's movement across the installation.

The concept aligns with best practice for object display: controlled lighting, minimal glare, unified ambient daylight/artificial balance, and a sense of atmosphere as important as the objects themselves.

favorite necklace from spain

family picture

pendants from italy

article where pierre, 15 year old son is featured after winning a football game

father's navy pin

letter from andré, 10 year old son complaining about his scout camp



good luck charm from thailand

wedding congratulation card

from maréchal juin

photography of young françoise, swimming in the mediteranean sea

cassette of favorite songs

photography film that needs to be developped

comb from japan

plane-shaped earring

photography of plane mid-flight

ph

photography of parc a sunny afternoon

bracelet from egypt

postcard from an old friend

Necklace from trip to Africa

decorative brooches

FIRST DESIGN PROPOSAL The suitcase is supported by a compact, stool-like structural armature that anchors the object while elevating it as a focal point. This configuration delivers a clean, operational framework: a stable vertical core, a minimal footprint, and a clear separation between support and display. The armature positions the suitcase at an optimal height, ensuring controlled visibility, easy access, and a precise reading of the object within the overall spatial strategy.



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

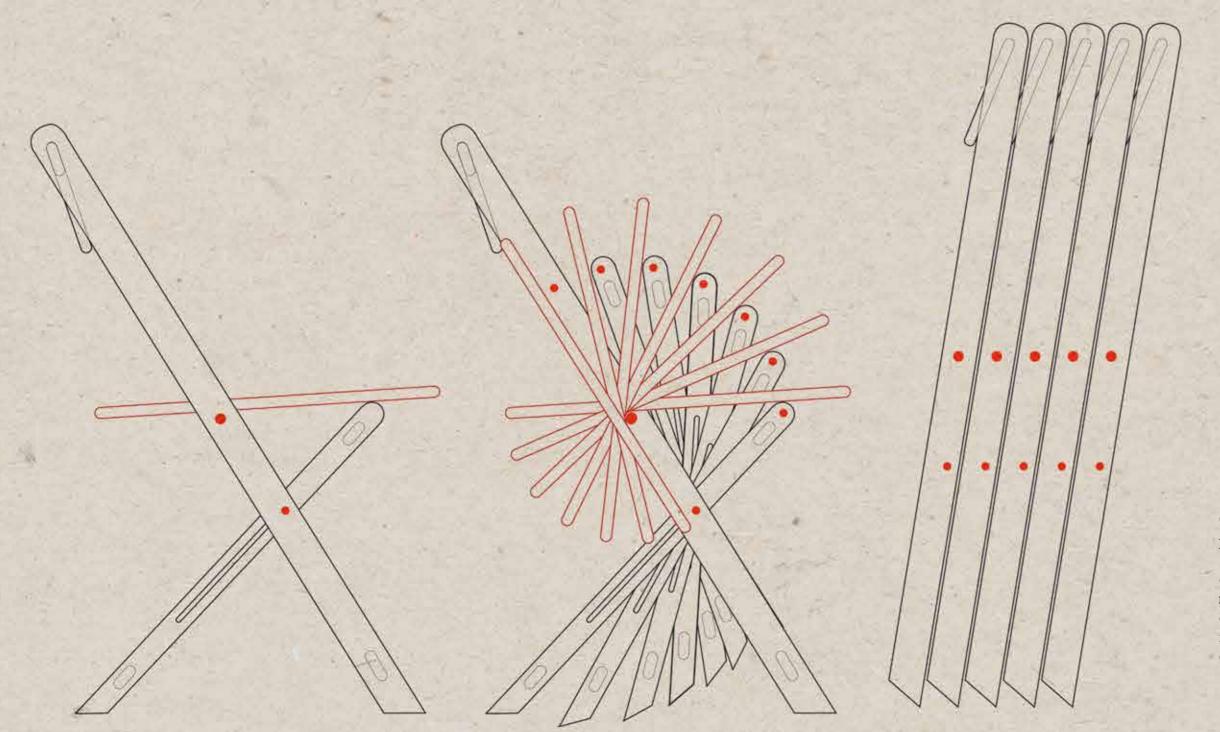
Initial attempt at a wooden shelf shaped to the perfume bottle's silhouette. Constructed from 6 mm laser-cut plywood, using nine sheets in total.

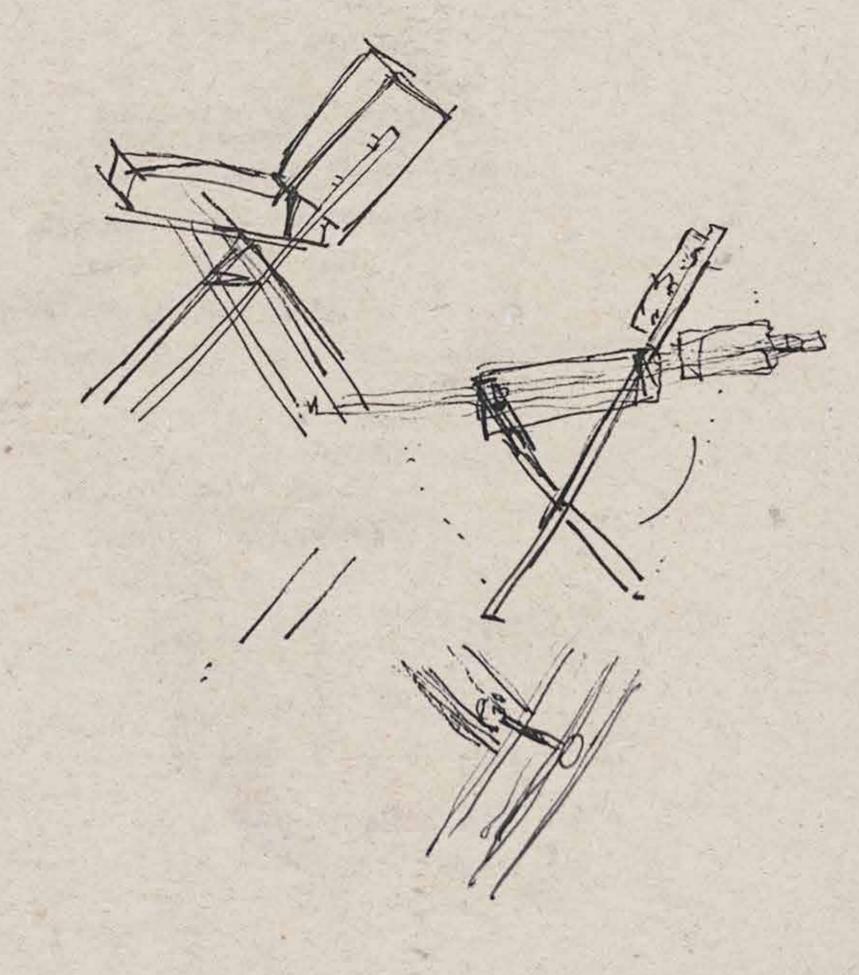
The design focuses on the negative space—the void carved out to match each perfume bottle's form. This hollow becomes a precise container, holding the memory of the object even when it is absent. The contrast between the solid plywood and the empty silhouette highlights the delicacy of the bottles and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



CHAIR STRUCTURAL MECHANISM FOR ARMATURE

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.



SECOND DESIGN PROPOSAL

The suitcase is carried by a chair-like structure, expanding the support system into a more articulated, spatial object. This configuration introduces a backrest-like vertical plane and extended legs, creating a clearer architectural presence while maintaining structural efficiency.

The form frames the suitcase, giving it a defined orientation and stronger visual hierarchy, and positions the object as something to be approached and observed, as part of the overall display logic.



