

An Olfactory Journey towards Jewelry

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Spring 2021

OSLOMET

ABSTRACT

Keywords: Jewelry, Olfaction, Lines, Perception, Coupling, Probing Aesthetics, Systems thinking.

This thesis ventures into the realm of olfaction. The sense of smell has long been regarded as a less important sense, however this is changing. By exploring the olfactory system, and training the sense of smell, botanical fragrance compositions have been created. Through perception these scents and fragrances have been interpreted into lines, and further to shapes, forms and representations of jewelry. The line has thus been utilized from a position of wayfaring, gradually turning into a meshwork of lines, supported by methods such as coupling, mapping and autoethnography, where the emergent shapes become the foundation for further research, conducted by methods such as probing, leading to the creation of form.

The definition of jewelry is here quite broad, and includes perfume, the criteria being that jewelry has to relate to the body. In this project, the analysis of perfume as jewelry presents many interesting perspectives. Wearing perfume can affect our mood directly, as an intimate, inward experience. Simultaneously it can be an intentional action of non verbal communication. Perfume is both inhaled into the body, absorbed into the skin, and vaporizes from the skin, venturing outwards.

Shapes and forms that have emerged from fragrance through lines in this experiment, possesses characteristics of being organic, asymmetrical and in motion. They are ambiguous in nature, and can be both soft and sharp, concave and convex, and move in several directions.

The line is not either/or, it is both-and, and it has value and possibility for novelty in so many ways. Here, I will show how the line can be utilized as a perceptual tool in olfaction to generate form, and in possible extension, jewelry.

PREFACE

A big thanks to everyone who in various ways have offered support and encouragement along the way.

To my mentor Bernice Kelly - I had the time of my life, your insight and willingness to teach me and challenge me forward is invaluable, I am forever grateful.

To my supervisor Astrid Maria Heimer, thank you for your friendship in this strange and isolated time, and for all your knowledge and support - the world is better with you in it.

"To smell is to breathe"

Barry C. Smith, 2020. Centre for the Study of the Senses.
(The IFRA UK Fragrance Forum, 2020, 08:07).

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CHAPTER 1. Introduction

Exploring and interpreting a fragrance as a line, has a very temporal and flowing dimension, it reminds me of creatures in water.

The fragrance enfolds gradually, in intensity, in waves, the different components push and pull each other, transcends, overlaps, disappears, reemerges, interacts, contracts and releases.

I experience wearing a perfume as a rhythm, almost like a dance. The line can represent the experience of smelling a fragrance as movement, like a story.

Working diary, March 2021.

Reflection on experience of wearing a fragrance I find pleasurable.

1.1. PERSPECTIVES ON JEWELRY

What is jewelry? This is a question I have been pondering for a while. As we shall see, this question has many facets.

Throughout the history of mankind, dating as far back as 70000 years, jewelry has been a part of human lives (Henshilwood et al., 2004). Recent innovative research in the geoarchaeological field suggests that changes in hunter-gatherers occupational living habits at this time lead to an increase in human mobility and interaction, that could have "stimulated the production of material culture that would have increased intergroup cohesion and intragroup communication". (Haaland et al., 2020, p.223).

The Oxford english Dictionary defines jewelry as;

1. Jewels or valuable objects (typically made using gold, silver, or precious stones) considered collectively; items of the sort produced or sold by a jeweller; spec. objects of this sort used as personal adornments; (now usually) decorative items worn on the body such as rings, bracelets, necklaces, etc. (whether or not made of precious metals or gemstones).

2. figurative and in figurative contexts. Anything considered as an ornament or adornment, esp. a precious one.

(Jewelry, u.å.).

In line with this definition, jewelry can in fact be anything and everything subjectively perceived as precious. From the moss on a rock, to the cutlery laid out on a table, to the stars in the sky.

For the purpose of this project, I choose to narrow it down to *something related to the body.*

Exploring jewelry in previous projects led to new insight on jewelry and meaning. In the course "MAPD 5210 Visualizing complexity" conducted in autumn 2020, I interviewed people through diaries on what jewelry is, and the answers indicated some categories:

communication, identity, and most importantly - belonging.

Whether we wear jewelry to celebrate an occasion or achievement, to tell a story, to mourn our losses, to express an opinion, to play a character, as self enhancement, as a status symbol, as a reminder of a meaningful memory or relation, as a symbol of the contract of marriage, as a tribute to nature, as part of a ritual, as a nod to our heritage, it all eventually comes down to one thing - our need for belonging.

Sense of belonging is embedded in our DNA, humans gravitate towards groups, we are not made for solitude, we are social beings (Anant, 1967).

1.2. THE SENSE OF SMELL - A COMPLEX ADVENTURE

Vision has for the most part dominated the research and discussion involving perception and sensory stimuli, the sense of smell has for a long time been considered a less important sense (Smith, 2017; McGee, 2020; Majid, 2021; Septimus Piesse, 1862). Due to its complexity, we don't yet fully understand the olfactory system, and there is not yet an agreed upon classification system for olfaction in relation to perception (Smith, 2017). When discussing the premises of perceptual objecthood, more specifically olfactory objecthood and the question of philosophical assumptions on this issue, Barwich (2019) stresses that theories of perception often are indeed theories of vision, or emphasised as such, and that the coding principles involved in the olfactory system are fundamentally different than those of the visual system.

The sense of smell can also be described in terms of functionality: "the human sense of smell has both evolutionary and contemporary significance: our ability to perceive odors provides information that allows us to evaluate and guide our responses to our environments." (Zucco et al., 2012, p.23)

This perspective is in accordance with Barwich (2019), drawing on Castro and Seeley (2014), who differentiates olfactory stimuli not merely as a mental representation of an object, but as a stimuli preparing the individual for an appropriate behavior or action in a context. For example, if we smell smoke, this can indicate that there is a fire closeby, and the intensity of the stimuli provides additional spatial information. We can then evaluate, and for example remove ourselves from the potential danger in time. Instead of thinking of the odor of smoke as the mental image "fire", it is suggested to think of it as e.g. the action "move to safety". I here suggest that olfactory experience can be perceived both in terms of distance and direction, drawing on Aasen (2019) and Smith (2017). However this issue is, as described by both, disagreed upon in it's academic field, it has been largely assumed that there are no spatial aspects in olfaction (Aasen, 2019), that there is no olfactory objecthood (Keller, 2016, p.63).

The longstanding tendency of disregarding the sense of smell is changing, much due to Covid-19, where virus contraction has been shown to largely associate with temporary chemosensory disturbances (Parma et al., 2020). The loss of the sense of smell is referred to as anosmia (Boesveldt et al., 2017). Research on how this condition may affect a person's wellbeing shows that the loss of smell (and taste) can have a severe impact on a person's wellbeing, and be associated with for example anxiety and depressed mood (Speth et al., 2020), (Majid, 2021).

*They see the Form of Air; but mortals breathing it
Drink the whole summer down into the breast.*

*The lavish pinks, the field new-mown, the ravishing
Sea-smells, the wood-fire smoke that whispers Rest.*

*The tremor on the rippled pool of memory
That from each smell in widening circles goes,
The pleasure and the pang --can angels measure it?
An angel has no nose.*

C.S.Lewis, On Being Human, 1946. (King, 2015).

1.3. PROJECT PLACEMENT

The area that is explored is in essence that of the line - lines as a meshwork. Lines...of smell...circling around and towards jewelry, both in concrete interpretations, but also in a more abstract, metaphorical sense. The line is not either/or, it is both-and, and it has value and possibility for novelty in so many ways. Here, I will attempt to show how it can be utilized as a perceptual tool in olfaction to create form, and in possible extension, jewelry. I have explored the line as a journey, a story and as an experience. As perception, as a bridge, as tension, as relations. As lines of communication and as introspective lines of thought, as a parallel or a dimension. As a gesture, as an act of balance, as a language.

The practice, the themes of olfaction, the use of probes, the end results, they are all supporting actors, they are parts. The lead role, the binding glue, is the meshwork (Ingold, 2016) of lines. The depth is to be found in the patterns, in the various perspectives and discussions of the line, and not in the way it is perhaps more traditionally found - through a reductive, specialized approach. I do not argue against reductionism, but it is worth pointing out that such an approach alone, is linear and hierarchical, and needs a counterbalance.

Drawing on Ingold (2016), if you accept the proposition of the line as I have described it here, as more than the concrete, the physical, then I hope this project will make sense. To further anchor this perspective, I lean towards gestalt theory, where Arnheim (1974) describes the term 'perceptual forces' to explain perception as both physical and psychological phenomena that are intertwined: "Whether or not we choose to call the perceptual forces "illusions" matters little so long as we acknowledge them as genuine components of everything seen". (Arnheim, 1974, p.17) I understand this as every experience being a perceived pattern, a process, and the forces in these processes are made sensible both physically and psychologically, journeying through the body and nervous system, the brain.

Shapes produced by lines in this project are intentionally linked to the area of botanical perfume, and to the act of mapping, they are drawn perceptions, and can in a way be described as rhythmic forces, as movement.

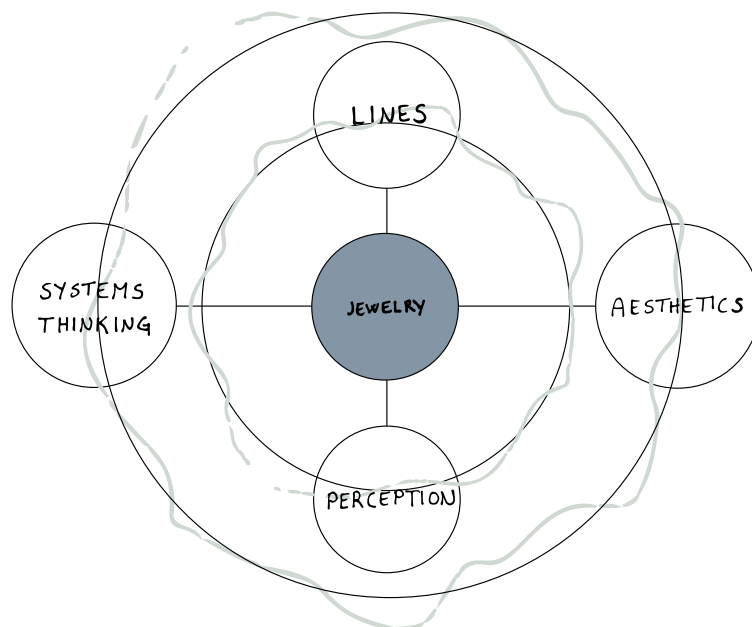


Figure 1. Lena Runnestø. Model illustrating project placement. Jewelry (including perfume) explored between the fields of systems thinking and aesthetics, and through the perception of fragrance (olfaction) interpreted by lines.

1.3.1. RESEARCH QUESTION

The thesis will attempt to answer the following question:

How can the perception of fragrance through
lines expand the area of form creation?

This question requires both olfactory and line awareness. One of the ways this will be explored is by mapping. A map typically contains both words and lines. The question of word dominance then arises. If we assume that the line is subdominant, what happens if the line is the lead?

In my map experiments of making the line dominant, I will show that one possible emergent feature is shape. A new question then arises; what meaning has shape? This is a cultural question, an aesthetic question and a systemic question.

1.3.2. MAP OF PROCESS

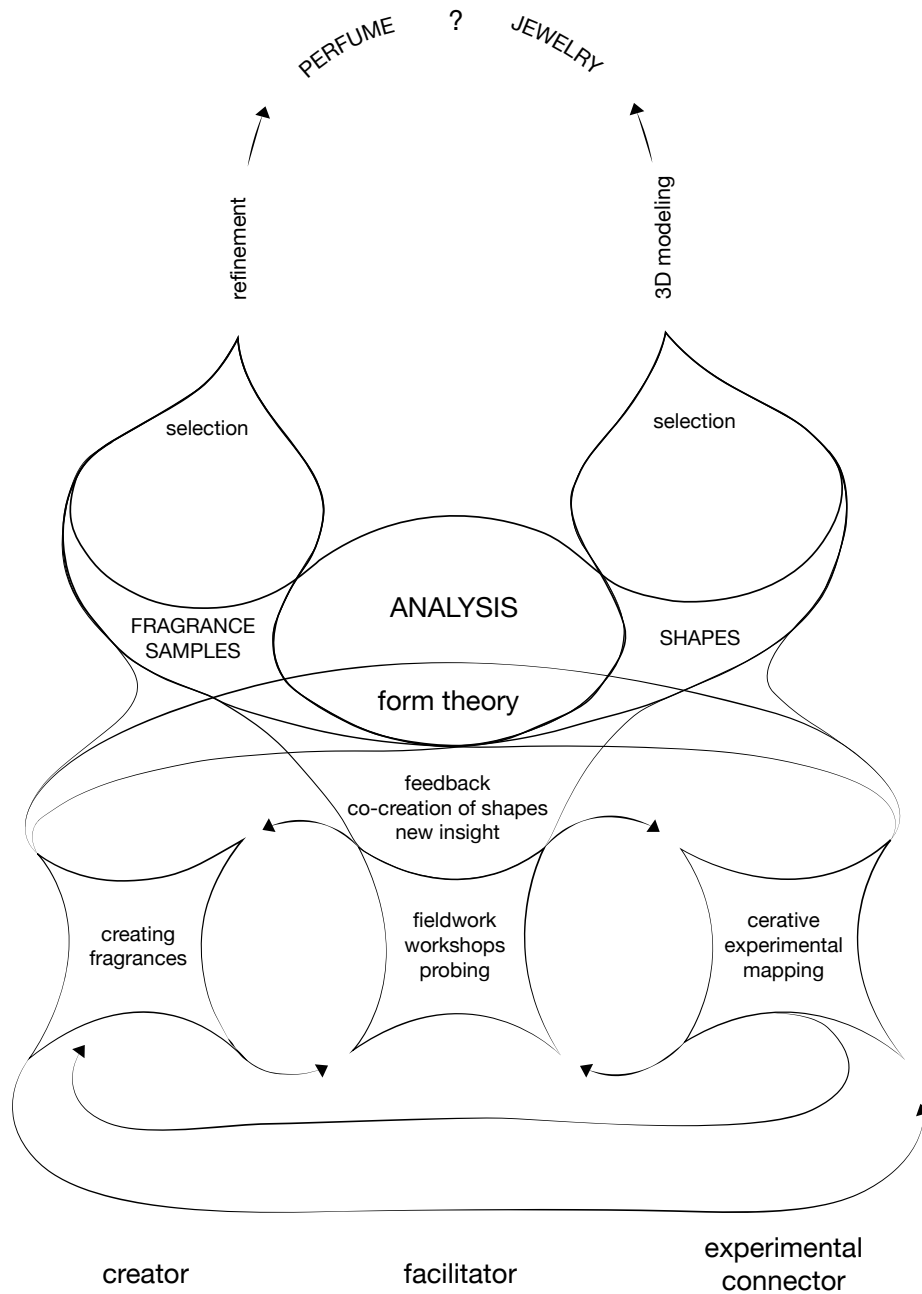


Figure 2. Lena Runnestø. Map illustrating the different roles of the designer, project activities and process journey.

1.4. RESOURCE PERSONS

During this master's program, I have conducted an internship with Bernice Kelly - artist, goldsmith and founder of Macha Studio in Brooklyn, New York, a company that offers fine jewelry and custom made pieces, emphasizing nature's unique aesthetics and sustainable sourcing of materials. She has since been a mentor for me in the courses that followed, providing feedback, insight and advice on jewelry and design related topics and activities.

Throughout this project she has offered advice and feedback through several conversations on Zoom. Originally I had planned a revisit to New York as part of this project, but Covid-19 unfortunately made this impossible. Still, I find having her as my mentor, and being able to do the internship at Macha Studio an invaluable learning experience, that brings me closer to position my jewelry design in an international context.

1.5. INSPIRATION



Figure 3. (Deemter, 2021).
The creation of "55.55".

Chanel has created a 100 year anniversary necklace to celebrate their iconic perfume No.5. The necklace is inspired by the fragrance, and is named 55.55, due to the weight of the centerpiece diamond. The shape of the perfume bottle is interpreted in the necklace.



Figure 4. Georg Jensen (u.å.).
"Magic" ring.

Example of a brand that is very good at designing jewelry with seamless connections.



Figure 5. Bjørg (u.å.). "The Wild Flower". Organic ring with raw Tanzanite. Bjørg is one of the most renowned Norwegian jewelry artist internationally.



Figure 6. Maanesten (u.å.). "Lida" earrings. Current jewelry trend (spring 2021). Organic shapes have been in the trend picture for a while. As shown here, still organic, but less chunky and more curves.

CHAPTER 2. Methods

2.1. INTENTIONAL TENSION

As described in the teaching of Paul Klee;
"a concept is not thinkable without its opposite" (Klee, 1961, p. 15)

In the creative fields there are many examples of a description of tension, in fact academia is packed with it; dualities, opposites, polarities. Much research is built on the comparison these tensions offer.

There are several methods that in various ways address tension, e.g. composition (Klee, 1961), coupling (Heimer, 2020, p. 139), keying - unexpectedness by systems coupling (Gulden, 2018), cybernetics (Bateson, 1972), "altering between" (Mäkele, 2016), bisociation (Koestler, 1964, p. 656) and forced relations (Lerdahl, 2007).

Embracing tension is embracing movement - concrete and inherent, experienced in various media; it enables the ability to adjust and be flexible, to discover novelties and new perspectives.

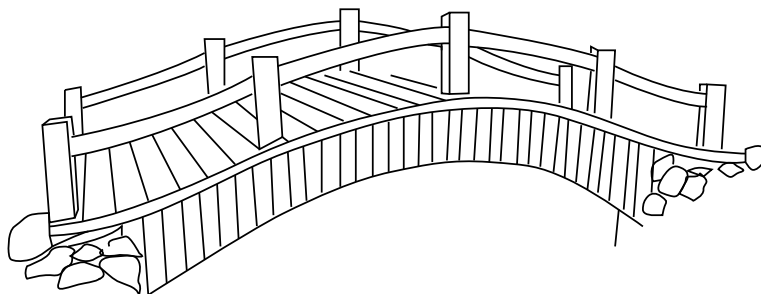


Figure 7. Lena Runnestø. Bridge symbolizing the coupling of tension.

2.2. MAPPING AS A CREATIVE COUPLING EXERCISE

Visual interpretation, processing and presentation of information is an important skill in many stages of the creative design process, and throughout this education mapping has been a central tool for visualization. We have for example been introduced to visualizing articles (Gulden), and the gigamap (Sevaldson).

In this project I experiment with extraction and principles from Gestalt theory in a mapping process, playing with the line in terms of intentionality, wayfaring and perception of the olfactory system. I am not fully giga mapping, as some of the criterias don't fit, e.g. that it is not meant to communicate outside of the process (Sevaldson, 2012). However, the mapping has elements of systems thinking (Meadows, 2008) and giga mapping present, and is inspired by these mentioned theories and methods.

2.3. ARTISTIC RESEARCH

Leavy (2015) writes about how the meeting between method and art can offer possibilities of seeing things in new ways;

“These practices are about composing, weaving, orchestrating, creating tapestries of meanings, and producing knowledge in new shapes”. (Leavy, 2015, p. 291).

It is further suggested that this kind of research perhaps needs a language, ways to be articulated, a language that is not yet fully or satisfactory developed. She also emphasizes that methods should be chosen and adapted according to the research at hand, and that artistic methods can be applied with flexibility in mind. By this she means that these methods can be applied fragmentally, and not necessarily as a continuous line throughout a research project.

Heimer (2020) points out the importance of being able to express and articulate the embodied and subjective knowledge that can be found in artistic research, to make it accessible and thus transferable. We are trained to reflect, and to communicate the “internal dialogues” that emerge in this process, to try and make sense of the knowledge interaction with materials during practice can produce.

It is common to distinguish between practice-based research and practice-led research (Candy & Edmonds, 2018).

2.3.1 PRACTICE BASED AND PRACTICE LED RESEARCH

In practice based research the data is created, often in the physical form of an artefact. Candy & Edmonds (2018) emphasizes that practice based research offers a true and more unique comprehension of the research, that can only be acquired by experiencing the research in the physical, not just in the illustrative mode. In practice based research it is the creative artifact that leads to new knowledge, for example through reflection while making, and thought upon analyzing and evaluating (Candy & Edmonds, 2018).

Practice - led research focuses on research that can lead to new insight and comprehension about practice (Candy & Edmonds, 2018). Practice - led research can for example involve researching novel techniques and their possible appliances, that may lead to new knowledge (Candy, 2006). Throughout a creative project, I find these two approaches are often intertwined, and not so easily distinguishable, one often leads to the other, they are both-and.

2.4. AUTOETHNOGRAPHY

This method acknowledges the subjective experience of a practitioner, and it is a great way to capture thoughts and reflections in the moment, for example by writing a working diary, taking photographs, videos, voice recordings and so on (Ellis & Bochner, 2011). I find this method very well suited in combination with other methods, and an especially good tool for reflecting on action (Schon, 1995). It can provide more depth in a project and be a good way to retrace your steps, to look for new perspectives or find forgotten gems, especially when working on articulating your research.

2.5. INTERVIEW

Interviews can provide originality and novel perspectives, and choosing a semi structured interview for research offers the advantage of letting the interview unfold naturally, if the participant wants to talk more or less about suggested or related topics or questions, this format allows for that flexibility (Lazar et al., 2010). This type of interview structure will thus bring opportunities to adjust as the interview develops, and to gain additional insight or clarification when this seems appropriate.

2.6. WORKSHOP

This format makes it possible to gather much information in a short time, in addition to the benefits of a varied group discussion (Lazar et al., 2010). The literature further states that these types of sessions typically are semi structured, towards unstructured, the size of the group is varying, a rough estimate will be 5 to 12, and it is recommended to conduct more than one group session to have grounds for comparison (Lazar et al. 2010, drawing on Krueger, 1994).

2.7. DIARY

Lazar et al. (2010), drawing on Alaszewski (2006), informs that a diary can be suitable when the researcher wants to collect data about situations or behaviours that can be hard to understand or gain access to through for example a survey. It can be particularly well suited when gathering insight over a period of time. The amount of time the participants have to spend on a diary should be considered, Lazar et al. (2010) further emphasizes that one should be mindful about how much work it is reasonable to ask of the participants to put in. It is also proposed to offer some sort of compensation for the time spent.

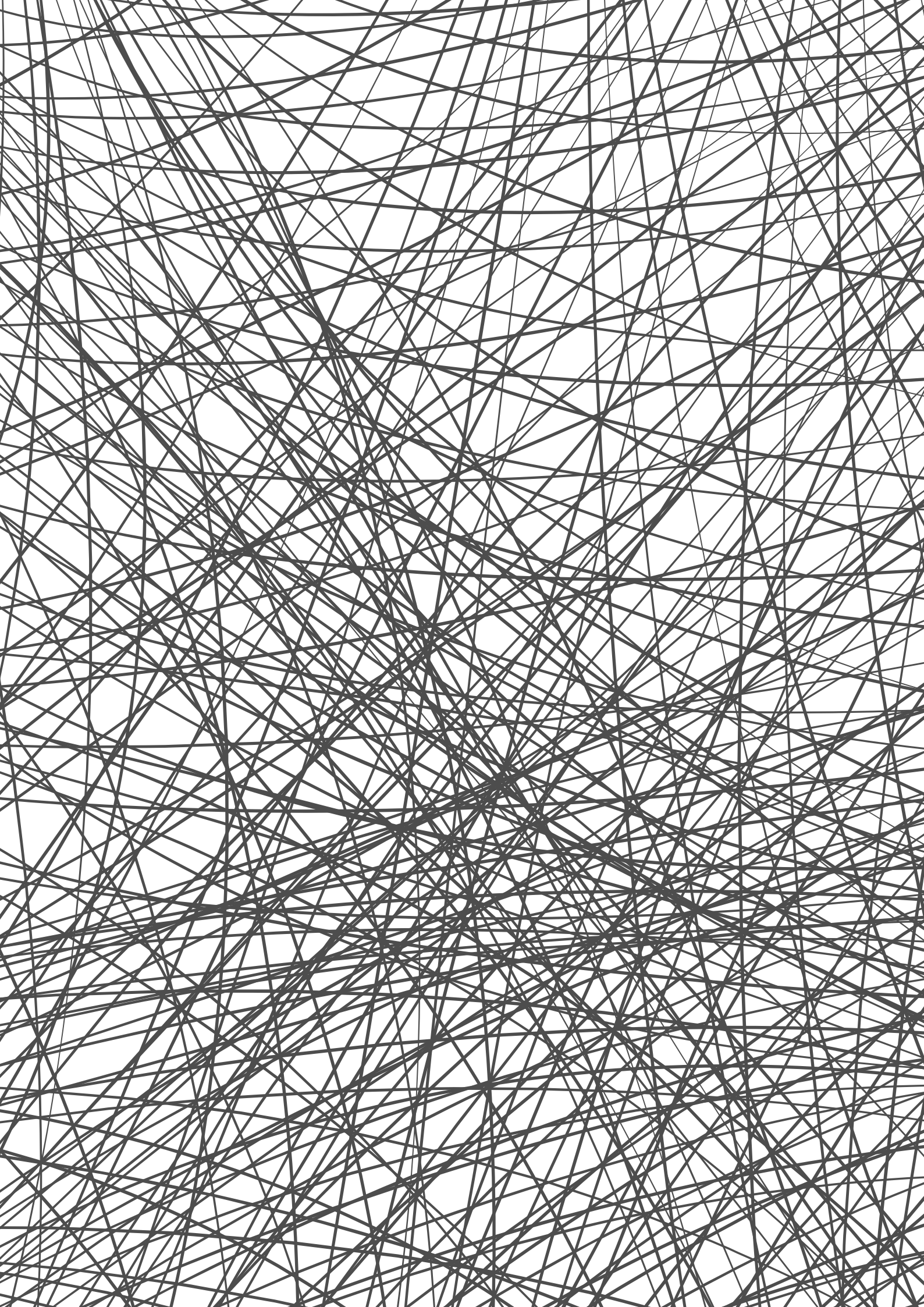
A common type of diary is the feedback diary, and just as a survey, it can range from unstructured to structured, depending on the desired type of feedback. Furthermore, the analysis and comparisons of such qualitative feedback is commonly done by for example coding the text material (Lazar et al., 2010).

2.8. PROBE

Design probes, as described by Mattelmäki (2006) are explorative, opportunity seeking and perception capturing, and are made to activate participants to perform self - documentation.

Sjøvoll and Gulden (2016) further emphasizes how playfulness, elicited by game dynamics can be a successful coupling when designing and executing a probe, a playprobe, that can amplify and encourage higher levels of engagement by the participants. There are many good reasons for using probes in a design context, and Mattelmäki (2006) highlights four main motives for using probes, namely "inspiration, information, participation and dialogue".

CHAPTER 3. The power of lines



3.1. THE JOURNEYING LINE

"The line is a dot that goes out for a walk" - Paul Klee (1961, p.105)

Anthropologist Tim Ingold (2016) has written extensively on the line. His way of exploring the line as a phenomenon, is essentially through the metaphor of either transporting or wayfaring, or going across in opposition to going along (Ingold, 2016, p.78)

Transporting assigns importance to the destinations, not the journey. Ingold (2016) compares this to a network, where the connecting lines are often straight, effective, they are the fastest way from A to B. The action takes place in A and B respectively, the line is a "nowhere", a necessity best endured enclosed and in a hurry, unconscious, unaware, they are simply a direction to the goal. Not so unlike how many people live their modern life, where we rush from one activity to the next, filling our calendar with destinations, plans, goals - speed and efficiency being the key.

Wayfaring, on the other hand, puts all the emphasis on the journey, on the line itself, the lines are unpredictable, tentative, adventurous, seeking, and highly aware of its surroundings. There is no rush arriving at some destination, the line is one continuous meshwork (Ingold, 2016) of "destinations".

These two ways of thinking of lines, either emphasizing the journey or the destination, can be coupled with gestalt theory, specifically in relation to emergent features (Wagemans et al. (2012), lines as emergent features of dots, and also the possible emergent features between lines. In the authors description of these possible emergent features of lines, "...such as the type of intersection they form if they touch (T, L, X, etc.) and possibly forms of parallelism, collinearity, and symmetry as well" (Wagemans et al., 2012, 'Emergent features and configural superiority'), there is an unspoken assumption that the lines are straight. However, these possible emergent features are valid regardless of straightness or not straightness.

3.2 THE GESTURAL LINE

I find a discontent with using digital mapping programs, such as Miro. The reason for this is that the shape and placement of the line is to a great extent decided by the program. Programs such as Miro can be very helpful for online group collaboration, and for a clear and dynamic representation of large quantities of information. However, the fact that one is not fully in control of the placement of the lines, and its possible emergent features, is to my aesthetic self, upsetting. In addition, the program allows you to choose curved lines; they resemble gestural lines, which makes for an appealing visual expression, but they are not real gestures, they are fakes. Fake gestures.

Fortunately, this reflection has helped me rediscover the line in so many new and interesting ways. Thus, I am grateful for this unsettling experience, yet I claim the right to choose my own lines. If they are good or poorly made or placed, at least they are made by the human hand, which can potentially open up for a greater awareness regarding the visual representation that is created, the gestures performed, the movement the activity produces, and how this relates to the project and research at hand. In other words, the line can be an interesting source for exploration and learning, and it should not be surrendered.

For example, the enactment-effect (Madan & Singhal, 2012) of performing gestures can lead to better memory of the performed task, and thus better grounds for learning. As for the variant of mapping I have performed in this project, letting the gestures be affected by olfactory perception, I notice a clear difference both in action and results, regarding my gesture awareness and learning outcome, compared to previous mapping attempts.

3.2.1. INSPIRATION - GESTURAL JEWELRY



Figure 9. Jennifer Crupi. "Ornamental Hands: Figure One (shown worn)." Jewelry project by Jennifer Crupi, emphasizing gestures found in various artworks as expressions of elegance and beauty throughout history. The artist describes the jewelry as a marionette style of positioning the hand; "Like corsets and other restrictive beauty aids, Ornament Hands is yet another extreme tool for beauty." The encouraged gestures are the real decorative ornament in this play on jewelry. (Jennifer Crupi, u.å.).

This art project creates an interesting source of reflection regarding gestures and body language, of paradigms and norms on body behaviour and postures in communication and presentation of self.

*CHAPTER 4. The Natural
and the Man Made*

4.1. CLASSIFICATION & SELECTION OF SCENTS

Through research I have identified various ways or attempts to classify scents commonly found in perfumes. The scents are often divided into different "families" or classified by volatility. By comparing the main ingredients in some of the most famous perfumes in modern time, drawing on the archive of Fragmatica (u.å.) and field research, I found that certain ingredients were more frequently used than others, but also that some ingredients were more era specific, and sometimes re emerging in accordance with trends, chypre fragrances being one example, the ingredient Patchouli (Cafleurebon, 2012) (popular in the 70s, mainly to mask the smell of mariuhana) being another. There are also some ingredients that are no longer allowed in perfume, for example one characteristic ingredient in so-called "classic chypres" - Oakmoss, due to discoveries of its allergen properties (Cafleurebon, 2016). Additionally, some ingredients are derived from plants or trees that are red listed or close to red listed, for example certain types of sandalwood (The IUCN Red List of Threatened Species, u.å).

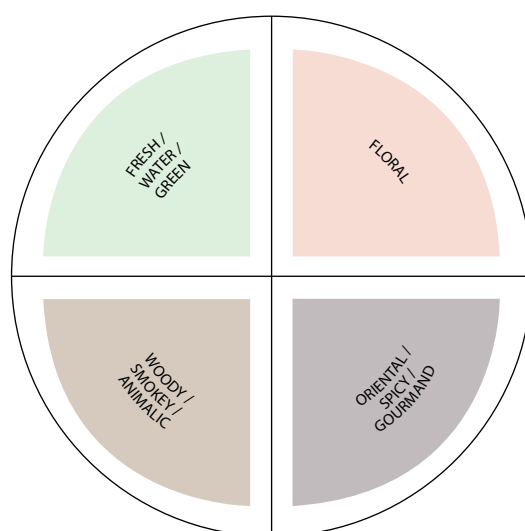


Figure 10. Lena Runnestø. Fragrance families. Model adapted from Michael Edwards fragrance wheel from 1983 (Edwards, u.å).

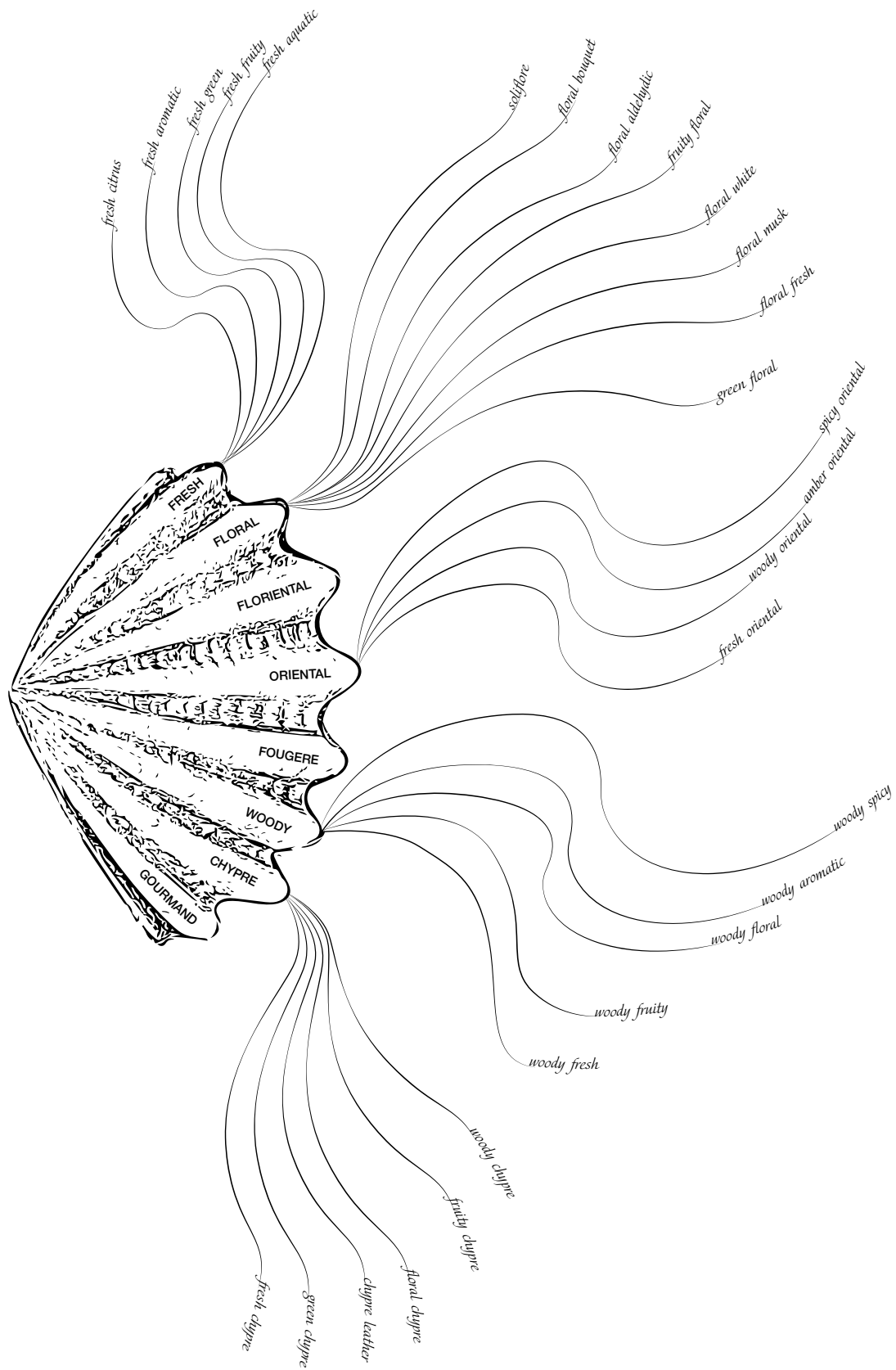


Figure 11. Lena Runnestø. Fragrance families. Model adapted from The Perfume Society (u.å.).

Based on the conducted research I collected 30 scents (oils), attempting to achieve a diverse selection, and a sufficient amount to create a variety of fragrances in the composition phase of the project. Details about the scents can be found in "Appendix 1: Chosen scents", a document created as a tool for the practice based research, to achieve a better overview of important information about the scents, especially safety precautions regarding recommended dilution ratios. I organized the information found on the scent's packaging or bottle labels, and supplemented the document with information such as what the scents smelled like, what family they belonged to and level of volatility.

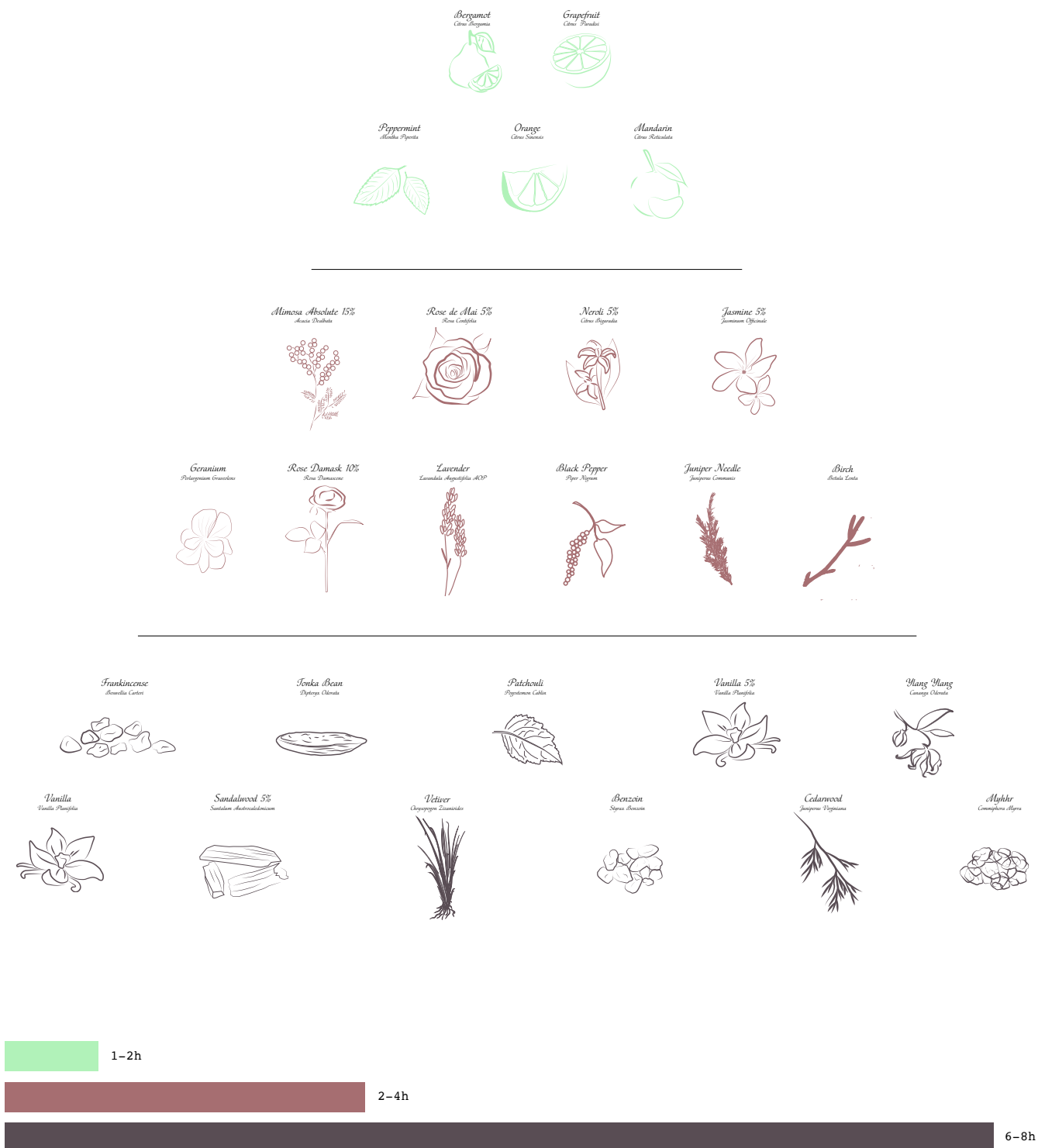


Figure 12. Lena Runnestø.
Chosen scents classified by volatility - top, heart and base notes (Septimus Piesse, 1862), showing common longevity on the skin.

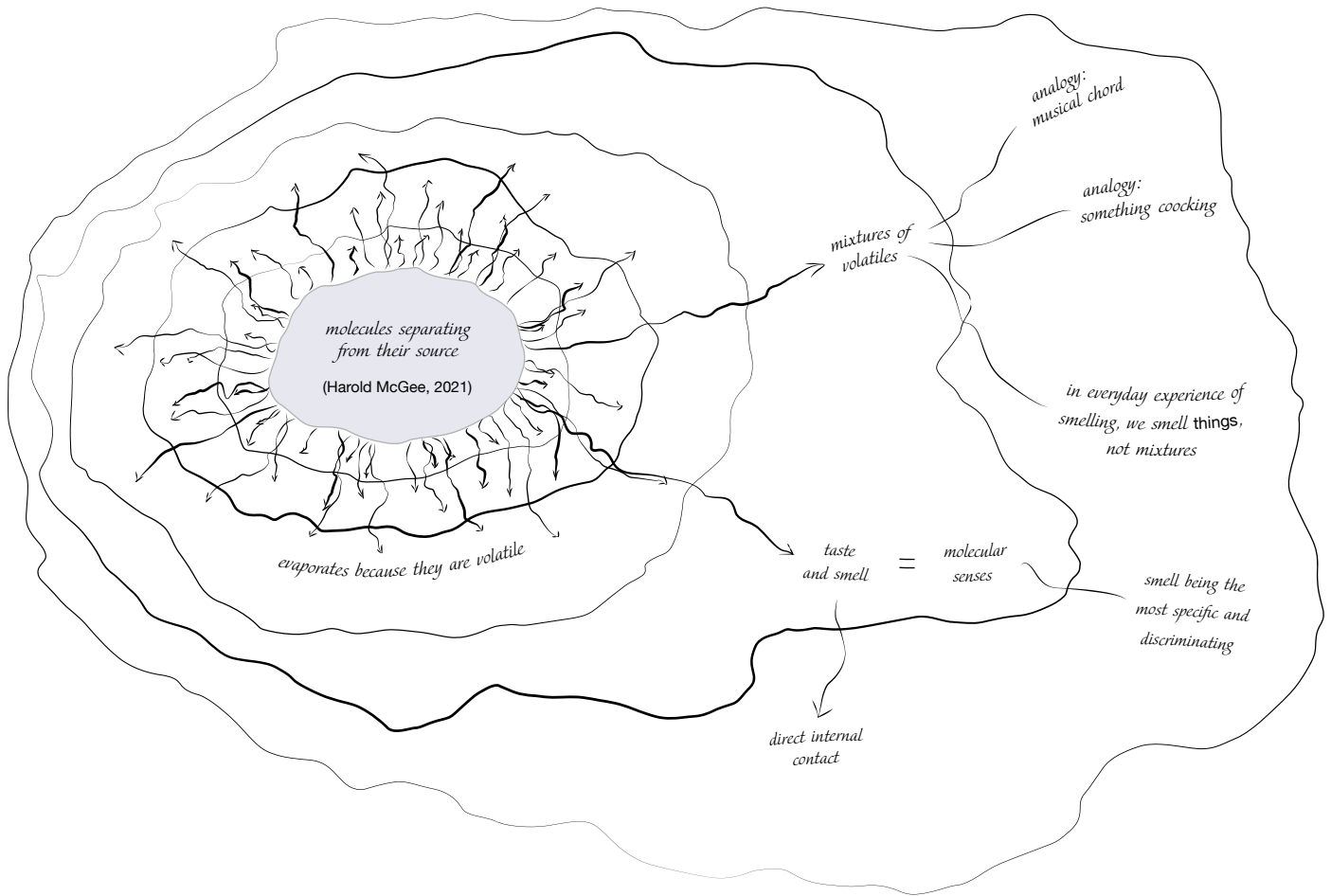


Figure 13. Lena Runnestø. Mapping of volatile molecules. (McGee, 2021).

4.2. COMBINATION POSSIBILITIES

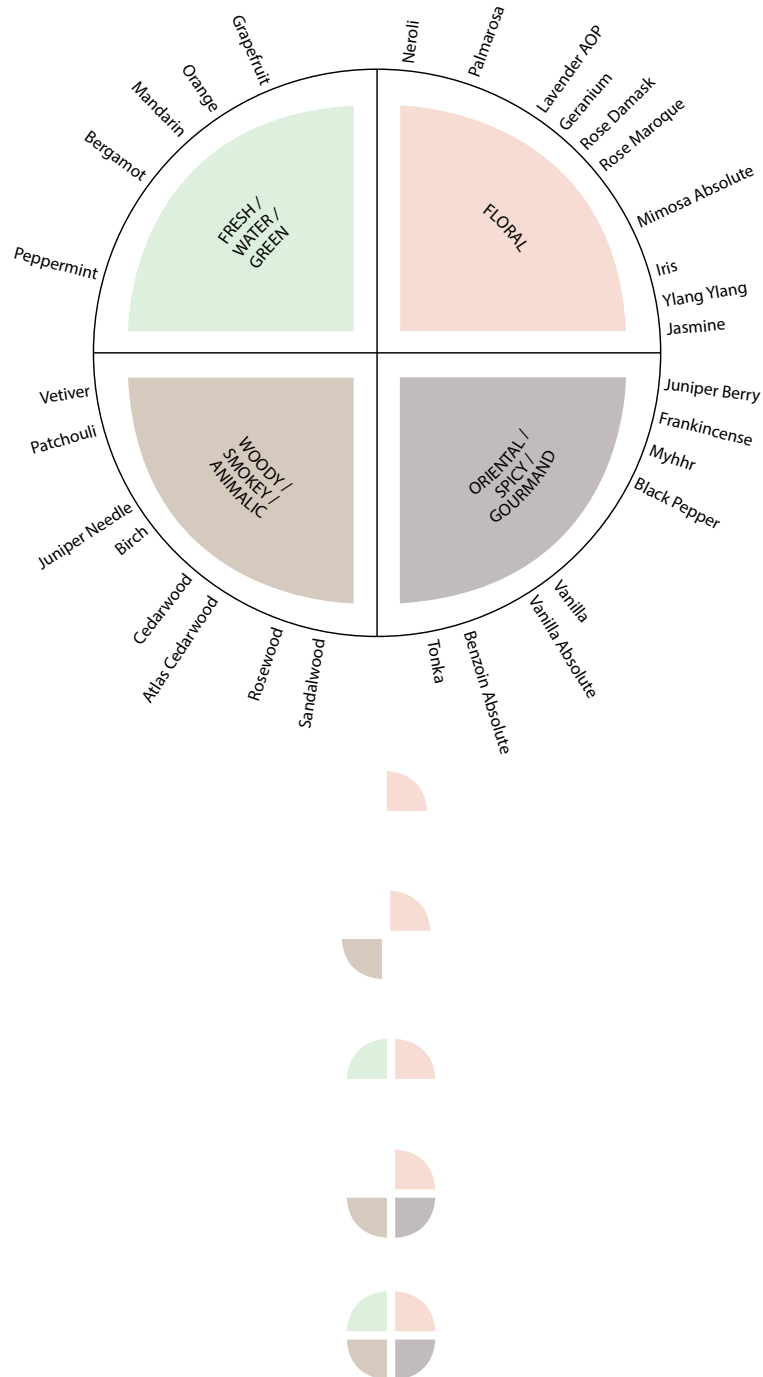


Figure 14. Lena Runnestø. Model adapted from Michael Edwards fragrance wheel, with my chosen scents placed in respective families, illustrating five levels of scent family combination possibilities.

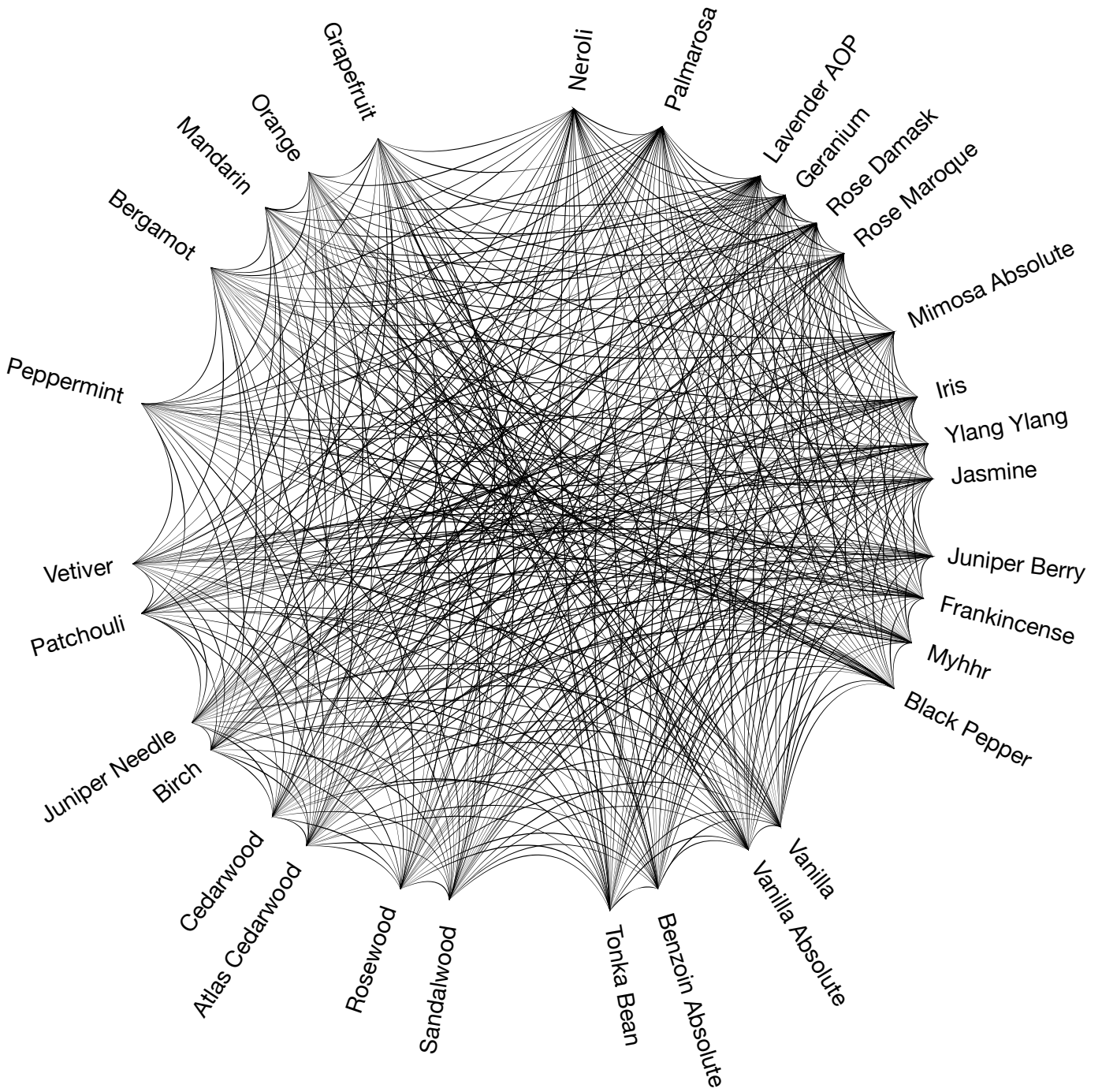


Figure 15. Lena Runnestø. Illustration of all the possible combinations of the collected scents.

4.3. THE BALANCING LINE

During this research on ingredients, there is one distinction that clearly stands out; scents extracted from natural sources, and scents that are produced in a lab - synthetic scents.

Both synthetic ingredients and perfumer's alcohol, which are common for making more commercial perfumes, proved difficult to obtain, they are more easily accessed in the UK and the US, but during my field research and online shopping, I was limited to purchasing botanical ingredients, and dilution by carrier oils rather than alcohol. I do not believe this limitation possesses a liability in the research, the ingredients available are varied and plentiful for the purpose of this project. Fragrances composed solely from the scents of natural raw materials are termed 'botanical perfumes'.

To gain deeper knowledge about this area, and about perfume making in general, I conducted an expert interview with perfumer, nutritionist and entrepreneur Rasa Maria Gundersen, founder of Naturales.

Excerpt from the NATURALES company website:

"Founded by nutritionist and perfumery artist Rasa Gundersen in 2006, NATURALES is a multisensory Norwegian trademark devoted to natural immunity, health and beauty. Its philosophy is based on science and tradition of using natural remedies, therapies and bee products for rejuvenating purposes."

(Naturales, u.å).

Rasa explains how she works with fragrance and design, both for her own company, but also for other actors and companies, such as Spa The Well. She has designed fragrance concepts for fashion designers, for art exhibitions, dance performances and for Norges Musikkhøgskole. She also occasionally designs gardens, this is something she hopes to do more of in the future.

Rasa also works with dissemination and development of bee products for the immune system, something she regards as an important part of Naturales. She explains:

“Når det gjelder duft for meg, er skjønnheten er veldig forbundet med immunforsvaret, så jeg tenker Naturales er et veldig holistisk konsept, en holistisk bedrift som driver med forebyggende helse, med næring, men via duft, via bruk av duft terapeutisk.”

She further explains that most people in the fragrance industry make synthetic fragrances, but for her the beauty in a fragrance is not to be found in for example how long it will remain on the skin. She appreciates the natural, and grows and distillates many of her own ingredients, as many as the Norwegian climate allows. She points out that there is a very big difference between botanical and synthetic fragrances, a difference many are unaware of until they have experienced it for themselves.

Rasa also explains that when she is composing, she often regards the scents as actors, and the bottle as her stage. She is very inspired by film making, and she explains how a rose for example, can be so many different types, it has so many different characteristics, and how it expresses itself is so varied.

When I ask her about how perfume can change moods, she explains that she actively uses herself as a guinea pig every day, testing consciously on herself, how her compositions affect her mood and performance. She explains how she for example uses her fragrance "Dugg", for focus and concentration:

"duften er veldig grønn, det er en meditasjons duft, men den er ikke imposing, det er en veldig bra duft til vår, og en bra duft til konsentrasjon, til å samle tankene...den skal være bra terapi for mange, men med grønnskjær, en veldig ærlig duft. Dugg er veldig fin til å kommunisere med verden, du kommer i en tilstand hvor du er åpen, aktiv, og du kan jobbe fint uten å beruse deg selv. Nå har jeg gjort den ganske moderne, det er litt mer space i den, det er litt mer regn, det er mer experience."

Rasa is passionate when describing fragrance, for her it is a lifestyle, it is an artform:

"Duft er et univers, det er en kunstform. Naturlig parfymeri er kunstform. Det du driver med er også veldig interessant, jeg tenker at det alltid er best når det stemmer visuelt og følelsesmessig, emosjonelt. Jeg syns fortsatt, selv om jeg jobber med dette, at det er fortsatt vanskelig å ta et duft bilde, som skal være veldig beskrivende, uten at den skal være manipulerende, mer i form av å være riktig i forhold til reklame og markedsføring, men som skal virkelig være sensuelt og beskrivende."

For Rasa, perfume is the world, it is bigger than just wearing perfume, she finds this concept a bit outdated, she explains that you can love perfume passionately, without wearing it, without putting it on your body, it is found everywhere, in the garden, in your everyday life, and to appreciate it in this way is a lifestyle, a choice.



A scent extracted from a natural source often has its synthetic counterpart, and through reading about how perfumers name and regard scents (Ellena, 2011), I have learned that it is emphasized that synthetic ingredients are treated as independent ingredients, with their own characteristics. Selecting for example a synthetic scent of vanilla (called vanillin) for a composition, is thus regarded as a choice, not a substitute for vanilla.

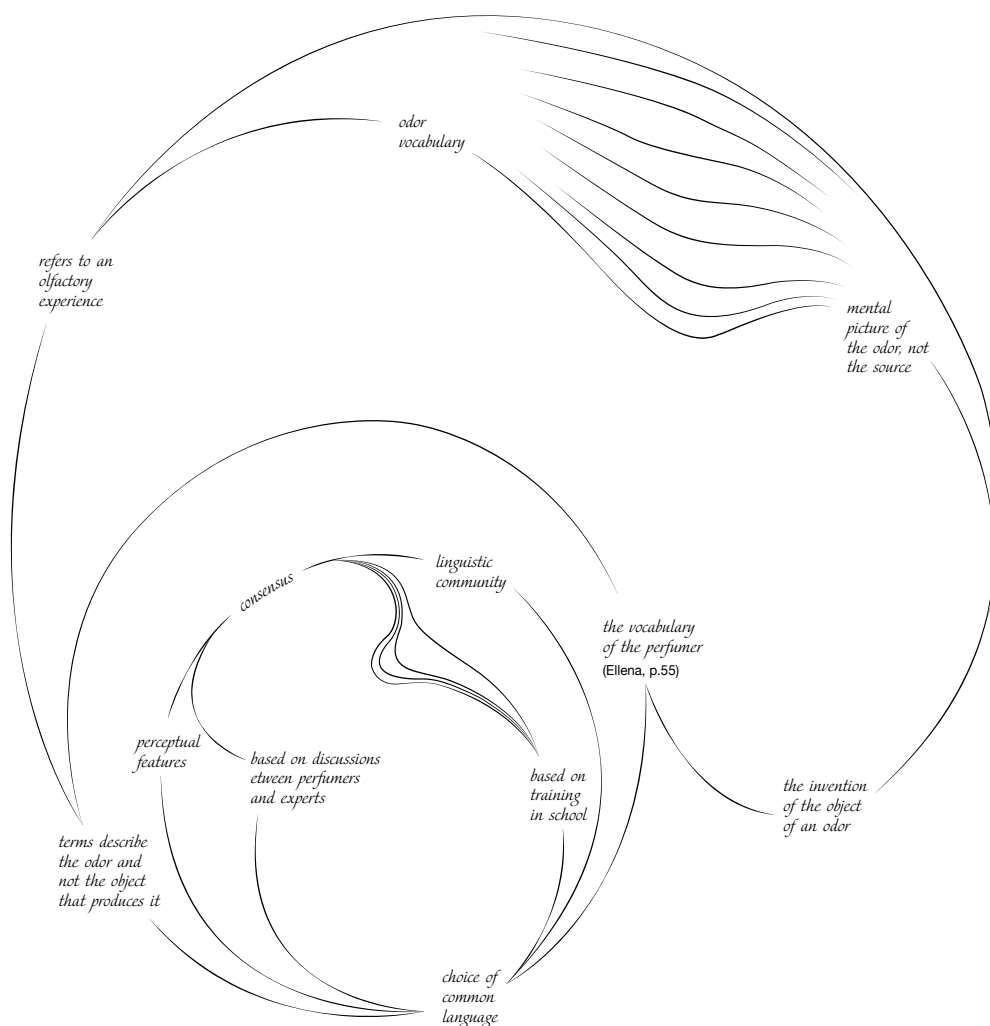


Figure 16. Lena Runnestø. Mapping of the vocabulary of the perfumer. (Ellena, 2011).

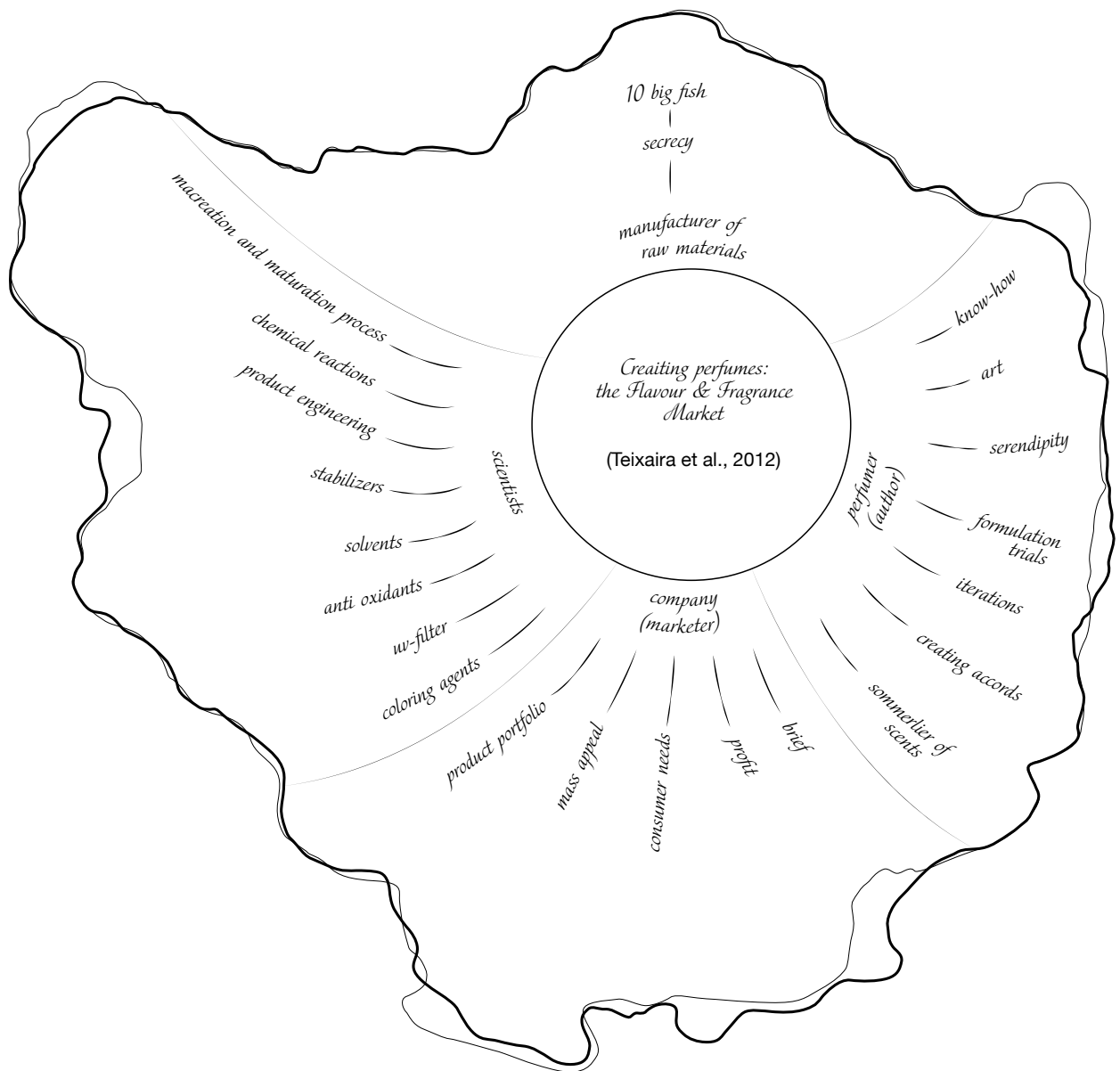


Figure 17. Lena Runnestø. Mapping of the global flavour & fragrance market. (Teixaira et al., 2012).

4.4. GENUINE FAKES

Pyne (2019) has coined the term 'genuine fakes', where she questions the concept of realness; "Do the same things that make something real also make it authentic?" (Pyne, 2019, p.10). She introduces the lab grown diamond as one example of a genuine fake, including a discussion about ethics and so called 'conflict diamonds', and suggests synthetic gems as a sustainable alternative. However, she emphasizes the many powerful cultural narratives of the natural diamond, from rough and earth bound to faceted brilliance, from mineral to gem, as something that synthetics stones do not fully possess. I discussed this further with my mentor, asking if something is indeed lost in fakery, genuine or not. She chooses to work solely with ethically sourced natural gems, celebrating gems that possess "flaws", for example inclusions, bringing out their natural patterns, the imperfectness making them unique and peculiar. She explains that she indeed feels that there is a difference between natural and synthetic gems, that the synthetic lacks a sensitivity, the subtle nuances, that it is hard to translate the way nature evolves, technology is only forced in one direction. She further explains that this also applies when making by hand versus manufacturing, the manufacturing process can't yet achieve what the human senses can do, the importance of the human touch.

I relate these reflections to my previous discussion of the fake gesture. Undoubtedly, gestures, fake or not, do provide an aesthetic narrative, that can be beneficial, regardless of authenticity. In perfume making as well, if the use of a synthetic ingredient prohibits extinction of endangered plant life, it can be regarded as a good compromise. However, the awareness of the nuances, and the often large gaps between the natural and the synthetic, should not be dismissed.

Throughout this project I am leaning towards 'the natural' over synthetics and technology. This does not mean I disregard technology and advancements in chemistry, however I find that for the sake of equilibrium, the botanical and the gestural, the nuances in natural evolution, should be highlighted. What I am addressing in this project is the need for more awareness, not the question of right or wrong.

CHAPTER 5. Flipping coins

5.1. THE INTERACTING LINE

McGee (2020) points out that when we smell, the thing we smell actually becomes a part of ourselves, we are literally inhaling the volatile, airborne molecules that vaporizes from something else. By this understanding, the way we smell is described by McGee as something that "connects us directly and intimately with the substance of the world we live in" (McGee, 2020, p. xix).

When we perceive the world we live in, this can evoke memories, emotions, sensations, and thought, reflections and interpretations. Hertz (2016) provides an overview of several studies indicating a strong correlation between olfactory stimuli and our memory bank, and that this can be closely linked to health, relating to humans mood and emotional wellbeing, concluding that odor stimuli potentially can be applied to alter mood and state of mind in positive or desired directions.

As described by Majid (2021), humans can at the very minimum distinguish between a couple of thousand odors, however this number is today believed to be much higher, perhaps even infinite (Cobb, 2020). When we inhale volatile molecules, they are caught by our olfactory receptors, where the chemical information is decoded, and neuronal signals are transmitted, by means of the olfactory bulb, to other parts of the brain for further processing (Sharma et al., 2019). The olfactory bulb is very closely related to the parts of our brain called hippocampus and amygdala (the limbic system), responsible for memory and emotional functions, and Cobb (2020) describes how odor perception can transport us in a very powerful way to memories of places and moments in time.

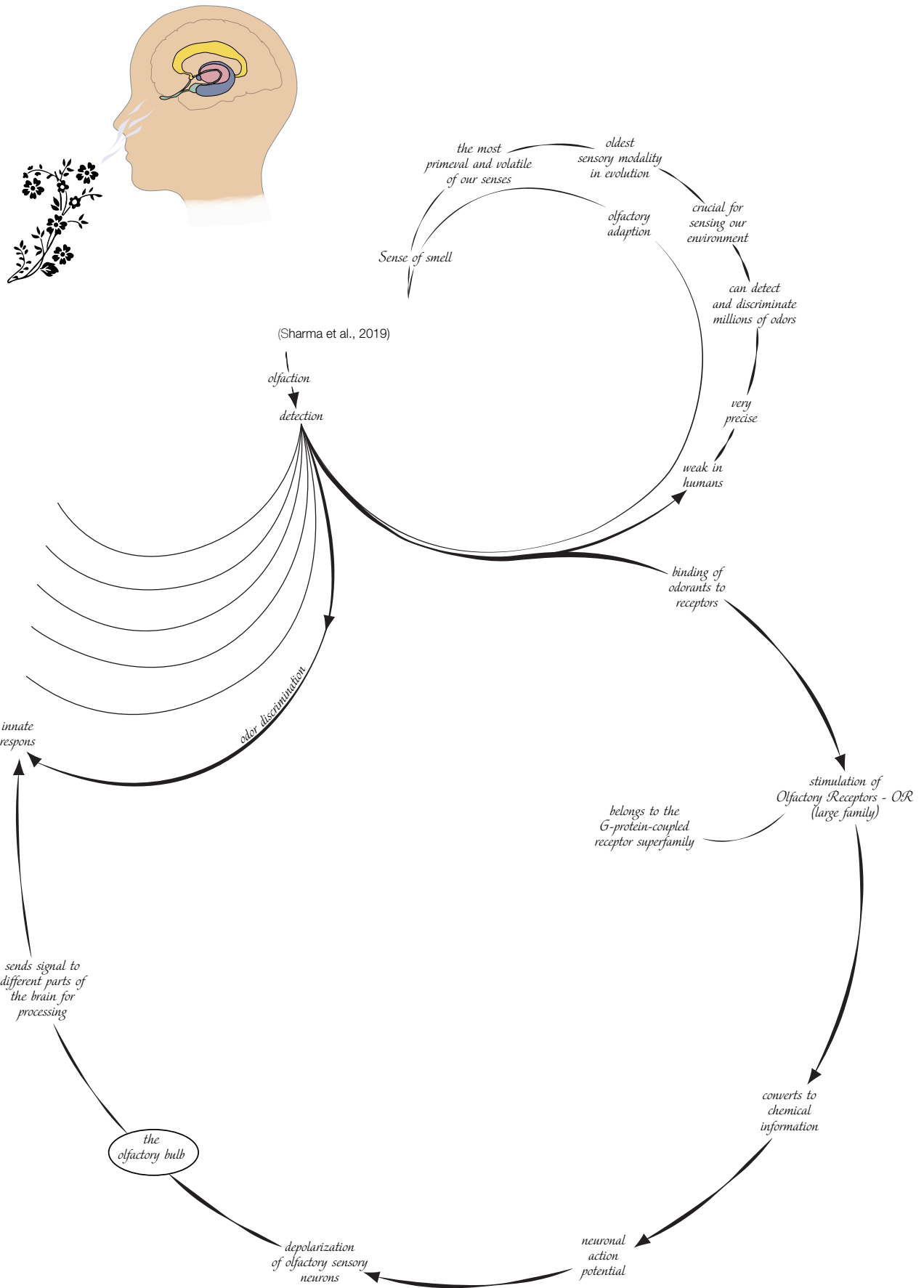


Figure 18. Lena Runnestø. Mapping of the olfactory system when smelling. (Sharma et al., 2019).

Herz (2016), drawing on Lawless & Engen (1977) and Yeshurun et al., (2009), points out that "olfactory cognition is unlike cognition mediated through our other senses in that it is extremely resistant to retroactive interference" (Herz, 2016, p.7). This means that the initial association and memories we form when exposed to an odor, is persistent, even if new experiences with the odor occur later on, our first association will dominate, unless we are over exposed to the odor and adapted to it, meaning that the ability to detect an odor in our presence will fade after some time of exposure (Codd, 2020). This temporal aspect of olfaction is interesting in the case of experiencing a perfume through wearing it. Because of the fact that some molecules are more volatile than others in a typical perfume composition, e.g. the "top notes", the initial exposure upon appliance, the opening, will typically last for only a short time interval, before the more "heavier" notes take over. This could mean that even if a perfume is used over time, and say, applied every morning, it can still be less vulnerable to hedonic adaptation, due to its transformal qualities. Because the exposure of the first notes are short lived, they are not likely to become undetectable over time due to over exposure. The initial pleasure of the first sniff (if that is the feeling the fragrance originally evoked), can therefore be resurrected with every re-appliance. In addition, the application carries expectations of the gradual development of the fragrance, this development is experienced slightly different every time, depending on for example level of heat and level of movement. This experience of expectation of first sniff, together with expectation of a somewhat novel or unexpected development, makes the case for a perfume as possessing qualities that can elicit emotional, long lasting attachment, being inherently temporal in nature (Harper, 2018), fragrance can thus be an exciting point of exploration in design.

Allen et al. (2019) describes the act of wearing perfume as odor masking and odor blending. Odor masking refers to an applied artificial fragrance as a 'perceptual sheath', covering the natural odor space of a human. Odor blending refers to a fragrance that mixes together with a person's odor space, and forms a blend of both volatile organic and artificial compounds. This latter definition is believed to be the most realistic scenario, as described by the authors. A person's body odor space is defined as consisting of volatile organic compounds associated with different perceptual social cues, such as gender, fertility, age, health condition, emotional state, social status and nutritional status (Allen et al., 2019). Someone's natural body odor space is unintentional (and referred to as chemo communication), but applying a fragrance is an intentional action.

The characteristics of the fragrance someone chooses to wear can depend on many factors. For example, an individual may wish to wear something pleasant and discrete in the context of being at work, and perhaps something light and fresh for the summer vacation, and perhaps something a bit more heavy and fierce for a night out. In the fragrance world, the phrase 'signature scent' is frequently used, the individual may want to find a fragrance that they perceive as somehow aligned with their identity or personality. By this observation, the fragrances we chose to wear can be assumed chosen on the basis of personal preference and for specific contexts. In my mapping activities I have also explored fragrance designed for environments, which closely relates to branding. Famous perfumer Christophe Laudimel explains in a fragrance webinar hosted by the IFRA UK Fragrance Forum, how he has recently conducted a project creating fragrances for e sport arenas, that aims at for example enhancing alertness during games, or calmness before or after games (IFRA, 2020, 44.34).

Olfactory Branding
(Minsky, Fahey & Fabrigas (2018))

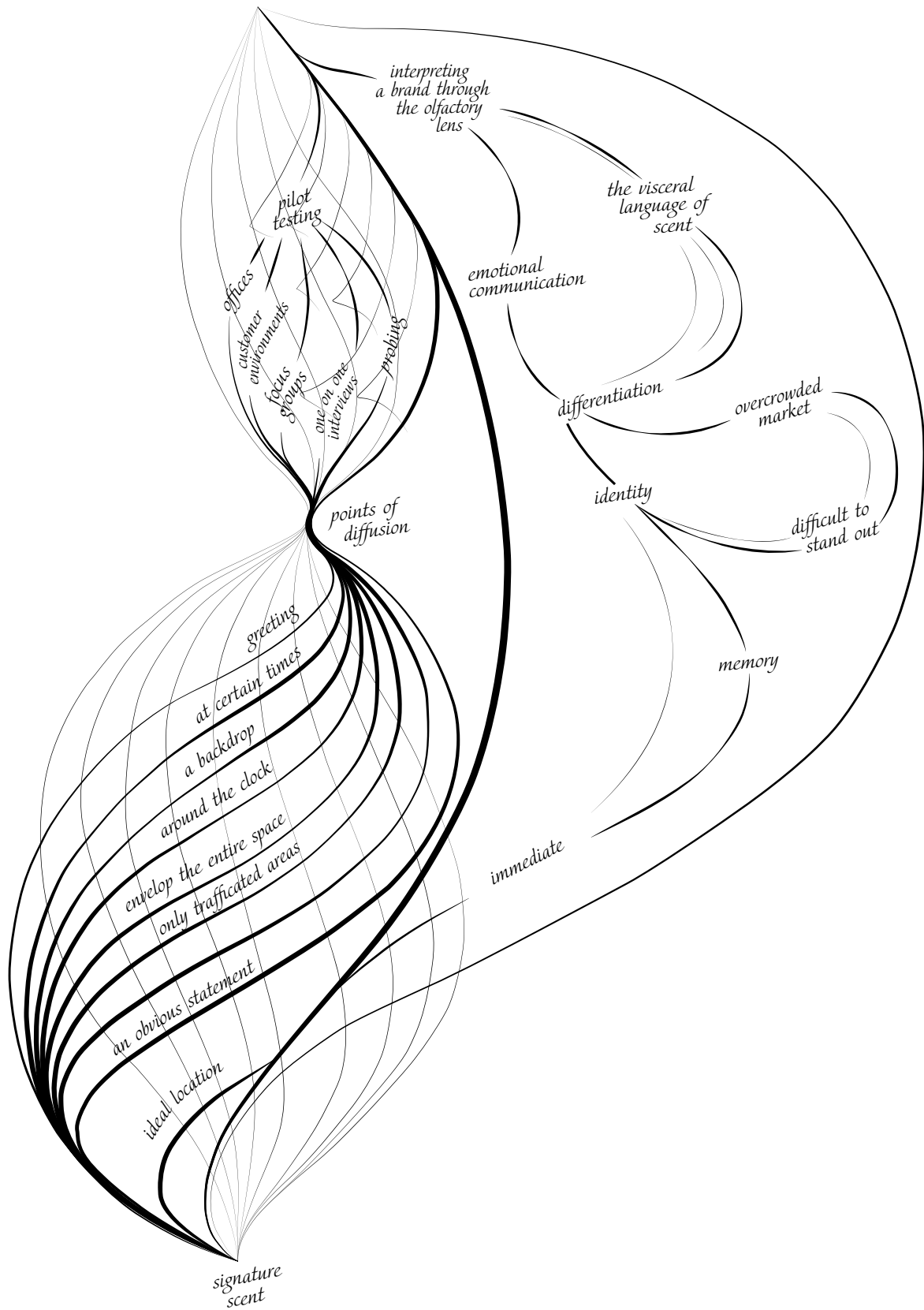


Figure 19. Lena Runnestø. Mapping of olfactory branding. (Minsky, Fahey & Fabrigas, 2018).

The thoughts, reflections and moods a perception of a fragrance produces in a person's mind, is part of what Luhmann (1995) refers to as the psychic system, the consciousness. A human is a living system, and by definition of Maturana & Varela (1987), an autopoietic system, meaning it reproduces itself based on consciousness and thought.

I find it interesting to think of how interactions in a context may be altered by sensory stimuli, similar to what Charles Spence (2020) refers to as sensehacking, for example in relation to what people bring with them to a communication setting, both mentally and physically, sort of how one can tap into the system and intervene by addressing rituals and emotions of individuals, *before* they take part in the systems activated by communication, the social systems (Luhmann, 1995). This can be described as operant conditioning (Skinner, 1938), where negative reinforcement is activated by applying a fragrance that has a positive effect on the mood, e.g. avoiding feelings of worry or stress.

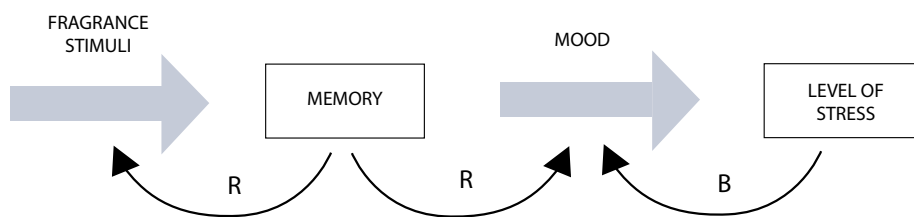
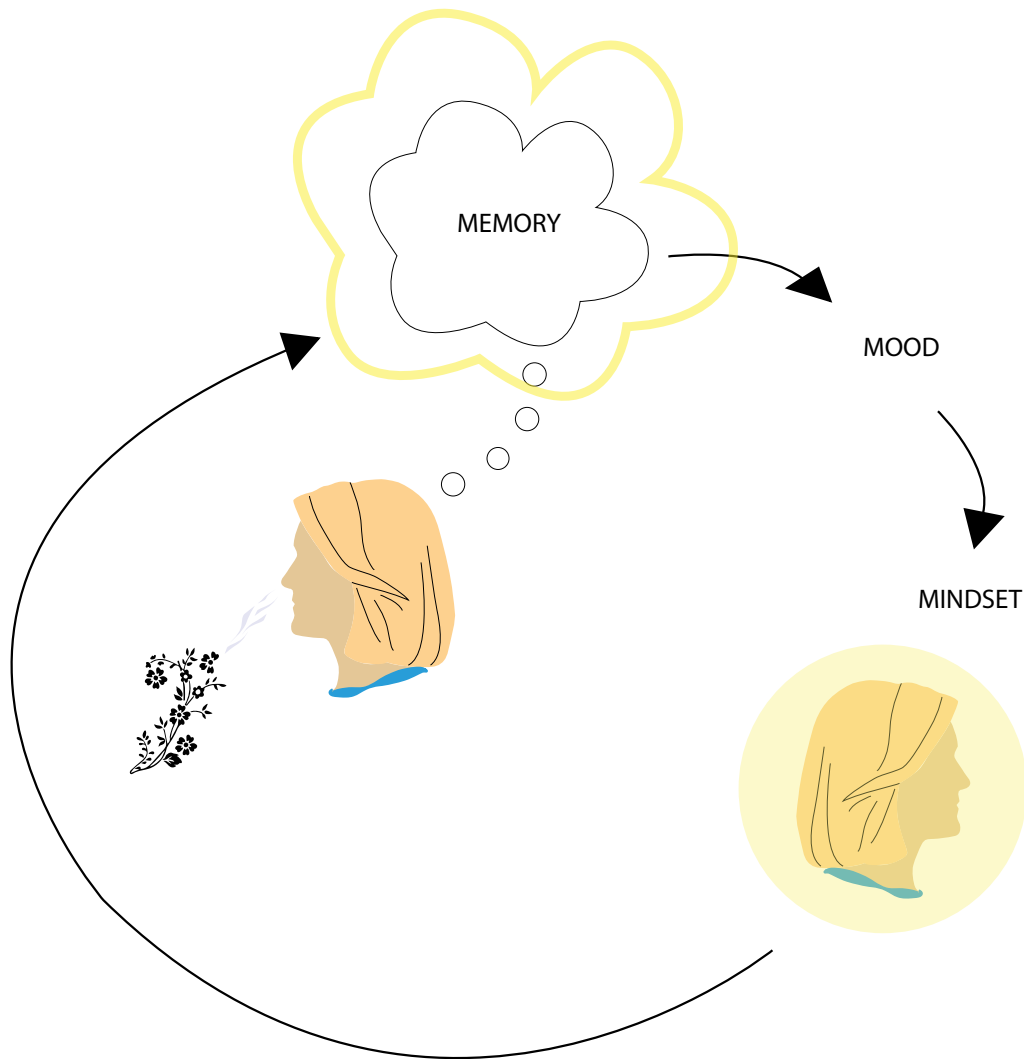


Figure 20. Lena Runnestø. Model showing causal effects of perceiving fragrance. Also illustrated in stock and flow diagram with balancing and reinforcing feedback loops, based on Meadows (2008).

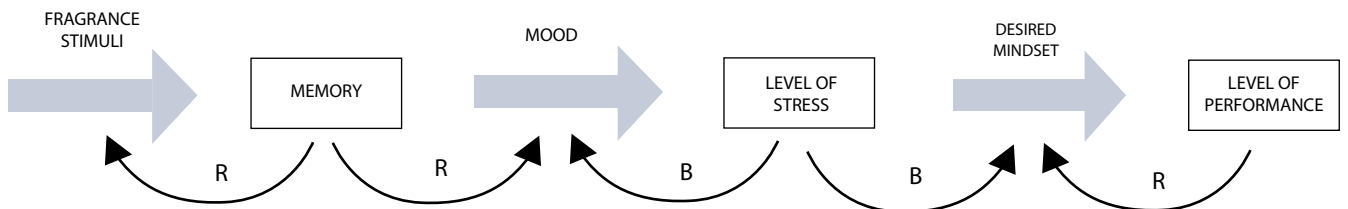
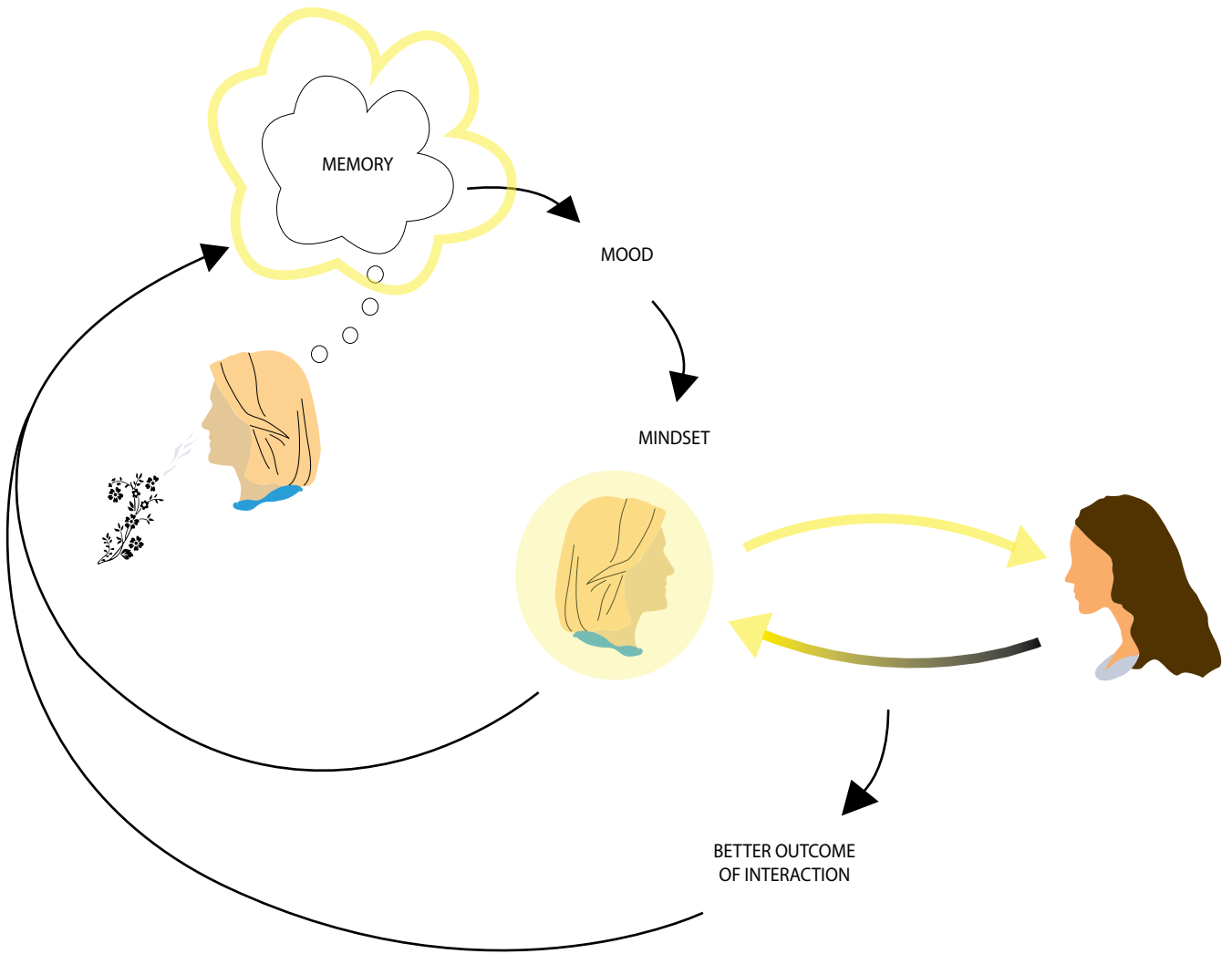


Figure 21. Lena Runnestø. Continuation of model showing possible causal effects of perceiving fragrance. Also shown in stock and flow diagram with balancing and reinforcing feedback loops, based on Meadows (2008).

Intentionally applying a fragrance to evoke a specific mood in a specific context, can also be described as non verbal communication when the fragrance vaporizes from the body, and thus also belongs to a social system. However, according to Thommen & Wettstein (2010), Luhmann strictly separates the systems. Yet a fragrance, being simultaneously perceived both in the mind of humans (psychic system), and as intended non verbal communication in interactions between humans (social system), can by this reasoning be described as a boundary crossing phenomenon.

However, it is necessary to point out that once a perfume is applied, it is what it is, it evolves, but it is out of the wearers control. For example, if too much is unwittingly applied, it will still take its course, it can't be unapplied (of course one can attempt to wash most of it off). Additionally, fragrances are to some degree experienced differently, in a communication setting where the receiver can detect the perfume, just how it will affect the other person, is unknown; "Whether a message has meaning cannot be decided on the basis of the processes of a single individual but only on the grounds of how the processes of at least two psychic systems are related" (Thommen & Wettstein, 2010, p. 225).

These reflections means that even though perfume can be regarded as intentional non verbal communication, it can not be adjusted along the way, in the same way as for example body gestures can be modified based on the perceived situation. Perfume can only be modified based on feedback from past experiences, and adjusted as such, but not in the moment.

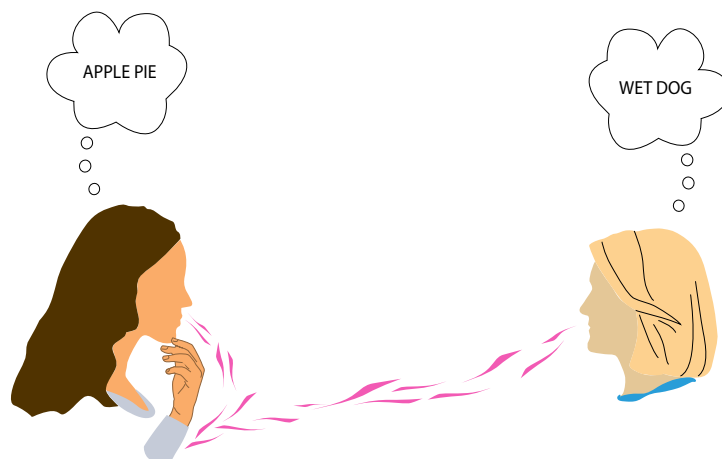


Figure 22. Lena Runnestø. Different perceptions of a perfume.

5.2. SYSTEM LEVERAGE

I am suggesting that jewelry, specifically fragrance, can affect our mood, and in extension our mindset, and in extension our behaviour and performance, and in extension others behavior, interpretations and performances.

Meadows (2008) has identified twelve points of leverage, places to apply pressure when attempting to intervene in a system. The closer to the right one moves on the leverage scale, the more impact and power is to be found. I am here identifying leverage point 8: 'Balancing Feedback Loops', and leverage point 7: 'Reinforcing feedback loops', as possible leverage points through the use of fragrance, either through consciousness, as nonverbal communication or in an environment. It can for example be used in a performance setting, where the increased strenght of these feedback loops can regulate stress or reinforce alertness.

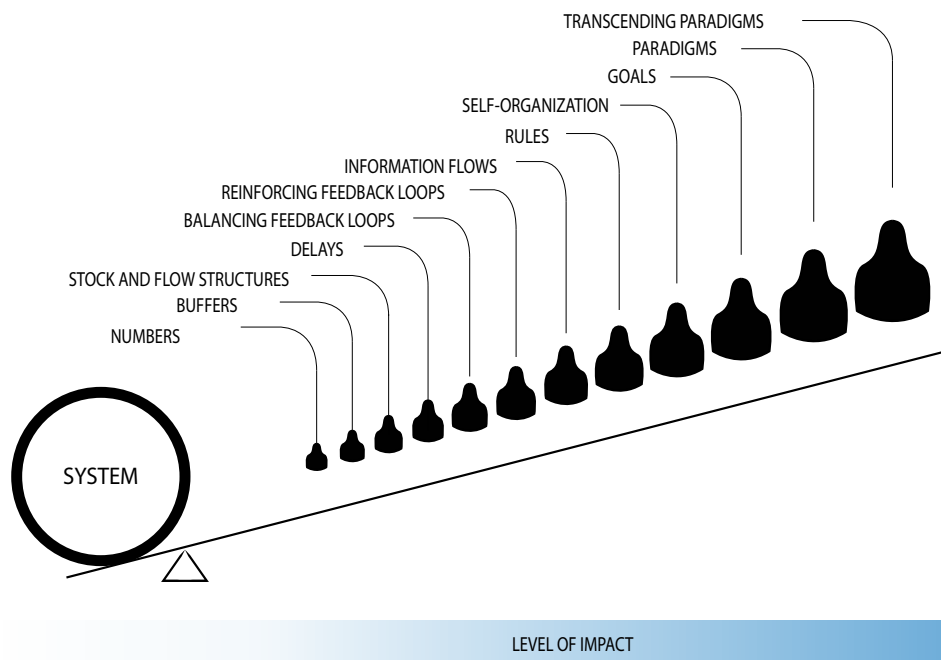


Figure 23. Lena Runnestø. Model adapted from Donella Meadows (2008). 12 points of leverage in a system. The further to the right on the scale, the bigger the impact of the applied leverage.

5.3. SKILL AND COMPLEXITY

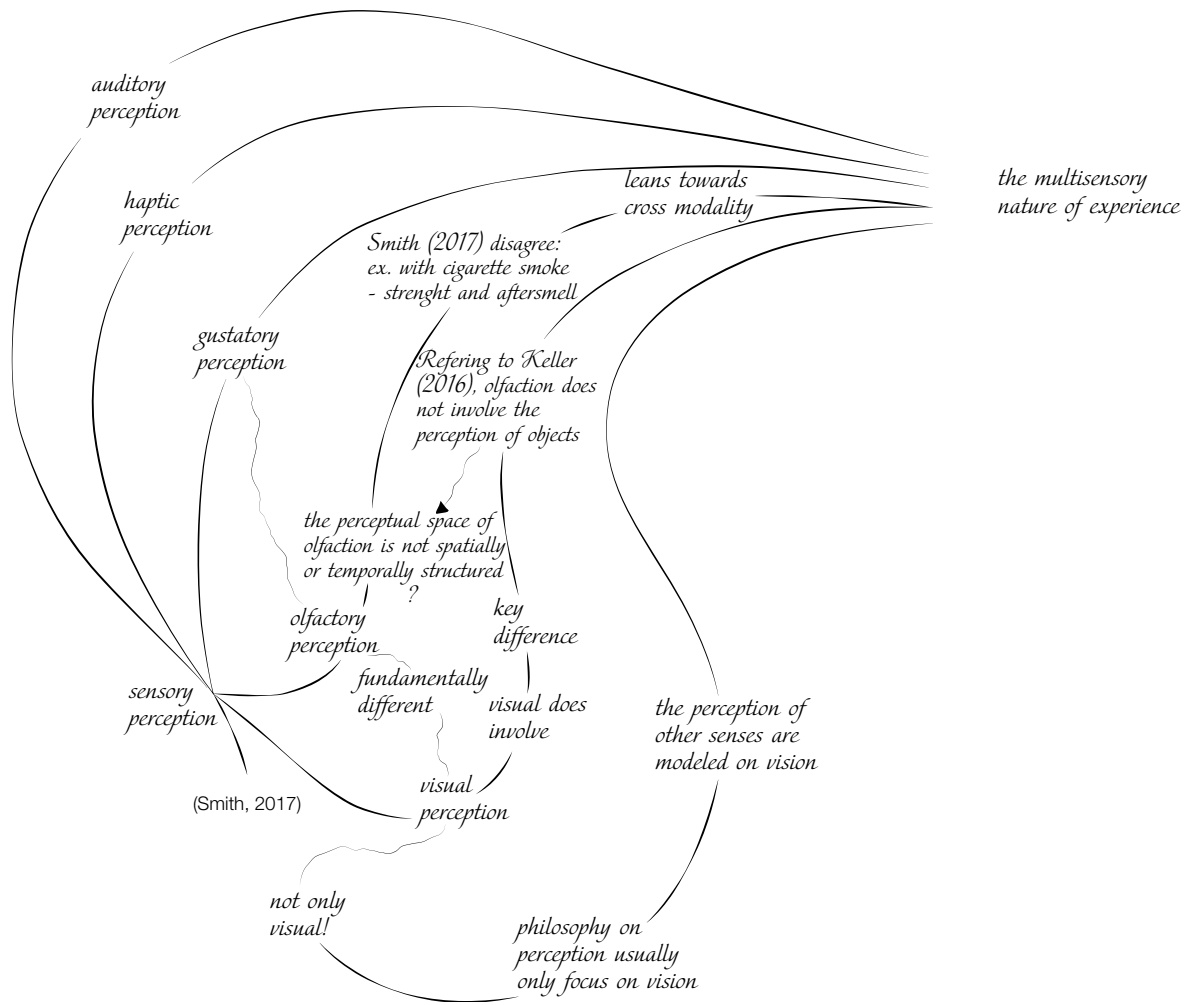


Figure 24. Lena Runnestø. Mapping of multisensory perception. (Smith, 2017).

Perfume is also transitional in its own right, perceived as an object when kept in a bottle, also a liquid, a cloud of moist particles when sprayed, but then made invisible to the sense of vision when transferring from bottle to body, the body interaction can only be detected by the sense of smell after being absorbed into the skin.

I have previously touched upon the discussion of olfactory objecthood or not (in the introduction). If I now presume that there *is* olfactory objecthood, this allows me to move towards the other side of the interaction coin - material culture. From this perspective, the human is not divided into three closed, separate systems as theorized by Luhmann (1995), but may rather be viewed as a whole entity, in an environment, with fuzzy boundaries (Knappet, 2005, p.34). A person interacting with a material will then provide grounds for 'material agency', by assigning the object with purpose, meaning that knowledge and culture also can emerge from human - material interaction, not just from human - human interaction.

Human - material interaction may require some level of skill. Ingold (2018) describes skill (in the meaning of learning material mastery) as a possible antidote to complexity. This has puzzled me throughout this whole project. Does complexity need an antidote? I find that acquiring skill can be quite addictive, and so can complexity, but in an almost opposite way. When practicing material skill, a deep focus is on the body and mind interacting with something or someone, it is repetitive, gestural, gradual and specific. It can be experienced as a temporary bubble, with feelings of excitement, but in a rhythmic, sometimes soothing way. I guess one can say that complexity is temporarily muted, emotions are more easily accessed, all the 'background noise' disappears. The addictiveness of complexity on the other hand, I find is in the feelings, or illusions (Meadows, 2008) of control, of power. And of cognitive speed. Of being able to understand and intervene, of having a (possible) impact.

Furthermore I find it in the thrill of striving towards being able to handle multiple, often complicated or difficult layers of information and relations all at once. This is also a bubble state of mind, but one where nothing is muted, everything is completely on, and requires different kinds of skill. Donella Meadows (2008,p. 170) uses the word dancing - to dance with systems. When I read this I found it amusing, dancing is the closest I have come to describing fragrances.

I will leave these lines of thought here, and round it up with some words from my working diary:

Chapter 5 has been difficult to write. To quote Bateson; "Science probes; it does not prove" (Bateson, 1979, p.30). And probing is fun. It is the application of a theory that makes the theory meaningful and worthwhile. This discussion of the perfume as a 'boundary-crossing-transitional-semi-object' has been useful in order to better understand the nuances of the different perspectives and theories on culture and interaction, and the importance of a correct use of terminology, and perhaps the need for more discussion of epistemological anchoring?

To handle complexity is perhaps also a matter of occasionally stepping away from it, it might not always be a good idea for humans to constantly mess around in all our mess? Being immersed can also make blind, sometimes perspectives from a distance are necessary, but how? Simplicity (here in the meaning of practicing material skill of different kinds) is not by any means the same as easy, but it is a form of happiness, a possible state of wellbeing, that can be utilized both individually or in groups, it can perhaps in that way be regarded as a sustainable approach, a mental strategy, in an overstimulated world.

CHAPTER 6. Making fragrance

6.1. THE RHYTHMIC LINE

My first attempt at composing fragrances, and the result is disgusting. TERRIBLE. I even put the fragrances in bottles, what a waste of bottles. They are either sickening sweet, over dominant and singular, or just weird. I got carried away with everything. It can be compared to attempting to mix colors for a painting, and ending up with mixing all the colors into a muddy, sad, brown. I have a newfound respect for perfumers now. It is really difficult to make a good fragrance, and I think I have to adjust my expectations, and start from the beginning, perhaps with only two components to begin with. Yikes.

Working diary, February 2021.



Figure 25. Lena Runnestø. Three terrible fragrance samples; in bottles, and applied on blotters with a pipette.

During this practice based research of composing fragrances, and testing different variations, I found the balance between pleasant and unpleasant in relation to both strength in individual ingredients, and in combination ratios, to be surprisingly delicate. One drop could dramatically alter a composition. And the separate ingredients could produce very different combinations; the emerging fragrances were more than its parts combined. This is something I could not understand by reading, it had to be experienced and embodied, and it required fine tuning in on the sense of smell. This meant that in the context of creating a fragrance; the researcher acting as agent to achieve a purpose, in deep, muted concentration, was necessary. However, since the sense of smell easily can get overwhelmed when super exposed to these scents, it had to be done in very short intervals, to avoid headaches, dizziness and adaptation. This was a strange confliction, as concentration often requires focus over time. Creating fragrance compositions thus requires a sort of *fragmented concentration*, unlike anything I have experienced working with other materials.

I find that making fragrance is an unexpected combination of modes, of jumping in and out of different experienced realities. Goffman's (1974) theory of Frame Analysis is a method located within the field of sociology, where it is applied to interpret activities and situations. Although framing is most commonly used in a communication setting, there are mentions of it being applied in a reflexive manner as well, e.g. Malin (2018). Even if Goffman's theory on framing mainly addresses social interactions, I find the logic applicable to describe and articulate the experience and reflections of the practice conducted here. For example, I can key this perfume blending activity as a game. A play, where the different scents interact, steered by my experience of the different scent combinations, with the purpose of forming a harmony. The additional challenge of this game is to be able to do that within a limited time frame, before what Goffman refers to as a 'natural frame', the body's biological response, will occur. The appearance of this natural frame, where the body's response to overexposure

of scents will send signals to retreat from the stimulus, leads to being off-frame, or a temporarily game over, if the fragrance was not successfully created in time. This involuntary retreat causes the reappearance of the frame of the everyday context, where worries, joys, conversations, tasks, chores and everyday happenings occur, which in turn has other frames. The key point here is the level of detectability of these frames, and the speedily shifts between them, and the challenge it presents.

When interviewing perfumer Rasa Gundersen, she explained that she doesn't experience any dizziness or uncomfot, having continuously worked with and being surrounded by fragrance since childhood, it comes natural to her using her nose eight hours a day.

Ellena (2011, p.8), who provides a rare literary glimpse into the realm of perfume making, referring to the art in modern time, as often solely blending from memory, meaning he completely removes himself from any actual exposure of fragrance while "blending" through his minds scent language, being so trained in the "vocabulary" that exposure at this stage is being rendered unnecessary. My contribution here is thus an additional attempt at explaining why these different levels of expertise is desired and trained for, from my amateur perspective. The shifts of mindsets that are forced through this practice as an amateur, requires such persistence, it can rapidly become an exhausting exercise, involving an uncomfortable high level of flexibility and quick adaptation; a very speedy loop of opposites - experienced as a kind of jumpy rhythm. Strategies for overcoming this fractural state, as I have highlighted here, can be as in the case of Rasa, to embody and embrace fragrance as a holistic, immersive lifestyle. It can also be, as described by Ellena (2011), to compose from memory. Literature on how perfumers work is scarce. There are other books available on the topic of perfumery, but they mainly involve recipes and technical skill. It is the same, I have found, in the traditional jewelry business, however even more so in perfumery. A secret world, wrapped in a veil of mystery, perhaps somewhat intentionally - enigmas can be alluring.

Eventually I became better at composing. I started putting single scents on paper strips, called blotters, smelling them by themselves, and pairing them up, fanning them together under my nose. This was a very efficient way of figuring out what scents could work well together. I also experimented with the scents in relation to the perceived line drawings, trying to pair only "rounded" scents, only the more "edged" scents, and different contrast pairings. I also paired scents that were described in literature as well suited together (Septimus Piesse, 1862), such as rose and sandalwood. I found sandalwood to be an interesting scent, because it is quite undetectable in a composition, yet adding this scent somehow supports the other ingredients, and makes the composition seem more complete, more balanced and rich, it "lifts" a composition. Other woody scents, for example cedarwood or juniper needle, are much more dominant, you immediately detect their presence. They too smell good, and can work well in a composition, but they don't possess the same "binding" quality. Other scents I find have these emergent qualities in a composition are jasmine, bergamot, patchouli, vanilla and to some extent myrrh, iris, rose and pepper. The different scents I have collected are also very varied in perceived strength, one drop of orange and one drop of myrrh, and all you smell is myrrh. In a composition, it is therefore important to consider both strength ratios of perceived smell, in addition to dilution ratios (skin contact safety), as some ingredients can cause more skin irritation and allergic reactions than others. Some scents are also more difficult to combine in general, for example lavender; very good on its own, but difficult to master in compositions.

Fragrance 4 was my first successful composition. It is sweet, light and floral, the feeling of spring. It is the one I am personally most fond of, partially because I like vanilla in fragrances already, partially I got attached to it because it didn't smell horrible. After creating number 4, I had a long period of just smelling the scents on strips again. These times when you seemingly do very little productive work is also valuable, but hard to grasp.

Composition 3 was created as a further exploration of 4, so these two have similarities, yet are also quite different, this one is a bit more heavy and complex, much due to the jasmin. I find them interesting to compare because of their level of similarity. I then wanted to create two more perfumes that were different from these two initial, sweet, florals. Composition 2 is a contrast/compliment composition based on the experience with the smelling strips, with vetiver and roses being the main components. The vetiver is quite grassy, and immediately detectable, while the rose is a more rounded, yet fragmented component. Vetiver and rose are both base notes (rose also being heart), which makes this composition interesting, because one does not take over for the other linearly, they compete, going back and forth. I also included equal amounts of cedarwood and sandalwood in this one, as I found the vetiver being able to "handle" the cedar, and the sandalwood playing well with the rose. Much vanilla was also added, vetiver and cedarwood are typical masculine scents, and the composition needed vanilla to balance this out. Mandarin is also sweet, and helps the vanilla. In composition 3 and 4, the vanilla is easily detected, but here it is much harder to notice, which is interesting. I find vanilla to add depth and sensuality, regardless of level of detection.

Composition 1 was almost an accident, it was a last minute decision, and very intuitive. I was thinking of making a single scent addition as number 1, to be able to ask participants of the upcoming probe to assign this fragrance to one of the single scent line drawings, to see to what degree they would choose the corresponding one. Myrrh is very dominant regardless of other ingredients, and in 10 minutes I made a composition of much myrrh, grapefruit, lavender, iris and vanilla, as a "why not just try it - moment". The ingredients are quite distinct on their own, and I thought maybe these all could handle each other well. When I was done I thought, okay, this is a good 4th composition, it provides a good total variety, and the myrrh is dominant enough to be able to ask for a shape pairing.

6.2. THE PERFUMES

# 1		
<i>Grapefruit</i>	8	<i>drops</i>
<i>Lavender AOP</i>	5	"
<i>Myrrh</i>	6	"
<i>Iris</i>	12	"
<i>Vanilla 5%</i>	8	"
<i>30 ml carrier oil</i>		

# 2		
<i>Mandarin</i>	6	<i>drops</i>
<i>Rose de Mai</i>	12	"
<i>Rose Damask</i>	6	"
<i>Vanilla 5%</i>	12	"
<i>Vetiver</i>	3	"
<i>Cedarwood</i>	3	"
<i>Sandalwood</i>	3	"
<i>30 ml carrier oil</i>		

# 3		
<i>Bergamot</i>	4	<i>drops</i>
<i>Mimosa Abs.</i>	10	"
<i>Jasmin</i>	18	"
<i>Vanilla Abs.</i>	4	"
<i>Sandalwood</i>	8	"
<i>30 ml carrier oil</i>		

# 4		
<i>Mandarin</i>	6	<i>drops</i>
<i>Ylang Ylang</i>	15	"
<i>Vanilla 5%</i>	15	"
<i>Vanilla Abs.</i>	3	"
<i>Sandalwood</i>	6	"
<i>30 ml carrier oil</i>		

Figure 26. Lena Runnestø. Final perfume compositions.



Figure27. Lena Runnestø. Scents and final perfume compositions.

CHAPTER 7. The Perceptual Line

7.1. PERCEPTION SKETCHING

Autoethnographic attempt at transferring the experience of sensory stimuli by scents and created fragrance samples to an abstract colored shape.

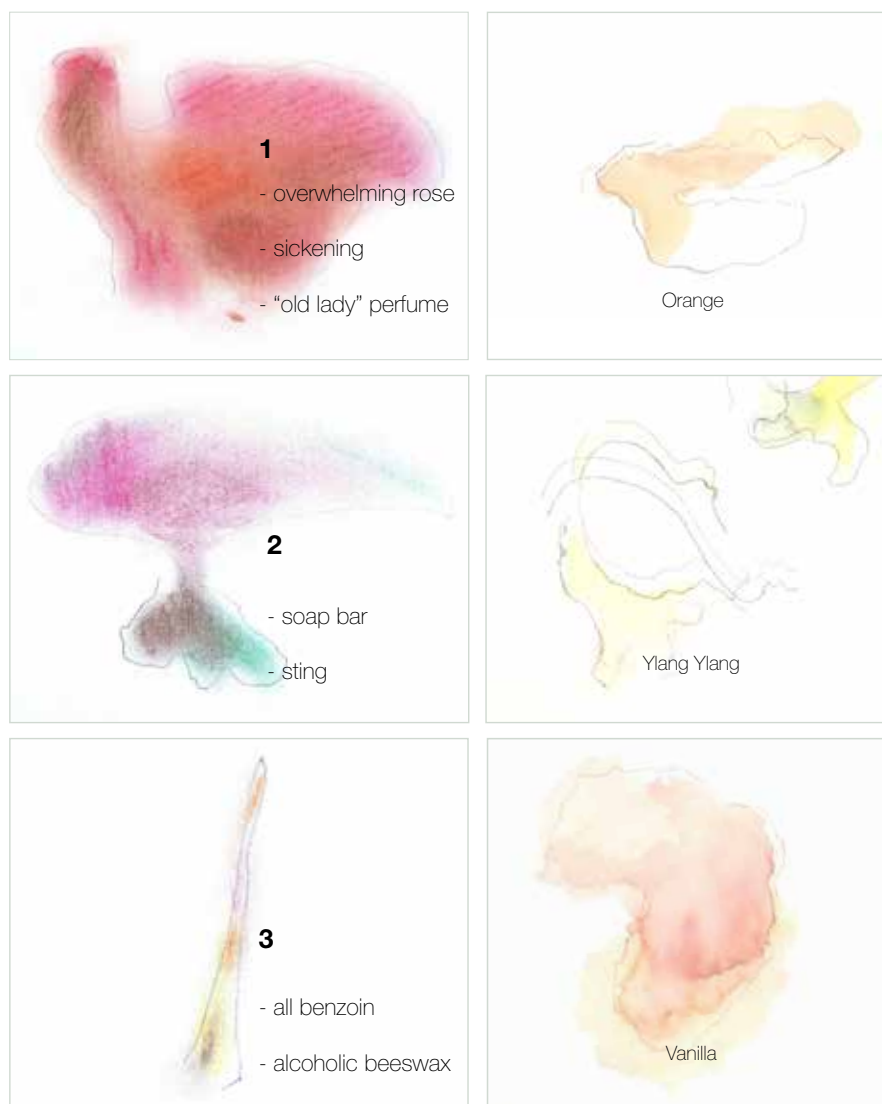
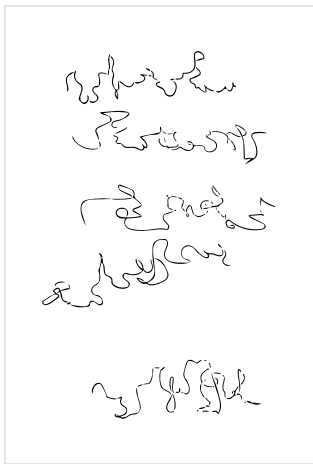


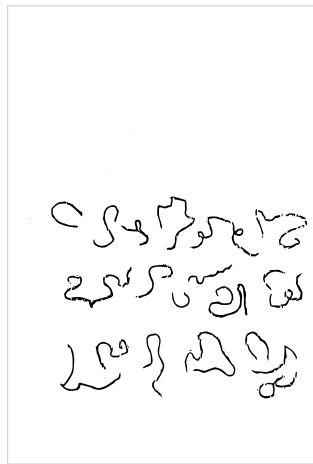
Figure 28. Lena Runnestø. Perception sketching. Technique: smell the fragrance on a scented paper strip. At the same time draw an associative shape with eyes closed, drawing with the right side of the brain (Edwards, 1999). Add color afterwards.



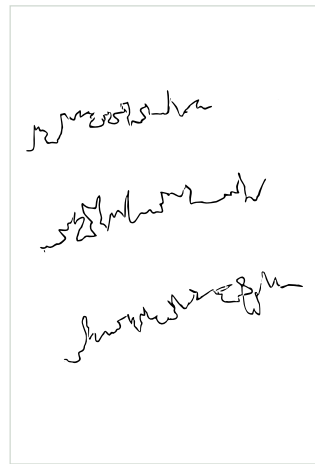
Figure 29. Lena Runnestø. Perception sketching of single scents with eyes closed, one line.



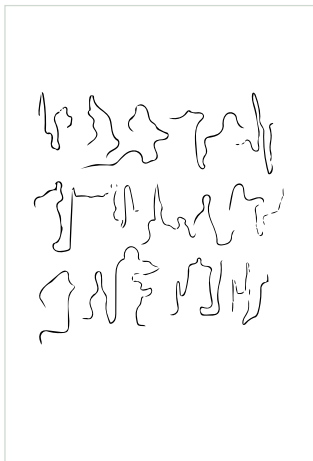
Mimosa



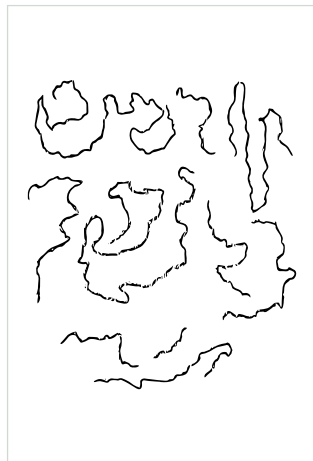
Neroli



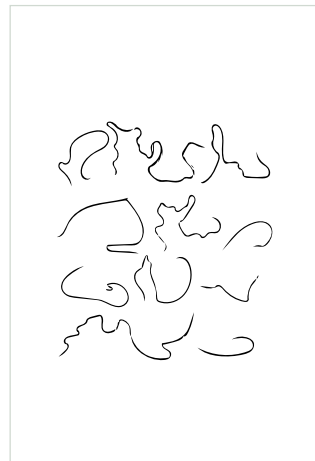
Grapefruit



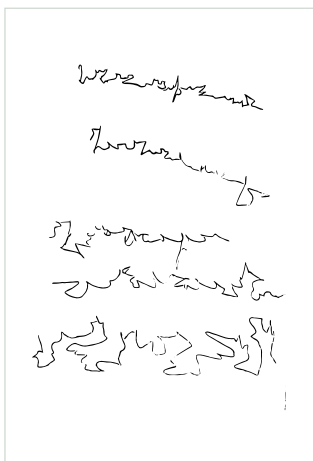
Lavender



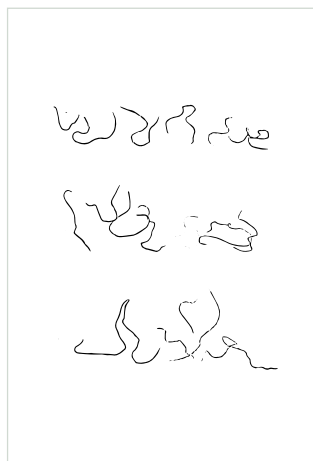
Myhr



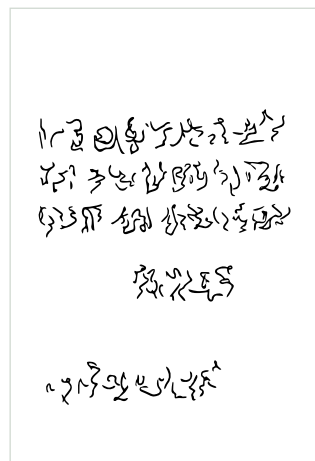
Jasmine



Juniper Needle



Sandalwood



Ylang Ylang

Figure 30. Lena Runnestø. Asemic writing exercise: Attempting to "write" the scents instead of drawing them inspired by Paul Klee(1961) and Schwenger (2019).

7.2. PREPARATION - IN THEORY

Hanson-Vaux et al., (2013) has conducted research on crossmodal correspondences between odors and shapes, drawing on Köhler (1947) and the correspondence between auditory and visual stimulus; the sound "kiki" and "bouba" were associated with sharp and round shape respectively. Applying kiki & bouba in their research, their study shows that there is correspondence between odor and shape, but that the hypothesis requires more research over time. The correspondence between intense or sour odors and sharp shape is highlighted, as well as the involvement of hedonic value.

Hanson-Vaux et al. (2013) further provides an overview of other similar research, for example how some symbols, referring to Seo(2010), are paired with certain odors consistently. The authors also point towards research on how the shape of a perfume bottle (Caldwell & Flammia, 1991) influences how well accepted and successful a perfume will be.

7.3. MINI WORKSHOP

I wanted to explore the perception of smell by hosting a mini workshop, benefiting from the discussion and sharing this format could provide. The only problem was, having to do it online due to covid-19, I needed the group to smell the same thing, and it would be too meticulous and expensive to start preparing fragrances to send in the post, I wanted it to be low key and easy. So I thought, what do everyone have at home, so we could all smell the same thing and draw a perceived shape, or lines, that can be shared and compared in discussion during the workshop? The answer, of course: Antibac.

Participants in this workshop were students at OsloMet. I briefly introduced the project, then explained the exercise. We turned cameras temporarily off, closed our eyes, smelled the antibac, while simultaneously drawing a shape on a piece of paper, the mental image of the olfactory experience. After completion, we turned cameras back on, and shared the results. The results had many similarities, and the explanations and discussion around the experience of antibac all had elements of something stingy, spiky, a strong smell, very overwhelming when inhaled so intently. The participants were surprised with the level of similarity in the drawings, they are both peculiar and similar at the same time. This was a fun little workshop, with results that are aligned with existing research on perception of smell (e.g. kiki & bouba).

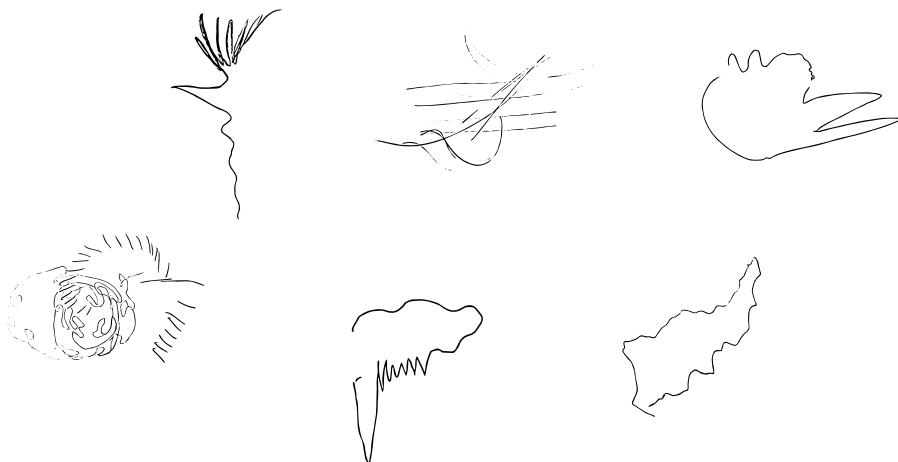


Figure 31. "The Antibacs". Result from smelling denatured ethanol with eyes closed, while drawing perceived shape.

7.4. PROBING

When designing this probe, based on the experience from the workshop, the aim was to make it exciting, fun and surprising for the participants. Participants were women, age 20-40, with an expressed interest in fragrance and design. The purpose of the probe was to generate various feedback, reflections, associations and perceptions of the fragrances created, and the shapes I had generated through autoethnographic perception, prior to the probe. I wanted to make it an enjoyable, but challenging exercise. To achieve this purpose, I applied elements from game dynamics.

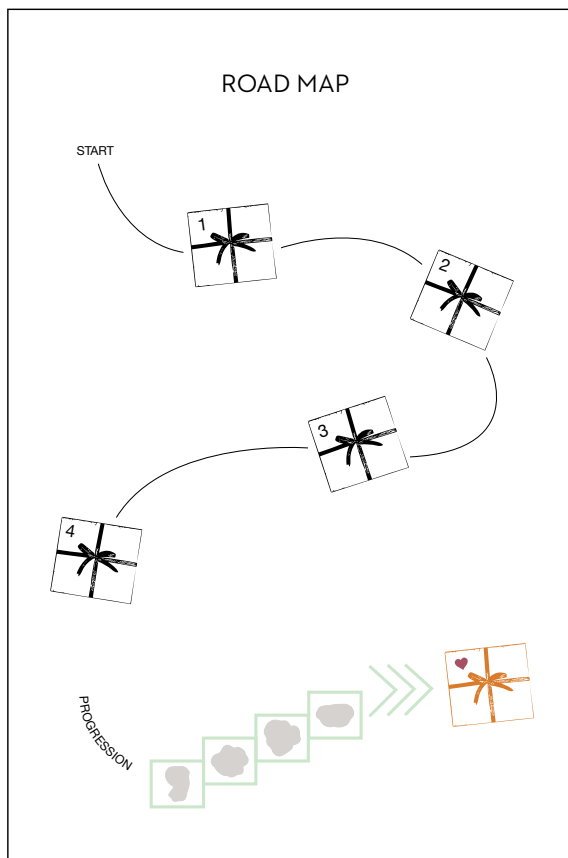
The probe was gamified by employing some typical reward-based game mechanics elements (Whittaker et al., 2021; Goethe, 2019), by making an accompanied roadmap (story), to visually guide the participants, where they could also track their progression (levels) with a sticker reward system (badges), and an end game reward (trophy). Although these mechanics can be regarded as pleasure generating rather than enjoyment eliciting, e.g. need and drive (Gulden, 2017), and thus can be characterized as extrinsic motivational triggers (Goethe, 2019), I find the appliance appropriate in this context because of the short time frame of the probe activities (four days).



Figure 32. Lena Runnestø. Probe ready to be sent in the mail.

Inspired by the Christmas calendar, I chose to divide the tasks into 4 gift wrapped envelopes, thus attempting to create feelings of excitement in not knowing what to expect, coupled with feelings of expectation often elicited by opening presents.

Dividing the tasks and hiding them by gift wrapping, also allowed me to prevent participants from reviewing the whole content of the probe prior to starting on the tasks, meaning their initial evaluations, perceptions and drawings would not be affected by for example my own drawings, which were not introduced until the two last envelopes. This also provided a possible contrast of experience (Gulden, 2017) in how the tasks different levels of difficulty were perceived, as one of the participants also wrote about in their diary (see appendix for details), describing the first task as difficult after day one, but then reflecting after day two, which was experienced even more difficult, that day one didn't seem difficult anymore in comparison. This was intentionally designed, as I anticipated the second task to be the most challenging, thus placing the semantic task first, to allow the participants to 'warm up', and also to provide them with vocabulary, if needed. The two final tasks were also described as challenging, but fun, indicating that a certain level of engagement and enjoyment was achieved. This was further validated when receiving the probes in return, all the participants expressed either verbally or in their handed out diaries that they would like to be informed of the results, and that the probe had been fun and interesting, and that it had provided them with unexpected but still understandable ways of evaluating the fragrances.



Takk for din deltakelse!

Du får utdelt 4 parfymekomposisjoner. Undersøkelsen tar 4 dager, 1 konvolutt per dag. I løpet av disse 4 dagene kan du teste parfymene så mye du ønsker. Dagboken som følger med er et hjelpemiddel for deg til å registrere dine tanker og opplevelser underveis.

Dersom du ønsker å dokumentere dine opplevelser gjennom andre medier enn tekst og tegning er du velkommen til å gjøre det. (Eks. foto, tekstil, osv).

Duft komposisjonene består av 100 % naturlige ingredienser. De kan oppleves mildere/svakere enn hva man kanskje er vant til ved bruk av kommersielle og syntetiske parfym. De vil også kunne fordampe fra huden raskere enn hva man normalt er vant til.

ADVARSEL:

Produktene som skal testes er fremstilt i samsvar med anbefalte sikkerhetsråd angående tilstrekkelig fortyning av eteriske oljer. Enkelte kan likevel reagere på eteriske oljer. Dersom du opplever hud irritasjon eller reaksjon ved bruk av produktene, bør bruk opphøre umiddelbart.

Det er frivillig om du ønsker å ta i bruk produktet på huden, eller kun lukte på det i denne undersøkelsen.

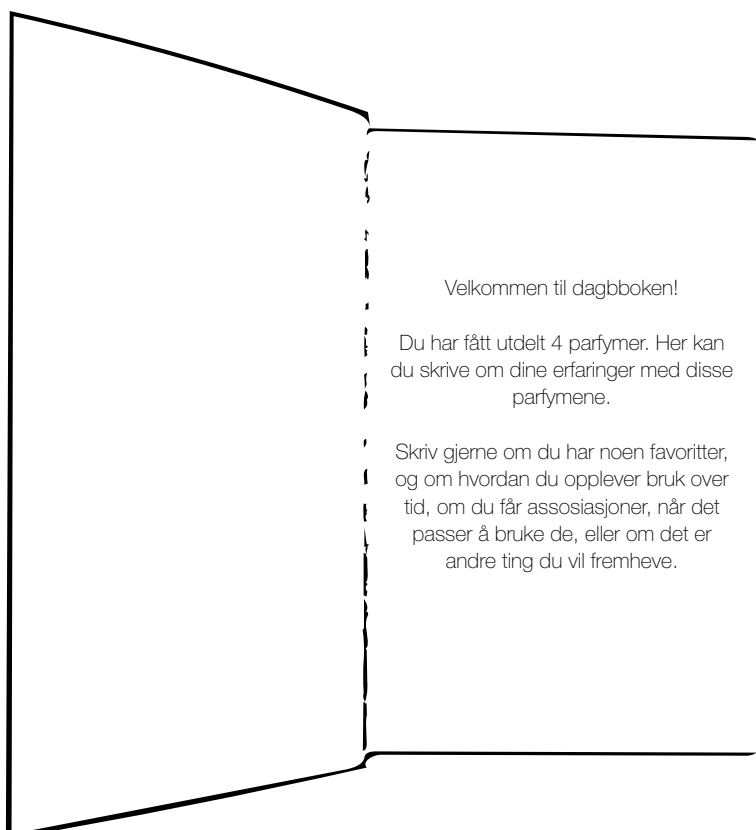
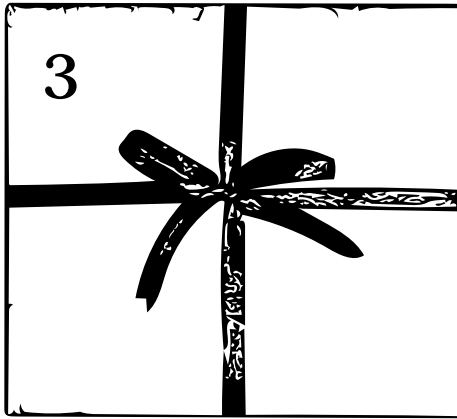
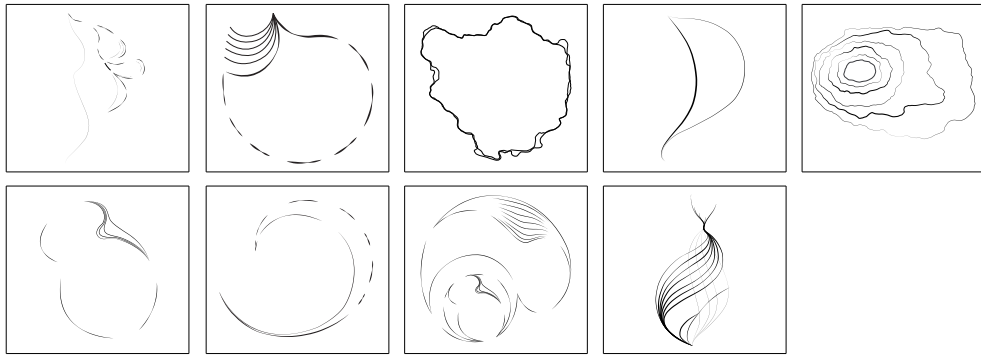


Figure 33. Lena Runnestø. Probe: Roadmap, introduction and diary.



I denne konvolutt ligger det bilder av ulike former. Velg ut de 3 du liker best, og ranger dem med nummer 1-3, der 1 er den du liker aller best. Skriv nummeret direkte på bildet. Du kan bruke baksiden av bildene til å skrive hvorfor du valgte akkurat dette bildet fremfor de andre.

Velg deretter ut det du liker minst, du kan skrive -1 på dette bildet. Skriv på baksiden hvorfor du likte dette bildet minst.



I denne oppgaven skal du også velge 3 favoritter, på samme måte som i oppgave 3.

Lukt deretter på parfyme nummer 1. Hvilken av disse bildene mener du samsvarer best med denne duften?

Skriv "duft nummer 1" på det bildet du mener er mest beskrivende for parfymen, og skriv hvorfor du valgte dette bildet på baksiden.



Figure 35. Lena Runnestø. Probe: Task 3 and 4.

7.5. RESULTS OF PROBE

As I write this, the results are not yet in. I write on it a bit still, as an act of self clarification, to become more aware of my expectations on the probe results. I am very curious to see if there will be much similarities when comparing the entries. I suspect it might be, building on results from research others have conducted, such as the kiki/bouba, but I am unsure to what degree. I am also curious to see if any of the participants will attempt layering the fragrances, for example fragrance 2 and 3 are interesting together. In task 4 I have asked the participants to pair fragrance 1 with one of the accompanied shapes. This fragrance contains a lot of myrrh, and I am excited to see if they will pair it with my myrrh perception, or if it will be a random pairing. The scent perceptions I have made are very similar in style, they are all open, and with many similar curves, so they might choose very different shapes to represent fragrance 1. I hope the results will guide me and energize the project, and fuel it forward. (Working diary, April 2021)

It always makes me touched when receiving probes in return. I find that the probe can provide a level of spontaneity and unexpectedness. I experience feedback from probes as more honest and genuine, more sensitive and nuanced, it better captures the first instinct, the gut feelings, that might be filtered out or modified in a communication setting. This also requires attentiveness from the researcher, making sure to reciprocate equal acknowledgement, approval, encouragement and respect for their contribution, as the participants might feel vulnerable and uncertain if they have given "good enough" feedback. I am humbled by the responses on the probe, that the participants give their time and thoughts in this way, it is a treasure, for which I am grateful.

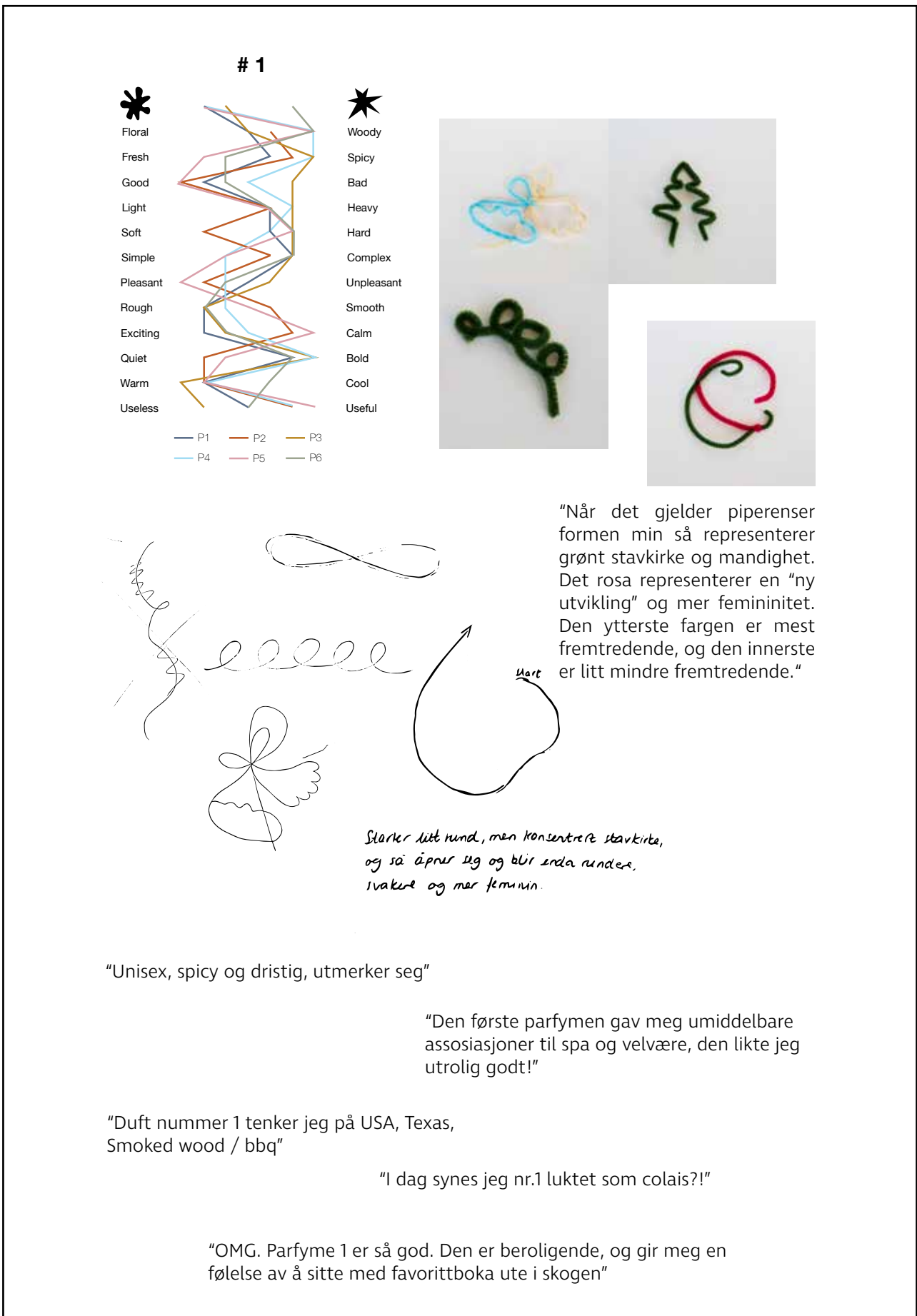
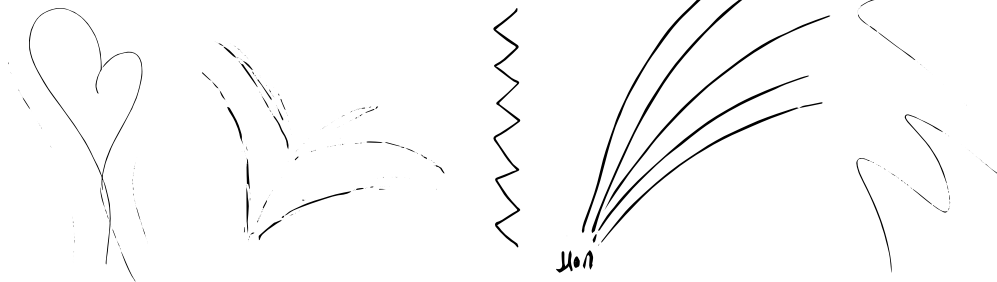
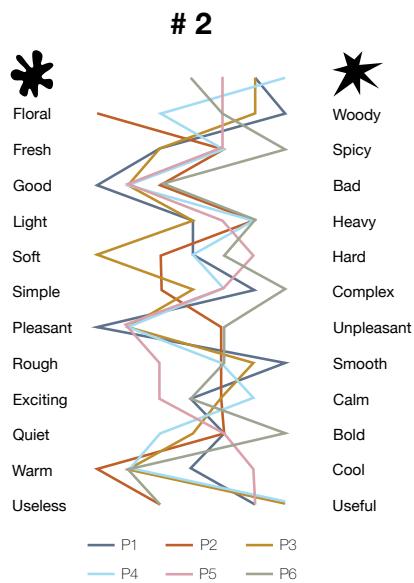


Figure 36. Results from probe. Fragrance 1.



“Interessant hvordan linjene & formen kan “virke” annerledes enn svar i oppgave 1. Som lukt nr 2 som jeg syntes var balansert, så tegner jeg spisse linjer.”

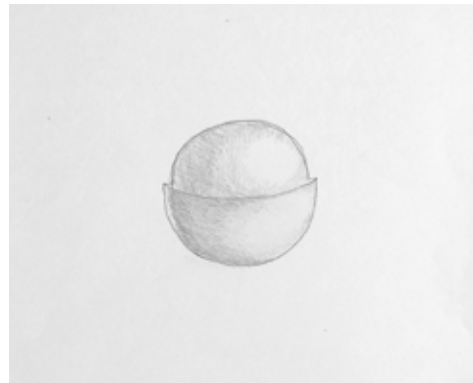
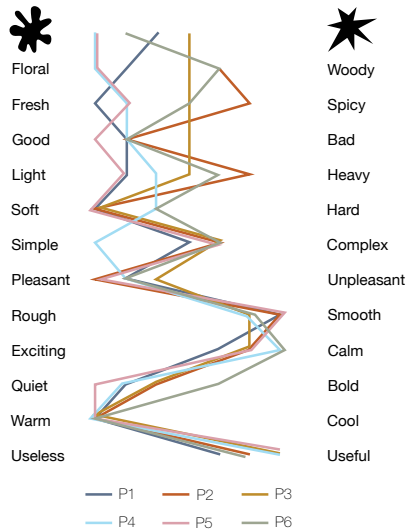
“Duft 2 minner meg om tabac lyset til L:A Bruket som er en av mine yndlings dufter. Så kom i veldig godt humør av å lukte på den!”

“#2 parfyme - tenkte på noe som åpner seg, som en lilje, men mer abstrakt og stilisert.”

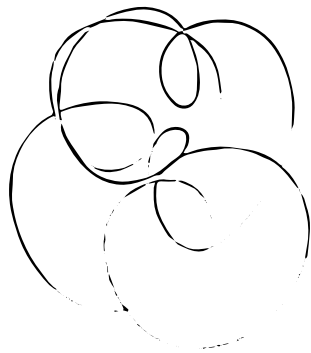
“Parfyme 2 er litt for skarp for min smak. Jeg får assosiasjoner til en eldre dame på en fancy galla med diamantsmykker. Passende for modnere publikum.”

Figure 37. Results from probe. Fragrance 2.

3



"#3 er en bolle med en kule oppi, kulen er blank og jeg tenker at duften er ren og mild og klar og det er denne formen også."



"litt...rar. Jeg klarte ikke helt å plassere hva jeg lukter. Litt krydret skog?"



"Wow! Den lukter som myk silke. Den smelter i nesen og på ganen. Den bringer ut en følelse av å sveve på en rosa sky, eller en veldig god dessert."

"Duft nummer 3 blir jeg litt forvirret av å lukte på, hvilke dufter som er"

"God vanilje duft? Syntes duftene utviklet seg etter litt tid på huden. Det var spennende."

"Ganske fresh til tross for sin noe spesielle blomsterduft. Ikke kompleks. Tenker litt på en blomsterhage på 50-tallet, litt gammeldags (ikke gammel person) i en positiv forstand"

Figure 38. Results from probe. Fragrance 3.

4

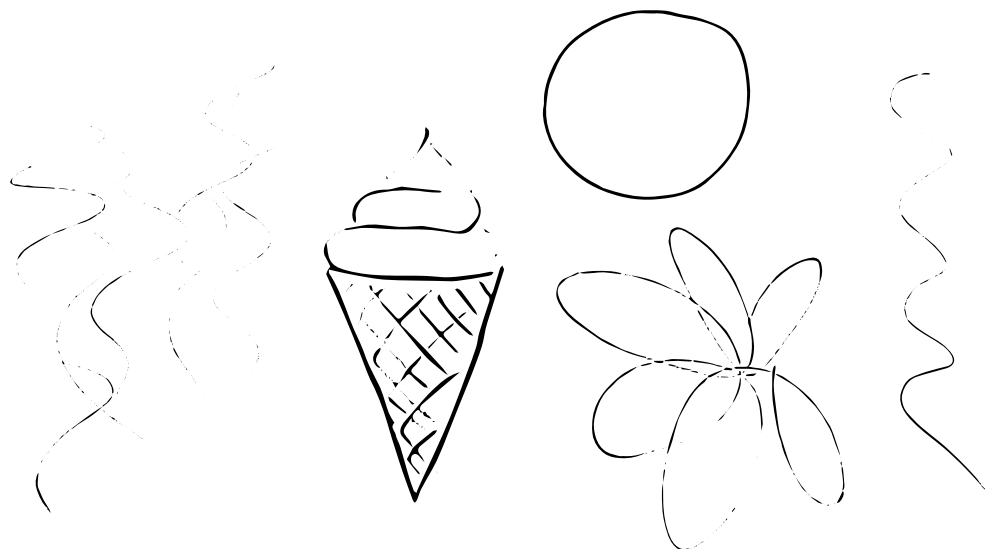


Floral
Fresh
Good
Light
Soft
Simple
Pleasant
Rough
Exciting
Quiet
Warm
Useless



Woody
Spicy
Bad
Heavy
Hard
Complex
Unpleasant
Smooth
Calm
Bold
Cool
Useful

— P1 — P2 — P3
— P4 — P5 — P6



"koselig. Ro. Avslappende!"

"#4 får meg til å bli litt barnslig, jeg får assosiasjoner til leppepomader jeg hadde som barn og det får meg til å tenke på endeløse, bekymringsfrie somre"

"Duft nummer 4 gir meg assosiasjoner om Mamma."

"Den ble litt kjedelig for min smak, men veldig behagelig. Passer mer for de mer beskjedne smaker. Den er rolig og litt søt."

"Litt krydret (pepper) men fortsatt veldig floral. Rose? Tenker på leppepomade. Fresh og spicy på samme tid."

Figure 39. Results from probe. Fragrance 4.

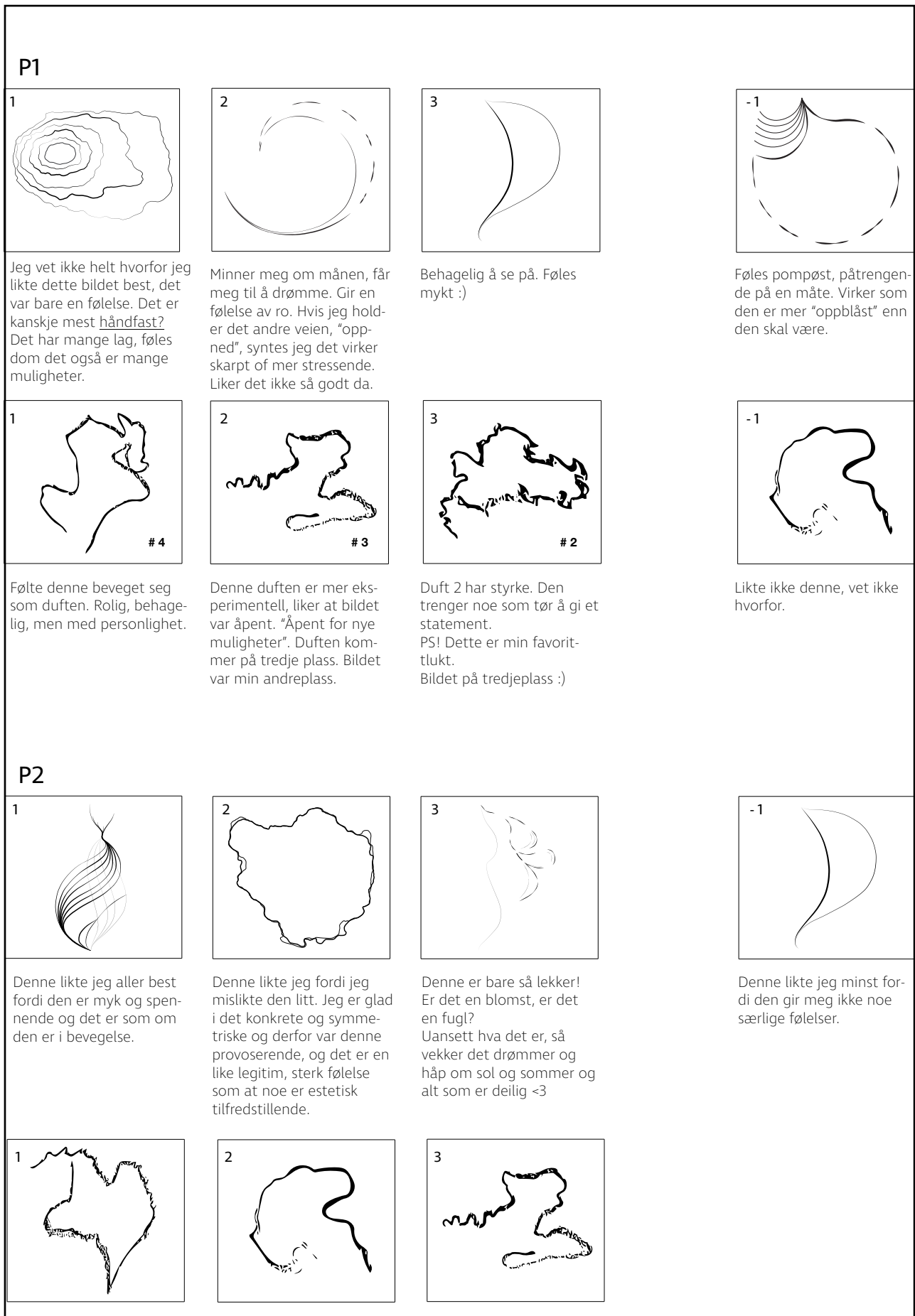
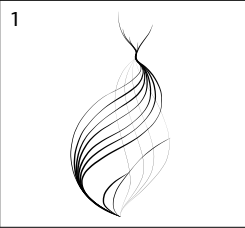
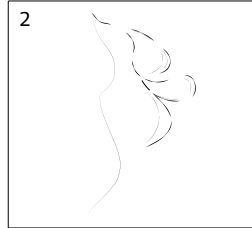


Figure 40. Results from probe. Participant 1 and 2.

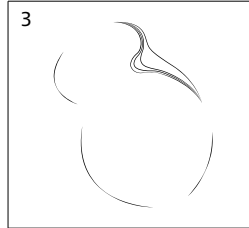
P3



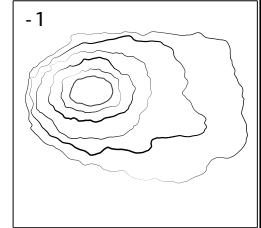
Jeg likte denne formen best. Formen var spennende og fin. Den var feminin & jeg får lyst til å se på den og se hva den ligner på. Kan se ut som et ornament, smykke.



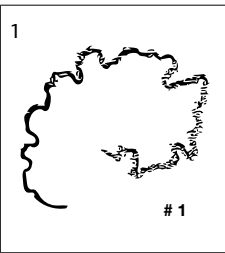
Denne likte jeg også godt fordi den minner om en blomst. Og likte formene som var satt sammen.



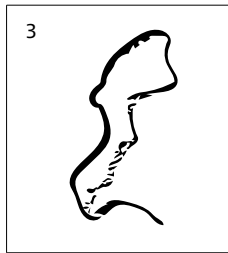
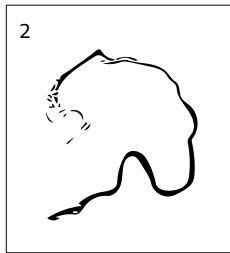
Denne formen fikk jeg lyst til å holde i hendene. Fin symmetri.



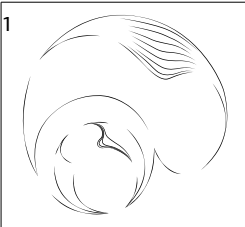
Jeg likte dette minst fordi jeg tror jeg liker symmetri, rund former. Kanskje det har noe med synet mitt og skjeve hornhinner, og at runde former & "følelse" av struktur er noe jeg liker bedre.



Ingen god forklaring annet enn at jeg likte formen & synes den var finest :) Dette bildet synes jeg passet parfymen grunnet tørt, en "bold, rolig" duft, så etter litt kiler den i nesene, som da tykk strek så oppstykket strek.



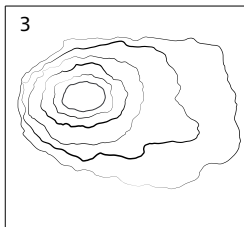
P4



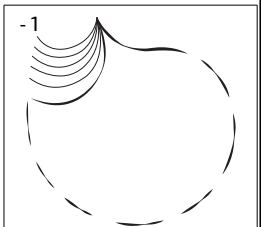
Velbalansert, unik, kul, delikat, deilig dynamisk å se på.



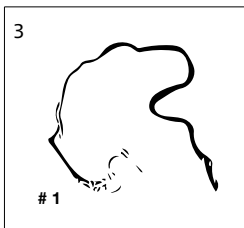
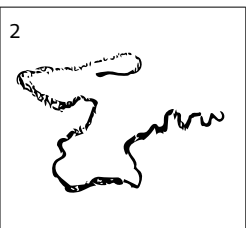
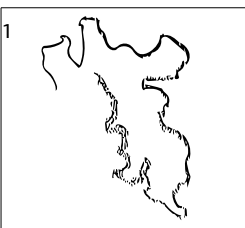
Eksklusiv, delikat, minimalistisk, kul, enkel.



Mindre kul enn de to første. Dybde, havbevegelse, østers, litt billigere i uttrykket.



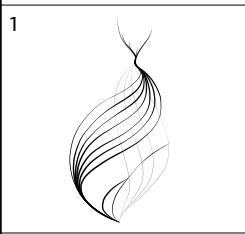
Denne ser billig ut, barnslig. Liker ikke kombinasjonen av tykke og tynne streker.



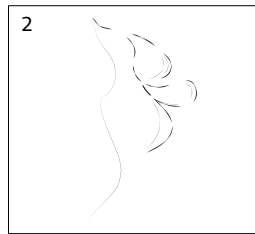
Dette bildet er det første som slo meg, og jeg synes det passer godt til duften. Formen har en start og en slutt. Ikke for komplisert i uttrykket. Sopplignende form.

Figure 41. Results from probe. Participant 3 and 4.

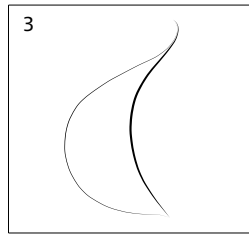
P5



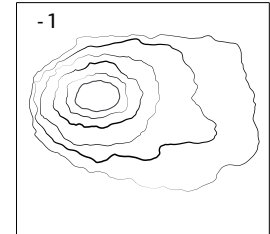
1 Dette bildet likte jeg aller best. Den gav meg en følelse av entusiasme og lidenskap. Nesten litt forførerisk. Men samtidig er den elegant og veldig feminin. Får inn assosiasjoner til en latinsk danser med et stort rødt skjørt.



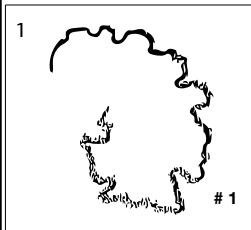
2 Denne likte jeg veldig godt med en gang. Den gav meg følelsen av noe klassisk og sofistikert. Vekket assosiasjoner til en fin, sofistikert og moteriktig dame i Paris, men også til en type hund (som jeg ikke husker navnet på). Denne damen stråler selvtillit, makt og kontroll.



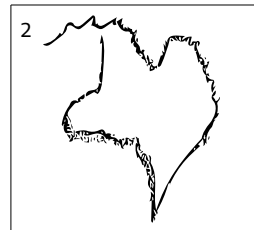
3 Dette bildet likte jeg fordi det er stilrent. Den har sterke, konkrete linjer, men med en feminin bøy. Den skildrer kontroll og forutsigbarhet. Den er enkel, men maktfull.



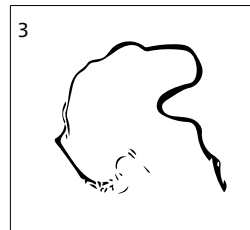
-1 Dette bildet likte jeg aller minst fordi det gav meg en ubehagelig følelse. Kjente på en viss uro og utrygghet. Den gav meg assosiasjoner til jordskorpa og alt det skumle som finnes i det. Den er også ganske voldsom og assosierer det med hvor overveldende livet faktisk er.



1 Dette bildet likte jeg best, og det var også det jeg følte beskrev duft nr. 1 best. Det gav meg med en gang en følelse av indre ro. Jeg fikk også inn assosiasjoner til blad løv fra et tre. Det passer til denne "skoglige" duften.

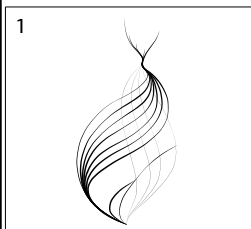


2 Dette bildet likte jeg også svært godt. Den vekket assosiasjoner til geografien av et land, og minnet meg på kjærligheten jeg har til reising og andre kulturer. Så også et hint av et hjerte der, kanskje fordi jeg er overfylt med kjærlighet akkurat nå.

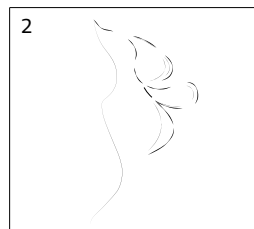


3 Jeg vet egentlig ikke om jeg likte dette, men det vekket en følelse i meg. Her ser jeg et såret og sammenkrøpet menneske, som jeg selv kan finne inni meg. Det gav meg en klump i magen.

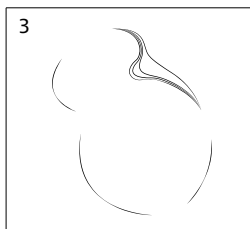
P6



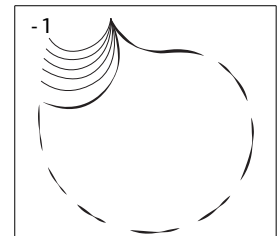
1 Vakker form, minner meg om blåst glass. Jeg liker stripene som følger formen. Veldig grasiøs form.



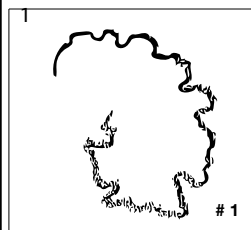
2 Ser ut som blader / blomster på en stilk. Jeg liker at streken er tynn og at den ikke er hel.



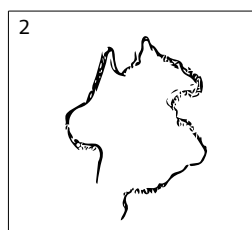
3 Jeg liker formen og at den ikke er en hel linje samtidig har den en samling med linjer til høyre som følger formen, minner meg litt om en kvinnekropp.



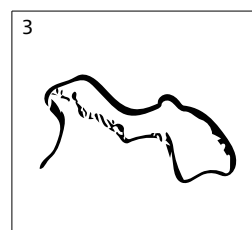
-1 Jeg likte denne minst fordi streken er tykk og usammenhengende. Minner meg om øyevipper på en klinkekule? Vanskelig å si hvorfor jeg ikke likte dem.



1 Formen minner meg om kanten på et land. Streken går fra hel til "spettete". Minner meg om parfyme 1 fordi den har elementer av tre, men er også ganske søt. Den går fra hard til søt ->



2 Jeg liker formen og streken.



3 Dette var også en form jeg likte. Kan minne om et dyr.

Figure 42. Results from probe. Participant 5 and 6.

“Fragrance 1”

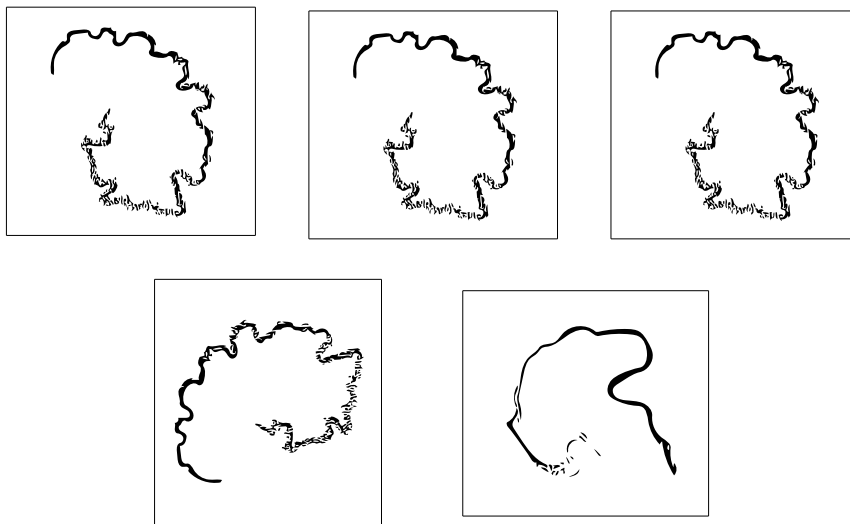


Figure 43. Results from probe. Pairing fragrance 1 with perceived corresponding shape.

7.6. DISCUSSION OF RESULTS

What was immediately evident when analyzing the probe results, was the many similar associations of the different perfumes. For example, 5 of 6 participants described fragrance 1 as “woody” in some way. Interestingly this fragrance does not contain any typical woody scents, however it does contain myrrh, which is a resin. It resembles woody notes, but more spicy. Interestingly, one of the participants described the woody scent she experienced as “being inside a norwegian stave church”. Myrrh is commonly used in christian religion, told as one of the gifts presented to Jesus Christ upon his birth. This may explain the church reference when describing this particular scent of “wood”. Fragrance 1 was also picked as the favourite by 4 out of 6, the reason often being that it was interesting, bold, round, unisex, and kept on giving. Some liked it immediately, while others decided upon the end of the probe.

Another case of similar associations that stood out was found in the descriptions of fragrance 4. It was described as mild and sweet, and produced similar, often repeated words like chopstick, chewing gum, icecream, childhood, childish, cozy, relaxing and Mum.

Yet another, quite surprising outcome, was that 4 out of 5 (1 was non-respondent) picked my myrrh perception drawing, when asked to pair fragrance 1 with one of the drawings.

These results indicate that we do share similar mental shapes, or rhythmic interpretations of fragrance stimuli. Further research is needed to properly validate, however I have triangulated these findings through the drawings from the mini workshop and the perception drawings made by the participants during the probe. These drawings have many similar features among them, like curves, spikes and direction. The participants all belong to the same cultural group, and this might have affected the results, the participants might share similar past experiences. Although the sense of smell is often described as subjective, it is actually not, it only resembles subjectivity because of its complexity, it is genetically determined (Cobb, 2020). Because of this, olfactory gene variation can also impact how we perceive smells.

Yet another interesting aspect, is what kind of mood the fragrances generated. For example feelings of being relaxed, in touch with nature, but also for example the feeling of becoming a little childish. When participants were asked to range the shapes presented to them; three favorites and one least favourite, the results was encouraging. The shapes, and not just the fragrances, generated many associations and moods. This indicates that my attempt at capturing the emotions evoked by the fragrances, through perception, in form, might to some degree be achieved. There was mention of how some of the shapes moved as the scents, there were associations to dancing, passion, travelling and the shape of countries. Movement was as such a common description. There were also some interesting cases where some participants chose a favourite shape, because they didn't like it. They still chose it because it stirred a legitimate feeling in them. This relates to aesthetic theory of the sublime (Harper, 2018).

There was also mention of asymmetry in this context. However, the shape that was most often picked as least favourite was described as too unbalanced, pompous, incoherent and intrusive. This indicates that even if the sublime (Harper, 2018) can be present in a shape successfully, generating a lingering, an interest, and powerful emotions, there is a limit, before it crosses over to becoming too much. Shapes were also chosen for being balanced, dynamic, simple, soft and soothing, with mention of the appeal of structure and symmetry.

These results have prepared the grounds for venturing on to the next part of this journey - creating form.

7.7. GESTALT PRINCIPLES

Troughout the project, I have explored line dominance, different emergent features and line awareness, and I have found gestalt principles helpful in this process. To provide an overview of the process so far, and in the following, I will pause a moment to highlight some emergent features found in the map.

First I will briefly outline the most common principles, based on Koffka (1935), before providing some examples from the map.

Proximity: elements being close together will be perceived as a group.

Similarity: similar objects tends to be grouped together.

Figure/ground: some elements will be perceived as figure, others as ground.

Good continuity: elements arranged in curves or straight lines seem to belong together, the smoothest path will be followed.

Closure: if elements appear as an entity, we will fill in the empty gaps.

Common fate: elements that seem to move in a similar direction are often grouped.

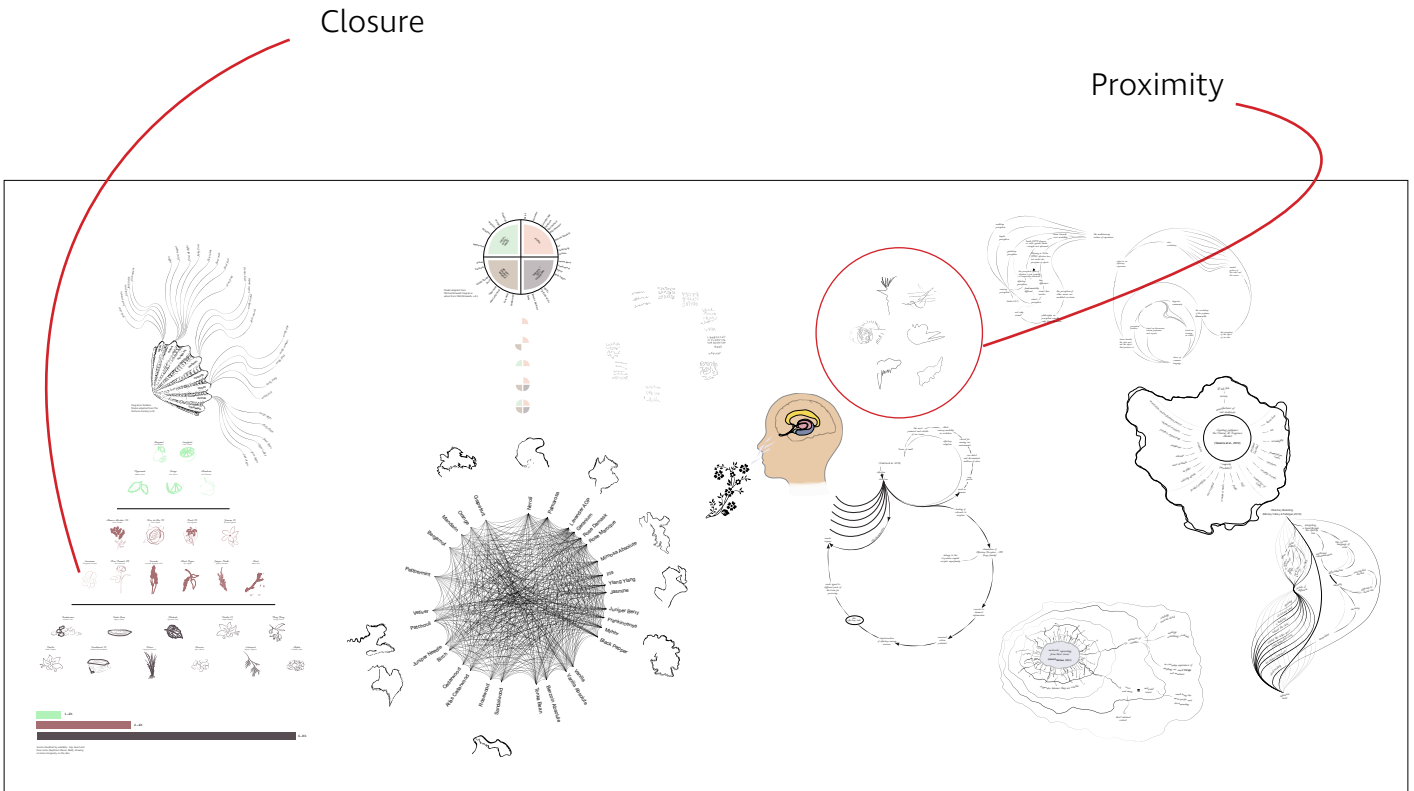


Figure 44. Lena Runnestø. Map of the olfactory system, and examples of where gestalt principles have been applied.

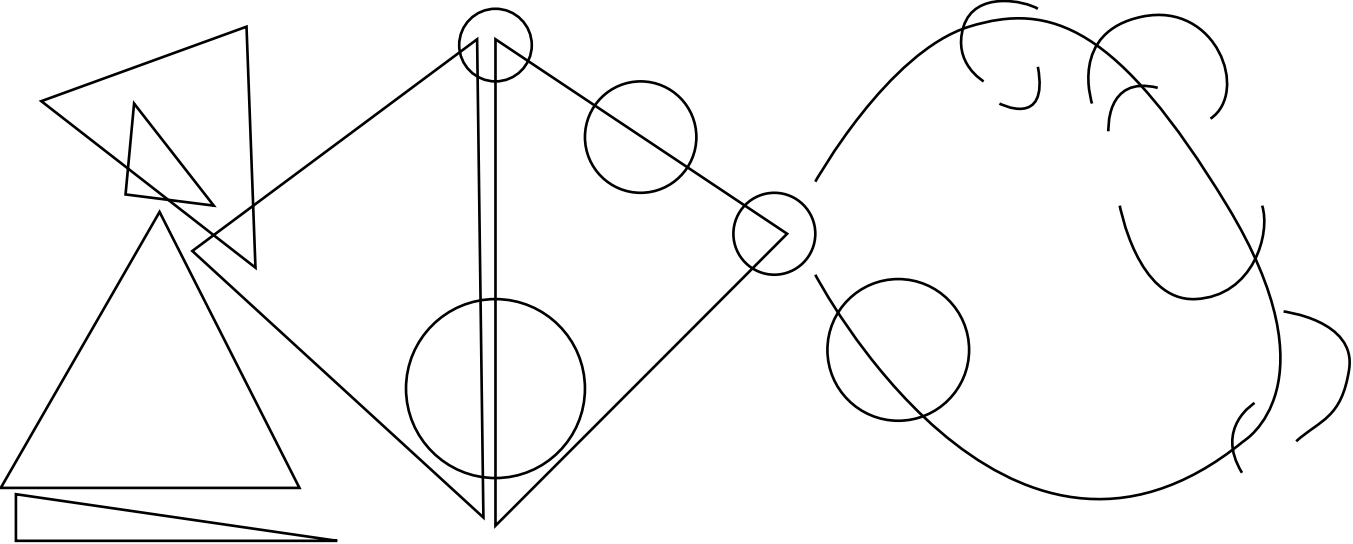


Figure 45. Lena Runnestø. Similarity: similar objects tend to be grouped together. Shapes extracted from map.

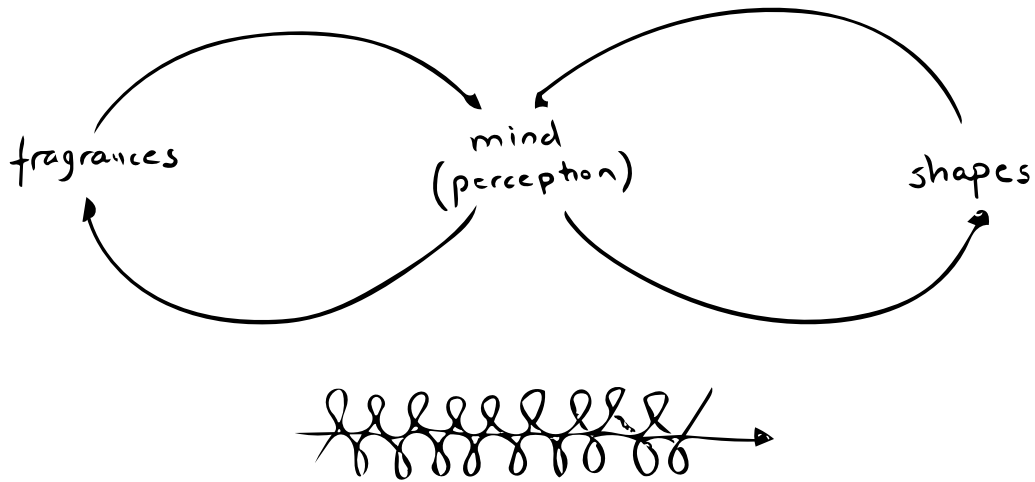
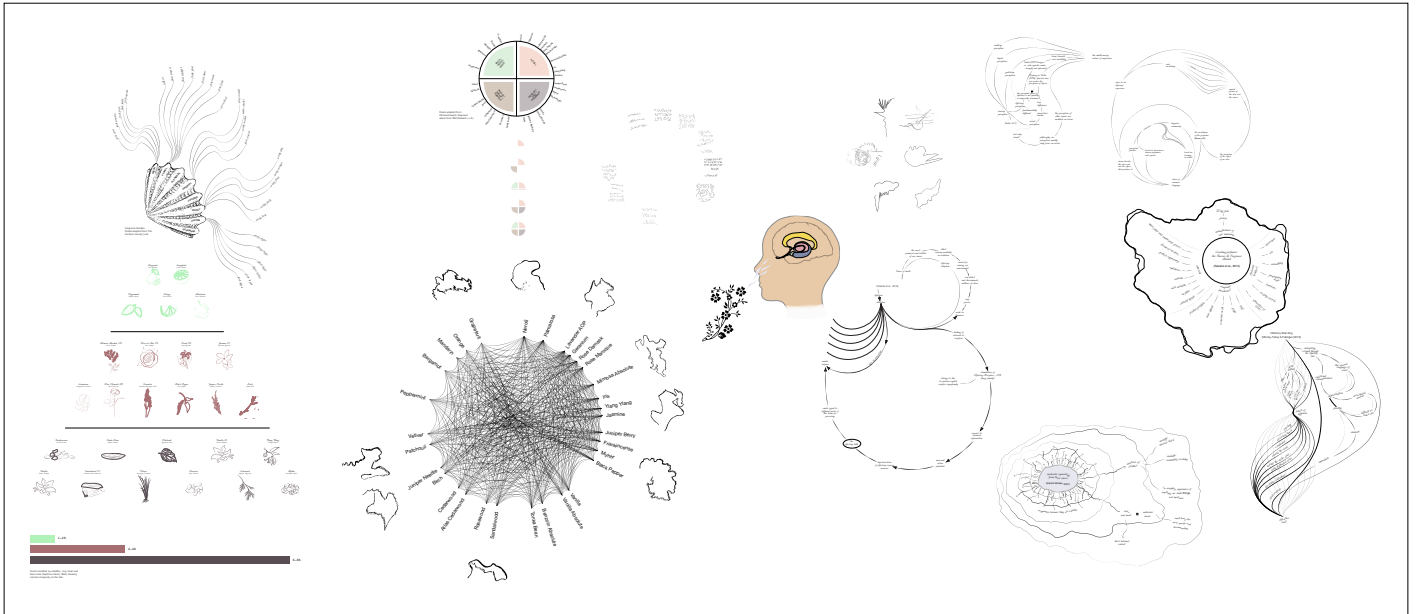


Figure 46. Lena Runnestø. Closure: if elements appear as an entity, we will fill in the empty gaps (the whole map):

All the elements in the map perceived as infinity movement, by Law of closure. Perception of fragrance can lead to shape, and vice versa, shape can inspire creation of fragrance, and so on.

CHAPTER 8. Pathways to jewelry

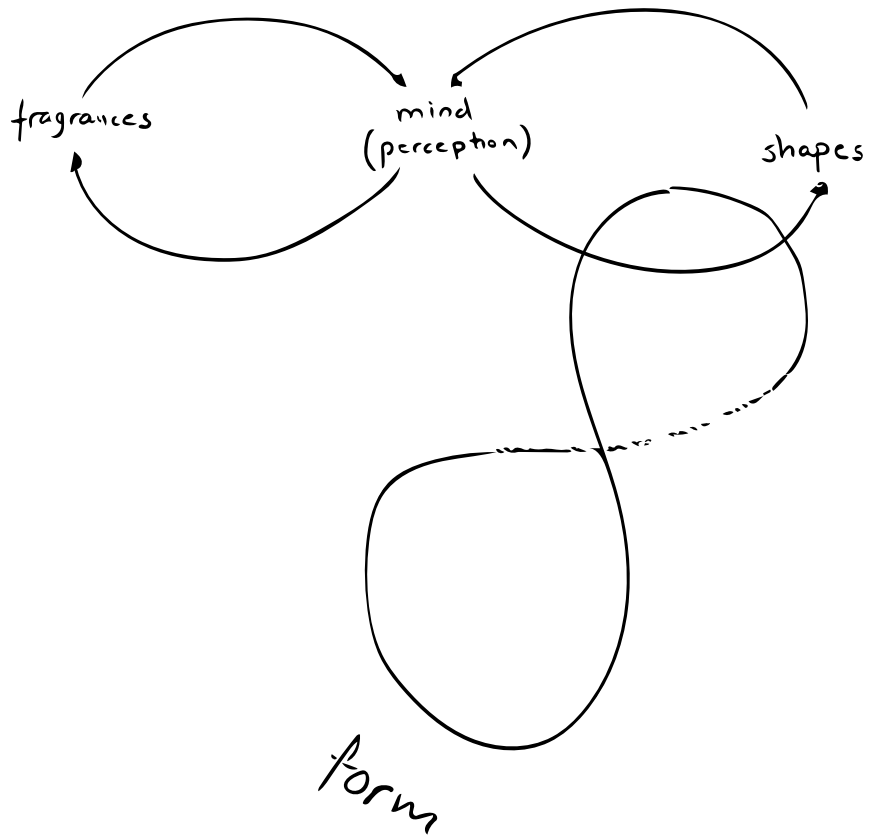


Figure 47. Lena Runnestø. Illustration showing the connection between fragrance - shape, and shape - form.

8.1. SELECTION OF SHAPES

Based on the results from the probe, I have chosen four shapes moving forward. The shapes have similarities, one can argue that there is in fact two "overall" shapes I bring further, one rounded and one more pointed, however, there are distinctions and peculiarities among the four. Still, the form exploration might accumulate a synthesis of forms, based on combinations of these shapes.

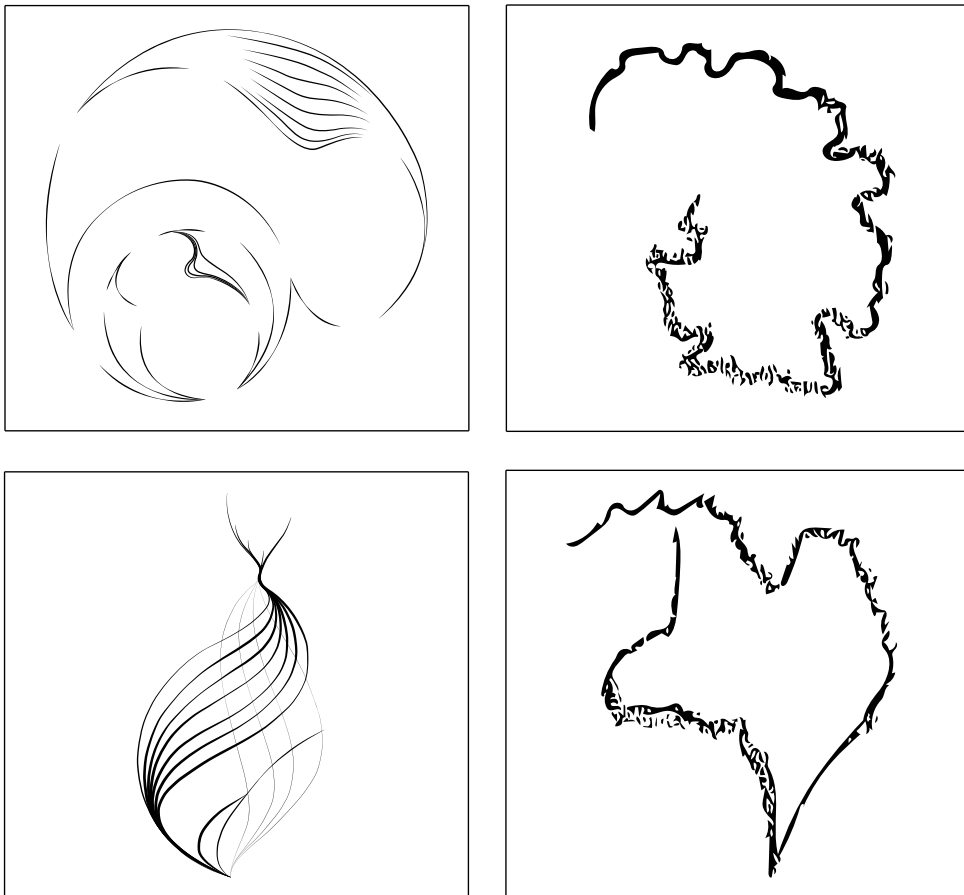


Figure 48. Lena Runnestø. The four selected shapes, based on probe results.

8.1.2. FROM SHAPE TO FORM

To back up the form exploration phase, I have chosen to analyze and be inspired by Klee (1961), focusing on 3 areas:

direction and movement, negative and positive space, and to some degree weight and symmetry.

When addressing movement, direction and tension, Klee (1961) describes how tension can be discharged subtractively - from outside, or additively - from within. He further describes how these two types of movement can enhance each other - a "synthesis of movement and countermovement" Klee, 1961, p.33)

He also describes these tensions in another way, not as discharged, but as pulled - by centripetal and centrifugal forces.

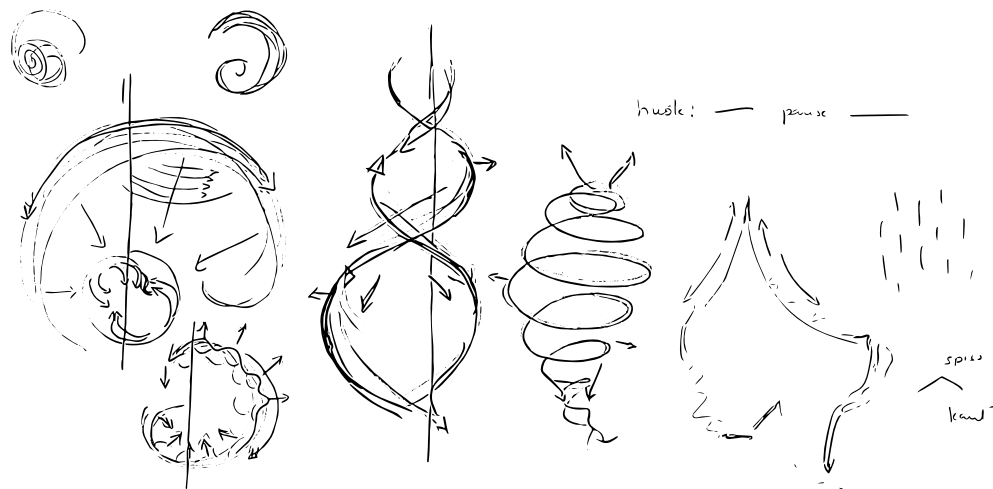


Figure 49. Lena Runnestø. Sketches investigating movement, weight and symmetry in chosen shapes.

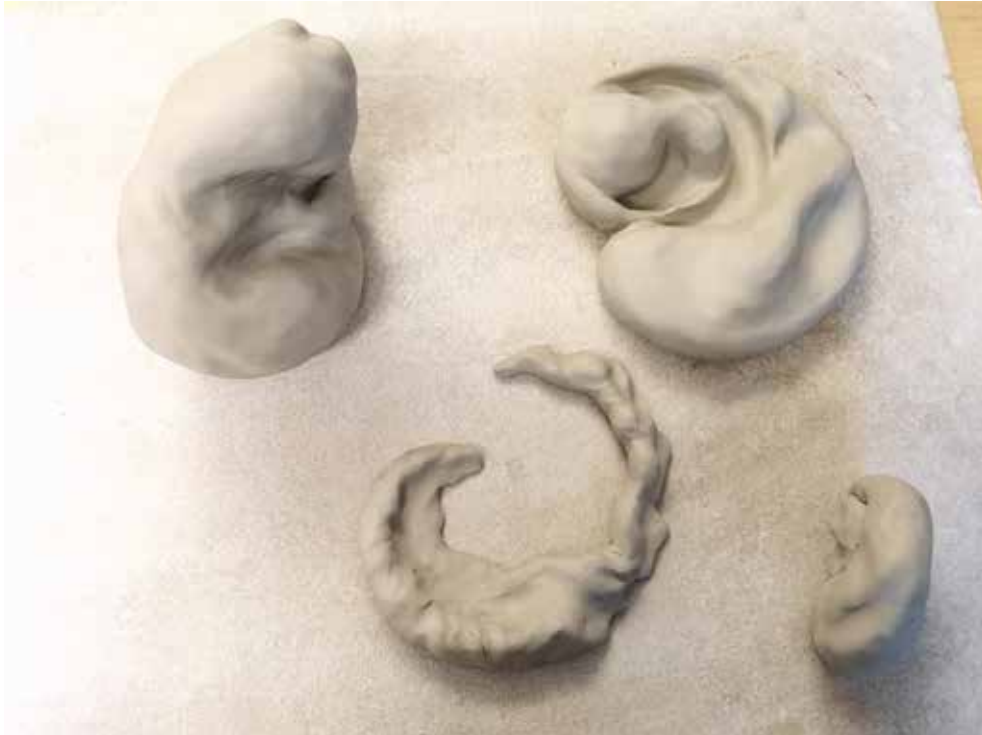


Figure 50. Lena Runnestø. Form exploration in relief, then lifted or distorted.

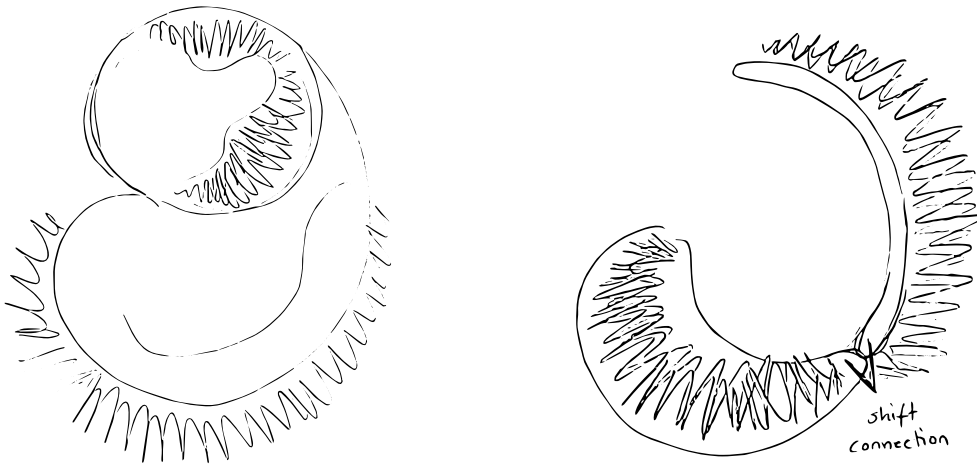


Figure 51. Lena Runnestø. When investigating positive and negative space, I find Klee's (1961, p.51) examples of endotopic and exotopic treatments helpful. Combining this method with modelling in relief provides better grounds for understanding the lineworks possibilities for negative and positive space in form. Here, this treatment also highlights how these two shapes are similar, but opposite, in how they move in relation to the endotopic/ exotopic analysis.



Figure 52. Lena Runnestø. Collage. Form photographed from different perspectives.



Figure 53. Lena Runnestø. Form worn as a bracelet.



Figure 54. Lena Runnestø. Small multiples (Tufte, 1990). A systematic method of showing nine perspectives of a clay form.



Figure 55. Lena Runnestø. Small multiples.

8.2. EXPERT FEEDBACK

After creating forms in clay (shown in small multiples), I conducted a feedback session with my mentor, Bernice Kelly. She advised me to experiment with connecting the pieces to the body, and attempt to integrate them, not just place them, playing on the perfume entering into the body, and also venturing out from the body, how this could be interpreted in the jewelry exploration phase.

She also advised me to think about scale, and to keep the scales quite big for now, because the pieces are so sculptural. She felt the idea was strong, and that smaller, more commercial pieces could come later, that it would be a shame not to take out all the potential in different scales first.

Futhermore, we discussed making various connections with the pieces, Bernice felt it would be interesting to see how the pieces could connect, perhaps cutting away some parts, putting them back together, or letting the body come between them.

Finally, she advised me to just have fun with it, make a bunch of drawings, and enjoy the process.

8.3. INSPIRATION



Figure 56. "Voice of the Forest" 2008. By jewelry artist Liv Blåvarp. Photo: Guri Dahl.

Blåvarp is known for her jewelry in wood, often with reptilian-like movements. (Galleri Format, 2021).



57



58

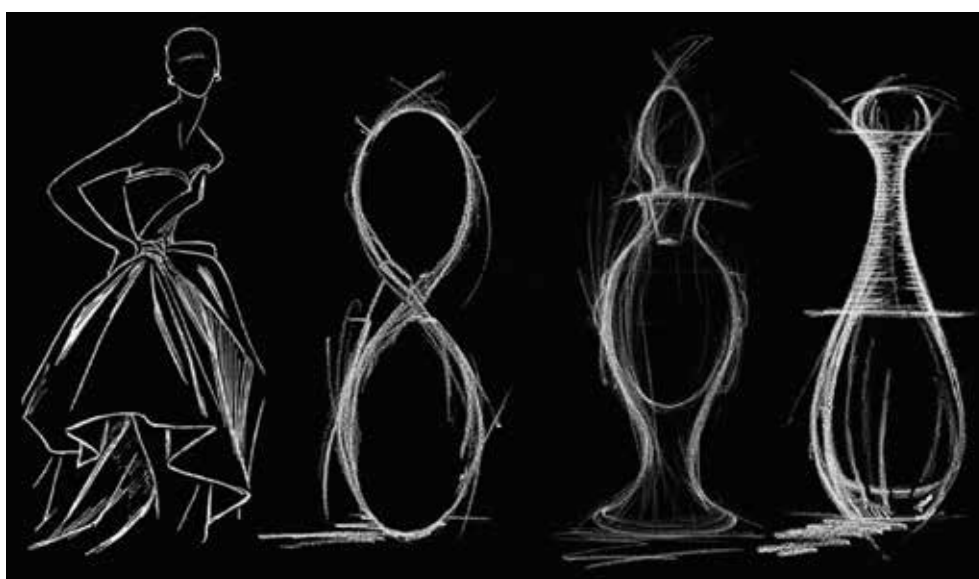


Figure 57-59. Gvozdikova (2018). Example of successful fragrance and bottle-shape coherence. Image on top to the left: Christian Dior - Miss Dior, created in 1947. Image on top to the right: J'adore by Dior, created by perfumer Calice Becker in 1999 - for the modern woman. Image on bottom: the development of the J'adore bottle, inspired by the original Miss Dior. The J'adore bottle is iconic, with its infinity drop shape, and golden 'necklace'; round, but elegant - ambiguous and continuing (Gvozdikova, 2018).



Figure 60. Oskar Schlemmer-The Wire Costume, Triadic Ballet (1922).
(The Hekman Digital Archive, 2001).

Example of wire extending from the body in experimental theater.
The body is kept neutral, the wire encapsulating it has a symmetrical
radiant pulse.

8.4. UNDERSTANDING THE FORMS

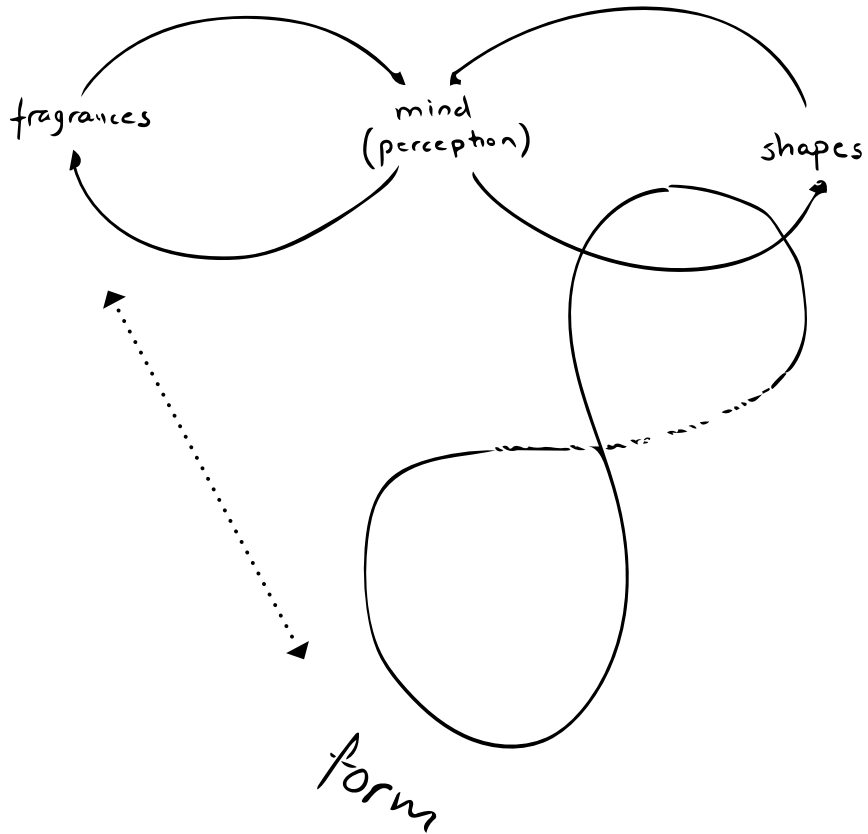


Figure 61. Lena Runnestø. Illustration of how the shapes generated from fragrance in turn can generate form, and how this in turn can establish a connection between form and fragrance.



Figure 62. Lena Runnestø. Quick sketches to investigate positive and negative space, and movement in the form.

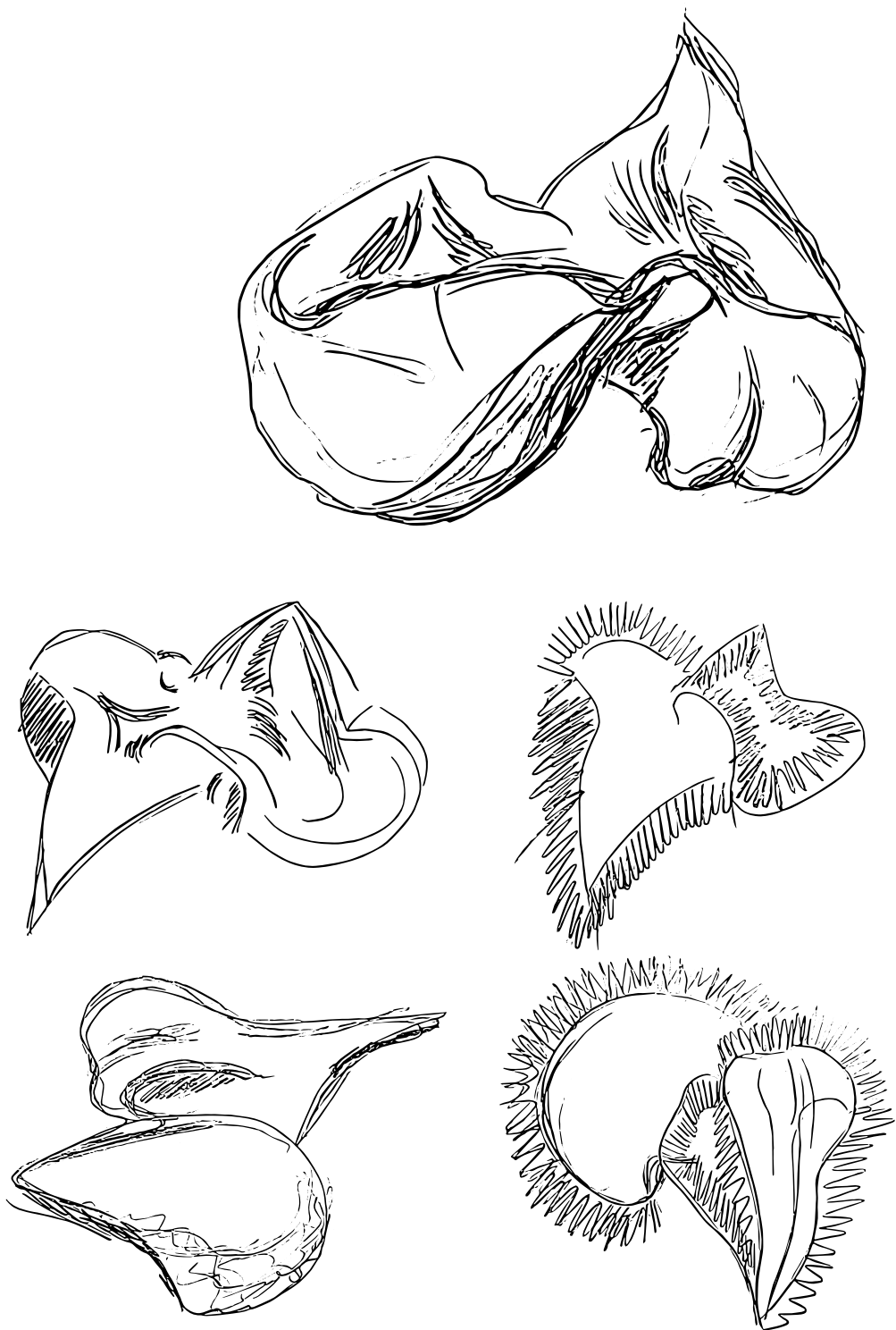


Figure 63. Lena Runnestø. Including endotopic and exotopic treatment in the quick sketch exercise to better understand the ambiguous directions in the form.



Figure 64. Lena Runnestø. Quick sketches in clay, 6 min on each, exploring different parts on a form.

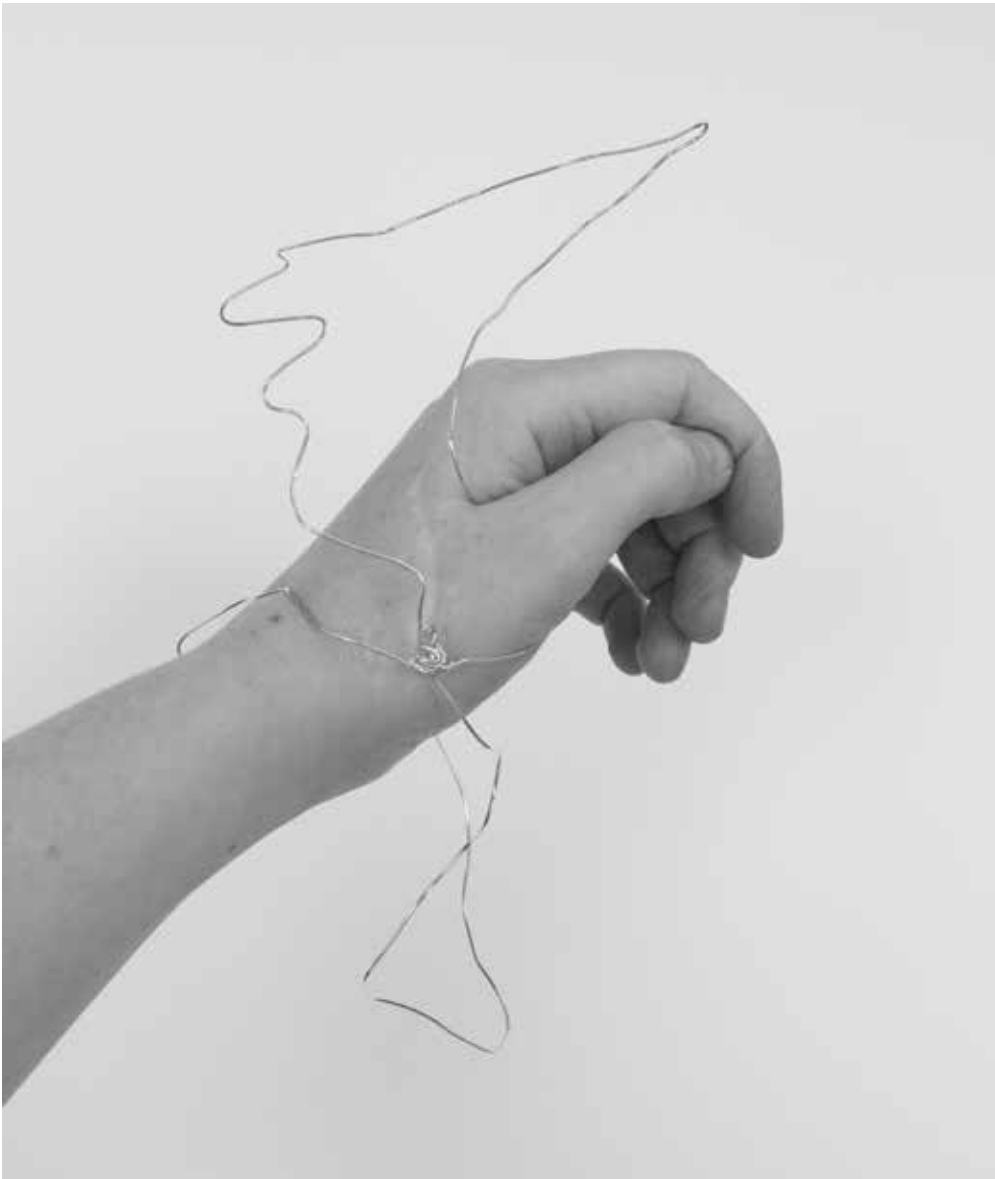


Figure 65. Form interpreted by wire, venturing out from the body in two directions. Photo: Nora Margrete Marsteen.

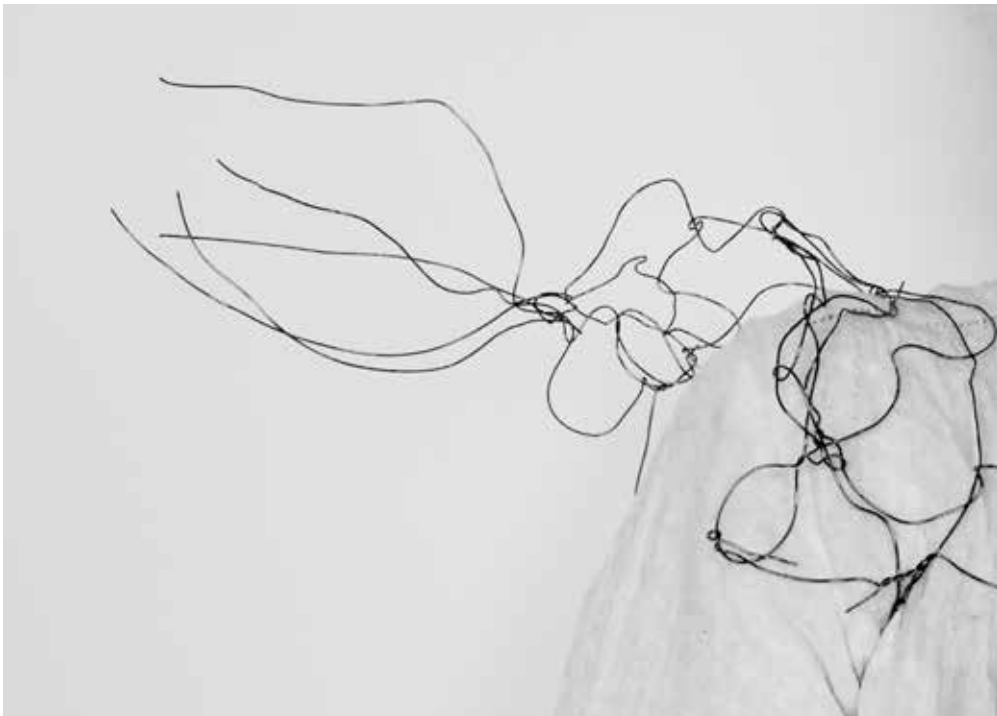


Figure 66. Form by wire "growing" out of the shoulder.
Photo: Nora Margrete Marsteen.

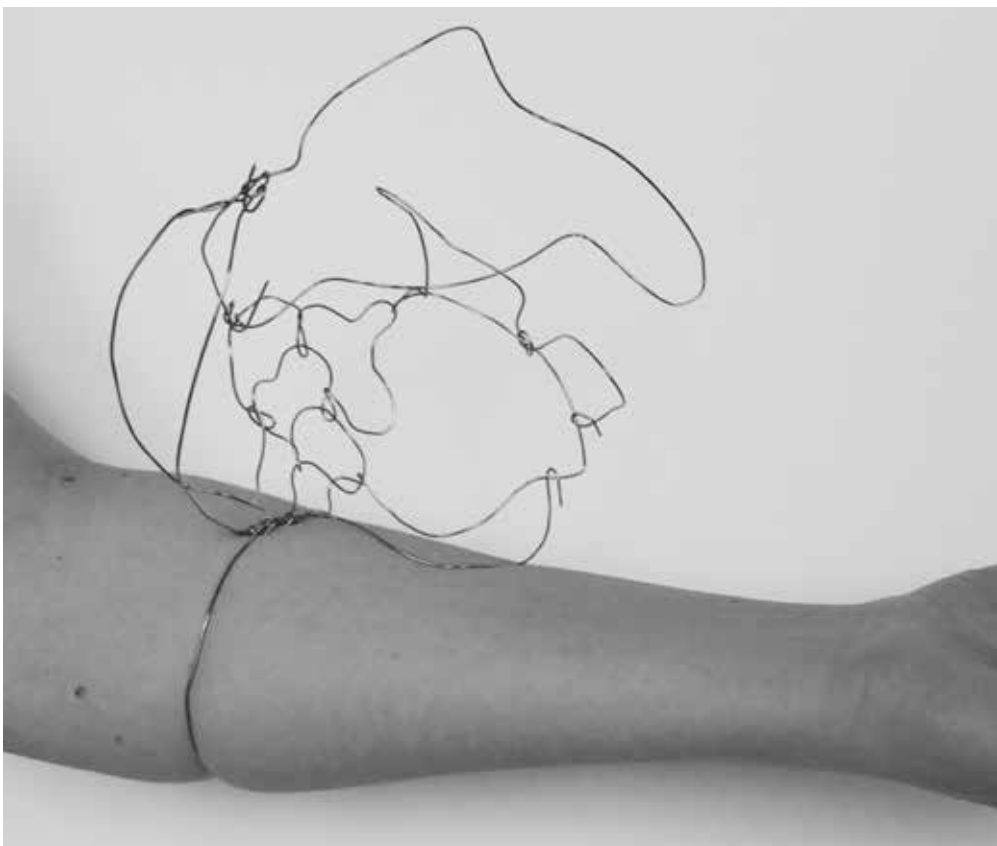


Figure 67. Form by wire rising and coiling out from the arm.
Photo: Nora Margrete Marsteen.



Figure 68. Lena Runnestø. Form resting on arm, wrapping around it.



Figure 69. Form coming out of hand, moving down on the arm.
Photo: Nora Margrete Marsteen.



Figure 70. Form resting on shoulder, coiling around neck.
Photo: Nora Margrete Marsteen.

8.5. TOWARDS JEWELRY

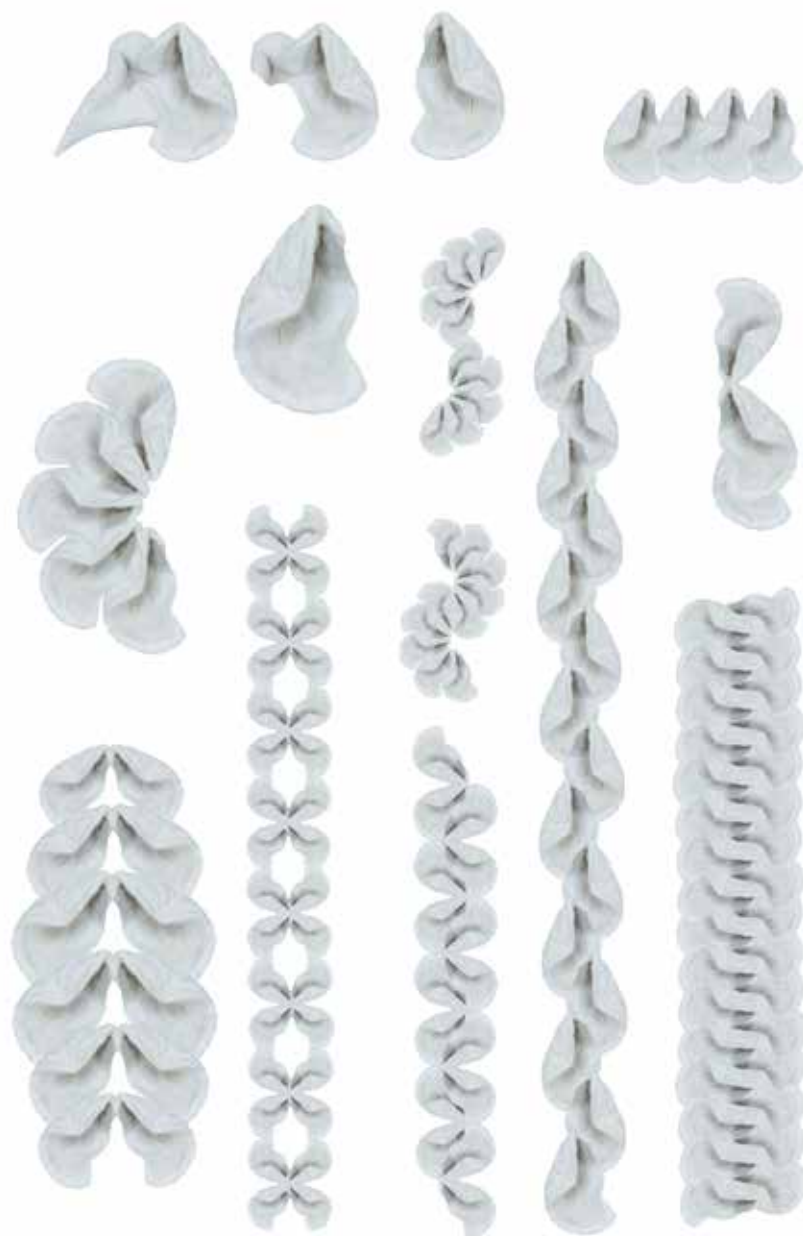


Figure 71. Lena Runnestø. Exploring rhythm (Klee, 1961, p.217) interpreted as chains. Cutting away parts of form, applying mirroring, repetition, rotation (Wong, 1993) when connecting the parts in rhythmic sequences, in regular intervals.



Figure 72. Lena Runnestø. Exploration of chains, single pieces and connections. On body and out of body; between parts of the body (hand and neck).

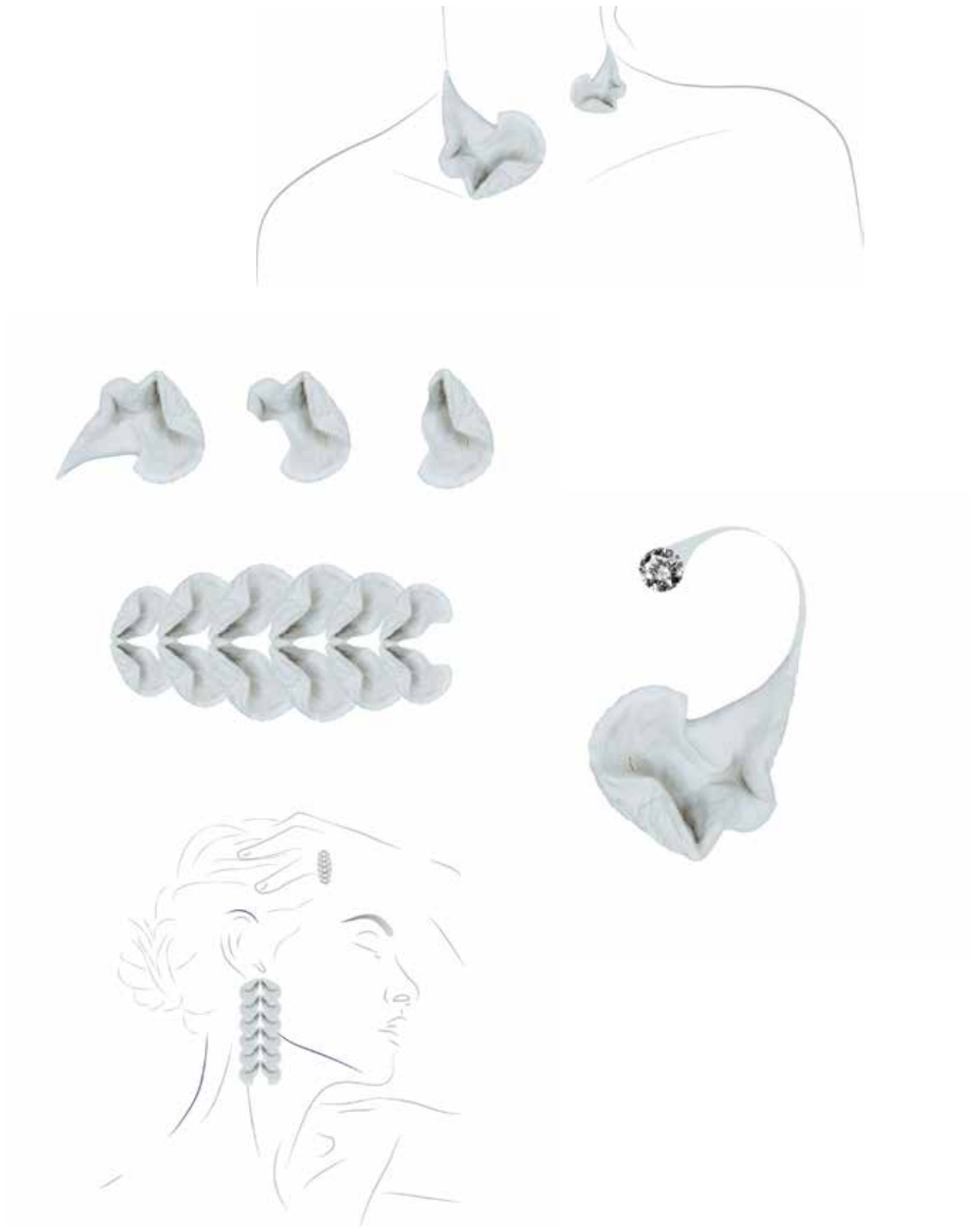


Figure 73. Lena Runnestø.

Exploration of chains, form and scale, pierced through ear and coiled around neck; repetition, mirroring, scaling and elongation of form, connecting representation of a faceted precious stone.

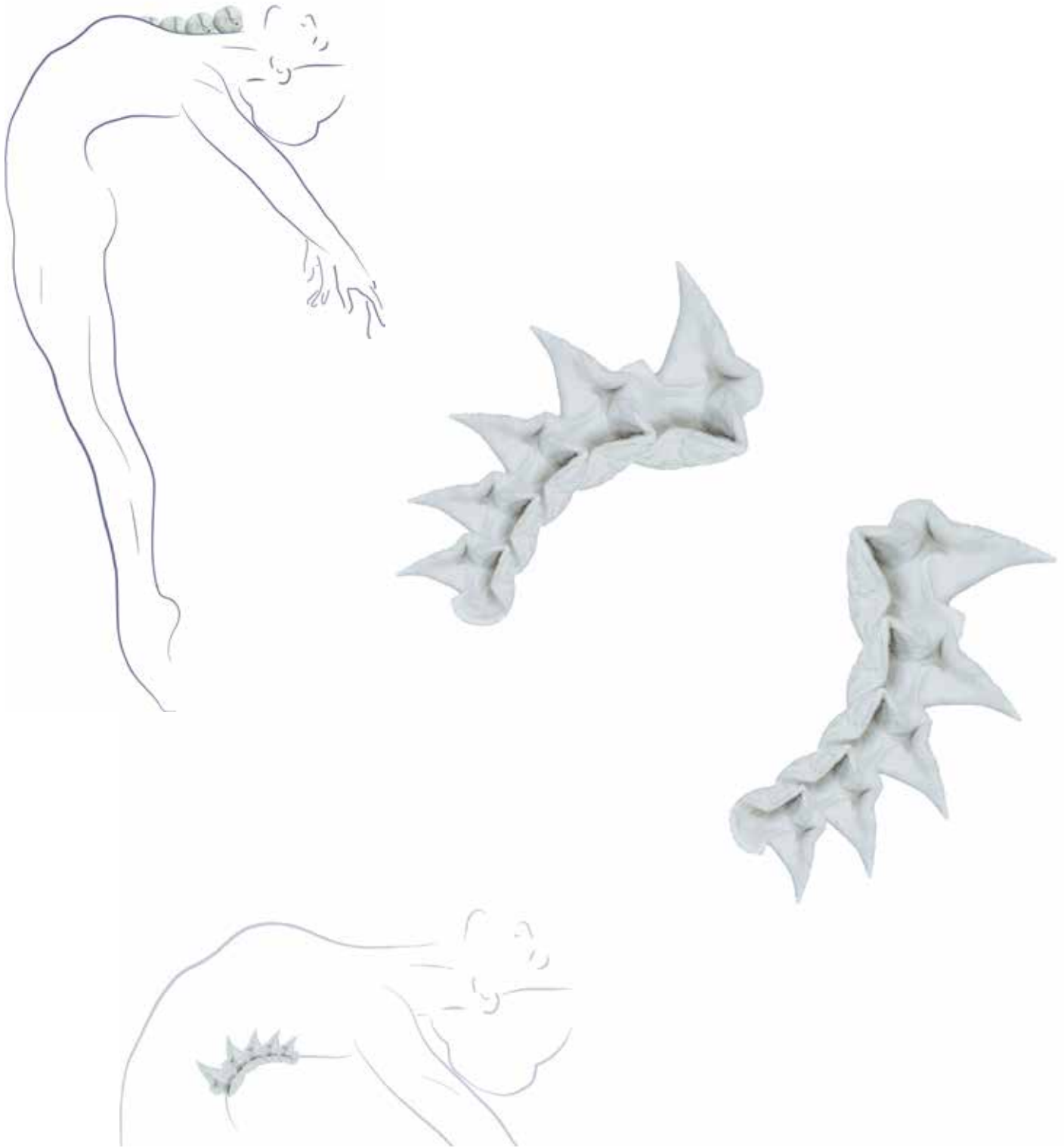


Figure 74. Lena Runnestø.
Exploration of scale, connections, and curvation, illustrating the pieces as coming out of the body and being part of the body.



Figure 75. Lena Runnestø. Exploration of scale and negative space, showing single piece, worn on shoulder and as an earring.

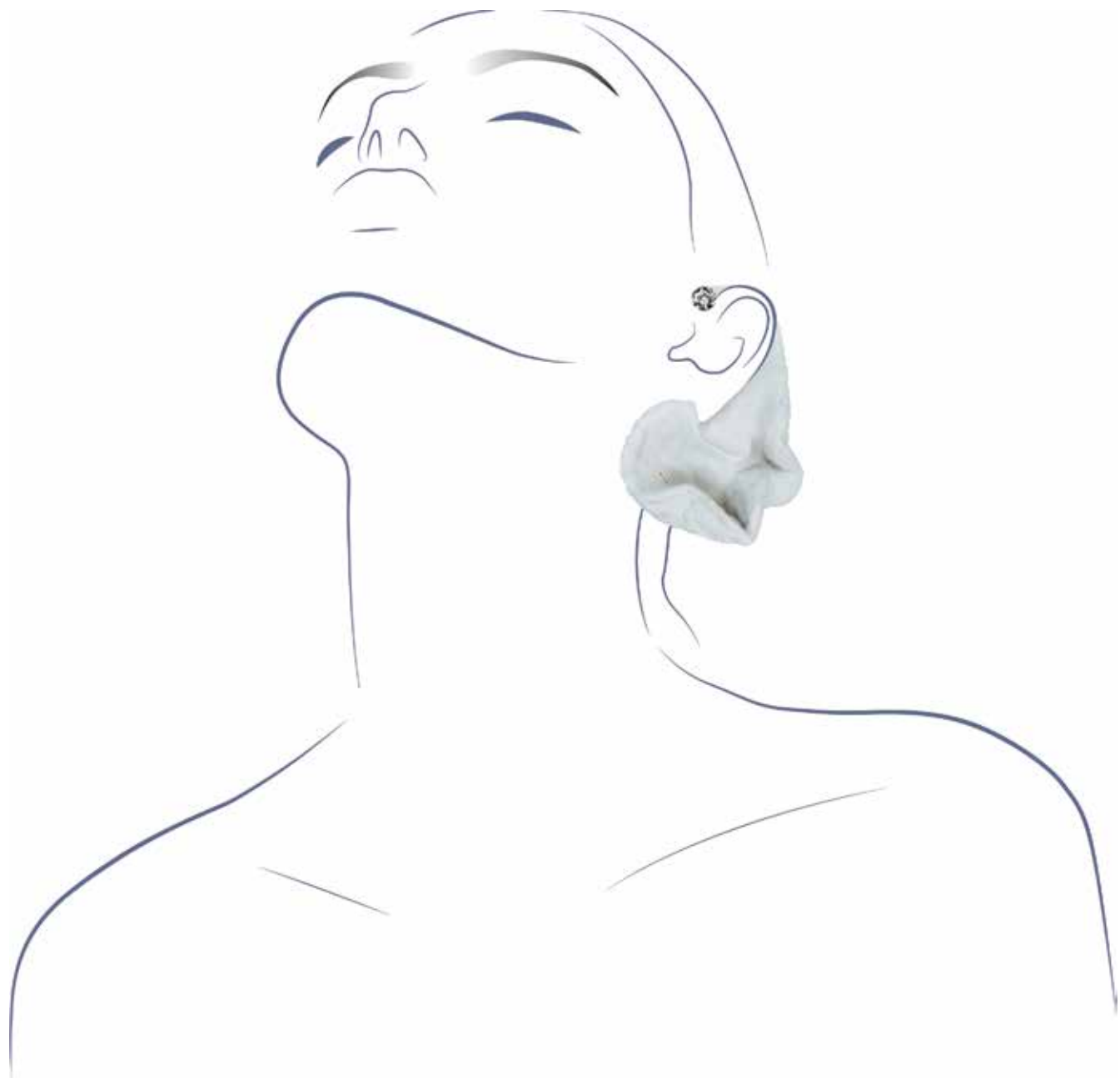


Figure 76. Lena Runnestø. Exploration of a piece as part and whole, illustrating the part resting on the neck/shoulder, or interpreted as the whole piece emerging out of the chest/neck.



Figure 77. Lena Runnestø. Exploration of repetition, rotation and scale, with floral associations.

Figure 78. Lena Runnestø. Exploration of scale and mirroring of form with body part (ear), letting the piece elongate and coil around ear.



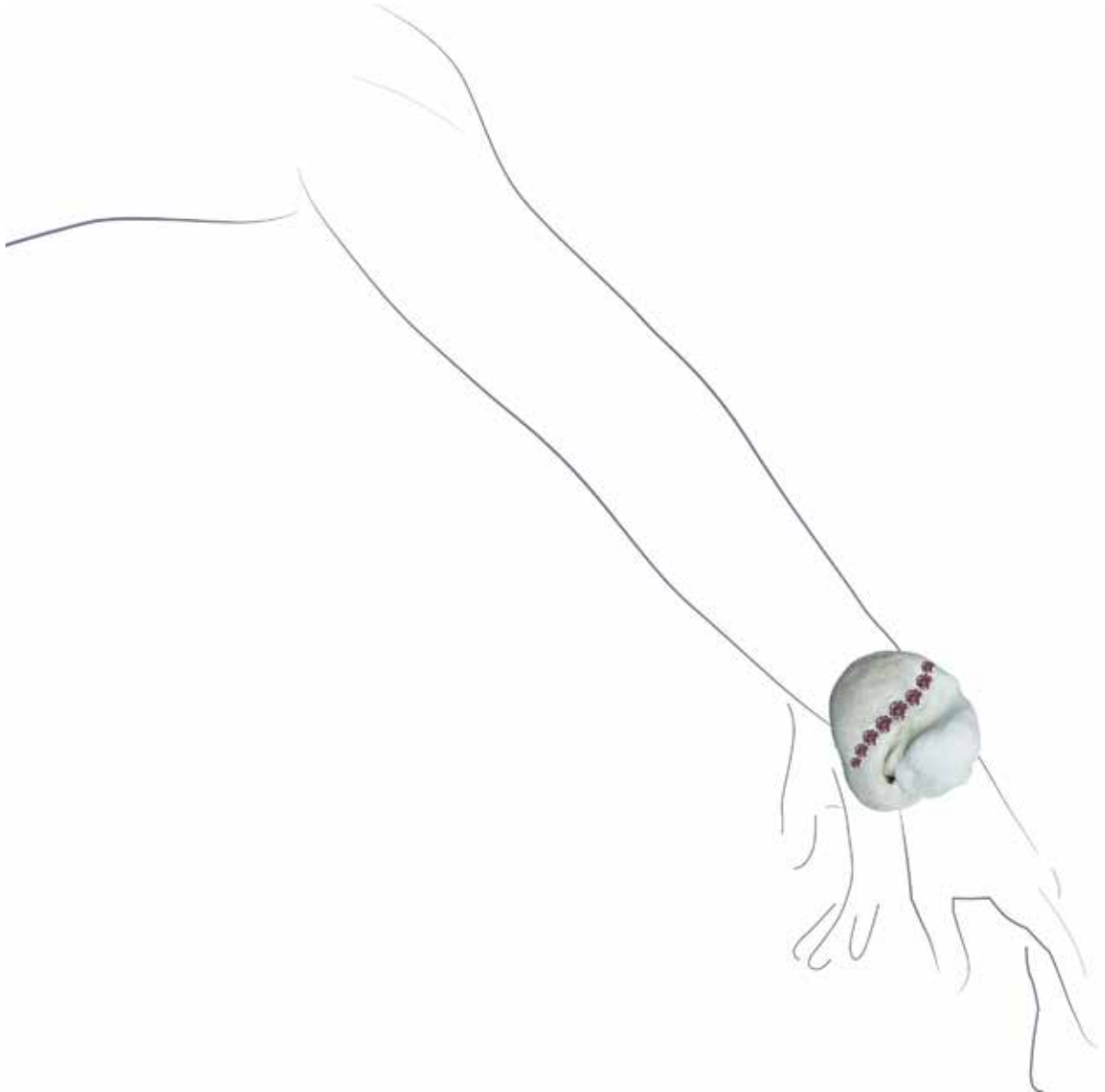


Figure 79. Lena Runnestø. Exploration of piece as bracelet, highlighting some of the form's inherent linework by integrating representations of faceted, pink Garnets.



Figure 80. Lena Runnestø. Exploration of repetition, scale and inherent negative space and linework, highlighted and elongated by representations of faceted stones.

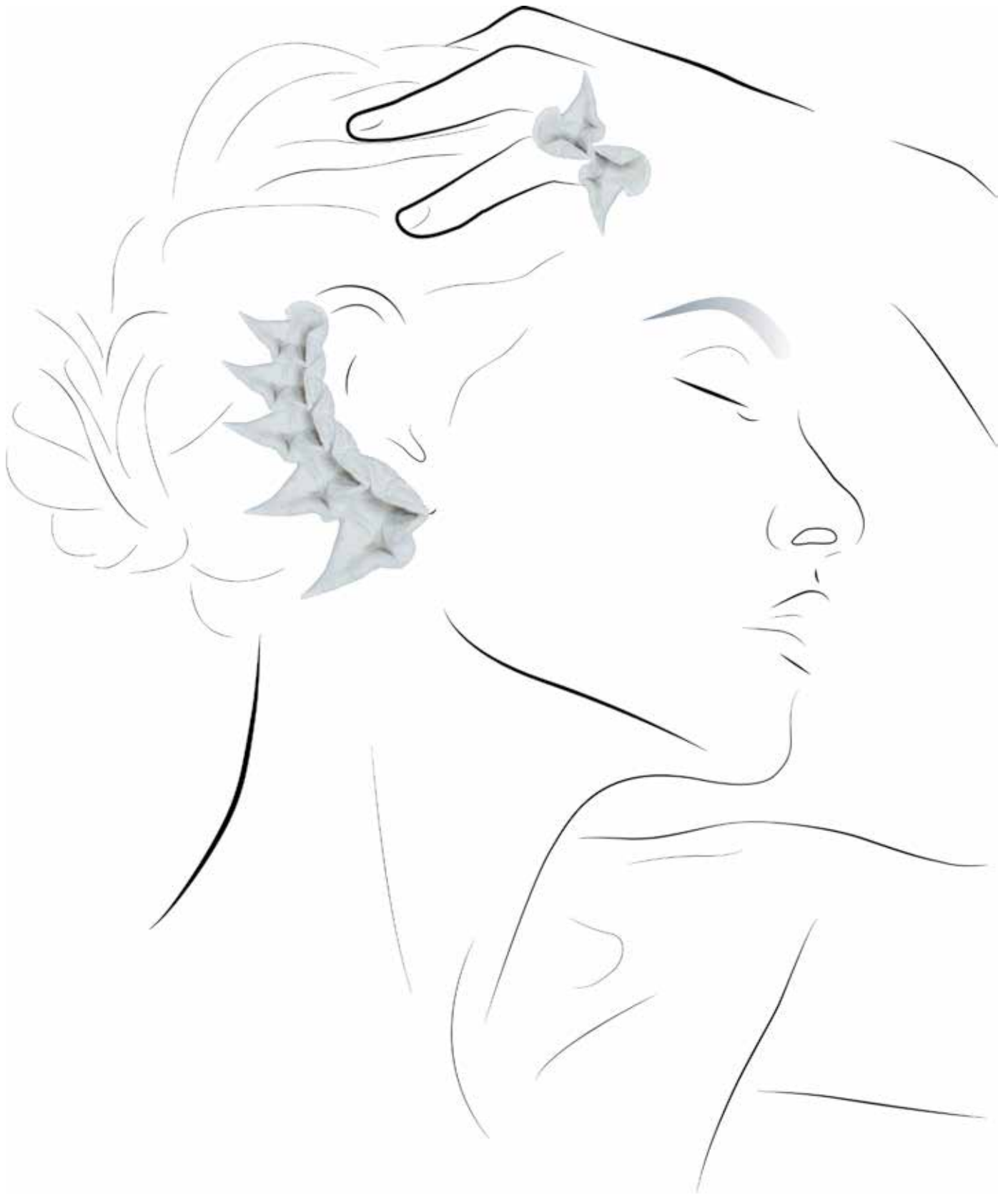


Figure 81. Lena Runnestø. Exploration of scale, rotation, curves and mirroring, shown as ring placed on top of finger, and ear piece wrapped around edge of ear.

CHAPTER 9. Conclusion

9.1. REFLECTION ON MAPPING EXPERIMENT

I have visualized several articles and other research, and iterated them into a map while simultaneously exposing myself to a selection of scents and fragrance compositions. The way this has been mapped out is through line dominance and gestural awareness. This exploratory method is thus a coupling and adjustment of methodological inspirations, an experiment of sorts, that I did not know how would turn out. It is not in any way meant to be disrespectful towards the methods I have described as inspiration, however I do see potential for more variety in maps, and the possibility for emergence of new ways to utilize maps. Here I have extracted emergent features (shapes) and applied them in further research (probe). Some of these shapes has then been selected and analyzed as a foundation for creation of form.

What I can say with absolute certainty is that this mapping exercise of the olfactory system has provided a very good learning outcome, in terms of understanding olfaction and its respective academic area. I find that the time spent with the lines of the map, the repetitive gestures searching and iterating, although occasionally feeling a little dizzy from all the smelling, has proved very effective for achieving a good grasp of the area at hand. Exposing myself to fragrances while mapping them out at the same time certainly sets the mood. This is one way of doing it, and it is adapted and adjusted to this project.

The emerging shapes from this activity have various characteristics. Grouped together they can resemble countries in an imaginary world, on their own they can for example take on the shape of a body or an animal. These are all examples of associations generated by the probe. Mapping in this way can as such also be a way of creating stories, of building worlds and characters, a creation of a make believe universe, a fictional realm.

9.2. SIMULTANEOUS METATRIANGULATION

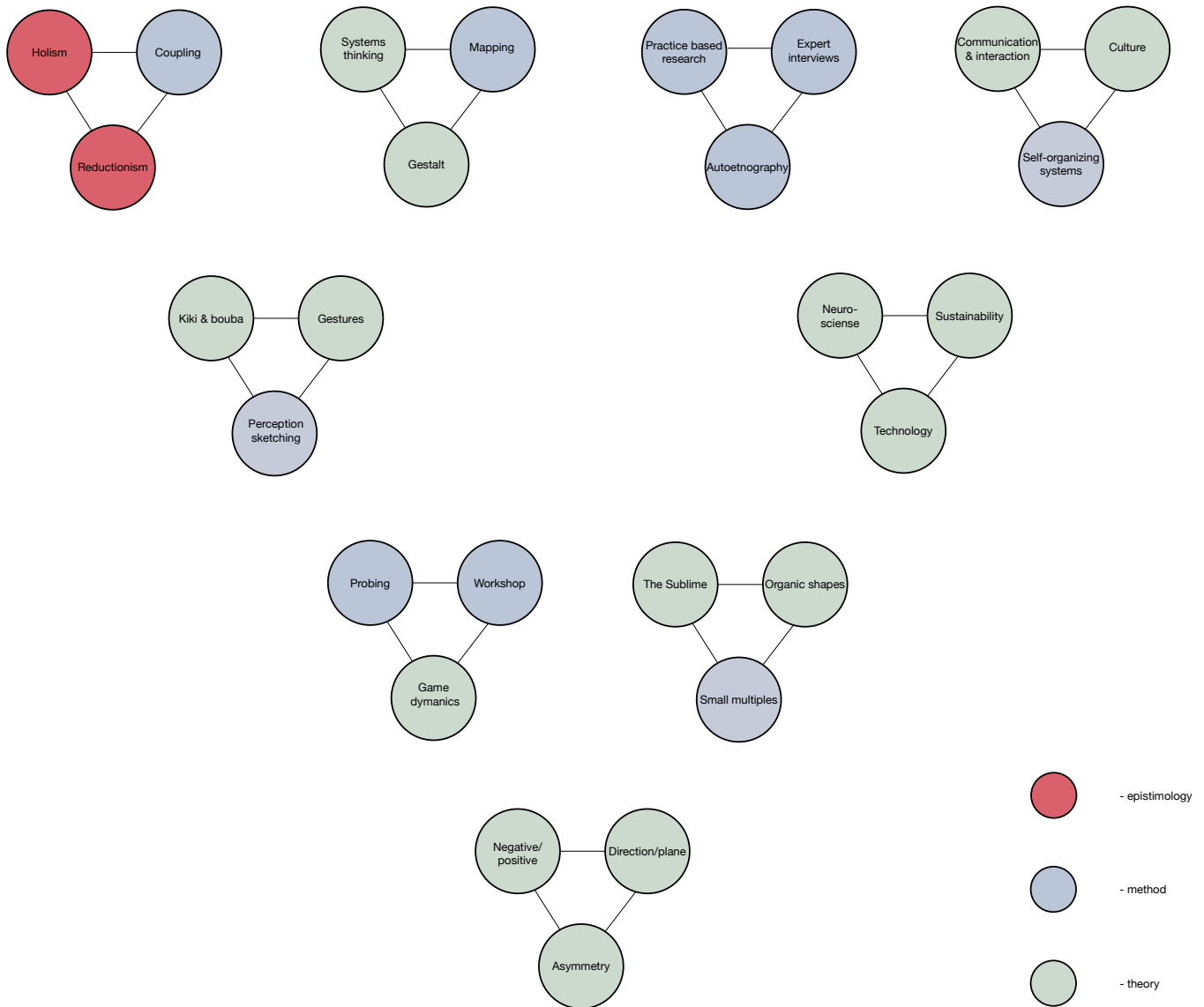


Figure 82. Lena Runnestø. Reflection by a (sketch)model on how various theories, methods and epistemology have been applied throughout the project. Some of these can be both methods and theories.

9.3. REFLECTION ON POSSIBILITIES

This is a process and methodology oriented project, it is explorative, and as the title indicates, it is a journey *towards* jewelry. The jewelry representations shown here are as such a phase, a phase that I will stay in for a while longer, maybe months, maybe years. It makes no sense to rush towards the destination "end product", and I do not believe it should be necessary (regardless of Covid-19). Of course, not knowing when or if the school would open up again has affected how this project has been planned and adjusted along the way. However, I choose to regard the conducting of a process heavy project as something positive, something that perhaps can open different, and very exciting doors, and a great learning experience. In the future, it would be interesting to generate more forms based on the shapes, to get a more complete picture of the potential form language this project holds.

There are many potential outcomes when working with lines. Not just as a tool for creating form. For example, the line from a perception can be layered on top of another storyline, or scenario or concept if you will, to force novelty, to inspire different sub scenarios, or "core" stories to explain certain behaviors. This use of perception lines could be especially suitable for problem solving research. To force the designer to take a position of questioning, of empathy, to explore alternative casualties. Opposites can both repulse and attract, and an inclusive approach is an act of entering into the unknown, and something to practice, it offers a much richer and varietal outcome.

Designing fragrance concepts for mood setting both for personal use and in public contexts is not unusual, and can present a branding advantage, and better performance in everyday life.

The three dimensional forms as they are now, are big, they are sculptures. They could remain sculptures, and fragrance could be added to them, for example as a 'diffuser art piece' in an environment. Clay that is only bisque fired will absorb liquid, and can therefore function as a diffuser, however the fragrance added will be perceived as the 'dry down' - the base notes. This was something I explored - integrated in a necklace, as part of the previous master's course MAPD 5300 "Aesthetics of Materiality", in autumn 2020.



Figure 83. Lena Runnestø. Diffuser necklace (MAPD 5300), fragrance of choice can be added on a ceramic disk inside the necklace, from small, patterned holes on the backside of the necklace.

9.4. BOTH AND

In this project I have demonstrated how fragrance can be used as a perceptual tool through line making. I have used the emerging shapes as foundation for research and as an entry to create form.

Looking at the project as a whole, what is created is a method, and a foundation. There are many results, but no end solution, the project is a moment in time, a continuing journey of possibilities. The project has attempted to answer *how the perception of fragrance through lines can expand the area of form creation*. Orienting the project towards process and methodology, and coupling the line with olfaction through perception, has generated a form language that is different from what I would create without this method. It has pushed me to explore and learn, it has increased line and movement awareness in the forms created, and has in this way expanded the area of form creation.

The research and analysis that has been conducted in the project, highlights fragrance as a potential tool for mood and mindset intervention. Through systems thinking I have demonstrated how fragrance can affect mood and mindset, and identified this as leverage points.

Utilizing the effects of fragrances in form development, can potentially increase the level of emotional connection to the form created. The results of the probing, pointing at the level of emotional reflection and associations some of the shapes (and perfumes) generated, indicates an emotional correspondence captured in the shapes through perception of fragrance.

This is a broad project that moves in many directions and ventures into many fields and areas, which presents a risk, however it is an intentional choice that I stand by. There can be strength and opportunity in practicing awareness of what is what, striving for skilled movement, and the freedom to choose from “the whole buffet”, depending on the situation. There is both a comfort and a curse in the fact that nothing is permanent. Humans have many different sides, and I believe being able to take full advantage of one’s potential repertoire, should be encouraged, especially in the creative fields. Simply put, I no longer have any loyalty within the field of design. Not being loyal can in many contexts be considered a bad thing, for example not being loyal in personal relationships, or towards one’s country. However in this context it can potentially be a liberating exercise, e.g. fight and playfight (Gulden, 2018). In this project I have chosen to play with tension and variety, and by doing so, attempted to escape the constraints of the either/or logic (Low, 2011; Montouri, 2013). As such, this is also a project of self - organization, of adding new rules (Meadows, 2008).

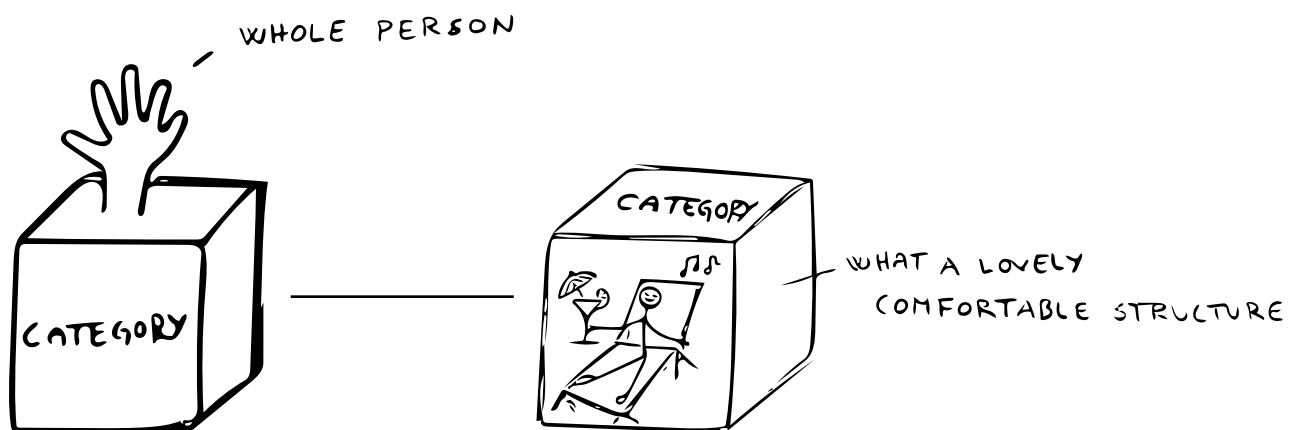


Figure 84. Lena Runnestø. Reflection on categories: feeling situated and reduced, or habitated and finding feelings of safety. Too unstable versus too stable. Or put differently; the forever pursuit of system equilibrium.

Ingold (2016) concludes with a fragmented line, a line where destinations are dislocated, as the line to best describe postmodernity, a dystopian line. However, there is a final option that Ingold does not mention. The wayfaring and transporting does not have to be either or, nor fragmented, it can also be both-and. Throughout this project I have claimed wayfaring as a means of taking you through this journey. Perhaps it is more accurate to say that I have *transported as a wayfarer*. One can have certain destinations pinned down, sometimes travel there directly, and other times allow for some wayfaring in between, some side routes along the way. Like going on interrail. Part of the journey is booked, but there is some space saved between the destinations for exploring, if that seems appealing and intriguing. I introduced this thesis by stating that the line is both-and. After months of intense line making, I believe this statement still holds.

We should practice awareness of lines, they embody wisdom and possibilities. The same goes for the sense of smell, olfaction is so diverse, and in many ways an unexplored territory, worth venturing into.

I will leave you here, with the project as a cliffhanger, with a variety of results and representations.

*I do my thing and you do your thing.
I am not in this world to live up to your expectations,
And you are not in this world to live up to mine.
You are you, and I am I,
and if by chance we find each other, it's beautiful.
If not, it can't be helped.*

Fritz Perls, "Gestalt Therapy Verbatim," 1969

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APPENDIX

Appendix 1. Chosen scents.

Oil suppliers(Company name):

Aqua Oleum
Primavera
Naturales
Florihana
Aromateket

Additional Scent information:

Cafleurbon (u.å.)
Fragantica (u.å.)
Aromaweb (u.å.)

Illustrations of scent origin:

Lena Runnestø

Geranium

Perlargonium Graveolens

100% natural essential oil

Max. 5 drops in 10 ml carrier oil

Heart note

Scent: similar to rose, lemony twist, sweet

Families: Floral

Supplier: Aqua Oleum
Origin: Egypt

Never use undiluted



Neroli 5%

Citrus Bigaradia

100% natural essential oil

Max. 10 drops in 10 ml carrier oil

Heart note

Scent: airy, citrusy, green, whispers of honey and orange, light, slightly bitter, purifying, aromatic

Families: Floral, Fresh

Supplier: Aqua Oleum
Origin: Tunisia

Never use undiluted



Tonka Bean

Dipteryx Odorata

100% natural extract

Max. 5 drops in 50 ml carrier oil

Base note

Scent: warm, sweet, vanilla, spice, almond, rich, hints of caramel

Families: Fougere, Gourmand, Oriental

Supplier: Primavera
Origin: France

Never use undiluted
Highly flammable - keep away from fire



Mimosa Absolute 15%

Acacia Dealbata

100% natural absolute

Max. 20 drops in 50 ml carrier oil

Heart note

Scent: delicate, floral, soft, warm, powdery, sweet, wood

Families: Floral

Supplier: Primavera
Origin: Morocco

Never use undiluted
Highly flammable - keep away from fire



Orange

Citrus Sinensis

100% natural essential oil

Max. 20 drops in 50 ml carrier oil

Top note

Scent: fruity, fresh, warm, sweet, sparkling

Families: Fresh

Supplier: Primavera
Origin: Italy

Never use undiluted
Natural clouding may occur



Vetiver

Chrysopogon Zizanioides

100% natural essential oil

Max. 2-4 drops in 10 ml carrier oil

Base note

Scent: balsamic sweetness, sunshine, precious woods, grasses, green earth

Families: Chypre

Supplier: Aromateket
Origin: India

Never use undiluted



Palmarosa

Cymbopogon Martinii

100% natural essential oil

Max. 2-4 drops in 10 ml carrier oil

Heart note

Scent: sweet, light, floral, hint of rose

Families: Floral

Supplier: Aromateket
Origin: India

Never use undiluted

Cedarwood

Juniperus Virginiana

100% natural essential oil

Max. 4 drops in 10 ml carrier oil

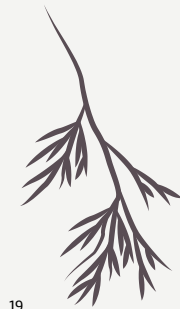
Base note

Scent: buttery, wood pencil, rich

Families: Woody

Supplier: Aromateket
Origin: USA

Never use undiluted



19

Myhr

Commiphora Myrra

100% natural essential oil

Max. 2-4 drops in 10 ml carrier oil

Heart/Base note

Scent: warm balsamic, sweet, aromatic, spicy

Families: Oriental, spicy

Supplier: Aromateket
Origin: Somalia

Never use undiluted



22

Black Pepper

Piper Nigrum

100% natural essential oil

Max. 2- 4 drops in 10 ml carrier oil

Heart note

Scent: sharp, fresh, slight citrus note, backdrop of fine woods and balsam

Families: Spicy

Supplier: Aromateket
Origin: India

Never use undiluted



23

Benzoin

Styrax Benzoin

Absolute

Max. 2? drops in 10 ml carrier oil

Base note

Scent: warm, balsamic, soft vanilla

Families: Gourmand

Supplier: Aromateket
Origin: India

Never use undiluted



20

Grapefruit

Citrus Paradisi

100% natural essential oil

Max. 5 drops in 10 ml carrier oil

Top note

Scent: bitter citrus, hint of black currant, uplifting, bright

Families: Fresh

Supplier: Aqua Oleum
Origin: Florida

Never use undiluted
Phototoxic: avoid use in the sun



24

Vanilla 5%

Vanilla Planifolia

Absolute

Max. 10 drops in 10 ml carrier oil

Base note

Scent: rich, sweet, balsamic, earthy, woody, creamy, smooth

Families: Gourmand

Supplier: Aromateket
Origin: Madagaskar

Never use undiluted
Shake bbefore use



21

Jasmine 5%

Jasminum Officinale

100% natural essential oil

Max. 10 drops in 10 ml carrier oil

Heart note

Scent: floral, warm, undertones of fruit and tea, touch of tobacco and letaher

Families: Floral

Supplier: Aqua Oleum
Origin: Egypt

Never use undiluted



25

Rose Damask 10%
Rosa Damascena

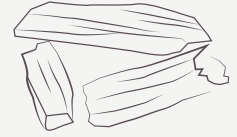
Absolute
Max. 5 drops in 10 ml carrier oil
Heart/Base note
Scent: warm, deep, rich, spicy-floral, hints of honey
Families: Floral
Supplier: Aromateket
Origin: Bulgaria
Never use undiluted



26

Sandalwood 5%
Santalum Austrocaledonicum

100% natural essential oil
Max. 10 drops in 10 ml carrier oil
Base note
Scent: warm, soft, sweet, woody, spicy, balsamic, buttery, creamy animalic
Families: Woody
Supplier: Aqua Oleum
Origin: New Caledonia
Never use undiluted



30

Vanilla
Vanilla Planifolia

Absolute
Max. 2 drops in 10 ml carrier oil
Base note
Scent: rich, sweet, balsamic, earthy, woody, creamy, smooth
Families: Gourmand
Supplier: Aromateket
Origin: Madagaskar
Never use undiluted
Shake before use



27

Juniper Needle
Juniperus Communis

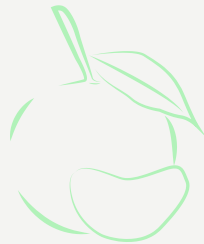
100% natural essential oil
Max. 5 drops in 10 ml carrier oil
Heart note
Scent: gin, fresh, balsamic, touch of pine and bitter
Families: Fresh
Supplier: Aqua Oleum
Origin: Makedonia
Never use undiluted



31

Mandarin
Citrus Reticulata

100% natural essential oil
Max. 5 drops in 10 ml carrier oil
Top note
Scent: fresh, intense, sweet, juicy, sharp, elements of candied orange, lightly floral, neroli-like undertone
Families: Fresh
Supplier: Aqua Oleum
Origin: Sicilia
Never use undiluted



28

Bergamot
Citrus Bergamia

100% natural essential oil
Max. 5 drops in 10 ml carrier oil
Top note
Scent: citrusy, bitter, elegant, light, spicy-floral tone, complex, nuances of fruit, aromatic elements, earl grey tea
Families: Fresh
Supplier: Aqua Oleum
Origin: Sicilia
Never use undiluted



32

Rose de Mai 5%
Rosa Centifolia

Abbsolute
Max. 10 drops in 10 ml carrier oil
Heart note
Scent: tenacious, slight hints of spice and honey
Families: Floral
Supplier: Aqua Oleum
Origin: Marocco
Never use undiluted



29

Patchouli
Pogostemon Cablin

100% natural essential oil
Max. 5 drops in 10 ml carrier oil
Base note
Scent: Grounding, floral, fruity, earthy, musky, rich
Families: Chypre
Supplier: Aqua Oleum
Origin: Indonesia
Never use undiluted



33

Frankincense

Boswellia Carteri

100% natural essential oil

Max. 5 drops in 10 ml carrier oil

Base note

Scent: fresh, resinous and woody, sweet balsamic undertone, citrus, floral, or amber notes with hints of green apple

Families: Oriental

Supplier: Aqua Oleum

Origin: North Africa

Never use undiluted



34

Juniper Berry

Juniperus Communis

100% natural essential oil

Max. 5 drops in 10 ml carrier oil

Heart note

Scent: fresh balsamic, aromatic, piney nuances

Families: Fougere

Supplier: Aqua Oleum

Origin: Makedonia

Never use undiluted

Ylang Ylang

Cananga Odorata

100% natural essential oil

Max. 5 drops in 10 ml carrier oil

Base note

Scent: intensely floral, sweet, a bit earthy, with a definite creaminess

Families: Floral

Supplier: Aqua Oleum

Origin: Madagascar

Never use undiluted



35

Birch

Betula Lenta

100% natural essential oil

Max. 2 drops in 10 ml carrier oil

Heart note

Scent: fresh, minty, sharp,

Families: Woody

Supplier: Aromateket

Origin: Italia

Never use undiluted



38

Lavender

Lavandula Angustifolia AOP

100% natural essential oil

Max. 5 drops in 10 ml carrier oil

Heart note

Scent: sweet floral-herbaceous, refreshing, slight sweet woody undertone

Families: Fougere

Supplier: Naturales

Origin: France

Never use undiluted



36

Iris

Iris Pallida

100% natural essential oil

Max. 20 drops in 50 ml carrier oil

Heart note

Scent: violet-like

Families: Floral

Supplier: Primavera

Origin: Italy

Never use undiluted

Peppermint

Mentha Piperita

100% natural essential oil

Max. 5 drops in 10 ml carrier oil

Top note

Scent: fresh, cool, green-herbaceous, strongly minty, menthol, sweet balsamic undertone

Families: Fresh

Supplier: Naturales

Origin: Europe

Never use undiluted



37

Rosewood

Aniba Rosacodora

100% natural essential oil

Max. 2 drops in 10 ml carrier oil

Base note

Scent: fresh, floral, woody

Families: Woody

Supplier: Florihana

Origin: Brazil

Never use undiluted

Appendix 2.

Diary entries - Probe.

P1 diary entry:

Dag 1.

Jeg synes oppgaven er litt vanskelig. Spesielt den første var vanskelig! Kom litt mer inn i det etterhvert. Jeg tenker ikke så mye over hva en duft lukter til vanlig, kanskje mer bare om jeg liker den eller ikke. Og hva de får meg til å føle / assosiasjoner.

F.eks. 1 = krydret

2 = skog.

Duft 2 minner meg om tabac lyset til L:A Bruket som er en av mine yndlings dufter. Så kom i veldig godt humør av å lukte på den!

3 - litt...rar. Jeg klarte ikke helt å plassere hva jeg lukter. Litt krydret skog?

4 - koselig. Ro. Avslappende!

Jeg føler jeg lettere kan beskrive hva lukten får meg til å føle enn hva den faktisk lukter.

Vil også si at jeg syntes kitet var veldig inspirerende! De fine konvoluttene og alle detaljene gjorde det veldig stas og sitte med dette!

Oppgave 2.

Denne var vanskelig for meg å "finne mening" i. føler det jeg tegner er helt tilfeldig. Jeg er ikke så vant til å uttrykke meg på den måten. Da syntes jeg oppgaven i går var lettere likevel :)

(aner ikke hva den piperenseren ble til...)

Haha. Men gøy! Og jeg likte resultatet, ble nesten litt stolt! Haha.

PS: brukte teip så den skulle holde formen sammen (den falt fra hverandre).

3.

Fornøyd med valgene mine, men noe som slo meg, er at hva man velger kanskje har med dagsform / humør også? F. eks. om man er opplagt eller sliten.

Det er en spennende teori også synes jeg, som har litt bakgrunn fra psykologi.

4!

I dag synes jeg nr.1 luktet som colais?!

Denne oppgaven, og den i går, syntes jeg er litt morsomme.

Alt i alt var dag 2 (tegningene) mest vanskelig for meg. Jeg tror dag 1 hadde følt lettere om den hadde kommet senere når jeg var mer vant til å reflektere rundt duftene. Tror egentlig jeg "lettest" kan beskrive dem med ord, i stedet for former som er veldig uvant (men gøy!).

Syntes det var morsomt å gjøre oppg., det er en helt annen måte å tenke på enn jeg er vant til.

Håper det var til hjelp. Lykke til med et spennende prosjekt!

PS: Er bildene i oppgave 4 land?

P2 diary entry:

Dag 1.

Den første parfymen gav meg umiddelbare assosiasjoner til spa og velvære, den likte jeg utrolig godt!

Jeg tror jeg kan se en tendens i min personlige smak allerede, og det er at jeg nok foretrekker dufter som er mer "woody" enn de er "floral".

Jeg liker hvertfall nummer 1 best umiddelbart, mens jeg syns 2 og 4 har en note av rose eller noe annet "floral" som jeg synes kan bli litt for tungt. Nr 3 er også litt "floral", men den har en ubestemmelig "woody" undertone som jeg liker.

Dag 2, tegning av former.

Jeg tegnet et infinity symbol ut fra den første parfymen, for den er rund og myk og bare fortsetter og fortsetter og gi.

#2 parfyme - tenkte på noe som åpner seg, som en lilje, men mer abstrakt og stilisert.

#3 er en bolle med en kule oppi, kulen er blank og jeg tenker at duften er ren og mild og klar og det er denne formen også.

#4 får meg til å bli litt barnslig, jeg får assosiasjoner til leppepomader jeg hadde som barn og det får meg til å tenke på endeløse, bekymringsfrie somre, så dette ble en softis.

Figuren jeg lagde av piperensere, er en lilje eller hvertfall noe som åpner seg og noe som kommer ut, som i dette tilfellet er en lilje med en frøbærer i midten.

P3 diary entry:

Oppgave 1:

#1 vanskelig duft å få grep om, krydder, røkt wood, samt noe underliggende, en friskhet jeg ikke klarer å lukte meg frem til :) Blir litt forvirret.

#2 umiddelbart en duft som er behagelig, litt spa følelse, lun, trygghet, balansert

#3 God vanilje duft? Syntes duftene utviklet seg etter litt tid på huden. Det var spennende.

#4 Frisk og god. Enkelt å påføre huden med kula. Fikk litt følelsen av sommer og utlandet, deilige blomster & frukt / sitrus dufter, samt litt spa følelse. Spennende første oppgave.

Oppgave 2:

Interessant hvordan linjene & formen kan "virke" annerledes enn svar i oppgave 1. Som lukt nr 2 som jeg syntes var balansert, så tegner jeg spisse linjer.

Lukt nr 4 synes jeg er balansert så da harmonerte det med sirkel syns jeg :)

Duft nummer 4 gir meg assosiasjoner om Mamma.

Duft nummer 1 tenker jeg på USA, Texas, Smoked wood / bbq.

Duft nummer 3 blir jeg litt forvirret av å lukte på, hvilke dufter som er.

Duft nummer 2 får meg til å tenke på reise til utlandet & en blomstereng.
Gode tanker.

Oppgave 3:

Denne oppgaven ble en interessant oppgave fordi jeg tror personlighet preget preferanse for hvilke former jeg likte bedre enn andre. Jeg er en person som liker struktur, trygghet og derfor tror jeg det preget at jeg foretrakk mer de runde formene, enn de med mer ruglete former. Mer harmoni for min sjel.

Annet:

Dag 4 luktet jeg på alle duftene igjen og nå syns jeg duft 1 & 3 hadde blitt mer bold, balansert? Interessant :) Nå ville jeg ha rangert lukt 1 som nummer 1. Dette var spennende å delta på, men utrolig vanskelige oppgaver :)

Oppgavene & innpakningen var veldig forseggjort & fin. Oppgave beskrivelsene var også forståelig. Jeg glemte meg bort & brukte blyant på mye tekst. Det var kanskje litt dumt.

P4 diary entry:

Hei hei dagbok!

Når jeg vurderer parfymene på ark #1 - 4 er det viktig å understreke at jeg gjør dette med duften på kroppen. Jeg oppfattet duftene veldig forskjellig på flaske / boks kontra på kroppen. Jeg valgte derfor å vurdere duftene på kroppen da det er her en parfyme hører hjemme.

Jeg ønsker også å opplyse om at jeg ikke er kjent med eteriske oljer. Selv er jeg godt kjent med disse kommersielle og syntetiske parfymene, så denne eteriske duften er en ny måte å oppfatte en parfyme på for min del. Jeg er usikker på hva som er den faktiske forskjellen på kommersielle og eteriske parfymmer, men jeg merker en slags skepsis fordi dette er nytt, litt skarpt og litt tungt. Heldigvis klarer jeg å legge denne forhånds bedømmingen til side.

Nå vil jeg si litt om hvordan jeg oppfatter de fire parfymene både i beholder og på kroppen.

Parfyme #1

I boks: krydret, litt citrus, stavkirke, røyket, litt rund.

På kroppen: (her venter jeg 1-2 min før jeg lukter) veldig woody, som for meg er innsiden av en stavkirke. Unisex, spicy og dristig, utmerker seg. Opplevs mye sterkere nå, ikke rund.

Parfyme #2

I boks: Litt rart kanskje, men jeg tenker massasje med en gang. Krydret, kompleks, litt floral, litt spicy, mye duft. Frisk. Bivoks.

På kroppen: svakt innslag av stavkirke, men fortsatt mer floral. Den blir rundere. Ikke så frisk lenger som i boksen.

Parfyme #3

På flaske: Nærmere kommersiell. Floral. Lite kompleks. Tørkede roseblader.

På kroppen: Mye av det samme som på flasken. Klassisk rose, samtidig som det lukter en annen type hage blomst jeg ikke kommer på. Ganske fresh til tross for sin noe spesielle blomsterduft. Ikke kompleks. Tenker litt på en blomsterhage på 50-tallet, litt gammeldags (ikke gammel person) i en positiv forstand.

Parfyme #4

Først vil jeg si at den var veldig lik parfyme #3. Først trodde jeg det var den samme, men det ga seg raskt da jeg sammenlignet dem.

På flasken: Litt krydret (pepper) men fortsatt veldig floral. Rose? Tenker på leppepomade. Fresh og spicy på samme tid.

På kroppen: ganske lik som på flasken. Litt mindre kompleks. Her lukter det også en type blomst jeg ikke kommer på, men rose aktig. Sterk, litt streng.

Etter å ha vurdert alle parfymene og skrevet notater, merker jeg at de igjen har utviklet seg, spesielt #1. Den er nå mye mer feminin og har nok blitt min favoritt. Likte den ikke så godt da jeg analyserte den. Det har gått ca. 30 min, og alle duftene blir veldig mye svakere / fordufter.

Dag 2: Mitt mentale bilde - duft #1

Her vil jeg forklare tegningen min og piperenser formen min. Tegningen viser en forenklet form av min oppfatning. Dette er fordi jeg ikke får brukt farger til å uttrykke meg. Se tekst på tegning #1. Når det gjelder piperenser formen min så representerer grønt stavkirke og mandighet. Det rosa representerer en "ny utvikling" og mer femininitet. Den ytterste fargen er mest fremtredende, og den innerste er litt mindre fremtredende.

P5 diary entry:

Hei Lena!

Vil starte med å si at dette var en veldig hyggelig opplevelse. Det var fint å kunne reflektere litt, særlig over et tema jeg er glad i. Så vil jeg si at du har gjort en veldig god jobb. DU ER RÅ! Jeg heier på deg <3 Klem.

Dag 1

OMG. Parfyme 1 er så god. Den er beroligende, og gir meg en følelse av å sitte med favorittboka ute i skogen. Den minner meg om den fredfulle følelsen man får ute i naturen. Denne ville jeg brukt når jeg føler meg urolig og trenger litt stabilitet, så basically til hverdags. Sikker vinner.

Parfyme 2 er litt for skarp for min smak. Jeg får assosiasjoner til en eldre dame på en fancy galla med diamantsmykker. Passende for modnere publikum.

Parfyme 3 er også helt klart en sikker vinner. Wow! Den lukter som myk silke. Den smelter i nesen og på ganen. Den bringer ut en følelse av å sveve på en rosa sky, eller en veldig god dessert. Hint av vanilje? Denne ville jeg brukt før sengetid, eller når jeg skal forføre min kjære<3

Parfyme 4 var litt vanskelig å få tak på, kan være ampullen? Den ble litt kjedelig for min smak, men veldig behagelig. Passer mer for de mer beskjedne smaker. Den er rolig og litt søt.

Dag 2

Denne oppgaven var litt vanskeligere. Perfeksjonisten i meg følte jeg ikke mestret denne. Men det er vel poenget med det abstrakte, at det ikke er noe perfekt.

Andre del av oppgaven var litt mer konkret, og føltes litt bedre ut hehe :)

Såne oppgaver er veldig lærerike derimot. Jeg kjenner at det nesten er litt skummelt å finne ut hva som kommer til syne gjennom praktiske oppgaver. Føler at jeg mangler kontroll. Mens ved mentale oppgaver, som f.eks. refleksjon kan jeg styre hva andre får se og vite. Så det var en spennende observasjon.

Dag 3

Denne oppgaven likte jeg veldig godt :) Jeg føler at de bildene jeg valgte, representerer noe i meg selv.

Jeg liker å være entusiastisk og lidenskapelig og har en forkjærlighet for dans. Samtidig vil jeg fremstå som feminin, elegant og bevisst. Jeg setter også pris på å ha kontroll rundt meg og en stilren stil.

Jeg kjenner at disse refleksjonene er nyttig læring for meg. Tror jeg skal ta med meg det videre, at jeg burde sette meg ned å bare la tankene strømme litt. Spennende å se hva det skal brukes til :)

Dag 4

Denne oppgaven likte jeg også veldig godt.

Her igjen fikk jeg reflektert over noen verdier og følelser jeg synes er viktige.

Jeg synes og det var fint å kunne binde refleksjonsdelen til selve produktet. Spesielt duft nummer 1. Den har jeg gått å luktet på hver dag nå og er helt forelsket. Jeg bare føler meg så bra av den. Det er virkelig balsam for sjelen. Her har du vært god!

Sånn da var jeg ferdig.

Jeg håper jeg har gitt deg det du trenger, hvis ikke hjelper jeg gjerne til på nytt.

Spennende å se hva du skal gjøre med dette!

Oppdater meg gjerne :)

Du er superflink!

LYKKE TIL<3

P6 diary entry:

Dag 1.

Første gang jeg prøver parfymene! Alle er veldig forskjellige, og jeg føler de endrer seg jo mer jeg lukter på dem.

Parfyme 1 ga meg assosiasjoner til en mint-lepomade jeg har brukt, men så endret den seg til å bli mye tyngre og treaktig :)

Parfyme 2 likte jeg ikke noe særlig. Minner meg veldig om en gammel dame. Og gir meg assosiasjoner til røyk - lukter litt som bestefar sin røyk...

Parfyme 3 minner meg om en kake, veldig søt og varm/krydderkake.

Parfyme 4 minner meg litt om en tyggegummi jeg spiste som liten, men jeg syntes også den var litt mildere enn de andre, så foreløpig er det min favoritt.

Jeg tok alle parfymene på arm/håndledd + luktet fra etui.

Dag 2.

Parfymene har endret seg litt for meg i dag. Jeg tror det gikk litt fort i svingene i går...

Min nye favoritt er nr. 3 fordi den minner meg veldig om lukten fra bodene under jazzfestivalen som skjer hver sommer. Nr. 1 minner meg om skog, tjære og hytta så det er også en favoritt. Nr. 4 lukter fortsatt som godteri, men jeg føler den blir veldig varm og lun når den har vært litt på huden. Nr. 2 er fortsatt den jeg liker minst. Røyk + gammel dame.

Dag 3.

Det var vanskelig å velge mellom formene for alle var så fine. Var morsomt å koble bilder med duftene.

Dag 4.

Jeg synes denne oppgaven var vanskeligst - fant ikke ordene til å beskrive hvorfor.

Appendix 3.

Ekspertintervju med parfymør Rasa Maria Gundersen.

Intervjuet er skrevet ut i fra samtale over telefon.

Det ble gjort lydopptak av intervjuet (med tillatelse).

Jeg heter Rasa Maria Gundersen, jeg driver Naturales og jeg jobber med duft design, med formler som skal gjenspeile konsepter, både til mitt eget merke men også til andre aktører og selskaper, som f eks the Well, jeg har gjort duft for motedesignere, for kunstutstillinger, for danseforestillinger, og Norges Musikkhøgskole, det gjorde jeg litt mer før, det har jeg veldig lyst å gjøre mer av, kreativ komponering.

Jeg jobber også med formidling og utvikling av bie produkter til immunforsvaret, dette ser jeg på som en veldig viktig del av Naturales.

Når det gjelder duft for meg, er skjønnheten er veldig forbundet med immunforsvaret, så jeg tenker Naturales er et veldig holistisk konsept, en holistisk bedrift som driver med forebyggende helse, med næring, men via duft, via bruk av duft terapeutisk. Jeg designer også hager noen ganger, det er noe jeg kanskje skal gjøre mer av senere, på sikt.

Jeg jobber ikke med syntetiske dufter, jeg tok det valget veldig tidlig, jeg har bare ikke interesse i det, du ser til naturen, og jeg jobber for at samfunnet ikke skal glemme naturen, fordi det blir stadig mindre av ressurser og jeg ser holistisk på det, at det kunne vært fantastisk å gi tilbake til naturen istedenfor å ta. Og lage syntetisk parfyme er det som veldig veldig mange gjør, stort sett alle gjør. For meg ligger ikke skjønnheten med duft i hvor lenge den skal sitte, så det er en litt annen filosofi, som er litt mer knyttet til naturen, til eksistensialistisk, litt mer holistisk tankegang. Jeg setter pris på at ting er naturlig, og veldig mye går på hvor mye jobb det er å faktisk dyrke frem, til det blir duft, det er veldig mye vitenskap og kunnskap, kjemi er bra, kjemi er viktig noen ganger, men ikke for meg.

Jeg dyrker selv det som kan vokse i Norge, ikke alt kan vokse her, det er veldig kald sommer.

(Lena: Er det stor interesse for norske ingredienser/ kortreist?)

Både ja og nei, når folk blir kjent med det, som for eksempel True Blue konseptet, som er basert på nordiske ekstrakter, når folk blir kjent med det så, ja de interesserer seg, men jeg vil ikke si at det er så veldig stor interesse, fordi det generelt er et veldig nisje orientert publikum, det blir aldri big business av det, men det er veldig spennende for meg.

Man tenker kanskje naturlig eller syntetisk, det er ikke så farlig, men det er faktisk veldig stor forskjell.

(Lena: Kan du si noe om dine kreative prosesser?)

Hvis du spør musikere hvordan lager de en sang, for meg ville det vært helt umulig å lage en sang, jeg er ikke født til å lage en sang, men jeg kan komponere noter, altså jeg kan komponere parfyme, ganske lett, i forhold til konsept, det blir et resultat av en slags abstraksjon, alt om livet ditt, kanskje ditt inntrykk av livet, dine egne personlige erfaringer, men også det du vet om deg, det du har lyst til å uttrykke. Det er vanskelig å si når prosessen begynner og når den avsluttes, men det er ganske krevende, det er veldig fint med inspirasjon, men det er ganske krevende, å få det til at det skal stemme, og at ja, de menneskene som lukter, de skal sanse det jeg tenker å formidle. Så det er der det skal matche. Stort sett så blir jeg inspirert av hendelser i mitt liv og av folk jeg møter, og jeg blir veldig inspirert av andre kunstformer, spesielt film. Og selvfølgelig, jeg har kanskje en litt annen, ikke så veldig annerledes luktesans, men ganske mye annerledes enn andre, jeg henter fra naturen og jeg vil bare vise det frem, og det er viktig med en emosjonell bakgrunn også. Dette ble mere løst, det er veldig vanskelig å beskrive prosessen. Det er kanskje lettere å tegne, eller si i bilder.

Duft er et univers, det er en kunstform. Naturlig parfymeri er kunstform, det du driver med er også veldig interessant, jeg tenker at det alltid er best når det stemmer visuelt og følelsesmessig, emosjonelt. Jeg syns fortsatt, selv om jeg jobber med dette, at det er fortsatt vanskelig å ta et duft bilde, som skal være veldig beskrivende, uten at den skal være manipulerende, mer i form av å være riktig i forhold til reklame og markedsføring, men som skal virkelig være sensuell og beskrivende.

Du deler duft med andre folk, akkurat som du deler et bilde, du deler et musikkstykke, og da er det der vi møtes, det er der det er best, det er en sone der vi møtes, der vi kan utveksle erfaringer. Før gjorde jeg veldig mye custom made parfyme, som jeg da komponerte til hvert enkelt menneske, men det er jo nesten psykiatrisk arbeid, interessant, spennende, og det blir veldig bra resultat, men det er altoppslukende for meg, jeg må vite alt om det mennesket, og det blir veldig intimt. Vet ikke om jeg svarte riktig, men ja, man deler det med andre.

(Lena: Jeg fortalte litt om min opplevelse av å komponere, at jeg blir fort svimmel og overveldet / får redusert luktesans.)

Det med å være svimmel, det du forteller det er sant, jeg har jo jobbet med dette i over 20 år, og egentlig hele livet mitt, helt siden jeg var barn, så akkurat dette skjer ikke med meg, men jeg kan forstå deg, at det blir overveldende, at du ikke kan holde på med det hele tiden, hver dag. Men jeg var med dufter fra 8 til 18 hver dag i Frankrike, og jeg elsket det, men det er et middel som påvirker det limbiske system og kan også påvirke hormoner og din emosjonelle tilstand, så det er jo rusmiddel, kan du si. Så man må være både forsiktig med det, å bruke det riktig, å vite at det er du som administrerer det, ikke sant.

(Lena: Jeg fortalte litt om hvilke dufter jeg har jobbet med i prosjektet, og hvilke jeg likte godt.)

Du vet vanilje er en fantastisk duft, jeg bruker vanilje i Night Flower, jeg vet ikke om du kjenner til mine parfymer, men det er Night Flower

og Night Out, hvor jeg bruker den paletten med naturlige ekstrakter både fra ylang ylang og vanilje, men vanilje er veldig misforstått, du vet vanilje er ofte syntetisk, stort sett alltid, også i mat, og naturlig vanilje ekstrakt er noe helt helt annet, og jeg har brukt mye tid - 5 år, men nå i sommer skal jeg lansere, nå har jeg bestemt meg, whatever the cost, jeg må bare gjøre det, naturlig vanilje er ekstremt kostbart, fordi de må omvendes, de må råtne på en sånn sakte måte, og så destilleres etter det, så i den parfymen min kan du lukte helt naturlig vanilje som ingen har brukt på omtrent hundre år. Ellers så liker ikke jeg vanilje, men når den er naturlig så har den mye mer kropp og et mye bredere spektrum av noter som er veldig sensuell.

(Lena: Jeg fortalte at jeg har en lavendel som jeg kjøpte av deg, når du var på Luck, som jeg liker veldig godt.)

Jeg har jobbet med lavendel i mange år, nå har jeg samlet de beste lavendelene, jeg dyrker lavendel, destillerer lavendel, det er et hav for meg, og nå har jeg laget noe som heter True Blue Oil, hvor jeg har tre typer lavendel, de beste lavendelene, men de er veldig kontrastive, det er veldig kontrast på dem alle sammen, og når de er tre sammen så former de et veldig fint spektrum, og den er med AOP Lavendel som du har fått, og så er det Vill lavendel, som er håndplukket, og den er enda mer fascinerende, den er helt fortryllende, den er en vakker ting, og så har jeg en som er en kontrast, lavendel bare elsker jeg, og jeg bruker det i hydrolater og jeg bruker lavendel kremer og jeg elsker den effekten lavendel gir, rett og slett.

(Lena:Framtiden?)

Jeg ser at syntetikken er mer og mer i bildet, litt deprimerende, men jeg jobber med hage som utgangspunkt, hage og naturlig inspirasjon, og naturens språk, og derfor står jeg litt uredd i forhold til som skjer i verden, egentlig, med plastikk og syntetikk, fordi utgangspunktet mitt er botanikken, men jeg tror kanskje det kommer til å bli litt mer individuelt, at folk kommer til å forstå at dette er en kunstform, og at man kan bruke, du vet jeg jobber jo med alle kategorier, jeg jobber med interiør, med duftlys, i både bivoks og soya, jeg jobber med parfyme, og alt til ditt bad og toalett på en måte, og så er neste steg

det med kunsten, og der ser jeg for meg et mer visuelt format, som sikkert er lignende det du holder på med, sånne ting som gir visuelt språk, for eksempel i form av film, for parfyme, parfyme forstått som, i mitt hode, ikke er duft som skal fjerne vond duft, for meg er duft univers, for meg er duft verden, det er mye større enn det å bruke parfyme, jeg synes det er litt utdatert, fordi man kan elske parfyme veldig høyt, uten å bruke det. Uten å bruke det på kroppen sin, men verdsette det andre steder, i hagen, eller på badet, eller generelt, det er en livsstil, et valg på en måte.

For meg er duftnoter veldig karakteristiske. De er veldig som karakterer, jeg jobber mye med karakterer, hva slags plante det er og hvordan den uttrykker seg, for eksempel, du har en rose, men rose kan være så mange ting, det kan være så mange typer, så det er kanskje viktig å nevne det, jeg har lyst å studere regi, det er relatert til det, noen ganger føler jeg at jeg regisserer duftnoter, i den forstand at flasken er en scene, på en måte. Det er et interessant perspektiv for meg, å tenke på noter som karakterer. Det er frekvenser, energi frekvenser.

(Lena: Duft for å påvirke mindset?)

Jeg bruker alltid duft bevisst, for eksempel nå har det vært veldig aktuelt med fokus og konsentrasjon, og for mange i korona tid, når man tenker på multitasking og barn og endring av familiesituasjoner. For eksempel når jeg starter dagen så blander jeg kanskje noen noter, som jeg skal jobbe med denne dagen, men også at jeg setter de inn i nytt pattern, i nytt system, og jeg bare brenner veldig vanlig diffuser, og jeg analyserer meg selv, bruker meg selv som prøvekanin, og analyserer hvordan det påvirker konsentrasjonen min. Sånn som nå mens jeg snakket med deg så jobbet jeg med Dugg, og jeg egentlig bare pakket, litt pipette arbeid, og jeg bare kjenner det er så bekræftende for meg, for den duften er veldig grønn, det er en meditasjons duft, men den er ikke imposing, det er en veldig bra duft til vår, og en bra duft til konsentrasjon, til å samle tankene, og samtidig, den har et veldig bra format, den skal være bra terapi for mange, men med grønnskjær, en veldig ærlig duft. Dugg er veldig fin til å kommunisere med verden, du kommer i en tilstand hvor du er åpen, aktiv, og du kan jobbe fint uten å beruse deg selv. Nå har jeg gjort den ganske moderne, det er litt mer space i den, det er litt mer regn, det er mer experience.

Appendix 4. Short summary of conversations / feedback with Bernice Kelly / Macha Studio.

We have had several conversations, and I didn't take notes from all of them, but I have summarized discussions on use of natural materials, and some of the feedback on the form development.

Challenge (March): make a locket in metal

Feedback on form development (May):

Would be interesting to see how some of the shapes connect.
Print out in different sizes, or photoshop it on photos, draw the shapes.
Connect it to the body, so it not just looks like it's been placed there, let them become part of the body - explore that.
It is nice to see the shapes big, they are so sculptural, so think about scale, also maybe look at parts of the pieces, maybe cut parts away, maybe one part on the ear, one part on the shoulder and so on
Include all the senses.
Bunch of drawings, have fun with it.
Practically - how do you combine them, how to get closer to actual jewelry, more than now, not just by using jump rings etc.
The idea is strong, commercial can come later.

Discussing synthetics, what might be lost in the man made, especially machine made and manufacturing (January - May):

Too perfect

The manufacturing process can't yet achieve what the human senses can do, the importance of the human touch - the subtle nuances
It is hard to translate the way that nature evolves, technology is only forced in one direction