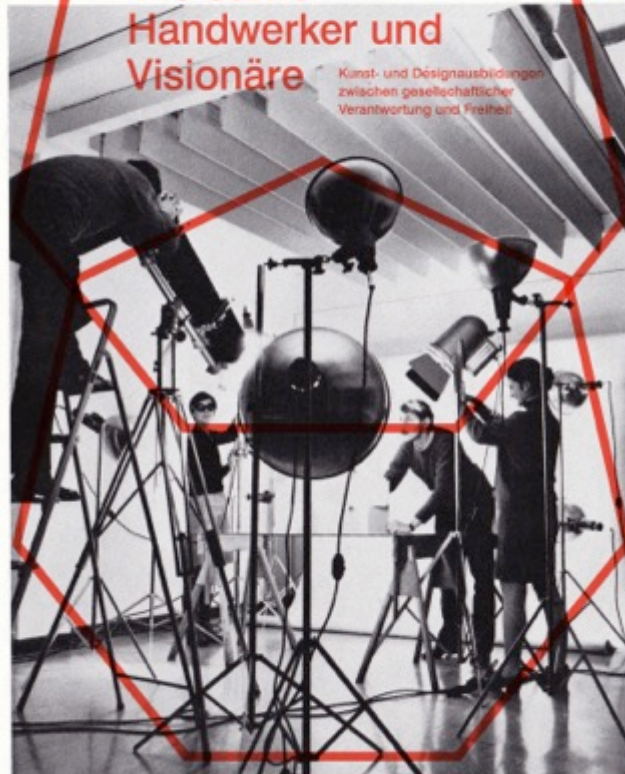


140 Jahre Handwerker und Visionäre

Kunst- und Designausbildungen
zwischen gesellschaftlicher
Verantwortung und Freiheit



Öffentliche Ringvorlesung
und Symposium
(Herbstsemester 2015/16)

Hochschule Luzern – Design & Kunst

25. November 2015

Das Olfaktorische als Entwicklungsperspektive
für Kunst- und Designhochschulen

Zwischen Parfumhandwerk und Scent Culture

Dr. Claus Noppeney

Professor

Hochschule der Künste Bern &

Fachbereich Wirtschaft

Berner Fachhochschule

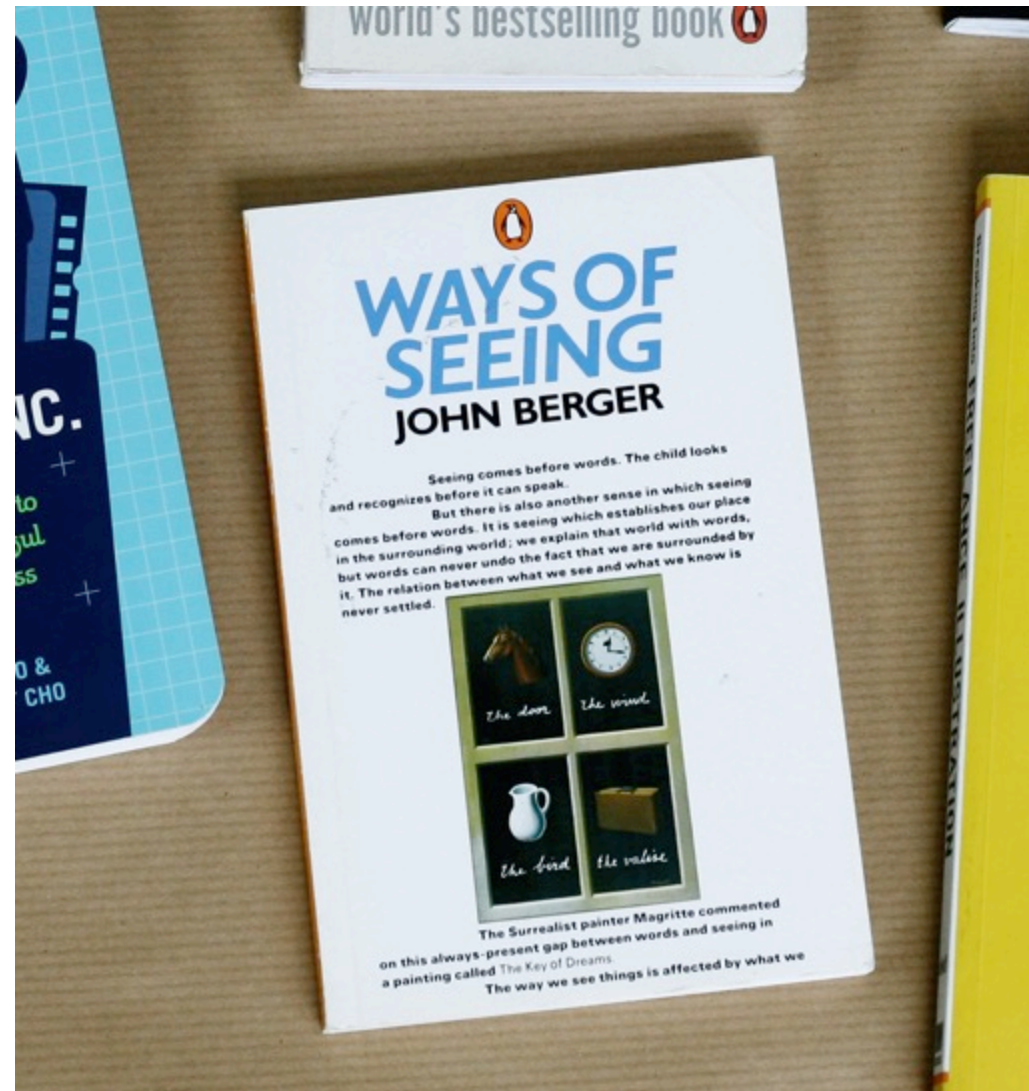
claus.noppeney@hkb.bfh.ch

Dr. oec. HSG Claus Noppeney



- Professor at Bern University of the Arts and Business Department (Bern University of Applied Sciences, since 2009)
- SNF funded empirical research on scent development, olfactory art, smell at the workplace (since 2010)
- Extensive experience in top level strategy and organization consulting in different industries (since 1998)
- Numerous talks and presentations at international conferences (MoMA New York, Academy of Management, St.Gallen Management Symposium)
- Summa cum laude & award winning doctorate from the University of St.Gallen (1998)
- Study and research experience at St.Gallen, Duke University and Harvard University

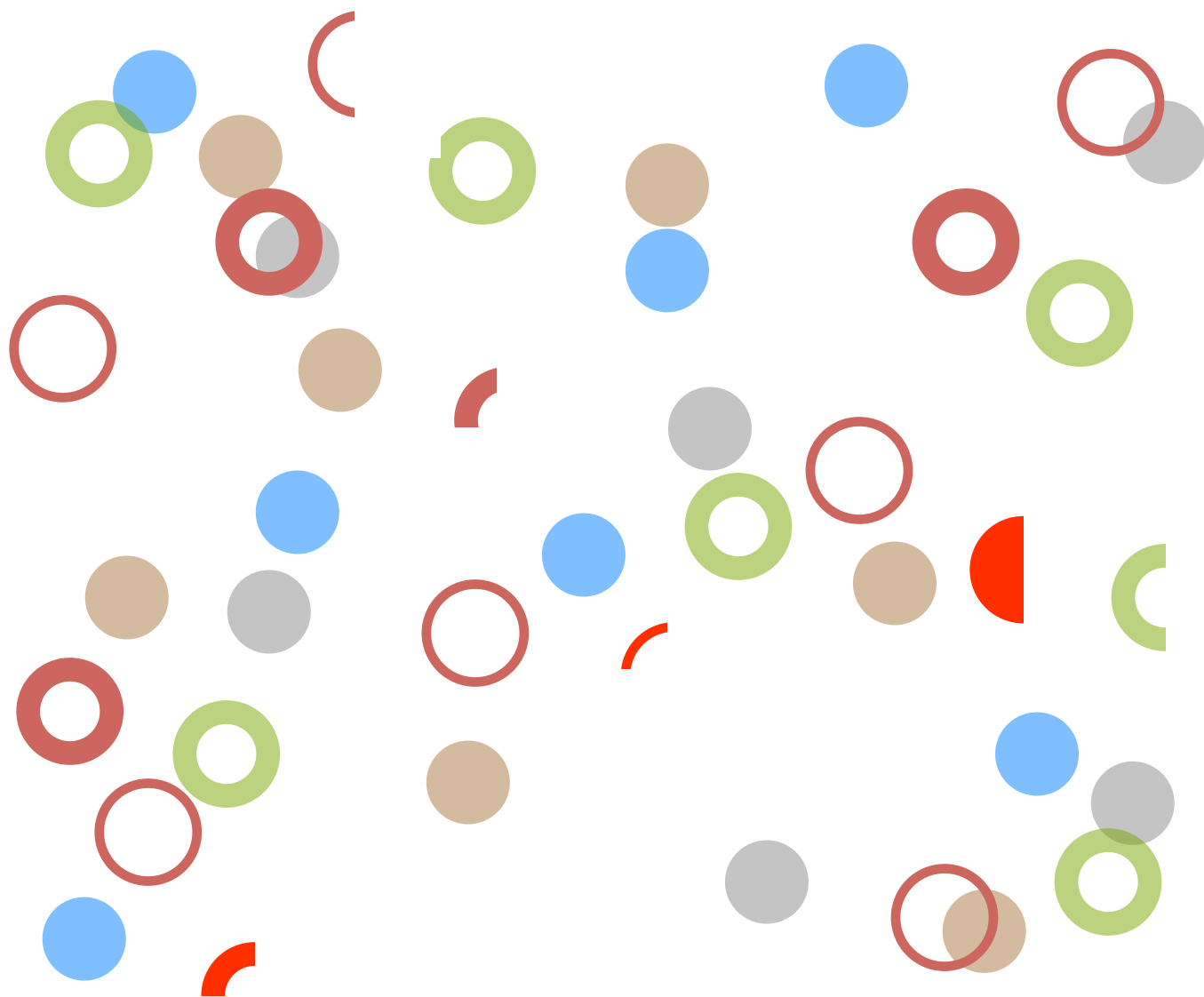
Visual Studies: "Sehen kommt vor Sprechen. Die Welt erschliesst sich dem Kind zuerst als Bild..." - aber das Riechen kommt vor dem Sehen!



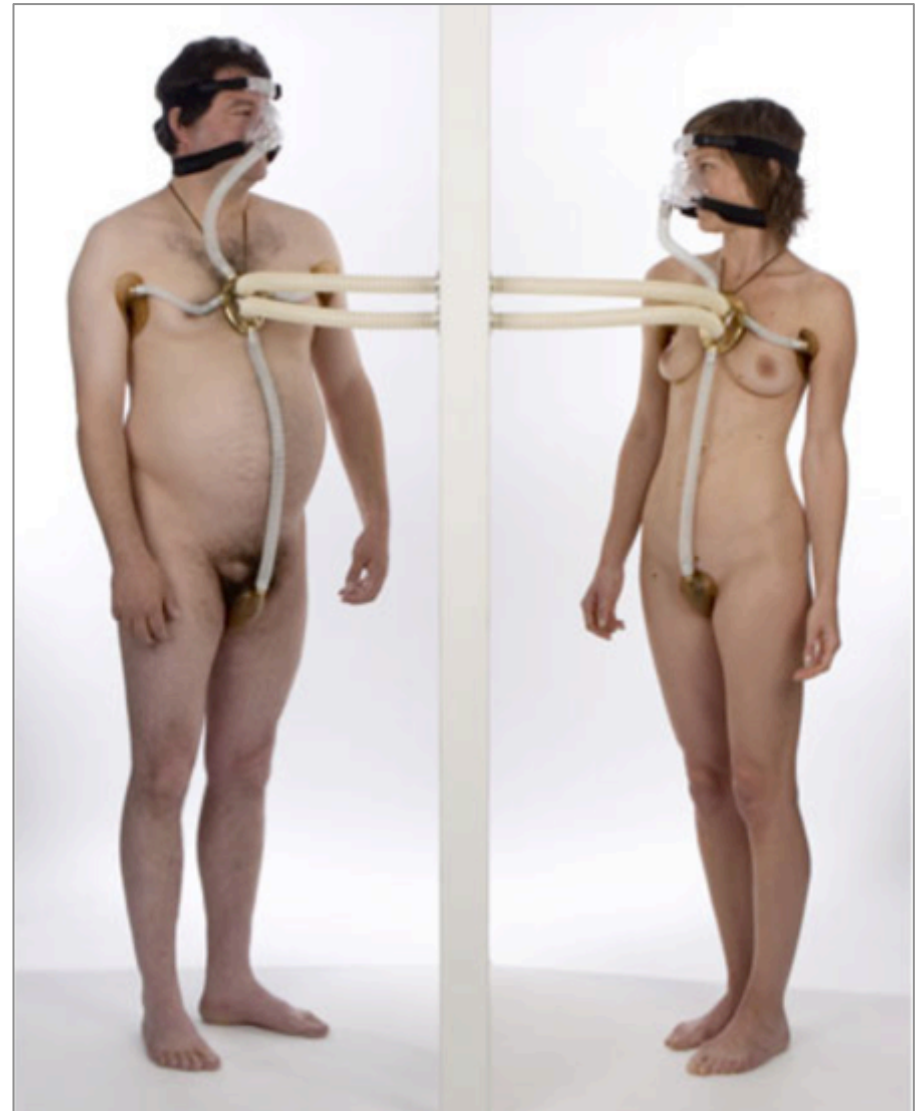
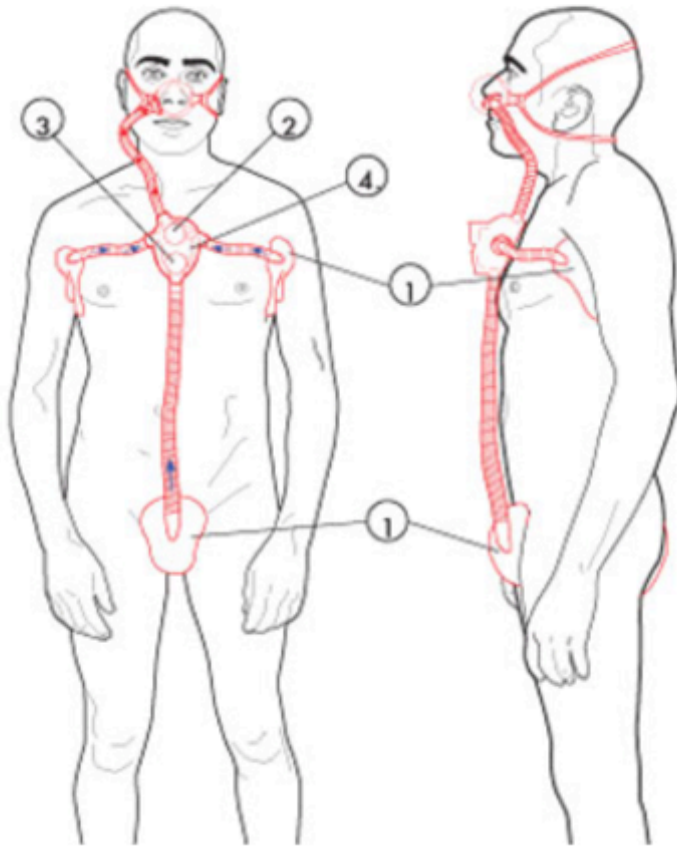
Berger, J. (1972). *Ways of Seeing*. London: Penguin.



https://www.dhm.de/fileadmin/medien/lemo/Titelbilder/mi006925_01.jpg (2015/11/15).



1. APOCRINE GLAND SECRETION CONTAINMENT POUCH.
2. OLFACTORY INFORMATION IN.
3. OLFACTORY INFORMATION OUT.
4. CONTROL UNIT AND SMELL MIXER.



Auger, J., & Loizeau, J. (2008). Smell+. In S. Seymour (Ed.), *Fashionable technology: the intersection of design, fashion, science, and technology* (pp. 97–98). Wien; New York, NY: Springer; Van Brakel, M., Eikelboom, W., & Duerinck, F. (Eds.). (2014). *Sense of Smell*. Breda: The Eriskay Connection, pp. 111-113; Antonelli, P., & Museum of Modern Art (New York, N.Y.) (Eds.). (2008). *Design and the elastic mind*. New York: Museum of Modern Art: Distributed in the U.S. and Canada by D.A.P./Distributed Art Publishers.

"Scentsory Design": "smart second skin" - Jenny Tillotson

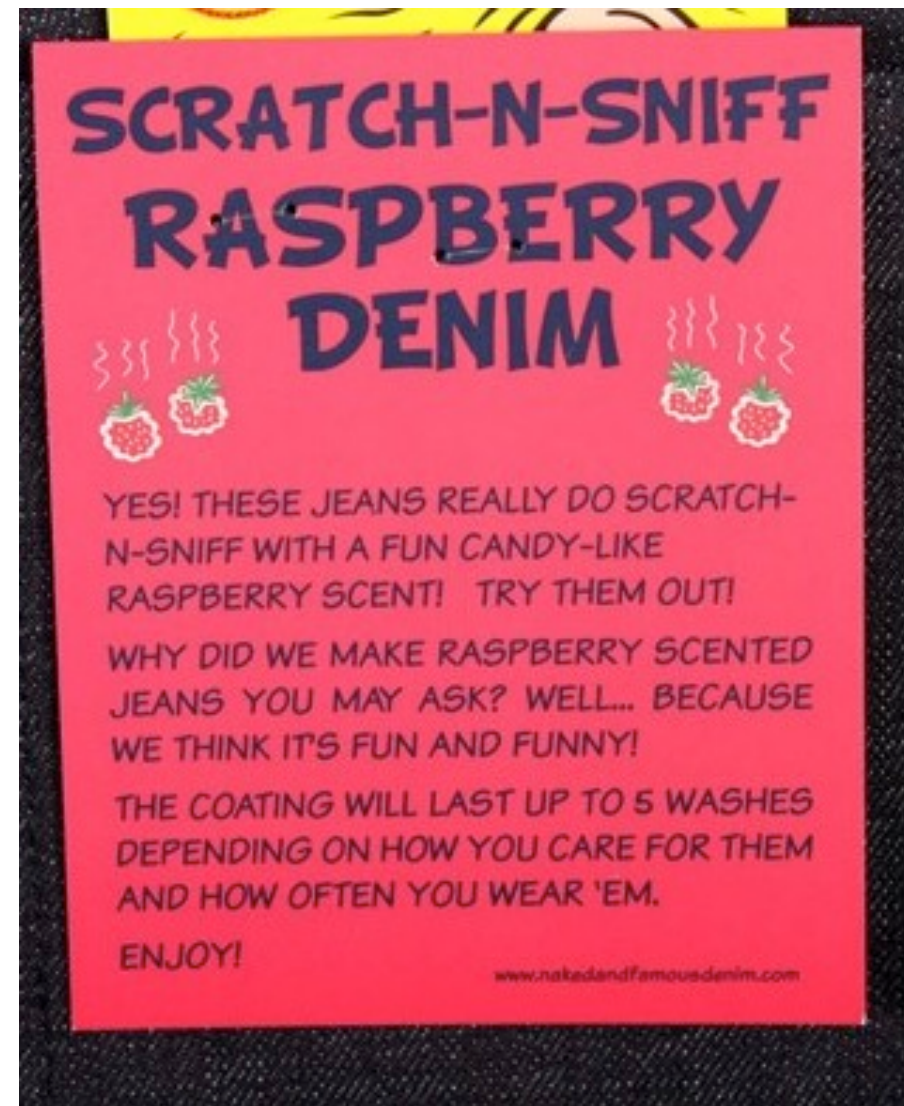


Tillotson, J. (2008). ScentsoryDesign: Scent Whisper and Fashion Fluidics. In R. Adams (Ed.), *Transdisciplinary digital art: sound, vision and the new screen: selected papers* (pp. 403–417). Berlin: Springer. Tillotson, J. (2009). Scentsory Design: A "Holistic" Approach to Fashion as a Vehicle to Deliver Emotional Well-being. *Fashion Practice*, 1(1), 33–61. <http://doi.org/10.2752/175693809X418694> www.kurzweilai.net/images/ScentsoryDesign.jpg (2015/11/20)

Perfumed dresses for the Olivier Lapidus summer show in 1998



... all I want to do is suck on these jeans...





<http://www.amazon.com/SAYL-Chair-Herman-Miller-Adjustable/dp/B0055E1Q8Q>

Most Helpful Customer Reviews

3 of 3 people found the following review helpful

★★★★☆ **Not quite adjustable enough for taller people**

By [How Things Work](#) on January 23, 2014

Verified Purchase

First of all, I'm 6'2" so I'm really not that tall. After reading that the non-adjustable version wasn't good for tall people, I figured that this one with the adjustable arms and seat would work. Well, the chair height adjustment almost goes high enough but the seat doesn't slide far enough out to support my legs (there's a large gap between the end of the seat and my knees). Based on other ergonomic chairs I've had, I would say that the chair is about 0.5" short (for my body) at its max height and that the seat would need to slide out about 1.5" farther.

On the other hand, if you're tall and used to sitting in regular (non-ergonomic) office chairs, you might not notice these problems, but they're very uncomfortable after you've become used to a properly adjusted ergonomic chair. This chair seems like it would probably work for people less than 6 ft tall.

Besides the height issues, the chair is comfortable. The back is unusual but it works. My only other real complaint is that the arm rest material gives off a "new chair smell" odor, but I assume the smell would have dissipated after a while. Most people wouldn't even notice it (I have a very sensitive nose). This smell surprised me because the chair is Greenguard certified for low emissions and indoor air quality, which is part of the reason that I bought it since I am sensitive to chemical odors.

[Comment](#)

Was this review helpful to you?

Yes

No



http://www.amazon.de/Fleischwolf-Spritzgeb%C3%A4ckvorsatz-Gusseisen-verschroemt-handbetrieben/dp/B000ZO29B0/ref=pd_cp_k_2 2013/11/15

6 von 6 Kunden fanden die folgende Rezension hilfreich

★☆☆☆☆ -> **Schrott** 18. Januar 2013

Von [Rolf Walter](#)

Von Amazon bestätigter Kauf

Das Gerät ist nach meiner Einschätzung nicht für Lebensmittel geeignet, Teig geht hell rein und kommt grau raus. Zusätzlich ist der Geruch von dem Teig nach dem durchdrücken metallisch. Richt richtig ungesund. Mit diesem gerät zubereitete Speisen kann ich meinen Kindern mit gutem Gewissen nicht vorsetzen. Da vermute ich doch schon eher Langzeitgesundheitsschäden.

Ist zwar billig, aber da nur Schrott, doch wieder teuer

Bei dieser Qualität werde ich bei Amazon nichts mehr kaufen.

[Kommentar](#) | War diese Rezension für Sie hilfreich?

http://www.amazon.de/Fleischwolf-Spritzgeb%C3%A4ckvorsatz-Gusseisen-verschromt-handbetrieben/dp/B000ZO29B0/ref=pd_cp_k_2 2013/11/15

"The elegance of MultipliCeo, enhanced with the exotic scent of Cedar of Lebanon: the addition of a feature that goes beyond pure aesthetics, exuding its aroma into the surrounding environment."



<http://www.archiproducts.com/en/products/92309/multipliceo-design-rectangular-wooden-office-desk-cedar-fantoni.html> <http://img.edilportale.com/products/prodotti-92309-rel134d54eb138c4036aa8ff5910138a6f5.jpg>

Innerhalb grosser geschichtlicher Zeiträume verändert sich mit der gesamten Daseinsweise der menschlichen Kollektiva auch die Art und Weise ihrer Sinneswahrnehmung. Die Art und Weise, in der die menschliche Sinneswahrnehmung sich organisiert – das Medium, in dem sie erfolgt – ist nicht nur natürlich sondern auch geschichtlich bedingt.

Benjamin, W. (1963). Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Frankfurt: Suhrkamp, S. 14.



<http://www.stylepark.com/de/news/lob-der-italianita/358818>



http://www.sagmeisterwalsh.com/images/u_work/bananawall_2.jpg







<http://www.dailymail.co.uk/travel/article-2575496/York-releases-UKs-scented-guidebook-tempt-noses-tourists.html>



The 50 Worst Inventions

From the zany to the dangerous to the just plain dumb, here is TIME's list (in no particular order) of some of the world's bright ideas that just didn't work out



WORST INVENTIONS

Smell-o-Vision

By Dan Fletcher | Thursday, May 27, 2010



Forget 3-D — what audiences really want is to smell a movie. So went the thinking of Mike Todd Jr., who in 1960 funded the ill-fated Smell-o-Vision gimmick, an elaborate system that allowed a film reel to trigger the release of bottled scents that were piped to the audience in sync with pivotal moments in the movie. The only film to make use of Smell-o-Vision was 1960's *Scent of Mystery*, written specifically with the gimmick in mind. The results, predictably, stunk, and Smell-o-Vision was never used again.



Hulton Archive / Getty Images

4DX[®] EFFEKTE



BEWEGUNG

Dynamische Auf-/Ab- und Seitwärtsbewegungen



WASSER

Verschiedene Wassereffekte wie Wasserspritzer und Sprühnebel



REGEN

Leichte Regentropfen und sanfte Regenduschen



NEBEL

Rauch und Nebel realitätsnah dargestellt



WIND

Sanfte Brise oder stürmischer Wind im behaglichen Kinosaal



BLITZ

Blitze und Donner verblüffend nah



DÜFTE

Eine Vielzahl aromatischer Düfte



SEIFENBLASEN

Für eine fantastische Atmosphäre



LUFT

Druckluft, die das Gefühl von Streifschüssen erzeugt



VIBRATIONEN

Schütteln und Rumpeln zu den Leinwandeffekten



BERÜHRUNGEN

Klopfen am Rücken und Kitzeln an den Beinen wecken deine Sinne



REGENGÜSSE

Wilde Stürme wirbeln Regen durch den ganzen Kinosaal

UND IN VORBEREITUNG...



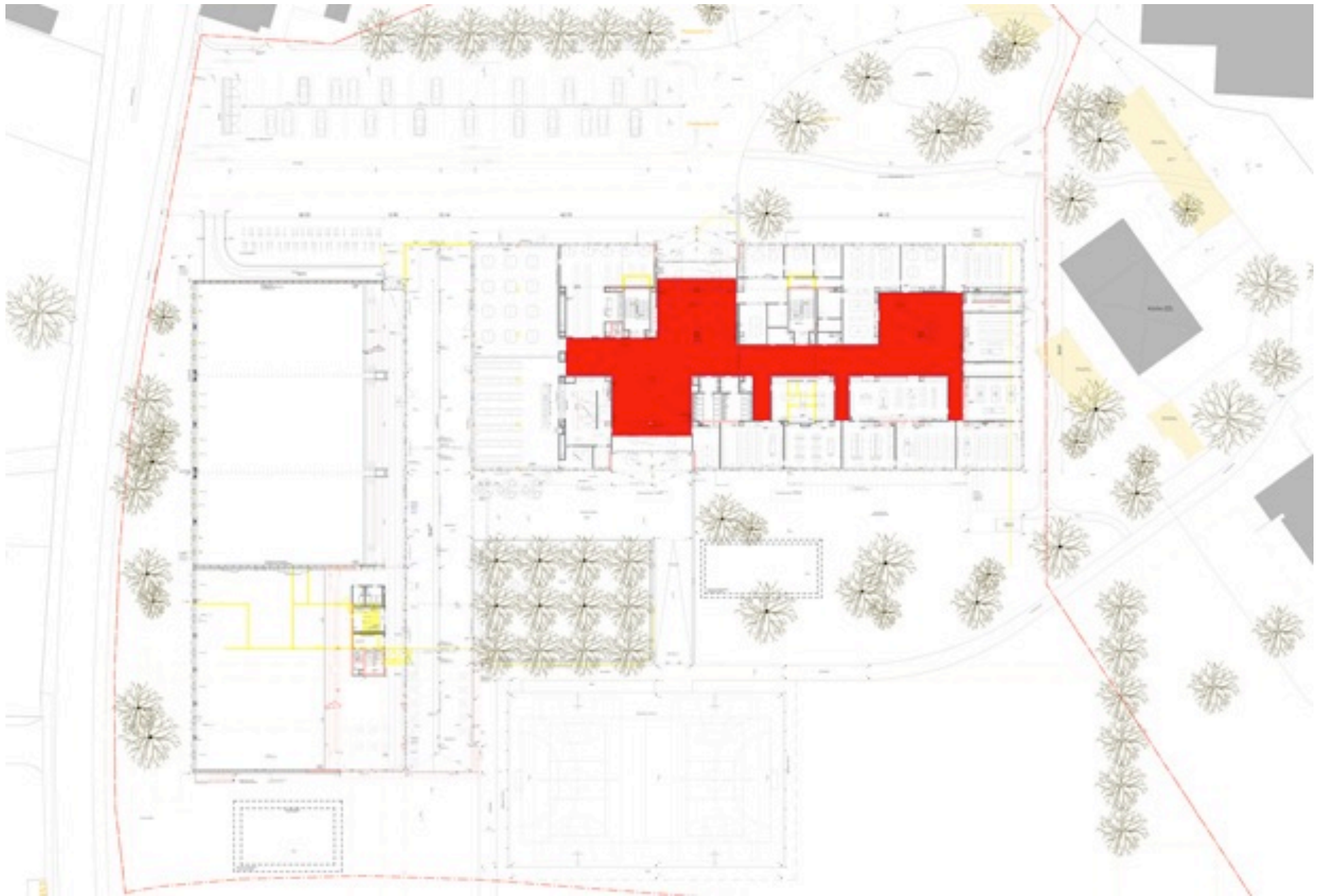
SCHNEE



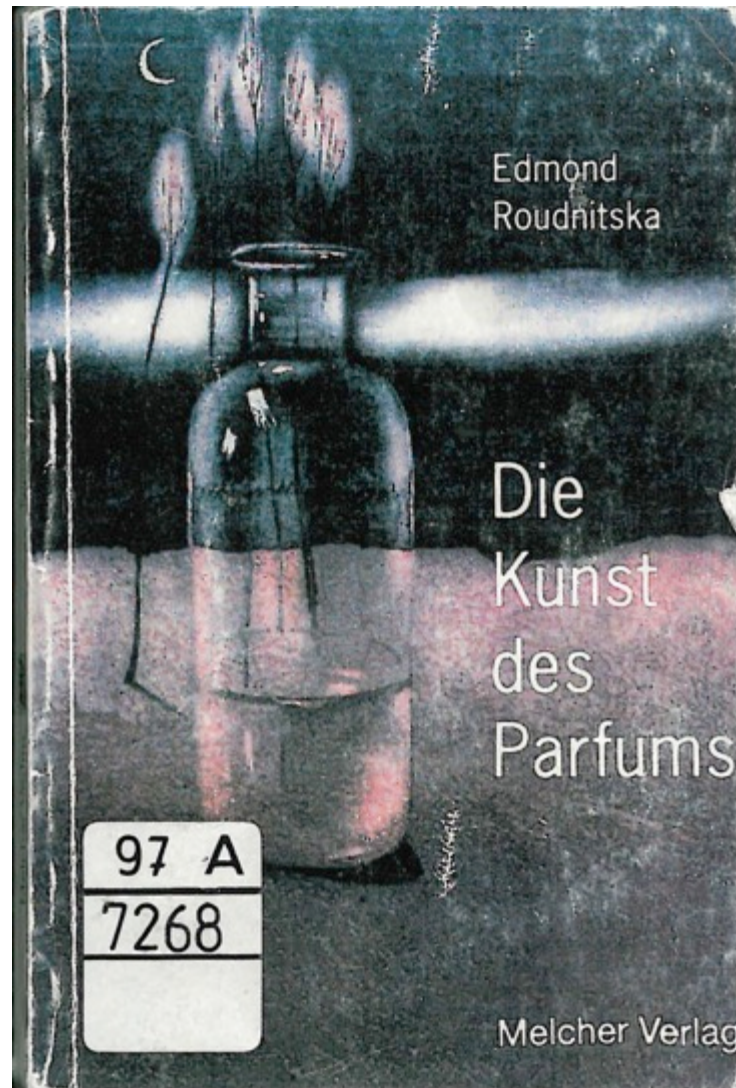
https://www.dhm.de/fileadmin/medien/lemo/Titelbilder/mi006925_01.jpg (2015/11/15).



Jenny Marketou: Smell you, smell me, 1998; Installation view at the Museum Tinguely, Basel; © 2015 Museum Tinguely, Basel; Photo: Bettina Matthiessen



Anna-Sabina Zürrer (2010/2011): Duftnoten.



Roudnitska, Edmond. *Die Kunst des Parfums*. Heidelberg: Melcher Verlag, 1996.



http://cdn.shopify.com/s/files/1/0218/5792/products/6491591_1024x1024.jpg?v=1365793092

Niche perfumes are analyzed and evaluated at length

Created by Pierre Guillaume and launched in 2008, Louanges Profanes is one of my favorites among **the glassy architectural** Parfumerie Générale line but you don't read much about it. I love the complexity and technical skill of M Guillaume's compelling portfolio, the unexpected notes dropped in for **artful drama** and effect. I fell for PG 19 because of the lily note, something I adore in scent, a note **sacred** and **profane**, whorish and pure, light and dark. Here it lies, still as death upon a bier of fragrant wood, enveloped in smoke and odiferous resins, the air piquant with orange-licked jasmine and the glow of **beatific skin**. This is a scent of **praise**, olfactive **religious abstractions** in a **secular setting**. The name literally translates as **profane** praise, a scented **prayer** of sorts, redolent with **holy suggestion** and **convent echo**. There is of course a contradiction inherent in this succinct and enigmatic title, an idea of appropriating sacred inspirations and blending the themes into one of light, shadow and temporal invocation. M. Guillaume has **married symbols** with **decorum** and intrigue. The Madonna Lily of the Anunciation, ceremonial frankincense and styrax offered up to **gods** above, (literally per fumum – through smoke) and **lignam vitae** or gaiac wood, rumoured to have been used in the building of **Noah's Ark** and the **Ark of the Covenant**. The final touch is neroli, that marmalade and burnt sugar note, extracted from orange blossom once woven through the **hair of brides** as a symbol of purity and virtue. The fusion is heavenly, an atmospheric journey from light to shadow. The neroli is sunlight cascading through **patterned glass** across a waxen floor, catching the sculptured petals of lilies as they slumber in woozy motes of light. Resins and balms pay homage to **millennia of supplication**; words, song, anger and love carried upward on silent smoke. The wood is everything: floor, house, fuel, cross, coffin and pyre. I am not a religious Fox, despite two near brushes with death, but I am aware of faith, one's need to seek external succour and incandescence. I register my survival to being tough to kill, but if I'm really honest, the endless days and nights of tests and snowy wards created a small need in me to believe in something other than **sheer force of will**. Throughout the centuries we have believed in the power of prayer, supplication, praise and hope. Holy and secular collide violently in the modern age; both **reek of hypocrisy** and **repeated folly**. Louanges Profanes feels talismanic in this abrupt and erroneous time, a rosary of odours, something to ponder, inhale, embrace and adore. From a technical point of view it is an elegantly assembled woody oriental with floral flourishes. But as always with Pierre Guillaume it is so much more than that. I imagine if you shone light through his fragrances, they would **refract beams** like prisms. Louanges Profanes plays with light, masking and revealing elements as materials settle on skin. There is obscurity and melancholia at work in the mix; this was inevitable given the gathering of ingredients at the olfactive table. But this is why I love it, the wistful warmth and beauty of the composition reminds me each time I wear it that even though a room may be empty the walls have seen lives come and go. Lights dim and darkness falls. Louanges Profanes is undoubtedly an unorthodox perfume, but it is lit through with grace and ambrosial offering. I find myself drawn more and more to its eccentricity and fragile beauty. It soothes my profanity and that is enough.

And related to cultural references



Paul Delvaux:
The Annunciation
Shadows Paul Delvaux, 1965
The Office of The Evening,
1971
La Canape Bleu, 1967
Tout les Lumieres, 1962



And further discussed & commented

Sandi L says:
July 20, 2014 at 1:50 am

Love your words Alex, that PG fragrance would reflect like prisms. I certainly could use a talisman, a rosary of odour, something to stain my fingers with resin and smoke to keep that glimmer beaming in the most radiant of beams bouncing back to all who may need a light . This fragrance compositions sounds beautiful and one I sadly have not tried, but that can be remedied. I love the creativeness of Pierre Guillaume. No fragrances that I own, are treasures to me as well. Great post Alex, and beautiful artwork that fits so beautifully. I am in the US and Thanks to OsswaldNYC for the generous sample.

Connie says:
July 20, 2014 at 7:04 am

Honestly- let's face it- this is an eccentric review... and I loved it. "I am not a religious Fox, despite two near brushes with death, but I am aware of faith, one's need to seek external succour and incandescence"

My favorite Parfumerie Generale perfume is Opheus, and I'm in the US.

Tullia d'Aragonq says:
July 20, 2014 at 8:20 am

mmmm why just the USA, the rest of the world is awash with fragrance lovers....

Andi says:
July 20, 2014 at 8:22 am

Beautifully written. I adore Musc Maori. I am in USA.

Nemo says:
July 20, 2014 at 10:46 am

I loved the dark tone of this review, and how well it went with the slightly disturbing artwork and story behind the perfume. My favorite PG is Tonkamande, and I am in the US.

Paula Cheema says:
July 20, 2014 at 1:52 pm

Just like the Silver Fox, I am also not religious but being the inquisitive type, I do enjoy exploring items with religious significance just because they tell us something about historical evolution of modern societies... my favorite PG fragrance is Cur Venusum. I appreciate the generous draw by OSSWALDNYC. I reside in the US.

Patty P. says:
July 20, 2014 at 3:49 pm

I enjoyed the review because it's "different". My favorite from the line is S. Tau Cuernere. US

Monique says:
July 20, 2014 at 7:03 pm

I thought this line from the review was sublime: "The wood is everything: floor, house, fuel, cross, coffin and pyre." My favorite PG perfume is Caze and I live in the US.

Jimmy says:
July 20, 2014 at 7:23 pm

I love the surrealistic tinge to the essay and can't wait to experience how it ties to the composition of Louanges Profanes. My favorite PG is Caze. I am in the US.

Nave A says:
July 20, 2014 at 9:43 pm

PG is a great line and I like No. 25 Imbichine quite a bit. I like the paragraph that began, "from a technical point of view..." USA

stirnative says:
July 21, 2014 at 2:38 pm

Thanks for this evocative review Silver Fox, I think the artwork definitely serves to heighten the effect of the words. I haven't tried any of this line, but I am curious now. I am in the US.

Cynthia says:
July 21, 2014 at 10:11 pm

Wow, just wow! What an evocative review! Your use of language paints pictures for me! My favorite sexy perfume is PG's Oiseau de Nuit. I am in the US.

Holly R. says:
July 22, 2014 at 10:12 am

I really enjoy the elegant descriptions and apt comparisons in this review. The Silver Fox has a way with words. I love Tubereuse Couture, and hope to try Louanges Profanes one day. I'm in the US.

Cynthia Richardson says:
July 22, 2014 at 7:22 pm

I appreciate and respect The Fox's personal insights regarding this fragrance and sharing a little more of himself. I have not tried any other Parfumerie Generale perfumes.

Sandi L says:
July 20, 2014 at 1:50 am

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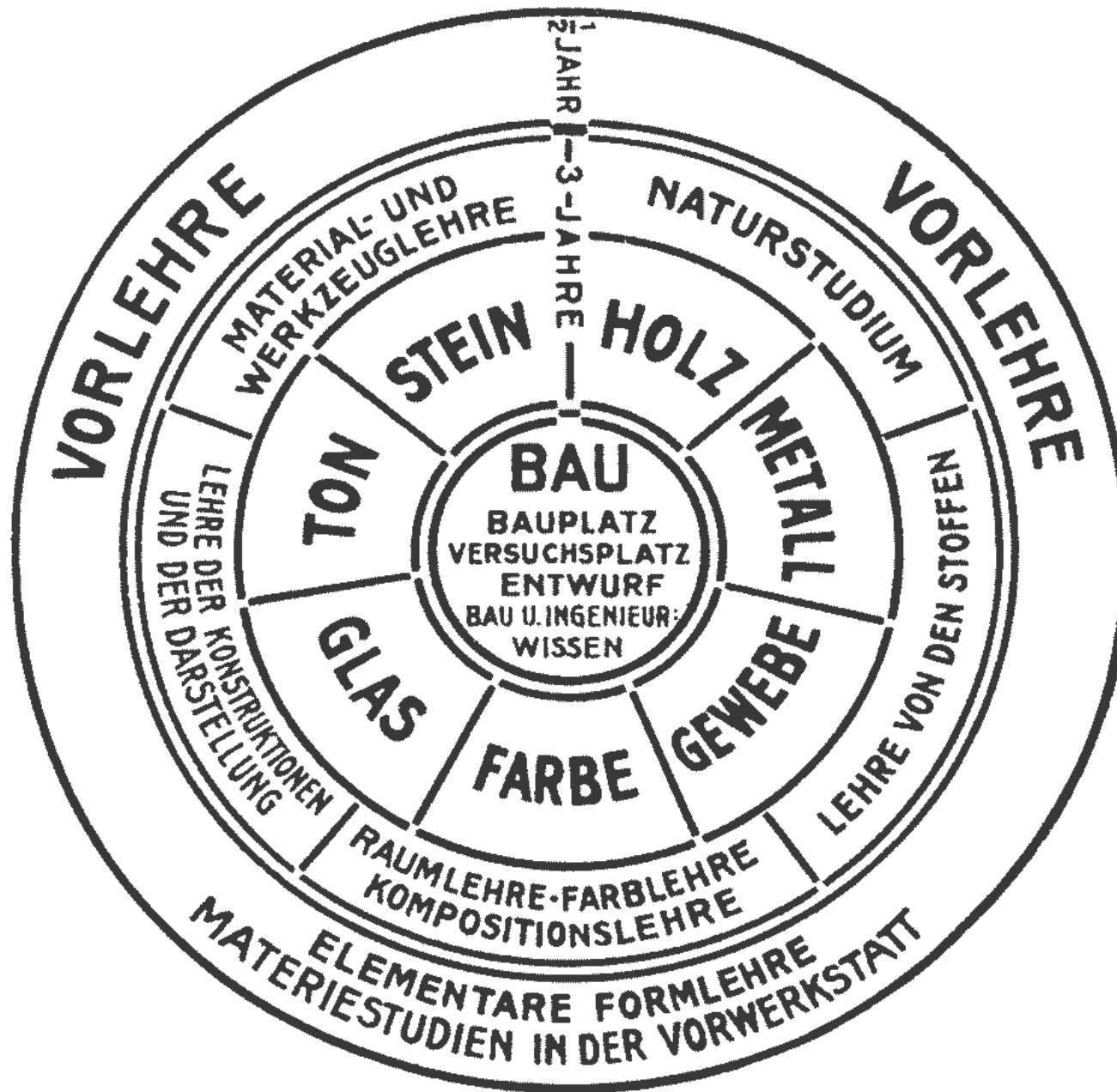
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<http://www.cafleurebon.com/perfume-review-louanges-profanes-pg-19-by-parfumerie-generale-pierre-guillaumes-profane-lily-draw/>



Walter Gropius: *Staatliches Bauhaus in Weimar 1919 – 1923*. (Hrsg. vom Staatlichen Bauhaus, Weimar und Karl Nierendorf in Köln), Bauhaus Verlag, Weimar und München 1923. (Bauhaus-Manifest).

Scent/Smell Culture Studies: Erweiterung des kulturwissenschaftlichen Sensoriums

- Düfte und Gerüche zum Gegenstand kultur- und sozialwissenschaftlicher Analyse, Reflexion und Theoriebildung machen
- "Erziehung der Nase"
- Düfte und Gerüche als Impuls kritischer Reflexion: "Duftkritik"
- Explorative Untersuchungen
- Sensorische Forschungsmethoden (e.g. sensory ethnography)
- Cultural practices involving smell
- Learning how to make sense of smell - Writing & other sensemaking smell

Olfactory Design: Optionale gestalterische Kompetenzen

- Optionale gestalterische Kompetenzen im Bereich der Olfaktorik für andere Designdisziplinen (KD, Fashion, interior etc.)
- Zugang zu Rohstoffen und Materialien: Arbeit mit dem Material
- Zugang zu Delivery Technologien
- Verknüpfung zu anderen gestalterischen Disziplinen
- "Play with the interaction of different senses, because all the senses have an influence on each other" (Charles Spence).
- "sensitive education of the body"
- Optional elective

Scent Design: vom Parfumhandwerk zum Scent Design

- Entwicklung von Düften als eine gestalterische Praxis
- Düfte als Bedeutungsträger
- Düfte in Resonanz zu anderen kulturellen Entwicklungen
- Parfum als Element kultureller Praktiken

Hochschule Luzern – Design & Kunst

25. November 2015

Das Olfaktorische als Entwicklungsperspektive
für Kunst- und Designhochschulen

Zwischen Parfumhandwerk und Scent Culture

Prof. Dr. Claus Noppeney
Hochschule der Künste Bern &
Fachbereich Wirtschaft
Berner Fachhochschule
claus.noppeney@hkb.bfh.ch