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IV

AESTHETIC SENSE

New Aesthetics for House and Workspace

From the War Against Smells to the Search of Perfumes

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Abstract

The sense of smell has long been expunged from aesthetic reflection. Although we could refer to Condillac and the famous example of the statue that comes to life starting from the sense of smell, the French philosopher himself believed that smell was the poorest sense of determination, the one that least contributed to developing the contents of knowledge (Bonnot de Condillac, 1746). For this reason, in the history of aesthetics, studies on smell remained a step behind those on sight. It was even worse for architectural aesthetics since architectural theories developed around the primacy of the eye that observes space and in centuries when cities fought odors (Milizia, 1781). The treatises on Civil Architecture, which were based on the Enlightenment Aesthetics, are characterized by a reference to hygiene and solutions to fight odors: they are part of what Alain Corbin, in *Le miasme et la jonquille* (1982), called “deodorization” of the XVIII and XIX centuries.

1. Aesthetic History of the Relationship Between Spaces, Smells and Perception

1.1. Aesthetic Reference Framework

At the beginning of the XX century, in *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie* (1913), Husserl highlighted the “sensitive” roots of the phenomenological constitution of the original and pre-categorical processes. This direction was important to re-establish the understanding of phenomena on a sensory basis and this also triggered the rediscovery of the Italian sensory aesthetics of the XVI century, such as that of Sperone Speroni (1596), that of the French XVII century, such as the subjective doctrine in judging by Du Bos (1719) and also that of the young Goethe, that in *Von Deutscher Baukunst* (1772) refers to the value of the senses to evaluate architectural space. However, the architectural aesthetics of the early XX century embraced the Rationalism expressed in the theories of the Modern Movement of Gropius and Le Corbusier. These theories founded their epistemic principles in the Vienna Circle, which had expelled the senses from the horizon of understanding, as explicitly in Wittgenstein’s *Tractatus logicus philosophicus* (1922), where the construction of a language specular to the essentiality of reality is sought. Of course, the thought that Architectural Aesthetics originates from the Vienna Circle is simplified. It fails to determine that both in Wittgenstein and after in Derrida, general theories of meaning are a failure to the extent that their premises transcend. They distort the contingency, which is a frame of irreducible aesthetic phenomena (Perullo, 2011).

The consequence was the affirmation of positions such as those expressed in Adolf Loos *Ins Leere Gesprochen* (1921), with the consequent liberation of architecture from its experience of *Bildung* and its perimeter within that of functionalism. Finally, the technical reproducibility of the artistic object provided a theoretical license for the emergence of Industrial design (Benjamin, 1936). This whole experience takes place in the so-called “deodorization”.

The phenomenological positions were carried out in Italy by Antonio Banfi, Enzo Paci (1966) and by my mentor Dino Formaggio. They kept Aesthetics within the general theory of sensitivity and described architecture as a polytechnic art that responds to the law of transmorphosis of the organic (Formaggio, 1993). Organicity is a biological and formal concept that does not concern only the form but all the sensory dimensions and also the poietic-creative process.

As well as under the sign of Phenomenology, the revaluation of the role of the senses in the understanding of external phenomena has recently occurred thanks to neuroscience, which has its roots in the empiricist tradition. For the empiricists, the Human brain has always been a kind of *tabula rasa*, and they proceeded to understand things only through sensations or through external stimuli. Gustav Fechner (1801-1887), founder of Psychophysics, is believed to have identified an equation to establish and quantify the relationship between stimulus and sensation (matter and soul): S (sensation) = c (constant) $\log R$ (stimulus) (Fechner, 1860). Later scholars problematized this positivist approach, in particularly Robert Vischer (1847-1933), who introduced the term “Einfühlung”

(Vischer, 1873-1893) in 1873 to indicate the emotional relationship of participation between object/stimulus and sensation/user. Translated later into English “empathy”, the term meant the relationship of “sympathy-aesthetic consonance”. Vischer’s successor, Theodor Lipps, in *Asthetik. Psychologie des Schönen und der Kunst* (1903-1906) defined understanding art and external environments as identifying feelings through forms, thanks to consonance. This opened a phenomenological understanding of the relationship between stimulus and individual, in which individual experience is an unavoidable, characterizing and non-reducible element in scientific terms and, in other fields, to the birth of the Psychology of art and the Theory of Pure Visibility, with Worringer (1907) and Fiedler (1876). In such fields, starting from Fechner’s *Elemente der Psychophysik*, and in substantial agreement with the evolutionist materialism of Darwin and Lamarck (this brings to the consideration that the brain acquires and stores external information to improve the species), experimental psychology developed with Wilhelm Wundt (1874).

Neuroaesthetics studies, which developed from Behaviorism and experimental psychology, tend to correlate a sensory stimulus to a psychological effect. These studies are taking on value in architectural aesthetics and for their attention to all the senses, including the sense of smell. Semir Zeki¹, one of the discussed founders of Neuroaesthetics, moves from the Darwinian thesis that the brain acquires information to improve the species. The pleasure of art and architecture

1 Studied with The Society of Neuroaesthetics Semir Zeki, with Luca Ticini, see Neuroestetica.org.

would indicate that even through art, the brain receives some of this kind of information. Art and the world of aesthetics would help discern the essential properties of objects, contributing to human knowledge. In 1996, Giacomo Rizzolatti with Fadiga, Fogassi, Welsh, Pellegrino, and other researchers at the University of Parma enriched this perspective with an additional development, the definition of *neuroni-specchio* (mirror-neurons) (Gallese et al., 1996). They found that in some primates, and hence in humans, some neurons activated while performing a specific action fire also when others are observed performing it. The discovery of what neurons are activated by facing definite *stimuli* was scientifically proven through fMRI (magnetic resonance imaging), allowing us to identify in which areas of the brain blood is accumulated for the activation of neurons. This discovery triggered reflections on its possible developments in the field of the design of objects and spaces: it allows to create sensations even in the absence of a real broadcaster of the stimulus, but only with its representation (not the handle of a door but the design of the handle leads to the idea that there is an opening).

Developing from the phenomenological component and also based on Neuropsychology and Neuroaesthetics studies, architectural aesthetics has now focused on the study of the senses and also of smell (Roubin, 1989).

1.2. From Sight to Smell

Theorist and designer who has moved in this direction today is Harry Francis Mallgrave, as expressed in his *Architecture and Embodiment* (2013), in which I recognize the convergence of components deriving from Neuroaesthetics and Phenom-

enological Aesthetics. For Mallgrave, space is understood concerning the motor activity of the user and is defined, even phenomenically, with styles and signals. Following the theory of mirror neurons, for Mallgrave, the representation activates a stimulus: if I see a San Sebastiano, my emotional condition is stimulated as if I were pierced. In this sense, emotion precedes reason, and some artistic experiences, such as those of Plessi or Kapoor, have built on this consideration (Nori & Steinhoff, 2007). In Mallgrave, space can be intended to create moods in the users, and in this direction, the task of critics and *media* would be to record emotions. Mallgrave re-reads the entire history of architecture based on these considerations. For instance, Wolfflin argues that we read the narrow medieval townhouses of northern European cities as oppressive because:

[...] in living in and with these forms we sense them to be squeezing together, pressing upward, and consuming themselves in their own tension. The forms of Italian Gothic, by contrast, are more horizontal, wider, and therefore restful. Cheerfulness in life demands a smooth brow, and for this reason the rustication used in the upper reaches of the Finance Ministry in Munich makes the building look gloomy. The Strozzi Palace in Florence counters this effect with its deep bands of rustication around the windows; it “looks grave and distinguished”. (Mallgrave, 2013, p. 124)

However, even in this framework of rediscovery of the senses, the experience of architecture remains dominated by visual and tactile sense, and the sense of smell – which has a powerful intrinsic effect on perception and phenomena – (Le Guérer,

1998) is partially ignored. This happens because the entire theory of architecture is dominated by an “eye theology”, from Plato to Martin Heidegger (1950).

Sight is, for architectural aesthetics, the richest sense, the one that contributes to developing the contents of knowledge and design. However, the *vision* that can be organized around material objects is more than we can see. In fact, we see them as *ephemera*, as Mohan Matthen claims (2018).

Mallgrave also does not decisively take into account the sense of smell in the space definition; he mentions it partially. The smell escapes the “dogma” of architectural theories in disciplining spaces² by making Architecture, since the days of the Black Plague, a “total institution”, also capable of dissipating smells odors, as also studied by Michel Foucault (Barbara & Perliss, 2006, p. 18). The reconquest of space for smells in the field of architecture as an artistic practice and in design as an experience of sculpted architecture or, finally, even in the performative use of space, seemed evident with the new millennium.

2. The Discovery of Smells in Design: Examples, Studies and Research

2.1. The Rediscovery of Perfume in the Project: Examples and Scientific Experiments

A crucial moment was the conference organized in 2010 by Paola Antonelli, together with Moma and Parson New School, which was entitled *Headspace on scent as design. Headspace*

2 It is a dogma from which Derrida (1987) invites to free oneself.

was a one-day symposium on the conception, impact, and potential applications of scent in design. This event gathered leading thinkers, designers, scientists, artists, professional perfumers, as well as “casual” perfumers (a selection of architects, designers, and chefs invited to experiment with scent) to acknowledge scent as a new territory for design and begin to draft the outline of this new practice.³

The last Venice Biennials of art and architecture were also a milestone of the ongoing rediscovery of smell in Aesthetics and architectural theory. In 2013, at the Isolotto, the Italian-Latin American Institute exhibited vases full of colored spices, a work entitled *Los Olores de la Guerra*, by Reynier Leyva Novo (FIG): hundreds of ceramic dishes full of colored and fragrant spices of all kinds.⁴ *U from Uruguay perfume* had been created with the essence of flowers and weeds from the farm of the President of Uruguay. The *U from Uruguay perfume* project started in 2012 with a promotional video of the perfume, which had finally taken shape in 2013. Luca Vitone (in collaboration with perfumer Maria Candida Gentile) exposed *Per l'eternità*: rhubarb essential oil, water, and alcohol. It is an achromatic, olfactory sculpture in three notes and is inspired by Eternit (asbestos), a toxic material used for construction. Luca Vitone has created an olfactory image of this material throughout this anamnesis.

3 MFA in Transdisciplinary at Parson: <https://www.newschool.edu/pressroom/pressreleases/2010/headspace.aspx>.

4 This aspect has also been noticed by visitors: “Visiting the Venice Biennale is always inspiring and what I find fascinating is the presence of perfumed pieces in every edition, which interpret in different ways the power of the olfactory perception” (*Perfumed Art at Venice Biennale 2013*, 2013).

Ernesto Neto, twice, with *Bicho!* (FIG) in 2001 at the Artillery, and *Um sagrado lugra* in 2017 at the Corderie dell'Arsenale, presented works with perfume as a sensorial stimulus. The ending point of these experiences has been *U.S. Air Sculpture® scent atmospheres*, a project by Christophe Laudamiel at the 14th International Architecture Exhibition – the Venice Biennale as part of the U.S. Pavilion.⁵ The project constructs olfactory spaces for the five rooms as a sensorial historiography, where smell is a spatial materialization of the functions contained in each room. Scents at *U.S. Air Sculpture® scent atmospheres* are displayed through micro-precise scent dispensers from AirQ, a Prolitec brand, based in Milwaukee. They coined the terms Scent Sculpture and Sniff Personality but left them free to use. Public and professionals alike are encouraged to use new terms to describe new developments and new designs in the olfactory arena. The nose is now becoming as important as the eyes for the brain: to gather information from the environment or from objects inside a space, to appreciate their quality, to feel, to conclude, and, of course, to remember, as explained in Joël Candau's studies (2000, p. 14) starting from phenomenological aesthetics and incidence of personal experience. In one exhibition room, vernacular perfumery was also used to scent houses and cleanse them of bad spirits. The actualizing factor is also that frankincense, like myrrh, is an excellent antibacterial agent. Vanilla and clove, and molecules of vanillin and eugenol, too.

5 Christophe Laudamiel and Christoph Hornetz, *U.S. Air Sculpture® scent atmospheres* (with two perfumers working at Dream Air's studio, based in New York City: www.dreamair.mobi), in US PAVILION (official curators Eva French Gilabert, Ana Miljacki, Ashley Schafer) at the 14th International Architecture Exhibition – la Biennale di Venezia, June 4-November 21, 2014, curator Rem Koolhaas.

Egyptians, who used a lot of myrrh and cinnamon to preserve mummies, knew all that.

Other experimental examples can be found in the world. The exhibition *The Art of Scent*, commissioned by the Museum of Art and Design in New York (FIG) with architects Elizabeth Diller, Ricardo Scofidio, Kumar Atre and Ilana Altman, was among the first museum exhibitions to focus on the olfactory arts. In order to address the sense of smell, the design eliminates all reference to the visual materials typically associated with perfume, most notably packaging and advertisements. Visitors enter a seemingly empty white gallery punctuated by a series of twelve sculpted wall alcoves. They are invited to lean into the wall, triggering the release of a scented stream of air; in addition to scent, the organic wall surface pulses with sound and ghostly text projections. A second smaller gallery offers a more social environment: a 13 glass-table anchors the room and supports 24 suspended vessels featuring the same twelve works in liquid form. Here, visitors are given the opportunity to appear and discuss their olfactory experiences.

The emphasis on these “on-field” olfactive experiences has also begun to be connected to the universe of design studies and teaching approaches. At the Politecnico di Milano, these studies were started by professor Anna Barbara, author of *Invisible Architectures. The experience of places through smells* and *Stories of architecture through the senses* (Barbara & Perliss, 2006).⁶ Nicola Pozzani,⁷ professor of Design with Scents

6 See also Barbara & Perliss, 2011.

7 <http://postmodernspray.blogspot.com/2014/09/the-scent-element.html> and www.ssense-perfume.com.

at Kingston University London and Olfactory Art & Design at University of the Arts of Bern, in July 2012 has realized the first edition of “Design with Scent” at Kingston University London with colleagues Jo Norman and John Ayres and some students. One of them was Victoria Henshaw, a professor of architecture at Manchester University who dealt with Scent and the urban environment at the time (Henshaw, 2014).

One of the most comprehensive theoretical design research in experimentation with perfumes applied to architecture is the thesis *The Smellarium*, edited by Ang Ping Ping for the University of Auckland (2018). This thesis investigates the manipulation of smell within designed environments. It’s divided into two parts: Scents in the City and The Smellarium. Scents in the City is a provocation of the Overflows in Auckland Harbour. Alternatively, through a poetic approach, The Smellarium is a provocation of Scentscapes and the subjective experience. These propositions explore opportunities for people to smell diversely, wholly, individually, emotionally, recreationally, and therapeutically.

Occupying Silo Park and Wynyard Quarter; the sites possess a fragrant history of the timber trade, petro-chemical storage, contaminated soil and vast surrounding sea. These designs are supported by the examination of varying methods including research, perfume explorations, material explorations, scented models, and scentwalks. A series of Permanence, Potent and Particular precedents also interrogate the existing applications of both applied and inherent smells within built environments. By exploring the myriad qualities scent can induce, *The Smellarium* and *Scent in the City* employ scent as an architectural mechanism to produce multi-sensorial spaces. (Ping Ping, 2018, p. 1)

So, currently, smell is undertaking a little Renaissance. Architects and designers are recognizing the full-bodied potential of multi-sensory experiences, specifically olfactory environments. In 2013, Peter Zumthor, in his speech for RIBA Royal Gold Medal, said: “Architecture is not about form, it is about many other things. The light and the use, and the structure, and the shadow, the smell and so on”. In an interview with Margareth Drueding for *Architectmagazine* Joshua Aidlin, of Aidlin Darling Design, also alluded to the relationship between scent and space: “We’re designing to all the senses”, he said. “The human body has an amazing ability to absorb information in many ways” (Drueding, 2013).

Designers are progressively harnessing technology to produce multi-sensory spaces. Various organizations are emerging; for example, Olfactory Media (oMedia) is a new form of media design that integrates scent, visual, audio, tactile and gustatory sensations. DigiScents, Scentcom and Scentee also use technology to develop targeted scent deployment through cartridges, vaporization, ultrasound (Edwards, 2015, pp. 100-101). A new approach to the project is opening up (Armando & Durbiano, 2017).

2.2. Examples and Experiments in the Enjoyment of Scented Spaces

In *The Poetics of Space*, Gaston Bachelard (1969) writes that the phenomenological “scrutiny of being” pinpoints the heart of architectural experience. Like many other art forms, architecture is confronted with humankind’s existential inquiries. For the Norwegian Architect and Theorist Christian Norberg-Schulz, architecture is “[...] When an environment

is meaningful, man feels at *home* [...]” (1980, p. 23). How can smells make you feel at home and recognize your home from the smell? How can smells get into the design?

To prove how smells can “make us feel at home”, as happened to Marcel Proust, we can base our analytical bases on phenomenological aesthetics and develop studies on the influence exerted on the senses by inhabited spaces, commensurating it with the ability of individuals to register them. This perception is intended by the experience and, therefore, irreducible to general simplifications. We have conducted these studies in the past years and they have been published in the “Rivista di Estetica”. This study shows how space has influenced the senses of the writers who lived there to the point of conditioning their literary creations. In the pages, strong translations derive from the stimuli offered by their homes to the senses, including the sense of smell.

The thesis that supports this research is that places can generate feelings thanks to the intangible qualities that aesthetics can register as “impressions” of the outside world describing, phenomenologically, the atmospheres. Smell plays a role in this understanding since spaces are also emotionally inhabited through this sense, as themed by Elena Mancioppi in “Food, Aroma, Atmosphere: living in affective spaces through the sense of smell” on the occasion of the Smell Festival promoted from Smell-Art and olfactory culture (June 2019): the sense of smell evokes a fabric of associations, experiences and emotions that can be recorded as “atmospheres” (Griffero, 2010). Regarding the contribution of the senses and,

in particular, of smell in the design, the approach moves from the theory outlined above or the studies of Neuropsychology and Neuroaesthetics.

Humans can discriminate over 1 trillion olfactory stimuli (Bushdid et al., 2014, pp. 1370-1372). Perfume has terminology similar to music, an art form of chords and/or notes. Perfumes have three primary chords: head, heart, and base (FIG). Within these chords are notes, which are significant in forming the essence and delivery of the perfume. The first impression of the perfume is received in the head chord where the top notes reside; these typically last a few seconds with the initial spray. Secondly, the heart chord is the theme of the perfume; the notes in this segment are the most powerful, lasting several hours. Finally, the base chord holds the most significant notes; these last several days and linger longest on the skin. Commonly used bases include vanillin (sweet), galaxolide (musky, floral and woody odor) and tonalide (white musk). Today, with synthetic fragrance, we have over 100 fragrance ingredients (Teixeira et al., 2012, chapter II).

The olfactory organs are all located within the cranium, connecting to the brain and central nervous system in close proximity (Weiss, 2004, p. 205) (FIG). It is the most accessible point for the senses. The nose is a bridge between the various receptors. There are different theories on how the brain processes scents. However, in the context of architectural experimentation attempts, it seems to me that the most practiced is the Object Recognition Approach (ORA), which Professors Donald A. Wilson and Richard J. Stevenson founded.

The ORA detects odors (volatile chemicals) against a chemical background through four main components: 1) *Figure ground separation* – detecting new olfactory objects against background odors through sensory adaptation; 2) *Learning* – learning and storing new odor objects as patterns of stimulation which correspond to an environmental entity (combination of volatiles) ; 3) *Pattern matching system* – recognizing odors through pattern matching and drawing upon memory stores; 4) *Representation* – generating a distinct and irreducible representation (Ping Ping, 2018, p. 50).

How do we design with these aspects in mind? Points 1 and 4 are irreducible to an intersubjective approach, cross the foundations of phenomenological aesthetics, and have little intersubjective value. In this case, smell is a universal language that is undiluted and unique for each person. American Artist Andy Warhol attributed the special quality of smell to its ability to transport itself entirely, traveling through both space and time (Barbara & Perliss, 2006, pp. 208-209).

Point 3, on the other hand, is the one on which architectural laboratory design is oriented through the recognition and application of recurring patterns as already used in the field of composition, construction, or urban environments. Therefore, the results of the analysis will merge with the voices of the architectural composition of the project through some patterns and through the realization of a “odor table” to be juxtaposed to the other traditional tables of the architectural project, such as floor plan, uplifts and other elaborations now instructed through the cam and 3D systems, all responding

to the sense of sight. This has been partially tested in a thesis laboratory at the Politecnico di Milano since 2007 (Tartaglia et al., 2007) and, as we have seen, at the University of Auckland in 2018.

The experiments were carried out concerning the design of public spaces; among these, the spas proved to be the privileged field of experimentation.

The project's organizational principle must consider that, as there is an aesthetic education to forms (Summerson, 1963), there is also an education in smells and an irreducible phenomenological reference to individual experience. This last reference, however, also applies to the other design components (space, shape) in relation to the five senses. Throughout all his experience and research, Professor Trygg Engen observed that responses to odors are not innate but instead learned (Zucco et al., 2012, p. 109).

Western culture has long believed faecal smells to be unpleasant. In fact, Sigmund Freud attributed most mental illnesses to the emergence of a disgust for faeces. On the other hand, cultures such as the Masai liked to dress their hair with cow dung, for its dynamic orange color and potent odor representing power. (Ping Ping, 2018, p. 52; Ackerman, 1991, p. 24)

Relativism and odor education are two parameters that will always make the patterns variable and are called to deal with individual experiences. However, the predictive nature of the use of space will ensure that, in the design phase, the intersubjective responses to certain odoriferous stimuli that are synthesized in usable patterns are taken into account.

3. Conclusions

3.1. Examples of the Enjoyment of Scented Workspaces

As for the sample analysis on the impact that environmental odors have had on the development of an individual and, in particular, on the development of his creativity, I believe that we can further develop the research I carried out at the Politecnico di Milano on the influence of house interior in the literary creation, presented in the *Rivista di Estetica* (Panza, 2014, pp. 231-246) and *Ananke* (Panza, 2018 and 2019).

The body becomes familiar with architecture through engagement, and everybody is unlike. This results in subjectivity of experiences, paralleling the subjectivity of smell and memories. The most emblematic case to be used as a parameter is that of Marcel Proust. Proust mainly illustrates the connection between odor and domestic memory in his book *À la recherche du temps perdu* (1913-1927). “This odor-evoked memory overwhelms Proust, when he dips a madeleine into tea, and is instantly struck by a temporal unfolding of his childhood” (Zucco et al., 2012, p. 100).

As regards instead of the advancements in architectural design with respect to smell for new houses and new workplaces, they, therefore, proceed in the wake of Aesthetics that dialogues with neuroscience. As Chantal Jaquet recalls in *Philosophie de l'odorat* (2010), philosophers, anthropologists, sociologists, artists, and researchers in communication sciences lead to an interdisciplinary vision of a new place where to live and work. The relationship between aromas and theories of space is framed using the studies of a neuroscien-

tist such as André Holley, a psychobiologist such as Benoist Schaal, or physiologists such as Linda R. Buck and Richard Axel (Nobel in 2004), who have come to decipher the genetic level and molecular mechanisms involved in the perception, recognition and memory of smells, thus allowing to clarify the functioning of the olfactory system which remained largely unknown (Jaquet, 2010).

From the scientific data derived from the empirical responses on the reactions to odors themed in these studies, the experimental courses in odor design in the faculties of Architecture and Design proceed, as we have seen, by creating patterns that can be applied in the phase of architectural composition, also for the workplace, given future uses. From an operational point of view, this involves both the rediscovery of odorous materials, such as wood and the industrial creation of particular perfumes and the relative study of machines for their diffusion.

3.2. Final Experiences and Developments in the Workspace

To these considerations, we can add a couple of examples that develop the relationship between perfume and the project of workspaces. An example comes from the 2024 exhibition *Scent and the Art of Pre-Raphaelites* at the Barber Institute of Fine Arts in Birmingham, curated by Christina Bradstreet, a specialist in 19th-century British painting who in 2022 wrote the book *Scented Visions: Smell in Art, 1850-1914* on the relationship between “urban stench” and art. It starts from a historical fact: Victorian England stink terribly, consequently it became the great age of perfumes. In the exhibition, the chosen paintings had to suggest an idea of perfume in the eyes

of the observers.⁸ Each of them was associated with a device or diffuser that emanated the scent of the painting. Essentially, they tried to prove that figurative painting is synaesthetic and, therefore, also transmits a specific and detectable sense of smell. The resumption of the figurative on the walls of workspaces can induce neurons to perceive particular odors that are actually absent.

The relationship with scent, moreover, can give a contribution to the creation of more inclusive or queer workspaces. For years, some architectural studios have been moving towards these objectives. QuEAN, founded in 2022, is a network of queer spatial design educators to arrive at an “Inclusion Charter” for architecture schools. In this framework, scent control can adapt the workspaces to be more inclusive, which acts on places by eliminating discrimination. The Spanish group TAKK (Mireia Luzárraga and Alejandro Muiño) works with unusual materials such as flowers, wood, and paper, paying attention to their odorous potential to define “queer spaces”, that is, architectures that promote a “non-normative” use of the space. Adam Nathaniel Furman, a designer who plays with genres, cultural references and materiality to create immersive experiences, proceeds in a similar way. Perfume can actively participate in the creation of immersive workspace. Furthermore, the relationship between ecology and smells can also be developed in the workspace. If the workspace is a big industry, this relationship can be announced from the

8 The paintings chosen were *Proserpine* (1874) by Dante Gabriele Rossetti; *Thoughts of the Past* (1859) by John Roddam Spencer Stanhope; *A Saint of the Eastern Church* (1868) by Simeon Solomon; *Psyche opening the Golden Box* (1903) by John William Waterhouse and *The Blind Girl* (1856) by John Everett Millais.

outside. This is the case of the Chiesi headquarters in Parma created by EFA Architecture Studio in 2021, which offers a trace of how the theme of ecological inclusion can interact between the inside and the outside, the latter as a frontispiece of the workspace (EFA Studio di Architettura, 2021). In this case, it is represented by the valorization process of the Kilometro-VerdeParma initiative.

We can add a couple of concluding remarks to these experiences. At the legislative level, the adoption of an urban odor plan would mark the introduction of the aesthetics of odors within the urban management regulations and in the workspaces of big industries.

Finally, the current post-COVID-19 situation gives us a further chance. “Modernity” and “Disinfections”, as we have seen, have been a cornerstone since the Enlightenment and onwards in guiding building regulations, leading to the emergence of minimum standardizations commonly seen in work environments today. For example, offices are at the optimum standard when the temperature is 20 degrees Celsius, the light level is 538 lux, and the sound is 47 decibels. These guidelines and their emphasis on comfort define parameters that designers obey, limiting opportunities for celebration of the unexpected and subjective. However, the necessary actions of sanitizing environments and controlling forced ventilation can provide an opportunity to introduce a plan of perfume patterns in the workspaces project.

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V

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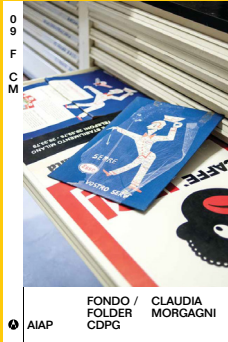
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