



Fragrance Story No.2

The fragrance for „stay together!“, the Sustained Color No. 2

developed by the fragrance expert Dr. Joachim Mensing, graduate psychologist, sociologist and one of the finest noses in perfumery

The COLORNETWORK® color „stay together!“ No. 2, the question is whether the multisensory fusion of color with fragrances can be used to increase energy and well-being in an even more targeted way in order to create very personal power spaces. At first glance, associating the color „stay together!“ with well-being requires explanation, since it is a light and cool shade of gray reminiscent of freshly polished, cool stone and concrete slabs on which the last snow has just melted. However, the individual facets of gray - from cool to warm or from light to dark - are, as can also be seen with the COLORNETWORK® color „pay attention“ No. 4, an extremely exciting spectrum for color as well as fragrance psychologists, which can promote different types of „personal wellness“.

Fine thinking, feeling and modern smelling begin with gray

Meanwhile, modern philosophical color theory has rediscovered gray. It is the color currently recommended by Peter Sloterdijk, Germany's great contemporary philosopher, because with this color, according to him, differentiated thinking begins. To be more precise: thinking in the intermediate area of light and dark, which often comes up short in the age of populism with its typical unreflective and egocentric blanket opinions. Gray counters this spirit with soothing reflection and „intellectual wellness.“ Thus, gray is more necessary and modern than ever, because it is „the authoritative color value of the present,“ at least that is what the philosopher writes in his latest book „Wer noch kein Grau gedacht hat“ (2022).

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Sustained Color No. 2

stay
together!



The importance of the „in-between“ color gray was probably first recognized in painting. Paul Cézanne even went so far as to say: „You are not a painter until you have painted a gray“. This can also be applied to architecture: you are not an architect until you have worked with gray. Most certainly, however, Cézanne’s sentence also applies to perfumers: one is not a nose, certainly not a modern one, if one has not also created with gray. For gray, as will be described below, is the scent of modernity. This modernity has a surprisingly unusual variety. In modern perfumery, fragrances are invented that can address and enhance feelings and thoughts in the intermediate zone, and which, from the point of view of classical perfumery, lie in an aesthetic gray zone. This is what makes the color gray and its scent - especially the light, cool gray tones -- so significant for modern perfumery. It can therefore be said that not only fine thinking and self-reflection begin with gray, but also feeling in the indeterminate has its origin here, even before it is decided which emotion will solidify. With this color, modern smelling begins with a newly defined aesthetic.

The fascinating smell impression of cool stone and concrete in the material mix

„stay together!“ is not a random name. The light, cool gray tone of stone and concrete has many allies in architecture and interior design. Almost unlimited design possibilities are offered in interplay with metals, glass, aluminum, green plants or natural materials such as wood or cork. Modern perfumery has also discovered this mix of materials for itself: more and more perfumes coming onto the market play with the associated scent of cool stones and concrete in combination with the metals and natural materials already mentioned. It has become not only chic, but even necessary for the expression of new lifestyles to create perfumes around gray - especially around a multi-layered shade of gray like „stay together!“ Here are three fascinating examples of modern perfumery for fragrance lovers in search of new lifestyles and a new olfactory aesthetic: „AB“ by Blood Concept. A perfume for women and men. The top note offers cool aluminum in the scent; the heart note smells stone and concrete like pebble and some slate, with a cool aquatic note underpinning the whole; the base note is a mix of minerals, metal and wood of Virginia cedar. „Concrete“ by Comme des Garçons. A perfume for women and men. A cool-warm contrast surprises right from the top note. Various woods such as cedar and sandalwood are with spices first by a stone-mineral smell and especially by rose oxide (a synthetically obtained molecule, which one associates with cool metal) downright cooled, almost metallic iced, before the stirred „concrete“ can then develop warmth. „L’air Barbès“ from 19-69, a perfume for women and men. Here, a cold stone-concrete smell is achieved for the top note, which initially seems freshly polished by the citrus bergamot and the cooling aldehydes. This also gives the smell like „stay together!“ its brightness. In the heart note, the perfumer surprises us with a daring but skillful mix of leather, wood with the slight smell of ink.



The Perfumery of Modernity - or Fragrances and Smells of Urbanity

How do scents now combine with the color „stay together!“ to create an architectural powerhouse? To answer this question, it is first necessary to explain why the olfactory impressions described above were developed in perfumery in the first place and how the new olfactory aesthetics came about: Architecture was innovative long before perfumery, discovering early on materials that did not exist in nature. The invention of concrete - the „building material for eternity“ - is attributed to the Romans, who 2000 years ago found the mixture for the first lightweight concrete in human history. However, the invention of concrete probably dates back to the Phoenicians, who created a material from volcanic stone that hardened under water as early as 1000 BC. The breakthrough to concrete as we know it today is due to French and English inventors of the 18th and 19th centuries. In 1755, for example, the British engineer John Smeaton is said to have succeeded in the modern hardening of materials for the construction of a lighthouse (Smeaton's Lighthouse) - 100 years before perfumers first discovered fragrances that did not occur in nature and used them in their creations.

The fact that perfumery took this step of detaching scents and ingredients from nature was primarily due to the French lyricist Charles Baudelaire (1821 - 1867), who indirectly heralded modernity in perfumery: Synthetic perfumery was an attempt to experiment with artificial, i.e. synthetic, fragrances in order to create innovative scent impressions that were previously unknown. Charles Baudelaire, who lived in Paris and was significantly influenced in his poetry by urban life in his city, is known to have been an „olfactory fanatic“. He was attracted by the scents of the big city, the smell of stone and metal, but also the smell of people and their body odors and sexual smells. All these olfactory impressions played a central role in his famous collection of poems „Les Fleurs du Mal“ (in German: „The Flowers of Evil“). For Baudelaire, the scent aura of Paris was modern and inspiring, while the „blossoms of good“, e.g. of a rose, bored him.

With Baudelaire, perfumers also began to ask themselves how they could capture the modernity of concrete and steel for a fragrance creation, how they could create olfactory impressions that do not occur in nature without human influence. Just ten years after the publication of Les Fleurs du Mal, the first synthetic fragrances, coumarin and then vanillin, were discovered and used in perfumes starting in 1868. Although their olfactory character initially still had a certain reference to nature, they subsequently abandoned this with the discovery of cool stone, concrete, metal and aluminum notes. From the point of view of the time, the beginning of synthetic perfumery was a fragrance revolution like the discovery of alcoholic perfumery 1000 years earlier (Mensing 2021). For the time being, this also marked the end of romantic perfumery, which had based its fragrances on the scents of nature - partly due to a lack of alternatives. Only since the rediscovery of natural romanticism (see Fragrance Story No. 1 of „be rooted!“) has naturalness been very much in demand again in postmodern perfumery.



The discovery of cool aldehydes á la Chanel N°5 -or how the women's movement influenced perfumery

The use of synthetic fragrance components in perfumes began in 1881 and fundamentally revolutionized perfumery. It was triggered by perfumer Paul Parquet (1856- 1916). He created a completely new men's perfume, the „Fougère Royale“ (German: „Royal Fern“). In this perfume, he was the first to use a synthetic fragrance component, coumarin. This created a fragrance impression that did not exist in nature, but which came to life solely through the combination of chemistry and imagination. Parquet knew exactly what he was doing. Thus he is reported to have said, „If God had given ferns a scent, they would smell like Fougère Royale.“ The final breakthrough for perfumery in the modern era, however, was related to the discovery of aldehydes, which could be used to olfactor cool stone and concrete scents with or without metal and glass odors, or with or without wood, cork or plants. Perfume history cites perfumer Pierre Armigeant as the first to use aldehydes in a perfume. The triumph of these fragrance components began with „Rêve D'Or“ by L.T. Piver in the 1905 edition. One of the first great perfumes with all the radiance of aldehydes was created for Chanel by Ernest Beaux, who introduced it as a fifth variant. It was launched in 1921, when Coco Chanel freed women from their corsets and cut their hair and skirts. As a result, the versatile aldehydes (some of which have a very urban scent) became the avant-garde among fragrance components virtually overnight and remained so for a long time, because „every era also has its own aroma, its scent, its smell“ (Schlögel 2020). Perfumers appreciate the fragrance diversity of aldehydes. They come in countless scent variations or in the most diverse iridescent colors, analogous to a well-stocked paint box. With them, as for example in the Angeruch of Chanel N°5, one can detect an almost icy fragrance impression, reminiscent of snow melting on a cold stone, which then contrasts sensually, for example with jasmine. To achieve this, three different aldehydes play a common role in Chanel N°5: C-10, C-11 and C-12 MNA. Fragrance and perfume preferences are dependent on the spirit of the times: Inventions, crises, wars, social movements and the accompanying change in consciousness, which finds expression in changes in emotional experience and leads to new desires for experience, have always influenced perfumery. Aldehydes, for example, could not have made their triumphal march in perfumery without the preceding women's movement in the second half of the 19th century (Mensing 2021). A first highlight of this social movement was the Paris Commune of 1871, when women took to the barricades and demanded equality. Aldehydes were discovered as early as around 1835 by the German chemist Justus von Liebig. However, another seventy years passed before perfumer Pierre Armingeat used them in women's perfumery. By 1905, the time was already „overripe“ for this, because more and more women no longer wanted to smell like „little flowers“ but wanted to exude self-confident modernity. This was matched by the wearing of men's perfumes and a new fine, tart scent that became known as chypre notes, as well as aldehydes, which, with their super-cooled olfactory impression, projected a new image of femininity, based, for example, on Bertha Benz, who was already driving her own car in 1888. While aldehydes were initially still in the experimental phase, in order to sound out the intermediate area of a new femininity, especially the variant with an icy olfactory impression became the identifying mark of the androgynous generation. The corresponding perfumes were able to preserve this newly defined femininity through the conservative 1950s, until 1963, when there was another strong feminine impulse.



Valentina Terschlova - the first woman in space

Valentina Terschlova became the first woman to fly into space, and perfumery responded. More unusual fragrances for women were now added, in which metal and steel could also be smelled. With certain aldehydes such as rose oxide (a molecule from rose oil) and lavender, this scent impression came closer and closer in the 1960s and 1970s: in 1979, Paco Rabanne was still a pioneer with his perfume „Metal,“ before completely new scent components emerged that smelled even more distinctly of metal, ice, snow, concrete, stones, and even aluminum and wet plaster. All of these scents gave women the opportunity to discover new horizons that lay in exciting in-betweens. The light, cool gray of „stay together!“ is therefore the ideal starting point on this journey of discovery to the self. In the „power space of the in-between“, new, tender feelings, sensations, thoughts and visions can initially mature unencumbered by criteria such as „good or bad“, „black or white“, „light or dark“ or „useful and useless“. The gray does not impose itself and therefore stands in color psychology also for the dawn, in which we slowly wake up and become (again) aware of feelings, sensations and thoughts. Depending on which impression you focus on in this intermediate stage, scent variations are possible, which in the joint effect with „stay together“ further charge and enrich your own travel destinations.

Scent variations for the „intermediate range power room“.

Here are five wonderful fragrance ingredients that further enhance the mental and emotional impact of „stay together!“ and make the experience in the „in-between“ power space even more specific and intense. Melonal is an aldehyde fragrance building block from perfume oil manufacturer Givaudan. The association of cool watermelon and cucumber make the modern, urban „stay together!“ power space a green greenhouse in which new feelings and thoughts thrive particularly well. Those who know and appreciate the particularly juicy smell of freshly cut alpine grass from cool mountain regions can combine the base scent of „stay together!“ with Triplal, a fragrance building block from the perfume oil manufacturer IFF, and in their thoughts gaze deep into the valley from the pre-Alpine place of power and let their senses wander. When fragrance building blocks such as Adoxal (Givaudan) or Farenal (Symrise) are used in the creation and fused with the aldehyde C-10, for example, fresh, floral-maritime notes are suddenly in the air, with which new feelings can be awakened and kept fresh particularly well. With Citronellal, a fragrance derived from plants, it smells like lemongrass with a bit of rose mixed in. A wonderfully fresh-sympathetic-clean feel-good scent is created when combined with the cool stone scent of „stay together!“. The newly created scent is particularly suitable for releasing from old feelings and seeking new beginnings in the inter-area power space.

Literature for further reading:

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