

## ARCHITECTURAL HERITAGE: CONTRIBUTION TO THE CITY BRAND STRATEGY

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### **Abstract**

*Our paper aims at highlighting the way two very different defining elements (concrete, buildings, vehicle traffic, urban landscape and music, lifestyle, feelings etc.) of a place melting together provide a contribution to a very early city branding strategy. We focus on the case of Bucharest between the two World Wars. It is the period when its architecture dramatically changed in accordance to the newest and daring construction techniques and technologies, design trends and people preoccupations for wellbeing. This heritage is creatively translated into musical compositions that enriched the Bucharest lifestyle of that period and, partially, travelled the time up to nowadays. The research is based on the content analyses of musical compositions and performances of the famous artists in the period between 1920 - 1940. As conclusion, the research reveals a dynamic and friendly city and a vibrant urban life, making the interwar Bucharest as a liveable city, as it should be characterised in the theory and practice of the place brand. This way, the slow the process of losing authenticity and to anonymizing of any place (city, region) is going through at a certain period of time, with more or less cyclicity.*

**Key words:** *architectural heritage, city brand, liveable city, urban landscape .*

**JEL Classification:** *M30*

### **I. INTRODUCTION**

There are many occasions when arts have proved to be the best communicators for places, transmitting with another voice and language the place attributes: identity, authenticity, unicity, stability, people beliefs and way of life, attitudes and feelings and so on. The Code of Da Vinci or Indiana Jones series empirically advocates this statement for Rosslyn Chapel or Petra. Our paper focuses on the case of Bucharest between the two World Wars. It is the period when its architecture dramatically changed in accordance to the newest and daring construction techniques and technologies, design trends and people preoccupations and taste for wellbeing. This heritage is creatively translated into musical compositions that enriched the Bucharest lifestyle of that period and, partially, travelled the time up to nowadays. This is a way to slow down the process of losing authenticity and anonymizing of any place (city, region) which is going through at a certain period of time, with more or less cyclicity. in any places.

The city branding is a complex construct addressing a large variety of stakeholders and target groups. An important element of this construct consists in the city architectural heritage. A concept with a wide meaning, we consider, in our paper, that architectural heritage is the built hard core of the city: buildings, streets, traffic, parks, leisure time facilities, urban landscape, monuments. Generally, these elements develop the sense of pride for the internal stakeholders of city and determine the external ones to buy, as Wally Olins thought about the mission of a brand (2010, 147). We focus our research on Bucharest, since the city is still in search for its visionary and consistent brand, as well as, by time passing, the shadow of "placelessness" (Relph 1976) is cast upon it. We strongly agree that a capital city – as Bucharest is – should be the engine of place branding practice in any country, meaning a visionary strategy of attracting new resources, preserving the existing one and fulfilling the permanently increasing expectations of the people.

### **II. THEORETICAL APPROACH**

#### **I.1. PLACE, PLACELESSNESS AND CITY BRAND**

In 1961, Hugh Prince (1976, 1) makes the assertion that "the knowledge of place is an indispensable link in the chain of knowledge", because, firstly, humans have always reported, during their evolution to the places that have offered them protection and food. Secondly, places have a deeper meaning, of offering experience, since places have grouped people against "outside forces of destruction" and people have developed certain emotions as "homesickness and nostalgia for particular places" (Prince 1961, 1). Places have a certain geographical location, fundamentally in relation with other things and places (Luckerman 1964). Places are in a

continuous evolution - “places are emerging and becoming “ - and they have a certain content and meaning offered by the beliefs of people living or having have experienced the place (Luckerman 1964). Places have identity due to their intrinsic values and due to the unicity and differentiation to other places, things or human emotions and experiences (Lynch 1960, 6).

On this background in 1976, Edward Relph coins the concept of “placelessness” to name the result of the process of place losing the identity, authenticity and unicity as results of the evolution from preindustrial to industrial society. He considers “the inauthentic attitude of placelessness” is now widespread” and “to a very considerable degree we neither experience nor create places with more than a superficial and casual involvement” (Relph 1976, 80). Of course, Relph” argument is laborious and elaborate, but we point out as origin or cause of the “placelessness” only the widening and dilution of the concept of “home”, the new tourism practices and “technique” (84-87). “Home” as an umbrella term for place, village, city, region, nation, is both the core of “existence and individual identity”, as the reference point through which we refer to the surrounding world (Relph 1976, 83). But we have weakened its meaning by continuously increasing mobility and “sentimentalisation and commercialisation” (Relph 1976, 85).

In the same trend of increasing mobility, tourism has its part in weakening the meaning of places. “The expert or socially accepted opinion” about the act of tourism gain too much relevance for tourists than the places itself (Relph 1976, 83-84). Relph (1976, 87) considers that under the “technique” as “social and physical planning”, “the space is uniform and differentiation by significance is of little importance and places are reduced to simple location” with development potential. So, placelessness may be defined as “a weakening of the identity of places to the point they do not only look alike but feel alike and offer the same land possibilities of experience” (Relph 1976, 90). The transgression from authenticity to inauthenticity is due to a number of processes or “more accurately <media>” under which Relph (1976, 90) includes “mass communications, mass culture, big business, powerful central authority and economic system”. Associated “with the values of technique”, they create “visually and experientially similar” landscapes and “destroy existing places” (Relph 1976, 90). Marc Auge (2009, 78) continues to go into the depth of this dilution of the essence of places and advance the hypothesis of that “supermodernity produces non-places, meaning spaces which are not themselves anthropological places and which do not integrate the earlier places: instead these are listed, classified” to a specific position. Ritzer (2010) furthers this discourse introducing non-persons, non-things, non-people, non-services, framing them as “the globalization of nothing” complex picture.

All these interpreters of place have disclosed the way we – as a society – are losing some of our essence – identity – in the evolutionary, unstoppable, continuous and normal process of modernization. Places are part of this process. Ironically, globalization is a two-way process: one way is leading to inauthenticity and lose of essence, the opposite way is leading to differentiation, to customization in order to nurture the essence and authenticity of places. A response to this duplicitous character of globalization may be exactly the branding strategy. Applied to places, the branding is expected to – and have succeeded to – attract the necessary resources in order to keep the cities or countries active on this market the whole world is today (Anholt 2007, 1).

Generally, the theory and practice of place branding considers tourism, foreign investment and exports as resources for places (Olins 2010, 138-139). By time passing and increasing complexity, we consider necessary to enrich the theory and practice with a deeper interpretation of “attracting resources”, namely with conservation and preserving of the existing resources as well as with identifying new categories of resources. For the purpose of our paper, we will consider that architectural heritage – built-in landscape – of the city as an expression of its tradition, authenticity, unicity, style of life, credibility, consistency. All of them create or contribute to the creation of a city atmosphere, a city glow, a certain liveability sought by the native residents, local and foreign investors, tourists. This architectural heritage creates memories and offer the experiences people need to fulfill their feeling of belonging. Cities defined by architectural heritage have a certain unicity, cast a certain attraction or magnetism over the people because of their distinctive urban planning, authentic architecture and cultural mix (Klingmann 2007, 273).

We are living now in a great mobility age, enabling us to have great expectations from the city we live, work and spend our leisure time. So, travelling from one part of the world to another to find this kind of places is not very difficult. It is the burden of cities to keep, to preserve their residents as their main resources of wellness, richness, prosperity.

Landscape strategies (design, architecture, public spaces and public art) are communication channels in city branding (Kavaratzis 2011). Architecture, public spaces, culture and history, people experiences and many other aspects of the city contribute to the storytelling. The city brand in its complexity, the built or natural environment, the storytelling, the identity and the image of the brand reach us through various means of communication - television, radio, written press, street display, personal experiences, told by acquaintances. Radio broadcast, gramophone and vinyl records, theatre, restaurants and pub recitals, city festivals and fairs were, for the interwar period, the various way to communicate the brand.

## II.2. Architectural heritage of the Bucharest between the two World Wars

For the purpose of our research, we have in view the case of Bucharest, mainly the interwar architectural heritage mirrored in the musical composition and performances of that period. By architectural heritage we refer to constructions, public spaces, monuments and streets built, redecorated or upgraded during 1920-1945. Architecture is for cities what is the visual identity for a commercial or service brand. It is more than just buildings, but “symbols of good taste, power and trust” (Berg and Kreiner 1990). It provides people the right environment for their emotional and functional and day-to-day life. Klingmann (2007) considers architecture as a brand catalyst for the city, “it boosts the identity and the aspirations” of residents, tourists, investors and any other category of stakeholder, and “fulfills their economic and social ambitions through new structures, interfaces and networks that facilitate growth and transformation”, being “a promotional environment and an identity definer” at the same time (Muratovski 2011, 197). Architecture may have influence on “the construction of the cultural meaning of places” (McNeill & Tewtwr-Jones 2003). Also, it offers “the sense of permanence” through iconic construction that have become visual identity elements by themselves or “landmarks that communicate the vision of their cities” (Kirby and Kent 2010). Even more, cities with distinct cultures and recognisable architectural features are more popular than those without them (Muratovski 2011, 198). These architectural features are so relevant, that an architectural propaganda has been emerged. Architectural propaganda is defined as the development of symbolic buildings and monuments with strong mnemonic characters, using communication vehicle the style, materials, technology or historical references (Venturi 1972, 1). Julier (2000, 120-121) considers that “the exterior of buildings act as displays of the historical, cultural and commercial achievements of the city and the nation-state”.

Soon after the World War I, Romania is concerned to consolidate its new political status as unitary state, with a visionary strategy of modernization according to the Western Europe model. The determination for a totally and completely up-to-date society, for progress and europeanisation (in the meaning of the 1920-1930 years, of course) is very strong. The transformation process is deep, extensive and intensive. Also, Romania was in view of the Western Europe and United States as a new and important business partner or, as we say today in place branding theory, an investment destination with a permanently growing potential.

We will extract from its complexity only what refers to the architecture and the life in the city. Bucharest generously provides the space and the opportunity for a balanced and creative mixture of styles. Art Deco is the expression of the turning the back to the past and looking forward to the future. This is the most suitable solution “to imprint on the urban landscape a modern, monumental and, agreeable expression”, in concordance with the new political status of the country, and also the spirit of the place (Criticos 2020, 13). This style cohabits with the eclectic Beaux-Art, to which Bucharest owes its “Little Paris” name (Criticos 2020, 13). The neo-romanian style, “a synteses of local traditions gains ground, being endorsed by the conservative ideology that exalted by the rurality and orthodoxism as fundamentals of Romanianism (Criticos 2020, 13).

Bucharest of the “30s benefited from the vision of Mayor Emilian Dem. Dobrescu who elaborated the Systematization Plan of Bucharest considered “the most visionary urban plan in Europe at that time” (Vitanos, 2011, p. 132). In an interview for the Daily Express newspaper, The Mayor Emilian Dem. Dobrescu discloses his vision of transforming Bucharest “into the intellectual and aesthetic center of Eastern Europe” (Criticos 2020, 29). The central part of Bucharest is characterized by large boulevards, “drawn by the shops with the latest merchandise from Paris [...] as well as by cafes (Corso, Royal, Café de la Paix, Café Wilson), terraces and gardens (Lido or monte Carlo – in Cismigiu Park – in addition to the old Union and Otetelesanu)” (Criticos 2020, 17). The terraces and gardens where popular artists frequently perform for middle-class inhabitants are opened at the periphery of the city, such as Gara de Nord (Northern Station) or Calea Calarasi (Molea 2014, 21). Between 1920-1940, the systematization of Bucharest extends from the central area up to the periphery in a sustained real investment effort and new more or less residential neighborhood have been set up (Majuru 2019).

In *Portrait de la Roumanie* published in 1935, Georges Oudard points out that “beautiful shops, large in size”, kiosks, pharmacies sell French, German, English and Dutch products, in “a fierce competition”. By 1930, the American-style bars are launched, with the novelty of “glint of mirrors, stainless steel profiles and vending machines” (Criticos 2020, 17). The preferred promenade area for “getting away from the bustle of the city and the torrid summer heat” is “La sosea” - “to the chausee” (Criticos 2020, 17). A Bucharest by night should be lighted by “the rhythmic graphics of the advertising signs and large display panels or luminous fasciae and canopies that transform artificial light into the main ornament of the street” (Criticos 2020, 21). George Potra (1942, 53-54) emphasizes the great capacity of the city to modernize and join other metropolises of the world: “from this point of view, it cannot resemble the other cities of Europe, but only with those in America located near great riches that raised them in an extremely short time”.

Regarding the mobility of the inhabitants, communication and transportation, Bucharest continues to be associated with progress and modernity, as in the XIXth century (Criticos 2020, 29). The city has a large public transportation network with tramways and taxis as well and the necessary vehicles for heavy duty transport (Balaceanu Stolnici 2013, 57-58). Thus, Bucharest has the rename of “an elegant capital, with wide boulevards

and discreet villas built by progressive modernist architects [...] it was regarded as one of the most advanced European cities in terms of urban planning” (Criticos 2020, 29). Paul Morand (2000, p. 135) considers the Calea Victoriei (Victory Av.) “the most famous artery in the Middle East”, he compares Lipschani with Broadway of New York or the commercial area of London and Athenee Palace as a the neighborhood in Paris. The capital city comes close to the fast-moving city of the avant-garde imaginary, as it appears in the Intergralist movement “Rhythm – speed... a planet of banners, factoris: the dance of the motor cars on asphalt glories. An intercrossing of ages.” (Criticos 2020, 29).

### II.3. Music and lifestyle of Bucharest

The end of the First World War determines changes in the general lifestyle and understanding of life of everybody. The urban landscape and the city experience become frequent themes in painting, literature and music. The rural world as a literary character is gradually replaced by the urban novel, as in the work of Camil Petrescu. The art of painting and sculpture is also influenced or even the avant-garde of the Art Deco, as proved by the works of Nina Arbore, Ion Teodorescu-Sion, Constantin Baraschi and so on (Criticos 2020, 25). The same trend is visible in the interior decorations as well as in theatre scenography and costumes (Criticos 2020, 26).

Bucharest inhabitants also get another meaning of life, so they change the musical preferences. “The European atmosphere, the high audience, the superior musical culture of the records, gained in schools and conservatories radically changed the artistic level of the listeners and the outfit of the restaurants and pubs in the Capital city”, explains the musicologist Viorel Cosma (2009). This period is marked by flourishing of the Romanian music, enriched by the intense accents of spatio-temporal coordinates of that time (Firca 1974 cited in Garaz 2016). The authenticity is owed to the architectural-sound typologies that arose from the echoes of music from the rest of Europe (Buciu 2013). The structural balance of the orchestration, as well as the way of processing the lyrical material printed its mark on that period and became a landmark (Sbârcea 1984).

Beside the chansonette, “[...] the interwar period upgrades the slum music in the sphere of renamed artists, awarded at international competitions in the West. Tango, fox-trot, waltz, rumba, slow, blues, chimmy, charleston enter the repertoire of dance venues and in addition to "diseurs" - men, there are also women diseuse. Thus, while women sing, especially romances, waltzes and tangos, men specialize in party songs” (www.adevarul.ro 2011). The diseur and the diseuse are up to the fashion (Boerescu 2017, 101). The Frech term of diseur and diseuse name the pop music solists of the time. The most famous are Cristian Vasile and Jean Moscopol.

Daniela Caraman Fotea, a well-known producer of radio music shows, frequently pointed out, in her radio broadcasts or writings about Romanian music, that “Romanian pop light music was founded in the interwar period”, through the talent of well-known composers and performers launched on Bucharest many stages (www.superdj.ro, 2020).

The New Year night becomes a very important event for the interwar society, providing the place, time and opportunity for launching new melodies and dances: the classical dances in pairs – pas de quatre, pas de patineurs and cotillon are replaced by the rhythms of the natives of the Philippines and the porters of London (Boerescu 2017, 88).

From the point of view of the melodic line and other elements of composition, these pieces are part of the light music characteristic of Western Europe, but also have jazz and tango influences, inlisting, this way, Bucharest's musical creation in the trends of the period. The most famous artists are Jean Moscopol, Cristian Vasile, Gheorghe Ionescu Gion, Titi Botez and Marin Teodorescu Zavaidoc who added the value of time through their talent. The Romanian solists where often compared with the most famous European or international show stars. Jean Moscopol unanimously appreciated as “a Maurice Chevalier of Romanian music, a senior of the song, of a perfect elegance, soul and clothing” was in vogue between 1930-1939” (Andrei, 2016). The gypsy musicians continued to sing in Turkish, Greek or French, including waltz, polka, gallop, mazurka, quadrille and minuet in their repertoire, but they also approached new musical genres such as Charleston, swing, tango, fox, rumba, samba, mambo, boogie-woogie, cha-cha (Dumitrescu 1959, 30,38).

For the purpose of our research, we have in view the way the new architecture and vibrant life style are mirrored in the music composition and performance of the interwar period, as a contribution to a very early, avant la lettre, or pre-brand strategy of Bucharest. No need to advocate the concept of very early city brand, since we know that, in spite the places have always been brands, only in the last few decades the theory and practice of this kind of brand has been emerged, implemented and coagulated in a multidisciplinary field (Popescu 2017). More precisely, we will refer to the way in which the interwar music captures the constitutive elements, or potentially constitutive ones (if the strategy were elaborated), of the city brand strategy for Bucharest, respectively, the interwar Bucharest.

### III. APPLICATIVE APPROACH

#### III.1. Research methodology

The objective of the present paper was to identify the architectural heritage elements captured in the music of Bucharest between the two World Wars, aiming to be capitalized as authenticity elements of a subsequent city branding strategy. The corpus of the research was focused on the musical compositions and performances of famous artists between 1920 - 1940. The research method is content analysis of musical compositions of that period. As a result of the research, we will have a picture of a charming city with a vibrant life – a liveable city – a pillar of a consistent brand strategy, when needed.

The corpus of the research is represented by the Romanian music about Bucharest, composed, processed and performed between 1920 - 1940. In addition to the sources provided by the internet, we turned our attention to all potential owners / collectors of original audio documents. Starting from the discography of LPs belonging to the Romanian audio recording company Electrecord, we continued with the archives of the Bucharest National Library, the Bucharest Union of Composers and Musicologists and we reached up to remarkable collectors of vinyl audio media, audio cassette or CD, which - they proved an inexhaustible source of well-preserved and optimally consultable treasure.

The analyses grid consist of the key words "songs about Bucharest" or other denominations of places, monuments, urban landscape, landmarks of Bucharest, musical pieces composed during 1920 – 1940, by the Romanian composers and performed by Romanian soloists. We do not follow the rigor of research in history of music, although we refer to a period of almost 100 years ago. From the researched group of over one hundred songs referring to above mentioned elements of the urban landscape, we select the ones representative for the architectural heritage, the life of the city and its inhabitants, which are repeated quite frequently, so that the saturation point occurs after few compositions.

#### III.2. Research results

The research corpus is rather restrictive due the restrictive access to the determinants of many of the musical compositions we identified to have mirrored the interwar Bucharest. We name here date of composition, the composer name, or, even the very unhappy case of uncomplete texts. Some of the limitations are due to the technical conditions: very youth of recording knowledge, techniques and technologies, the fragility of the recording supports. We mention that the means of recording, storing, producing and re-producing the musical pieces were relatively limited. The creative industries, which include the recording of works of art, the production of records, cassettes, films were living, at that time, their earliest childhood.

Also, this part of cultural heritage was seriously damaged during the World War II and never recovered. Even worth, it was lost and waste during the communist period since it was considered not to be in line with the proletarian way of life and the profile of the "new people", a concept in total antagonism to the listener's profile of such a music. Only few of these compositions have successfully passed through years, and they are very relevant for the purpose of our paper. And we refer here to the works of Ion Vasilescu, Gherase Dendrinu as composers and Constantin Draghici, Jean Moscopol, Gică Petrescu, Dorel Livianu and others, as soloists.

The urban landscape elements mentioned in these musical creations are cultural centres (Ateneu – the most important Romanian symphonic concert hall), architectural monuments Miorita Fountain (Drăghici 1934a) that framed a perimeter to be admired in a Bucharest by night promenade. Leisure places - "small pubs" – represent a suitable venue for a romantic dinner, spending quality time an (Petrescu n.a.) having fun (Vasilescu 1934b, 1937).

The peripheral areas of Bucharest, the so-called "slums" breathe an air of cosyness, peaceful life, retreat area after a day of work (Petrescu n.a.): the streets "are empty", but safe, since "someone" is waiting her husband in the gate. The character of the song speaks about "the little cottage with little gate and well" and is very willing to go back home since it urges "the tramway" to take him back home, underlining the fact that in spite of being a slum, the neighborhood is connected to the city by a modern means of transportation and the location is provided with the necessary urban services and facilities. The slum theme is evoked again in *La margine de București* (At the periphery of Bucharest) (Petrescu 1939). The slum is metaphorically named "dream nest". The character expresses its sense of belonging to that place "as brothers", his regret of moving somewhere else and his dear memories of his parents beautiful life together. The place inspires a suitable environment for having a proper family life, in which parents may give good educations to children.

The young ladies of Bucharest are "sweet" and unique, they are elegant and have style and inspire many love stories (Petrescu 1934a). The feminine presence in the life of Bucharest is evoked as good, loving, understanding wife and carrying mother (Petrescu 1939, n.a.). The inhabitants of Bucharest have sense of humor, they respect traditions, have a humoristic fear of superstitions, as mentioned in the *Vrei sa ne intalnim sambata seara* (Do we have a date on Saturday night...) (Moscopol 1934b). An young couple intend to fix a date, but they

are very busy during the whole week: Monday is no worth to fix a date (humor) , Tuesday is bad luck (fear of superstitions), Wednesday and Friday are fasting days (religious traditions), Thursday is booked for a lunch with a prosperous uncle (humor, again), so, the only day left for a date is Saturday, since Sunday is a holyday.

It seems that little pubs are the most suitable rendez-vous premises for young and in love couples (Livianu 1937). The romance is favored by "the sentimental gypsy" playing a tzambal, the small restaurant is empty again and the young couple will end the evening in a promenade by carriage to the Kiseleff Av.

Referring to the architectural heritage highlighted in these musical compositions, some songs capture elements of the built space that make the city proud (Miorita Fountain), ordinary architecture ("my house with a gate and a fountain) or elements of urbanism (Kiseleff Av), or modern means of transportation. Other songs refer to the lifestyle of the inhabitants, emphasizing that they lived a beautiful life, in which they allowed themselves to meet friends, spend time at restaurants or pubs, listening to beautiful music. The inhabitants of the city have sense of humor, women are beautiful (sweet girls), the gentlemen are tender. The songs are romantic, in general, others have a sense of humor. From this point of view, the songs evoke a vibrant city, with inhabitants having the joy of life, where you live beautiful life in high mood. It is what in the most recent place branding literature is called "liveable city".

Regarding the way in which these elements contribute to the storytelling about Bucharest, we notice the profile of a city that lives together, with and for its inhabitants. Bucharest offers stability, a prosperous life, which has completely detached itself from the experience of war, it offers hope, everything evokes a beginning of the road both for the people and for anything else that can be part of the definition of the city. Moreover, the people of Bucharest from social, professional and cultural categories lead together, in a harmonious and balanced way, they have a dynamic existence and with positive meaning. It is an appealing city, inviting you to live, work and have good time of your life here.

### III.3 Conclusions and recommendations

The architectural heritage is creatively evoked in musical compositions that enriched the Bucharest lifestyle of that period and, partially, travelled the time up to nowadays. The elements from Bucharest that can be found in the songs, strictly nominally, are: architectural landmarks, bars, musicians of the time, means of transportation, descriptions of "leisure" spaces. The atmosphere may be described as romantic, friendly, also pointing to a vibrant and modern city. The people guide have good sense of humor, they are romantic and most of the time in love, they respect for traditions and know how to have the best of their time.

We recommend that the research to investigate the presence of the Bucharest city in literature, picture and movies of that period and to continue the work even in the period after the World War II – the communist period and up to the present day.

As conclusion, the research reveals a dynamic and friendly city and a vibrant urban life, making the interwar Bucharest as a liveable city, as it should be characterized in the theory and practice of the place brand.

This is the general picture of vibrant city before the World War II. Maybe the technique, technology and the dynamic life spent on the music rhythms impregnated the city with too much Western European style of life. Maybe this new picture is way too far from the previous phase of its history when the authenticity in Relph (1976) understanding and meaning was more predominant. But the society is in a continuous evolution. So, all the city stakeholders are in evolution, too. The stakeholders are, first of all, the inhabitants of the city: natives or newly comers. Secondly, the public sector represents another category of stakeholders that rule the city. The business environment also is another stakeholder. And the business people need the most updated facilities in order to develop their activity. And the enumeration of stakeholders may go on. They all have highest expectations from the city and, in its struggle to survive has to meet all their demands. So, the city has to align to the trends, the modernization and upgradation of the city is not necessary losing of authenticity. The prevalence of placelessness over the authentic values of a place depends on how and to what extend the upgradation of the place is in harmony and equilibrium with the genuine values. At that time, Bucharest was after a war and on a new direction of political and historical evolution. Borrowing something from other places, creatively melting with the native values, may result, and even resulted in reality in a new style of life, work, live. We insist on the architectural heritage because this was what boosted Bucharest to step ahead so firmly at that time. The balance between this novelty and the historically authentic values is assured by the cultural elements that still are predominant.

The ascending trend of Bucharest, Romania, Europe is dramatically interrupted by the World War II. After this, the communist period launches its own values, again Bucharest is upgraded More or less meeting the people needs and expectations, in a proletarian decodification of other authentic values. This period would need also a bit of attention, because part of its achievement is still in use today and should have its contribution to a brand strategy.

Nowadays, Bucharest is again, cyclically, in an upgradation process. The results we identify in our research would provide the authenticity the city needs. This one is closed enough, historically speaking, to the

interwar glorious period and may represent a return to the origin of the authenticity. So, the sense of place may be saved or the clivage from place to placelessness would slowed down or, at least, wisely conducted in behalf of the city as a whole.

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