

Fragrances and the Spirit of the Cities

Brindusa-Mariana Amalancei
“Vasile Alecsandri” University of Bacău
Romania

Abstract

Choosing the name of a perfume represents a real challenge, especially in a context where we frequently witness the promotion of such luxury products. Our paper aims to highlight the results of reference research in the literature dedicated to perfume naming, undertaken by Marie-Claude Vettraino-Soulard (1984), Mariette Julien (2009), Magalie Gobet and Emmeline Le Gall (2011), emphasising a number of trends characteristic of certain periods. One of the current trends is the “exploitation of different territories of evocation” (Seidmann 2009) and the focus on exclusive collections, which give the consumer the feeling of authenticity and uniqueness.

Starting from the study of relatively recent online articles, we intend to present the story of perfumes whose composition and/or whose name was inspired by the cities through which their creators have passed. Such perfumes offer a unique experience, through the olfactory power of evocation, design and even through the location from which they can be purchased.

Keywords: *naming; perfumes; city olfactory identity.*

1. Introduction

Launching a new perfume bears the imprint not only of the scent and bottle uniqueness, but also of a challenge related to finding a name that would attract attention and stimulate the imagination (Crouzet 2010). The process of choosing a brand name is complex and lengthy, lasting about 6 weeks, starting from a list of about 300 names, of which 30 are selected, so that, in the end, it narrows to a list of 5-10 names, which will be subject to legal analysis in order to check whether the

name has not already been registered, to a URL study and to a cultural analysis so as to avoid negative connotations at the international level.

The choice must comply with the customer's requirements regarding the messages to be transmitted, the language constraints, the sound, or the length of the name. The key words are then identified, which will lead to abbreviations, mythological, historical, geographical references, etc., and, finally, the most relevant results are selected in terms of being remembered by the receiver and its ability to tell a story. In the case of luxury brands, many names are based on a story (for example, Dolce & Gabbana's names are related to Southern Italy, while Armani's names refer to Northern Italy) but, depending on the trends, the name they can be simple extensions, nicknames (*Miss Dior*), adjectives (*Sauvage/ Savage* – Dior), phrases consisting of a few words (*La Petite Robe Noire/ Little Black Dress* – Guerlain; Thibault 2020).

Finding a perfume name is a difficult task, as the number of launches of this type of product has been exponentially increasing. That is why, they often resort to repurchasing names or changing them between the main players on the beauty products market, through brand naming agencies. In fact, like perfumes, the name can become obsolete, which is why name creators often decide on the term "l'eau" ("water") in the perfume names (*Eau torride/ Torrid water* – Givenchy, *Eau belle/ Beautiful water* – Azzaro, *Eau pour soi/ Water for yourself* – Roger & Gallet, *Essence d'eau/ Essence of water* – Gianfranco Ferré; Crouzet 2010).

2. Trends in naming perfumes

The perfume name has been an object of analysis for several researchers, who, starting from a representative corpus, have revealed particularities of these names, specific to the trends of a certain period. Thus, Marie-Claude Vettraino-Soulard (1984) selected 30 from a corpus of 70 perfume advertisements, based on which she classified the names into: *brand name* used for products, which, paradoxically, do not fall into the category of the most well-known brands (for example, the

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Italian perfumers Giorgio Armani and Niccolo Trussardi chose, depending on the target audience, the names *Armani* and *Armani - eau pour home/ Water for Man*, respectively *Trussardi* and *Trussardi-Uomo*; *brand attribute* (in the case of the Hermès brand, perfumes are given a feminine or masculine name: *Calèche/Carriage* for women and *Equipage/ Crew* for men); *indication of the target audience* (rarely found in products for women: *Miss Dior*, but also for men: *Chanel pour Monsieur/ Chanel for Mister*, *Cacharel pour homme/ Cacharel for man*; *Monsieur/Mister* by Givenchy and *Givenchy Gentleman*; *Signoricci 1* and *Signoricci 2* by Nina Ricci); *product number* (*No 5* by Chanel, which, according to legend, was inspired by the smell of the fifth essence bottle which caught the famous designer's attention; *No 19*; *Azzaro 9*); *fragrance element* (*Vétiver* – common to many brands), *reference to a color* (*Habit rouge/ Red Coat* by Guerlain); *exoticism* (*Shalimar*, *Nahéma* by Guerlain), *evocation of a place or of time* (*Jardin de Bagatelle/ Bagatelle Garden* by Guerlain, which refers to the famous roses; *Rive Gauche/ Left Bank* and *Paris* by Yves Saint-Laurent, which evoke the famous capital of France; *Vol de nuit/ Night Flight* by Guerlain, *Nocturnes* by Caron); *reference to heroes* (*Philéas* by Nina Ricci refers to *Philéas Fogg* by Jules Vernes. Other names refer to events in the life of the perfumer: *Arpège/Arpeggio* by Lanvin – Mrs. Lanvin listens passionately to her daughter's piano performances; *No 5* by Chanel – the name of the perfume would come from the fifth bottle with essences sensed by Coco Chanel; *French Line* by Révillon – with this company Mr. Révillon crossed the Atlantic to the United States).

According to the analysis carried out by Mariette Julien on a corpus of 300 advertisements from French, American and Canadian fashion and decoration magazines, from 1986-1996, it was found that some perfumes have names that describe the suggested olfactory impression (*Vanilla Fields* by Coty, *Gardenia-Passion* by Annick Goutal) or, indirectly, they may suggest or deny certain types of fragrances (for example, *360°* by Perry Ellis could imply a perfume which makes heads turn with floral or amber fragrances rather than a perfume with fresh notes). From an olfactory point of view, there are also perfumes inspired by a first name (for example, *Loulou* de la Cacharel can be perceived as

a fresh and delicate perfume more than *Diva* de la Ungaro) or names that suggest situations (e.g. *Paris* by Yves Saint-Laurent suggests strong notes, while *Safari* by Ralph Lauren makes one think of exotic and discreet notes). Indeed, in many cases, the name evokes fragrance, even if it does not always accurately reflect the real notes of a perfume (*Fragrant Jewels* suggests extravagance, *Kimono*, mystery and novelty, *Fendi*, the image of the Italian woman, *Cool Water*, the smell of freshly washed; Julien 1997: 32).

The perfume name is, therefore, as stated by Magalie Gobet and Emmeline Le Gall (2011: 105), a bearer of meanings, evoking either themes such as love or nature, or a personal element in the life of the perfumer, such as the year of his/her birth or address. Following a lexical analysis, the two authors identified among the recurring themes the following (Le Gall 2011: 106-109): *royalty* (*Le Roi Soleil*/The Sun King – Salvador Dali, *Le Temps des Reines*/ The Time of the Queens – ID Parfums, *Bouquet du Roi d'Angleterre*/Bouquet of the King of England – Guerlain), *love, seduction* (a perfume is a witness to the love relationship, bearer of sensations and feelings: *N'aimez que moi*/ Love only me – Caron, *Amour Amour*/ Love Love – Cacharel, *Love Story* – Chloé, *Romance* – Ralph Lauren), *nature* (especially, flower names, which either refer to the olfactory notes of perfumes, or have a certain symbolic meaning: *Jasmine of Corsica* – Coty, *Fleurs d'Orlane*/ Orlane flowers – Orlane, *Rose absolue*/ Absolute rose – Annick Goutal), *time* (such names refer to different moments of life and often refer, nostalgically, to youth: *L'Heure bleue*/ The Blue Hour – Guerlain, *Epilogue* – Coryse Salome, *Premier Jour*/First day – Nina Ricci), *escape, exoticism* (*Eau Sauvage*/Wild Water – Christian Dior, *Le Bateau Ivre*/ The drunken boat – Thomas Lawrence, *Sikkim* – Lancôme), *Orientalism* (*Nuit d'Orient*/Orient night – Coryse Salome, *Samsara* – Guerlain, *Byzantium* – Rochas), *movement, ease* (*Vent Vert*/ Green Wind – Pierre Balmain, *Crescendo* – Lanvin, *Élan*/ Momentum – Coty), *night, darkness* (*Soir de Paris*/ Paris evening – Bourjois, *Nocturnes* – Caron, *Ombre de la nuit*/ Shadow of the night – Emanuel Ungaro), *religion, mythology* (*Ysatis* – Givenchy, *Minotaur* –

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Paloma Picasso, *Xéryus* – Givenchy), *immateriality, the world beyond* (*Parfum sacré*/ Sacred perfume – Caron, *Angel* – Thierry Mugler, *Eternity* – Calvin Klein), *dream* (*Dreamlife* – Avon, *Capteur de rêves*/ Dreamcatcher – Lise Watier, *Songes*/ Dreams – Annick Goutal), *celebration, show, joy, pleasure* (*Plaisir*/ Pleasure – Raphael, *Fête*/ Holiday – Molyneux, *Bal à Versailles*/ Ball at Versailles – Jean Desprez, *One Man Show* – Jacques Bogart, *Dolce Vita* – Christian Dior, *Happy* – Clinique), *refinement, luxury* (*Le Dandy*/ The Dandy – D'Orsay, *Le Chic*/ The Chic – Molyneux, *Champagne* – Yves Saint Laurent, later renamed *Yvresse*, *Luxury Notes* – Evody Parfums, *Diamonds* – Giorgio Armani), *contradiction, interdiction* (*Scandal* – Jean Paul Gaultier, *Shocking* – Schiaparelli, *Indiscreet* – Lucien Lelong, *L'Interdit*/ The Forbidden – Givenchy, *Opium* – Yves Saint Laurent, *Poison* – Christian Dior). For many brands, their history, heritage, universe, culture or image is a source of inspiration for perfume names, which refer to street names, symbolic numbers or important data and thus highlight the longevity and reputation of the brand (Le Gall 2011: 110-114): *Rue de la Paix*/ Peace Street - street that was part of the patrimony of the Guerlain house, from 1840 to 1939, when the Guerlain institute was based on the Champs-Élysées in Paris, which became the name of perfume – *Champs-Élysées*; *24, Faubourg*/ Suburb – name chosen to pay homage to the opening of the Hermès house, in 1880, and which identifies with the values of the brand (distinction, elegance and femininity); *5th Avenue* - this name was chosen by Elizabeth Arden to reflect the luxury, sophistication and bustle of the boulevard of the same name, located in downtown New York; *No 19* – Chanel (this number corresponds to the date of birth of Gabrielle Chanel, 19th August 1933); *No 22* – Chanel (the perfume appeared in 1922); *212* – Carolina Herrera (it is a tribute to New York City, in which the creator settled in 1981 and which had this telephone code); *Cerruti 1881* (the year when the Cerruti house was founded); *1828* – *Histoires de Parfums* (this perfume was created to pay homage to Jules Verne, who was born in 1828); *Chris 1947* – Christian Dior (the creator's truncated first name was associated with the year of his first parade, held on 12th February 1947). Many perfume names are the result of

puns/play on words (Le Gall 2011: 114-116): *Amarige* – Givenchy corresponds to the anagram of the word “mariage/marriage”; *L’Eau d’Issey*/Water from Issey – Issey Miyake is a word play between the Japanese stylist’s first name and Homer’s *Odyssey*, which refers to the creator’s exile; *Double Je/ Double I* – Eau Jeune is a diversion of the formula “double jeu/double game”, to evoke the duality of the human being (“je/I”); *Hot Couture* – Givenchy is a play on words starting from the phrase “*haute couture*”; *Bouche Baie* – Nez à Nez is a playful modification of the expression “*bouche bée/open mouth*”, with reference to the smell of berries (“*baies*”) of the perfume. In addition, many perfume names are based on allusions, anecdotes and memories, which can be deciphered through the history of their appearance (*Ibidem*: 116-125). For example, the *Eau de Cologne Impériale/ Imperial Cologne*, created by Pierre-François-Pascal Guerlain in 1830, was dedicated in 1853 to Eugénie de Montijo, the wife of Napoleon III, who, according to legend, escaped migraines with this cologne. As a result, Guerlain became the official supplier of the royal house and, thus, acquired a well-known European reputation. *Mitsouko* (1919), which means “mystery” in Japanese, is the name of the heroine in Claude Farrère’s novel *The Battle* – a very good friend of Guerlain. Mitsouko is a strong woman who overcomes with dignity the suffering of a forbidden love with an English attaché and who represents the temperament of women after the war, eager to live their lives with intensity, to feel free and to assert themselves, after four years of restrictions. *Shalimar* (1925) is the name chosen by Jacques Guerlain to designate a beautiful proof of love. This name suits the perfume with oriental and romantic notes and means “temple of love”, with reference to the temple built by the emperor of India, Shah Jahan, in memory of his late wife, Mumtaz Mahal, and the gardens of Shalimar, her favourite place. The perfume *Joy* was created by Jean Patou in 1930 to counterbalance the crisis period caused by the collapse of Wall Street in 1929. *Vol de nuit/ Night flight* (1933) is a tribute by Jacques Guerlain to Antoine de Saint-Exupéry’s novel, published in 1931, but also a

celebration of year when Air France was founded. *Paris* (1983) is a homage paid by Yves Saint Laurent to the city of lights and an expression of the creator's admiration for the Parisian women.

Magalie Gobet and Emmeline Le Gall (2013), also analyse the most commonly used linguistic procedures in a corpus of 5,000 advertisements, from 1970–2013, and identify a series of lexicogenic matrices belonging to the formal and semantic French neology (**affixation**: *Diorissimo* – suffix corresponding to the Italian superlative, *Diorling* – suffix which gives an English tone to the name, *Felurissimo* – neologism derived from the noun “flower”, to which was added the Italian suffix with superlative value *-issimo*, *Royalissime* – neologism consisting of an adjective and a suffix with superlative value; **composition**: *Dioressence* – composed of the surname *Dior* and the French noun *essence* (“essence”), *Dalistyle*, *Dalimania* – neologisms formed from the Salvador Dali's patronym; **portmanteau words**: *Hermessence* – consisting of Hermès's patronym and the noun *essence*, *Aquazur* – consisting of the Latin word *aqua* (“water”) and the noun *azure* (“sky”); **onomatopoeia**: *Dzing!*; **graphic deformation**: *Kanai*, *Yvresse* – written with the initials of Yves Saint Laurent; **truncation**: *Rem* – apocope of the *Réminiscence*/ *Reminiscence* brand, *Gio* – truncation of Giorgio Armani's first name; **logo**: CK One; **borrowed words**: *Remember Me*, *Kingdome* “kingdom” (from English), *La Voce* “the voice”, *Capricci* “whims” (from Italian), *Desnuda* “naked”, *Corazon* “heart” (from Spanish), *Myiako* “capital”, *Mitsouko* “mystery” (from Japanese), *Jannat* “paradise” (from Indian), *Anandita* “happiness” (from Sanskrit).

As in the case of many brands, perfumes are based on toponyms or patronyms, which give them uniqueness and guarantee authenticity and quality. Moreover, toponyms, by their consonance and by the places they refer to, can have national idiomatic connotations, which are exploited in the advertising message, and can contribute decisively to the construction of the product-image. However, in current trends, much more important than the indication of geographical origin is the use of different territories of evocation (Seidmann 2009): *exoticism* (*Fiji*), *valorization* and *standing* (*Beverly Hills*, *Paris* from YSL), *oriental*

spirituality (*Nuits Indiennes/ Indian Nights* by JL Scherrer). In fact, in recent years, the complexity of the challenges has led to a change in the strategy of famous perfume brands, which relies on the choice of a name as “bearer of a message that goes beyond the universe of perfume and even the luxury industry”, associated with the seductive power of famous stars, worldwide renown, as well as with the concept of “singularity” conferred by the exclusive collections. The latter “offer another experience of perfume, in which you take your time to discover a fragrance, its history, the perfumer’s inspiration, the choice of raw materials that make it up” (Seidmann 2009).

3.1. Research methodology

Our aim is to present, based on the study of relatively recent online articles, the story of perfumes inspired by or named after cities and which, through carefully selected ingredients, have a great evocative power. In creating these perfumes, it is not the fashion trends that are not considered, but the preference of current consumers to benefit from exclusive, timeless products, sold in locations where the shopping experience is unique.

3.2. City olfactory identity

In his book, *Pauvre Belgique/ Poor Belgium* (1864), Charles Baudelaire stated that each city and each country has a specific scent:

Paris is said to smell of sour cabbage. Cape Town smells of sheep. Some tropical islands smell of rose, musk or coconut oil. Russia smells of leather. Lyon smells of coal. [...] Brussels smells of black soap.

Advocates of sensory interpretation and cartography (Lumières de la ville 2016) believe that the smell of cities is not global, but rather corresponds to a pointillist impression and is closely related to personal

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experience. Thus, the stronger the experience, the more intense olfactory memories it arouses.

According to *The Telegraph* (Dumitru 2016), certain smells, more or less appreciated, have become emblematic for several cities. For example, the British city of York smells of sweet chocolate, depending on how the wind blows, from the Nestle Rowntree Factory, a few miles away from the city center; the smell of beer is specific to the Scottish capital Edinburgh, due to the large number of breweries and distilleries in the area; Cincinnati smells of soap from the Procter & Gamble soap and scented candle factory on the outskirts of the city; the Moroccan city of Fez, famous for producing natural leather goods, is characterized by the smell of animal skins; the smell specific to the American city of Lansing, in the state of Michigan, is paint and comes from the GM Grand River assembly plant; Mumbai smells of palm oil and cinnamon, and the Kenyan city of Mombasa, of sun-heated terracotta, which is used for buildings and statues. According to a curator of the olfactory arts and the Museum of Art and Design in New York, Los Angeles was ranked in 2012 as the city with the most pleasant smell in the world: a mixture of ocean breeze, dry desert air, plants such as jasmine, pine, eucalyptus and exhaust gas (Boileau 2016). As in all major cities, much of New York City does not have a pleasant odor, but it is said that some neighborhoods smell of maple syrup from the New-Jersey perfume factory (*Idem*).

It is considered that a city has its own personality, and, just like any person, it lives, sleeps, always stirring and arousing curiosity, therefore, it can have its own perfume. Starting from this idea, the director of Tourism of Nantes, Jean Blaise, initiated a project to create a mixed perfume representative for Nantes, which is based on the interpretation and transmission of the feelings three perfumers are trying during a guided tour of the most representative places in the city (Augié 2019). The perfume is called *Voyage à Nantes*/ Travel to Nantes and combines, as one of the three Parisian perfumers confesses, “the nature in the city”, “fresh water and salt water” and “an energy and dynamism which are always present”. The choice of the most

representative of the three olfactory creations will be made in early 2021 by the city's residents, and the 50 ml bottle will be manufactured in a local workshop (Sureau 2020). Along with the visual and sound images, the olfactory representations, even if they are different, contribute to urban identity and can create a certain emotional and moving attachment to a city.

3.3. Perfumes inspired by cities

In an article dedicated to the best-selling perfumes in 2019 (Moulton 2019), the main idea is that perfumes make us travel, and the challenge for perfumers is to be able to evoke a certain place with the help of a specific fragrance, in a world in which the habits of buying perfumes differ from one country to another. Thus, according to Euromonitor, the largest buyers of perfumes are consumers in Western Europe, and the United States, followed by Brazil, which is the largest nation of individual perfume consumers. Among the first perfumers to offer exclusive perfumes in their stores around the world was Tom Ford, who, with the London fragrance, wanted to pay "homage to the elegance and unconventional spirit" of the British capital, through an aristocratic mixture of leather and woody notes, but also by the smell of tonka beans, reminiscent of the "hidden face" of the city. In order to capture the essence of Los Angeles – a destination adored by Louis Vuitton perfumer, Jacques Cavallier Belletrud – there were created 3 new fragrances: *Sun Song*, reminiscent of the warmth of the California sun and with notes of orange blossom; *Cactus Garden*, reminiscent of the sun-drenched Californian gardens with notes of lemongrass and bergamot; *Afternoon Swim*, which is an invitation to take advantage of nature. With this palette, the Louis Vuitton brand makes travel enthusiasts think of the desert and the ocean, but at the same time, it symbolically conveys the feeling of freedom and the spirit of California youth. The nature associated with a specific place or environment gives perfumers the opportunity to create the "memory perfume". The *City Exclusives* collection of the *Le Labo* perfume house relies on this concept,

which is a memory of trips to those cities, rather than a tribute to them: *Aldehyde 44* (Dallas), *Baie Rose 26* (Chicago), *Benjoin 19* (Moscow), *Bigarade 18* (Hong Kong), *Lemon 28* (Seoul), *Leather 28* (Dubai), *Gaiac 10* (Tokyo), *Lime 37* (San Francisco), *Oak Moss 30* (Amsterdam), *Musk 25* (Los Angeles), *Pepper 23* (London), *Tobacco 28* (Miami), *Tuber 40* (New York), *Vanilla 44* (Paris; Chong 2020).

The same creative concept underlies the perfume waters made by Elodie Pollet (Kubišta, 2018), whose first three creations were inspired by the Middle East, while living in Dubai. In them, she combines amber notes, very woody, with what she thinks is related to French elegance (rose, flowers). The source of inspiration for *No 4* was the Mediterranean Sea. As *No 5* belonged to the Chanel house, *No 6*, dedicated to Moscow, followed, trying to convey “the duality between history and modernity, male and female”. The result was an ambivalent fragrance, with hints of leather and geraniums. The following three perfumes appeared on the creator’s return to Paris and evoke the thought of spring and the smell of freshly cut grass, after rain, from the parks of the French capital. *No 10* was inspired by Uzbekistan and the cities through which Elodie Pollet traveled on the Silk Road (Samarkand, Bukhara), and *No 11*, by the lilac which is found everywhere in spring in Prague and which is a symbol of freedom for the city inhabitants.

The passion for perfumes and the passion for travelling gave birth, in 2017, to the British brand “Gallivant”, a word that means the pleasure of exploring a city on foot for its creator, Nick Stewart. The Gallivant collection includes unisex perfumes, inspired by the sounds and aromas of big cities and handcrafted, with a minimalist aesthetic (Imbrea, 2019): *London* – an elegant and slightly eccentric fragrance with notes of cucumber, rose and leather, which was nominated as the best perfume at the Art and Olfaction Awards in 2018; *Amsterdam* – a unique, original and interesting perfume, just like the city whose name it bears; *Berlin* – a fragrance with woody, citrus, spicy notes, a contrast of light and darkness, which evokes the concrete and steel of the city, but also the surrounding lakes; *Brooklyn* – a fragrance that gives energy and

reminds of the fresh morning air, with notes of citrus, ozone and white flowers; *Istanbul* – a perfume which evokes the magic of the old city, with a fresh and modern air, located at the confluence of East and West; *Tel Aviv* – a perfume reminiscent of the pearly white city, the sunny beaches and the glow of the '70s; *Tokyo* – with this perfume, the creator tries to evoke both that special feeling of the city early in the misty and frosty morning, when the streets are completely quiet like in a village with wooden houses, and the aromas of izakaya restaurants, the smell of fruits, spices, wasabi, and the smell of sandalwood and incense from the wooden temples; *Los Angeles* – a woody but fresh scent with hints of eucalyptus, sage, tangerine, pineapple, reminiscent of the brilliance and exuberance of Hollywood¹.

Nick Stewart fell in love with these cities, which became memorable for him, as a result of strong feelings, and these perfumes represent the quintessence of discovering the metropolises whose names they bear, but also the memories of trips to those destinations:

Gallivant means the pleasure of exploring a city on foot. Looks, sounds, and aromas are all captured in an essence. Gallivant is about the freedom to amaze and let yourself be captivated by the vibe of a place. Unknown corners, discovered by chance, neighbourhoods that evoke the spirit of the inhabitants, streets that seem to come from nowhere, but leading you to the emotion of novelty, people you know by accident, in short, Gallivant is the invitation to live here and now (Dutoi 2019).

All the perfumes in this collection are in small bottles of 30 ml, since Nick Stewart wished to offer products suitable for the size of the modern nomad, but also because, in the creator's opinion, fidelity to a single "olfactory signature" is almost impossible to keep.

¹ <https://www.smellstories.be/fr/brands/gallivant/>, accessed on 22 August 2020.

In fact, 6 of the 8 perfumes mentioned (*Amsterdam, Berlin, Brooklyn, Istanbul, London, Tel Aviv* and *Tokyo*) are also found in the *Nomad* – a Special Set created for travellers (*Idem*). Gallivant perfumes have a unique scent, which can hardly be found a correspondent, and a special charm, which arouses both admiration and genuine emotions, and the desire to escape from everyday life (Necula 2019). These perfumes do not follow the trends but are the result of handcrafted processes and a selection of ingredients, which responds to the brand's timelessness and quality. Gallivant perfumes are sold in over 15 countries, including Romania, where it is part of the portfolio of the niche perfumery Rosa Mundi Parfums d'Auteur, a simple and elegant location where perfumes are stars. The founder of the Gallivant brand considers Rosa Mundi to be a partner with "a real culture of perfume, which is in fact a difficult product to understand, an abstract product, beyond imagination" (Imbrea 2019).

In search of authenticity, consumers are increasingly attracted to such creations specially designed for them and, therefore, their choices are gradually directed rather to niche products than to big brands. In fact, in order to avoid buying perfumes according to brands, they resort to unique methods. This is the case, for example, according to Mediafax (2018), of a New York entrepreneur with experience in marketing perfumes, who encourages customers to make the purchase decision based on the information they receive through the nose. Thus, in his store, *Perfumarie*, customers are led in front of a wall, on which there are some special taps, differentiated only by the number on them. Under each tap, there is a paper swan soaked in the appropriate perfume in a small bowl with a lid. Customers smell the samples, write down the ones they like and finally select two that they try on their skin. The perfume chosen in the end is placed in a numbered ampoule, but no indication of the brand is given. At the end of each month, the entrepreneur reveals the list of names of perfumes on sale until then by throwing a party and by publishing it online.

4. Conclusions

It is said that the choice of the right perfume is made according to style and personality. It is a complex mechanism, perceived instinctively and passed through the pH of the skin, which is related to memories, emotions and olfactory memory (femeia.ro, 2016). Perfumer Jean-Christophe Hérault recommends that this choice be made over time, trying several perfumes to be tested on the skin, in order to see how it evolves throughout the day. Some people remain faithful to a single olfactory creation on a long term, others use perfumes depending on the context. According to Jean-Christophe Hérault, each perfume is like a garment: “a garment which suits a person may not look the same on another one” (Isaak). However, there are also other criteria for choosing a perfume, both by female and male targets (www.tendance-parfums.com), such as: age (for example, *Anaïs Anaïs* de la Cacharel and *Chanel N°5 L'Eau/ Water* created for young women), clothes (*La Petite Robe Noire/ Little Black Dress* by Guerlain, *Eau Sauvage/ Savage Water* by Dior), zodiac sign, the power of seduction exerted on the opposite sex (men's preference for women's perfumes would go in the direction of timeless perfumes such as *Shalimar* by Guerlain, *No 5* and *Coco* by Chanel, *Trésor/ Treasure* by Lancôme), olfactory family, the fragrant notes (which provoke that “coup de foudre/love at first sight” and make us travel), perfumeries corresponding to our image (niche perfumeries), favorite brands, bottles that evoke olfactory notes, muses, derivatives, top sales. Regardless of the criterion underlying the choice of a perfume, a potentially evocative impact element is the name, which remains imprinted in the mind of the consumer, like a slogan.

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Brîndușă-Mariana Amălăncei

affiliation: Faculty of Letters, "Vasile Alecsandri" University of Bacău, Romania

position: PhD Associate Professor

email: brandusa_amalancei@yahoo.com

research interests: communication studies, rhetoric, pragmatics, advertising, public relations

Selected publications:

- (2019): "How Brands Communicate. Leonidas – A Kept Promise", in *Cultural Perspectives. Journal for Literary and British Cultural Studies in Romania* (Amălăncei Brîndușă-Mariana), no. 24, pp. 9-26, Bacau, Alma Mater Publishing House
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