

# Destination Image: How *On the Road* Attachment Impact on Branding?

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## Abstract

The pilgrimage of traditional religions, utopian tales constructed by literature and art, souvenir collection behaviour formed by exotic fantasies... Curiosity and attachment to explore other cultures are one of the sources of creation that never lacks in the development of humanity's civilization. With the rapid growth of consumerism and the commodity economy, as well as some travel restrictions that continue in the post-epidemic era, the destination image is increasingly being applied to current branding strategies. This article will be based on the destination image triggered by popular culture, using literature review and case analysis methods, to discuss how the destination image affects alternative satisfaction in branding, and to analyze and look forward to how the "On-the-Road" attachment could be applied to branding strategy, identity, and product design.

**Keywords:** destination image, branding and identity, On-the-Road attachment, Proxy Hedonic

## 1. Introduction

Regarding the development of destination image, whether in literature, film, marketing, or advertising, there are fruitful research results. As one of the most popular topics in the academic research field of tourism, destination image research is also reflected in related fields, such as consumer psychology or communication. Yu and Zhong (2020) also asserted in their recent academic report that, the developing tendency of tourism intellectual properties (IP) and new media communication would push destination image research to a new market strategy that blends culture and tourism.

To this day, the travel triggered by the hippie trail is still a citation of romanticism in human history (*History of the Legendary Hippie Trail*, unknown). The experience of that generation of young people is imprinted in the journey of "going to India". There is also no shortage of travel agencies that use "going to India" as a marketing fantasy, attracting contemporary young people who have special feelings about hippie culture but were not born and lived in that era. And this is the destination image built under the cultural vehicle. However, during that period, not every flower child had the ability and determination to physically go to India. Therefore, the hippie culture's fashion trend became their external expression of following their emotional love and peace. Everyone hoped to wear a tie-dye shirt from India when *The Doors' Indian Summer* played on the record. And this is the proxy hedonic and satisfaction of self-image.

Perhaps when Jack Kerouac was writing the *On the Road*, he could never think that in the 21st century, in China on the other side of the earth, because of the song *Goodbye Jack* by band Miserable Faith, the book *On the Road* has been reprinted and republished many times in China. It also makes Renmin Road in Dali, China, in the context of song creation, a low-cost alternative option to "going to India" for contemporary Chinese hippies.

Therefore, in this article, I will discuss this gap topic about destination image: branding, identity, and product design under the *On the Road* attachment. I will focus on the literature review and case study to analyze and discuss how the destination image impacts alternative satisfaction in branding discipline.

## 2. On the Road (OR) Attachment

In 1976, the Chinese Taiwanese writer Sanmao published her travel diary *The Story of the Sahara*. With a “just go” attitude, and her legend experience in the Sahara regions, it touched countless young Asian people catering and pursuing free life but was unable to set off in person. Nowadays, *The Story of the Sahara* is still regarded as a travel “bible” by Asian hipster youths in the Chinese-speaking regions. In 2013, the world journey blogs and photographs of Chinese Internet celebrity Molly imitated San Mao’s narrative style and reproduced the OR trend to the contemporary young generation. According to statistics from Taobao.com (China’s largest online shopping platform) in 2014, inputting the term WenYi (Chinese: 文艺, English: literature and art style), search results show more than 176,000 related products that year, and also promoted the birth of a large number of independent Chinese wandering style fashion brands. Some of them even directly apply “Sanmao’s cotton-linen dress” or “Molly’s Cairo trip wide-leg trousers” as the product headings. Obviously, more consumers choose to purchase proxy hedonic products to replace actual travel behaviour temporarily.

In 2010, Hudson, Wang and Moreno proposed a limitation of their social experiment research design on how films influence destination image and travel desires. They realized that it was difficult to conduct detailed attitude research on some participants, who formed a destination image in the same experiment but were still unwilling to travel. In this experiment, they used a before-and-after survey method, and the only variable was “Watching the film *Motorcycle Diary*”. They listed 8 factors that influenced destination image on tourism motivation and asked respondents to make multiple choices and evaluations based on their degree. In the option of Factor 7: inexpensiveness, the mean of agreement of considering the cost of destination tourism before the watching was 3.38, and the, after mean, is 3.12 (mean value measured on a Likert scale of 1-7 where 1=strongly agree and 7=strongly disagree). Besides, some interviewees added that they were still unwilling to travel after establishing the destination image idea because of economic restrictions. Moreover, all the sample populations in this experiment are college students. Lack of sufficient financial support may not be an objective answer to this problem since tourism is sold to all age groups (Litvin, 2008). One of the interviewees’ supplements can also be considered as a side portrayal of this topic. He explained that his destination image of South America was came based on the form of a motorcycle journey. However, he was worried that he could not go to South America in the same way as Che Guevara did in the film, resulting in dissatisfaction or disappointment with his original destination image. Therefore, purchasing low-cost proxy hedonic products to temporarily replace the satisfaction brought by actual travelling has become one of the research factors of this topic.

A destination image is “the sum of beliefs, ideas and impressions that a person has of a destination” (Crompton, 1979). The construction of the destination image by consumers is also the feedback for self-image. Chon (1992) found in a study on consumer’s self-identity that the higher the consistency of the consumer’s self-image from the destination image, the more satisfied they are with the destination image. People can recognize different personality traits for their own self-images. The fundamental part of self-consistent consumption behaviour is that consumers will usually emerge preference on those brands or products that are provided similar traits to their own personal traits (Aaker, 1999). Actually, the lifestyle imitation and clothing purchase behaviour triggered by *The Story of the Sahara*, is the proxy satisfaction made by consumers after analyzing their identity and self-image.

## 3. Case Study

From the above studies, it is obvious that when the brand’s personality and the consumer’s self-image traits are more closely resonance, the easier it is for consumers to achieve self-image with destination image, thereby appealing to lovemarks for specific brands.

In fact, it is not only tourism-related brands that are marketing destination images. The beginning of many brands is also derived from combining the founder’s own self-image and destination image.

Dan Storper, the founder of the world-renowned world music label Putumayo, majored in Latin American Study. He graduated at the age of 23 and put down the Latin American world in his books and started his journey to South America from Colombia. By finishing his journey, he opened a shop in New York in 1975 that specializes in selling South American cultural handicrafts, named after Putumayo, a Columbia river. After further research on Latin American culture, Putumayo World Music was formally established in 1991. From Dan Storper’s starting point, the Latin American Study is his source of destination images in Latin America. Putumayo World Music’s establishment has indirectly precipitated more consumers to shape destination image expectations to different countries and regions. Unlike traditional world music brands, such as the “World Music Agency” series produced by Taiwan Wind Records in 1994, Wind Records applied a form of museum archives and uses musical instruments as variables to select pure music that fulfils the academic recognition of music theory. Each album is like a subject book of the local genre, although it is rigorous, it is far from ordinary consumers. On the other hand, Putumayo uses a more flexible integration method based on regional themes that include popular music and have local tones. To comply with this non-traditional world music brand strategy, Putumayo’s album covers

are all hand-painting designed by Nicola Heindl, with bold and lively colours and strong ethnical characteristics. Using scene narrative as the keynote of the cover designs conveys Putumayo's enthusiasm and warmth for brand beliefs, a brand that "people create music and live in music".

Putumayo has produced many albums, such as "India" or "Acoustic Arabia" that fit the destination image of consumers and have clear geographical marks; at the same time, they also released a compilation as "Music from Tea Lands", which with strong hints of the destination image. The tea set for English afternoon tea is placed in a field scene with multiple oriental ethnic patterns in the cover design. The portraits of four musicians from the main birthplace of tea constitute the major graphic of the teapot. This montage collage deconstructive composition is a visual interpretation of the eastern tea culture in the western world. It also implies the regional characteristics of the song list. Drinking tea is not a unique oriental culture. Still, through the dimension of music, it can satisfy a group that resonates with the three characteristics of oriental culture, tea and world music at the same time, and create a specific destination image.

Similarly, TWG, a Singaporean brand known as the tea industry's luxury goods, also applied for a spice seller's role during the Age of Exploration to sell emotional proxy consumer products extended by the destination image. According to the self-report of TWG founder Taha Bouqdib (2009), grew up and lived in Morocco, the world-famous tea and spice trading place, was his starting point of interests in entering the tea industry as an adult. The more he learned about tea in this industry, the more he was interested in the regions of origin of teas. After having a destination image of tea's origins, he began to explore tea's origin birthplaces. "I gradually progressed from an aspiring enthusiast to a person with much deeper knowledge of this noble beverage and its source." After exploring the tea destination image strongly fed-back his self-image of spreading tea culture, he launched the Haute Couture Teas series with unique cultural symbols and visual identity. It can be seen from the figure 1.12 that in the packaging design, different colour hues, colour matchings, textures and graphic illustration designs are applied as individual product distinctions. All products use tin cans of the same specification and have a high degree of branding identity. The extensive use of golden colour and bronzing techniques conveys the brand's luxury and retro tone of voice. In terms of product naming copywriting, there are products similar to "Moroccan Sahara Tea" which directly indicates the culture of the tea source, and products such as "Geisha Blossom Tea" which use cultural identity and pattern design to assist in suggesting the tea source, and as well "Silver Moon Tea" is a product with romanticism and bold spirit of adventure.

#### **4. The Rulers of OR Attachment**

Essentially, both Putumayo and TWG are destination-image-based brands with a global perspective. To play the role as traveller, they satisfy their own and specific consumer groups' desire to collect world cultures; their collection of destination-related extension products also satisfies consumers' emotion of proxy hedonic for destination images. Therefore, these brands are also based on branding strategy, manifesting that they are the world culture RULERS' role models, rather than a neutral term like "travel lovers."

For brands that take destination image as their branding foothold, world culture's objectivity and authority create the brand's power to speak. According to Riley and Duran (1992), the destination image is not recognisable without objectively existing magnificent scenery and humanistic culture. The authoritative and objective recognition of the destination has enabled consumers to form the ethos of the brand; the brands take products as the core, create proxy hedonic concepts with different destination images, and resonates with consumers while exporting brand logos, it also gradually rich the brand's beliefs and promises; the brands focus on products, creating proxy hedonic concepts of different destination images, resonating pathos with consumers, gradually forming a confirmed loyal consumer group and lovemarks, and releasing emotional signals to potential consumer groups. In this process, the brands use destination image to persuade consumers from logic to emotion, and at the same time, strengthen the resonance of consumers' self-image for branding.

At last, back to the discipline nature of destination image, tourism. Due to the global epidemic's impact in 2020, the tourism industry will continue to experience huge losses. This is an opportunity for the traditional tourism industry to adjust the conventional destination image to the tourism proxy hedonic branding strategy. As for authoritative destination managers and museums, under the world tendency of new media development, cooperation with brands with the power to speak in different industries. The tourism proxy hedonic product design derived from the destination image can stimulate further practical tourism behaviours, what's more, protect the tourism destination IP and create new cultural value.

#### **5. Conclusion, Limitation & Further Study**

In this report, I tried to start from the existing research results on destination image to find the source and literary and artistic foundation of the destination image. The main focus is on people who have emotional destination image, but are restricted for various reasons, and switch to purchasing emotional proxy products for satisfaction.

From the consumer's perspectives, no matter what the source of a particular destination image is, it is a

self-image reflection of its own experience, hobbies and resonance. The self traits that people deduced based on their own self-images greatly encourage people to emerge lovemarks for specific brands of brands that are highly compatible with their own traits.

As far as brands are concerned, many brands based on world culture are more or less derived from destination images of different countries and cultures globally. The brand products based on world culture correspond to a specific consumer group's destination image and inadvertently transform into the proxy hedonic.

In the pandemic and the tourism industry downturn, it is possible for tourist destinations and world culture to cooperate with brands with authority to speak in world culture and transform tourism IP into influential and emotionally sued proxy hedonic products.

I have to admit that although facts and research support it, this report is completed by a number of subjective assumptions and sub-speculations of academic logical relationships. In the report, in the research experiment on how films influence the destination image and travel desires of the audience, the author's reflection on the shortcoming of experimental research methods is also part of my resonance. Therefore, in this report, I am not eager to use inappropriate questionnaires or surveys with too many research variables. In the future study, I hope to improve the research experiments on the proxy hedonic products of brands and products to the destination image and enlarge the range of age and income so that future research results will be more objective.

At the end of the report, I mentioned my suggestion on the adjustment strategy of tourism IP in the epidemic environment. In fact, this is also my starting point for this research. At the micro view, for regions and cultures that are unique and unknown, or start to depreciate tourism after the excessive development of the local tourism industry, tourism IP's development is an opportunity and a direction. Regarding the visual results under the tourism IP, I will further explain it in the Visual Research Summary part. Further research on tourism IP branding would also be my future research direction.

## 6. Visual Research Summary

### 6.1 Introduction

In this report, the destination image is a topical high-frequency term. Then for the subject of the study On the Road Attachment, the destination image is a precondition for planning. Without many product design and branding strategy case studies, the research on proxy hedonism would not have been established.

Hence, intuitive images will better help me to understand the proxy hedonic consumerism brought about by destination images. This is not contemporary consumer behavior, and it will always be manifested in different forms.

But in a word, everything comes from people's desire and curiosity to explore.

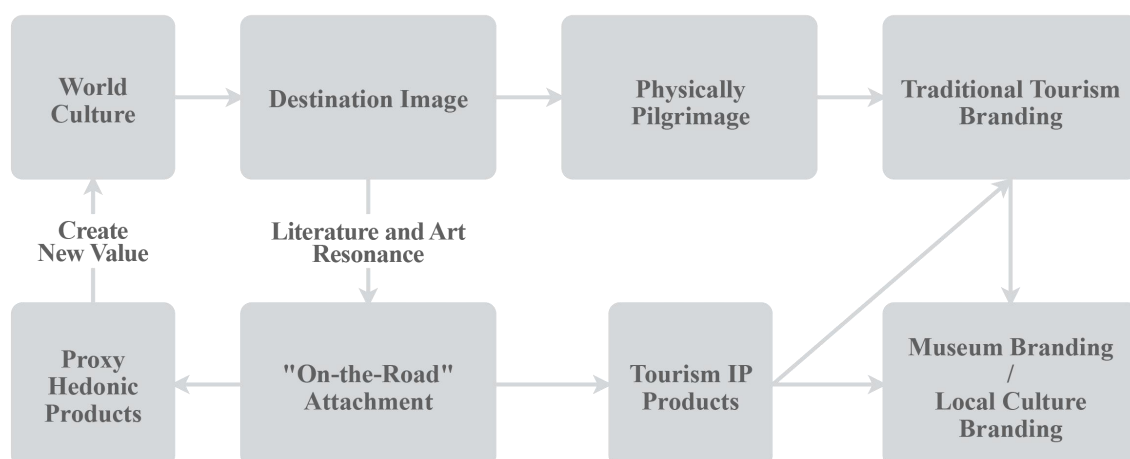


Figure 1.

### 6.2 Oriental Curiosity in Versailles

As the trade of silk, tea, and spices became more frequent, the development of Chinoiserie during the Rococo

style became more and more popular. When the Chinoiserie style prevailed in the 17th century, the term Chinoiserie did not exist. However, the development of the Chinoiserie style introduced furniture with oriental elements in a broad sense to Versailles' Palace. And it caused a trend in all European courts.

The still-life decorative oil paintings that prevailed in the early 20th century have become essential materials for studying the Chinoiserie style of the French art style in the 17th century. At the same time, it was the European aristocracy's curiosity about the Far East, India, and Southeast Asia. And it was a destination image that did not have a sense of traveling. The prevalence of the Chinoiserie style is also an output of proxy hedonic products.

The comparison between Figures 2 shows that the Chinoiserie-style oriental theme painting is very different from the Chinese painting style in terms of colour and character expression.

This is not human history's first collision between Eastern and Western cultures. Still, Chinoiserie itself is a reinterpretation of Eastern culture from a Western perspective, derived from a cultural symbol based on stereotypes and fragmentation, an expression based on the characteristics of the French art style in the 17th century. At the same time, it was the European aristocracy's curiosity about the Far East, India, and Southeast Asia. And it was a destination image that did not have a sense of traveling. The prevalence of the Chinoiserie style is also an output of proxy hedonic products.



Figure 2.

### 6.3 Oriental Fairytale Fantasy in The Golden Age of Illustration

Edmund Dulac's works, among the representative painters in the golden age of illustration, were of a relatively neutral personal style. But the subject matter of his creation is extensive, so it is very representative. In Edmund Dulac's works, he did not hesitate to express a high degree of aesthetic and cultural understanding of Eastern fairy tales. He also said that his colour matching and character style are primarily derived from Persian miniature paintings' scene composition.

Unlike Edmund Dulac's creative themes, Georges Barbier was a famous fashion magazine illustrator. His interpretation of Eastern culture comes more from Chinoiserie's aesthetic influence on the design discipline. In his illustrations expressing oriental themes, he liked to apply many symbolic elements, such as dragons.

In the golden age of illustration (1850-1925), most images were used to publish books and binding designs, not precisely the artists' creations. Fairy tale books full of fantasy about the East, were people's proxy hedonic products for the ancient East's destination image. However, it is worth mentioning that many of the Eastern stories that were widely circulated later, such as *Turandot* and *Nightingale*, actually did not exist these stories in the original cultural system.





Figure 3.

#### 6.4 Imaged Destination on the Nile

It no denies that colonialism is quite controversial in contemporary times, but from the perspective of the tourism industry, colonialism promoted the birth of early tourism to a certain extent.

In the early days of tourism development, poster design was mainly composed of intuitive illustrations. At the same time, it created a destination image of the tourism experience to attract the attention of target groups.



Figure 4.

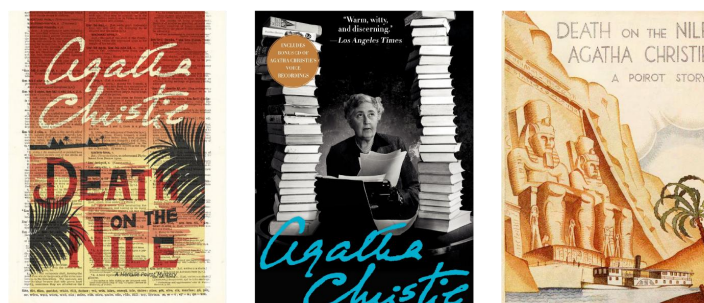


Figure 5.

Unlike other detective novelists, the most crucial reason for Agatha Christie's novels is that she connects her travel experience and her sojourn life after marriage with her beautiful stories. Many contemporary readers have a simple understanding of the travel life in the Middle East, North Africa, and Europe at that time because of her novels.

#### 6.5 Unknown Destination on the Road

The "Beat Generation" described by Jack Kerouac, is always on the road.

This attitude towards life coincided with the Bohemian culture and Gypsy spirit pursued by the hippie movement, from the external to the spiritual level.

In 2019, Gucci released the 2019 SS promotional film, *UNKNOWN DESTINATION*. Revival and reproduced those hippies on Route 66 holding signs that wrote “Somewhere”.



Figure 6.

#### 6.6 Legacy of Wandering

In the second part of this report, I mentioned Sanmao and Molly's influence as wandering and traveling KOLs in different periods. If Sanmao's "preexistence attachment" to the desert initially made her choose to set foot on the road, then Molly used this emotional attachment to create her personal branding.

Interestingly, Sanmao's most famous photos were her portraits with the natural background of the Sahara Desert, and a red dress stands out under the colour of the desert. Out of worship for Sanmao, Molly applied red as the dress code during most of her journeys in natural scenery, and this has also opened up new aesthetic worship on the Chinese Internet.

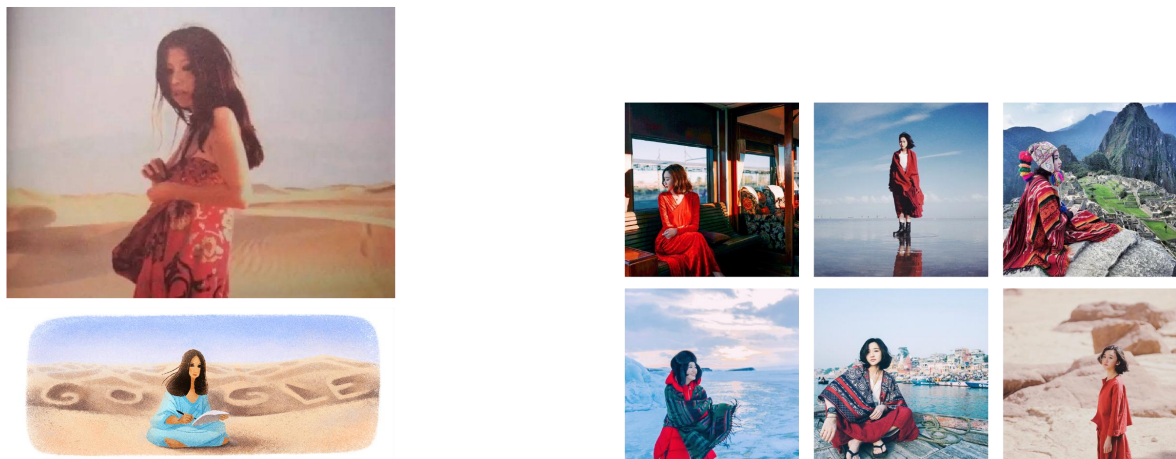


Figure 7.

#### 6.7 Red Dress Code

Perhaps Molly is not the first Chinese Internet influencer to use the red dress code to the extreme. Li Ziqi has over 10 million followers on Youtube because of her idyllic and original handmade life videos and vlogs.

Like Molly, Li Ziqi likes to use red as the dress code in her videos. The reasons here cannot be tested explicitly regarding why it is red. Hypothetically, it may be because red is the representative colour of China or because red is prominent and versatile in natural scenery. However, such a wandering lifestyle in red has aroused the



resonance of many young Chinese girls. In travel photography, a high proportion of red is chosen as the dress code.

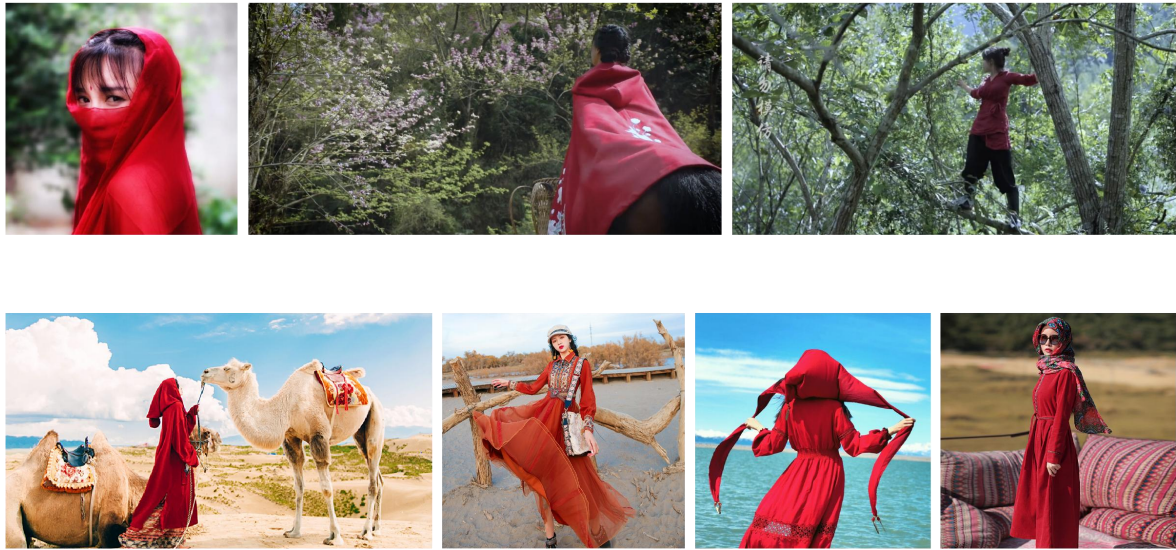


Figure 8.

#### 6.8 Misread Nordic Vibe

Ins Nordic Vibe itself is a misread term. The word “ins” is the abbreviation of Chinese users for Instagram, instead of being abbreviated as “ig” like users in other countries. Nordic Style is a home decoration style extended by IKEA brand essence misreading.

If summarizing the Ins Nordic Vibe keywords, it must be pink, flamingo, minimalism, and cactus, these highly recognizable tropical party motifs.

Because of the style’s aesthetic misunderstanding, many young Chinese people mistakenly believe this is the visual aesthetic style popular in Nordic countries. Even in many cities in China, there have been many “copy-and-paste” afternoon tea shops in Ins Nordic Vibe aesthetic formula. A glass of pink soda, a pink swimming pool filled with pink plastic balls, and a corner with pink neon lights are enough to make many Chinese girls pay for this misunderstood destination image.



Figure 9.

#### 6.9 Putumayo World Music

In the report, I have already briefly introduced Putumayo’s brand background, branding strategy, and product design.

So here, I want to show some Putumayo cover designs in more detail.



Putumayo uses world music as a carrier to satisfy the fantasies of individual destination images from music lovers in different contexts.

While Putumayo pays attention to the hobbies of adults, it also studies the world environment, children, and other issues, thus enriching the brand composition of Putumayo.



Figure 10.

#### 6.10 TWG Tea

TWG shopping home page is like a pirate's treasure hunt map. Everyone can find related TWG spice blend teas through the origin of tea.

This interactive design is significant from the beginning of the shopping experience for destination-image-based proxy hedonic products and world culture lovers.

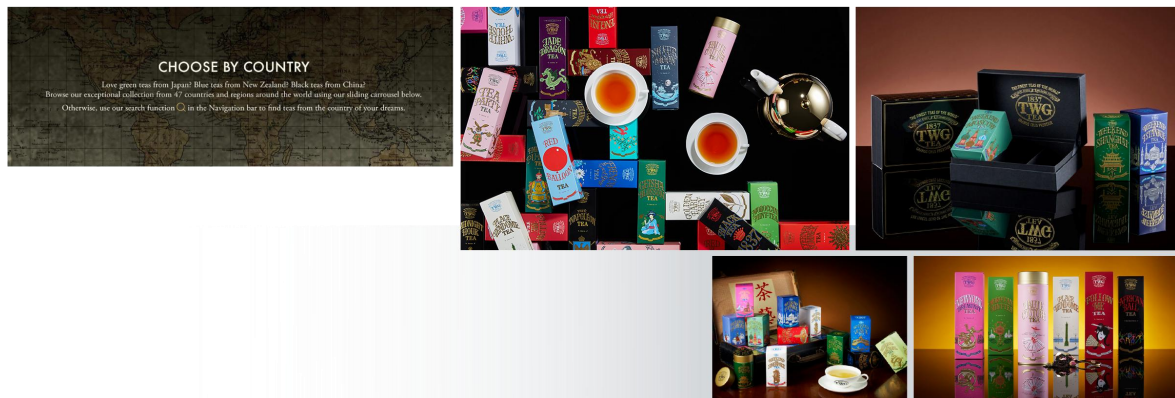


Figure 11.

#### 6.11 TWG Tea

The senses of the proxy hedonic products of the destination image should be multiple-dimensional. The smell is no exception.

A common perception is that smell can recreate scenes and also retain memories. Therefore, the specific destinations' regional symbolic ingredients have become a source of inspiration for designing many salon fragrance products.

##### (1) Scent Library:

Scent Library's Cuba Atmosphere Diffuser Oil uses cigars and sugarcane aroma as the main notes. From the standpoint of brands in their contexts, it offered representative crops and scents from Latin America to interpret

Cuba's destination image.

(2) Yankee:

Yankee often launches some destination or scene revival fragrances as an atmosphere fragrance brand with a flexible price and selection range. For example, Yankee produced the Lemongrass & Ginger candles, although there is no clear hint on the name and packaging. Combining these two spices is a strong hint and imaginative connection to Southeast Asia, especially Thai culture.

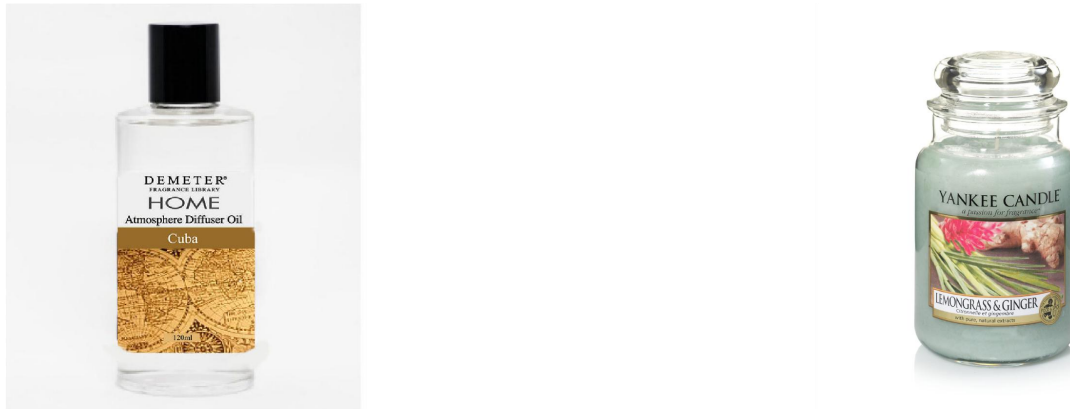


Figure 12.

#### 6.12 Marrakesh on the Lips

Although some brands do not use destination images due to their brand strategy, they unintentionally create the proxy above hedonically. Take the world-renowned beauty brand M.A.C as an example to explain briefly. M.A.C is good at naming lipsticks narratively in the cosmetics series to achieve resonance with consumers. M.A.C launched a single lipstick product, Marrakesh, in 2018. Loyal M.A.C consumers who do not have a destination image in Marrakesh are more inclined to consider whether the new product's colour meets their purchasing needs.

Therefore, in public relations promotion, M.A.C launched a Marrakesh beauty travel advertisement, which uses a fast-paced editing method of fashion short films to push the audience's perspective to the streets and alleys of Marrakesh and the ancient red clay buildings. This unconscious behaviour potentially attracts consumers who originally had self-images of North African culture, thereby stimulating potential lipstick repurchase and physical tourism behaviour in the future.

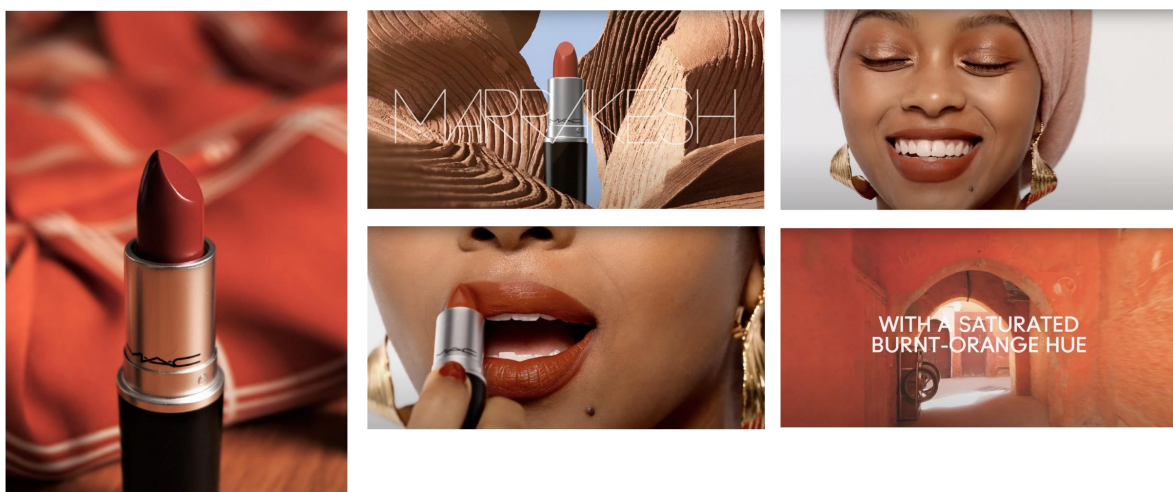


Figure 13.

### 6.13 Application in China Cosmetics Industry

#### (1) MAOGEPING:

As a major makeup artist in China, Mao Geping also runs his own beauty brand. He is obsessed with conventional oriental aesthetics and often applies traditional Chinese motifs to his product designs.

#### (2) Perfect Diary:

The eyeshadow palette series jointly launched by Perfect Diary and China National Geographic Magazine in 2018 is inspired by four distinctive and visually colourful geographical features in western China. The packaging design used photos taken by China National Geographic. The eyeshadow palette colours are all taken from the colours matching in the photographs.

#### (3) Florasis:

The development of mainstream Chinese traditional culture has been rich and creative since ancient times. Compared with the mainstream Han culture in eastern China, the multi-ethnic culture in the western regions had never been the spotlight's primary focus.

Florasis, as a makeup brand that relies on Chinese culture as its brand strategy, treats the components of ethnic minority culture equally. Digging deep into the traditional silver design of the Miao nationality, using ethnic embroidery and silver decoration patterns as the packaging design. For some ethnic minority areas, there are no competitive humanities and natural landscapes, so there is no way to develop sustainable tourism. Therefore, such IP product design has dramatically increased Miao and Miao silver jewelry and embroidery and allowed consumers to satisfy cultural curiosity through proxy products with satisfaction.

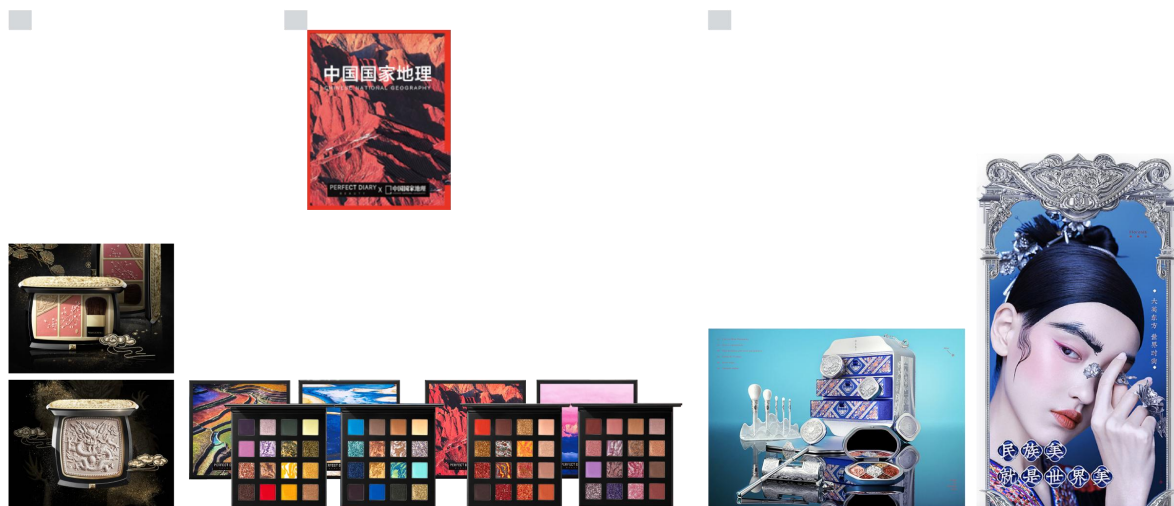


Figure 14.

### 6.14 Rediscover History

Since 2015, there have been numerous articles about The Palace Museum's brand analysis, but they all have a commonality, turning ancient cultural relics into commercial IPs. The brand analysis of The Palace Museum will not be repeated here. Still, for the cultural system of China and the Far East, The Palace Museum's brand development has not only successfully saved the declining income of The Palace Museum since 2012, but it has also become a role model of the museum's IP branding.

In addition to generating income, museums' functional transformation is essential for developing tourism IP. Take China's Dunhuang as an example. Since ancient times, it has been located at the Far East and Central Asia crossroads. The unique location has allowed different cultures to gather here and formed the world-renowned Dunhuang murals. However, due to the particular karst landforms and dry climate, the Dunhuang murals have gradually faded, and the walls have slowly fallen off. According to statistics from the Lanzhou Evening News (2019), the annual number of tourists in Dunhuang has exceeded 10 million. The excessive flow of people will irreversibly damage the ancient murals. At the end of 2019, the Dunhuang Museum established the official brand Silkroad Souvenir, which commercialized culture and gave it new vitality following The Palace Museum model. At the same time, the original income of the museum has dramatically increased. The museum has got rid of the



status quo of relying entirely on tourism for survival, and the murals can finally take a good break.

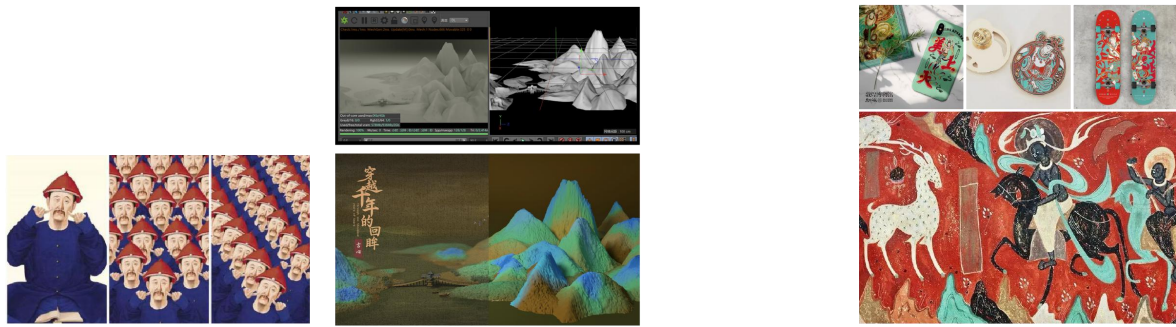


Figure 15.

### 6.15 Space Odyssey

Consumers' proxy hedonic products for destination images are sometimes not constrained to the actual place on the earth, or it may be a fantasy leading to the universe of stars.

When we are limited by technology, we have some knowledge of space, but we are always bystanders of space culture. Therefore, in the destination image of space, we are more inclined to trust the institutes that inform us of the universe's authority and space culture.

Take two space-themed salon fragrances as examples. The Space Rose series launched by the Scent Library in 2019 covers many products, such as perfume, baths, skincare, etc., and promotes space as the marketing theme. In explaining the fragrance, the brand claimed that the final choice of rose aroma as the base note of the fragrance originated from NASA's Cosmic Odor Test Report (2002) in space, many scents cannot be maintained due to weightlessness and other reasons. The smell of roses can continue to stay in the universe.



Figure 16.

In 2020, the EAU DE SPACE atmosphere fragrance series released by NASA broke through traditional fragrance. According to the buyer's experience feedback, the EAU DE SPACE series is more like a factory and workshop, mixing the smell of gasoline and ore. In the introduction of EAU DE SPACE, EAU DE SPACE is a scene fragrance that revises the space station's smell.

No matter what it is based on, it will not affect my doubts about these two conceptions. People who have reached the universe are very few based on the number of human beings.

However, I believe that the design of proxy hedonic products regarding the universe's destination image will only continue in the future. The universe's exploration is not yet widespread for everyone, but more people would pay for such proxy hedonic products.





Figure 17.

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