

Residential Preference Toward Logo of Thai Property Developer

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Abstract

Logo is considered as one of the simplest tools that serves an organization in distinguishing itself from others. In competitive markets, attractive logo is capable of adding value to goods and services particularly in the industry that image and trustworthiness are the main concern such as real estate business. This research aimed to investigate the attitudes of residents towards logo design in terms of its type font, graphic, and color. The case study was selected by reviewing the first half of 2018 annual sales of property developments in Thailand, and Pruksa brand, one of the foremost real estate entrepreneurs in Thailand, was chosen. Then, 150 inhabitants of its low-rise and high-rise residential projects were served as our samples. Three main types of logo preference were rated, through questionnaire interview, including: 1) uniqueness, 2) recognition, and 3) beauty. The effect of gender differences on logo favorable was analyzed by using T-Test analysis, while the distinctions in education and average income were analyzed by employing ANOVA statistics. In addition, Chi-Square test was utilized in measuring the clients' sentiments on brand personality. The results revealed that the diversified customer preferences on logo design elements derived from the differences in gender, educational background, and average income of the residents. Furthermore, clients' aspects of simplicity was the dominant brand personality that clients perceived by considering the overall logo rather than its separated elements.

Keywords: logo elements, logo preference, brand personality, property developer

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Introduction

One of the fundamental communication devices that most organizations use in differentiating themselves from others is logo. An efficient logo is not only representing company identity, but also underpinning goods, services, and branding. Hence, it essentially requires attentive design. This study based on the idea that viewers' preference is the initial step in pursuing good logo design. A logo design, which is clear and simple or complicated and elaborate, visually represents an overall brand in its most basic form. Effective corporate logo design can affect brand identity and brand image directly, as a result it becomes the vital key reflecting brand personality. The main objective of this study was to examine clients' attitudes toward basic elements of brand logo design and brand personality. One of the market segments that gives high priority on image, identity, and brand logo design is real estate development. We focused on Pruksa Holding Public Company Limited due to its No. 1 top selling rate during January 2017–June 2018 (Tednok, 2018). Two biggest residential projects, one was a low-rise building and another was a high-rise development, were taken as our case studies. By analyzing between the whole logo versus three main elements of logo including 1) type font, 2) graphic, and 3) color (Figure 1), two main research points were focused. First, we tested clients' preference in terms of uniqueness, recognition, and beauty using T-Test, ANOVA, and K-Way ANOVA analysis. Second, attitude regarding four principals of brand personality—sophistication/up-to-date, excitement/friendliness, sincerity/simplicity, and security/trustworthiness—were statistically examined through Chi-Square test. Clearer understand about logo preference and brand personality could lead to a more practical way in design effective logo.

Elements of Logo

Logo is basically created to represent the identity of an organization or a brand (Henderson & Cote, 1998). Its emergence can be found in various organizational activities which can be compared with the signature of a brand (Henderson P. W., Cote, Leong, & Schmitt, 2003) as it serves as a symbol or a brand mark. Perception of logo in both positive and negative ways can be transferred to brand image (Geuens, Weijters, & Wulf, 2009) along with perception about brand personality. Logo elements mainly consist of type font, graphic, and color (Figure 1); however, combination of all three elements is not compulsory required in designing a successful logo. Though, each element plays its specific role in portraying the identity of the brand.

Type font is generally set specifically to stand for title of a brand. It can be an alphabet, a word, a mix of words, an abbreviation, and other combinations with or without meaning. There are many kinds of type font designs such as type fonts with serif, san-serif, old style, modern, and so on. Shaikh, Chaparro, & Fox (2006) and Lieven et al. (2015) studied type font for logo design and suggested that it had effects on psychological perception that attracted viewers with gender differences distinctively, for instance, bold, solid, and angular type fonts attracted men, while women were fascinated to sleek, elegant, and round type fonts.

Graphic is the composition of design elements, i.e., dot, line, shape, form, space, and etc. which

mostly be arranged in two-dimensional space accompanied by design principles of repetition, contrast, emphasis, balance, proportion, rhythm, and so on. Black and white or color graphic logo can be stand-alone design or designed to collaborate with type font in completing a whole logo. The design characteristics of graphic can be derived from several kinds of shape and form such as representational form and biological form (Henderson P. W., Cote, Leong, & Schmitt, 2003) while Henderson & Cote (1998), Pittard, Ewing, & Jevons (2007), Van der Lans (2009), and Lieven et al. (2015) preferred man-made forms including manufactural and artificial forms. Furthermore, the study of Henderson & Cote (1998) and Machado (2015) indicated that natural form can be learned and recognized easier than abstract form which is rather difficult to understand and interpret.

Another element of logo is color which is generally appeared as part of type font, graphic, or within the overall of logo. Colors have influences over human feelings and link to human perceptions. Hence, the color of logo can lead to favorability and build recognition to a brand (Henderson & Cote, 1998; Hynes, 2009; Lieven et al. 2015). Besides, the studies of Lieven et al (2015) and Jablonski & Chaplin (2000) found that male prefers dark color, while light color stands for female.

The elements of logo have been the subject of interests among marketing scholars in several dimensions. Schmitt (1995) indicated that symbol used in corporate identity in Asia was different from in the Western world because of language and culture. Additionally, in East Asia, logo and brand name are essential in supporting corporate identity, particularly in advertisement (Han & Schmitt, 1997), while Henderson et al. (2003) proposed the significance of visual stimuli in brand developing in Asia. Thus, in Thailand, we sought to explore how logo elements are perceived. The whole logo and three logo elements—type font, graphic, and color—were focused as visual stimuli in this study (Figure 1).




Overall Logo	Elements of Logo		
	Type Font	Graphic	Color
	PRUKSA		

Figure 1: Logo Elements of PrukSA Brand

Logo Preference

A number of scholars have examined several aspects of logo and the topic of affective response to logo was rather popular (Henderson & Cote, 1998; Henderson P. W., Cote, Leong, & Schmitt, 2003; Hem & Iversen, 2004; Van der Lans, et al., 2009; Foroudi, Melewar, & Gupta, 2014; Machado, de Carvalho, Torres, & Costa, 2015). Affection has taken place after being stimulated by arousal during perception process. For the purpose of logo design, winning preference of majority is the desired achievement for which logo creator always seek. Besides, affective response to logo and corporate identity can convey optimistic feeling to a product and a brand

(Schechter, 1993). Still, the exact elements of logo determining viewers' preferences were unclear and required further investigation.

As the primary purpose of logo is to represent organization identity, uniqueness serves as a basic aspect of logo preference that brand designer and brand owner expected. Various studies on logo design indicated that logo preference is generated by brand and logo familiarity and meaning (Henderson P. W., Cote, Leong, & Schmitt, 2003). Henderson P.W., Cote, Leong & Schmidt (2003) suggested that the attribute of recognition has become the utmost targeted destination that most brands anticipate from logo. The last aspect is aesthetics which can be considered as a pinnacle thought about any logos and these feelings can be transferred to a brand and a product (Park, Eisingerich, Pol, & Park, 2013). Aesthetics preferences derived from biological algorithm (Veryzer, 1993) as well as cultural influences (Henderson P. W., Cote, Leong, & Schmitt, 2003) that can be learned, explored, and developed through times. As a consequence, this study examined clients' responses toward logo elements in the forms of uniqueness, recognition, and beauty (Figure 2).

Brand Personality

Another related brand identity topic that was attentive by marketing scholars is brand personality. It refers to the set of human characteristics that associated with a brand (Aaker L. J., 1997). Brand personality is considered as the major element of brand identity and brand image (Geuens, Weijters, & Wulf, 2009). Successful brand personality can potentially enhance brand equity (Geuens, Weijters, & Wulf, 2009) and brand loyalty (Seimiene & Kamarauskaite, 2014). Aaker's theoretical framework offered five dimensions of brand personality as following: sophistication, excitement, sincerity, competence, and ruggedness (Aaker L. J., 1997); however, Aaker's facets of brand identity have been modified through times by several researchers such as Aaker, Benet-Martinez, & Garolera (2001), Sung & Tinkham (2005), and Geuens, Weijters, & Wulf (2009). Therefore, new several scales of brand personality were developed, proposed, and applied accordingly. One factor concerning those revised scales was product category due to the reason that customers customarily perceive different types of product or service in different ways (Purkayastha, 2009). Since real estate business was designated as our case study, the attributes of brand personality were reconsidered and adjusted from ones that proposed by Aaker (1997).

Some of Aaker's dimensions can be adopted as they were suitable for the property development product category comprising sophistication, excitement, and sincerity. Additionally, one more important facet of personality that should be concerned for dwelling facility is security feature. In summary, four aspects of brand personality—sophistication/up-to-date, excitement/friendliness, sincerity/simplicity, and security/trustworthiness—were inspected toward the perception of the whole logo versus three main elements of logo.

Research Design

Referring to the two research questions of this study, logo elements were served as independent variable and dependent variables consist of two variables: 1) logo preferences and 2) brand personality (Figure 2).

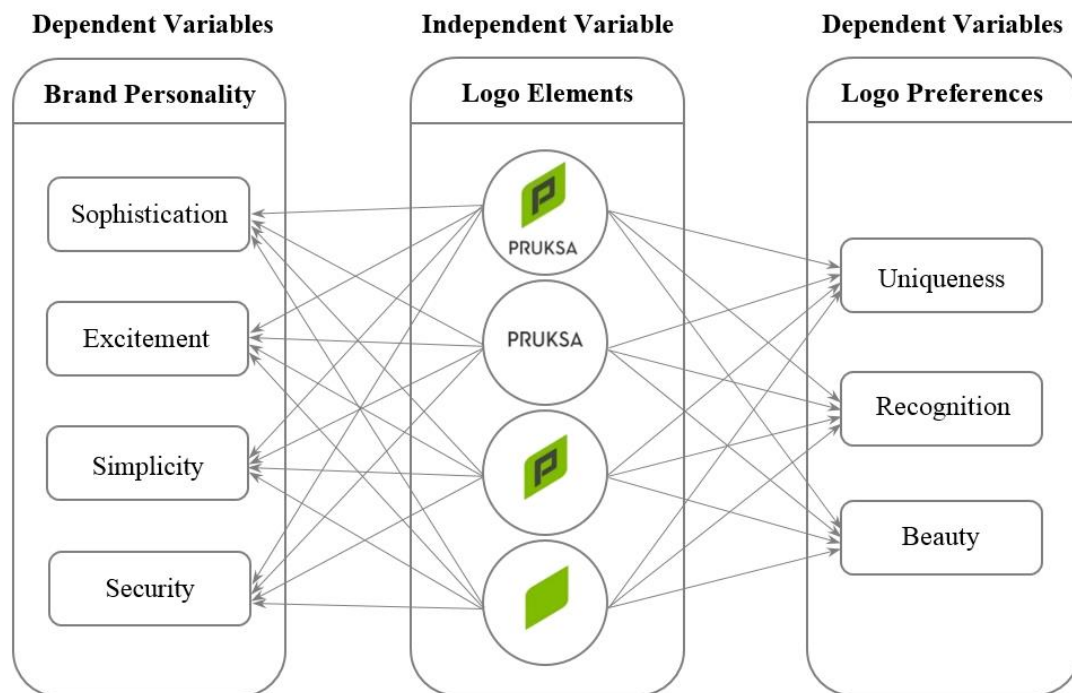


Figure 2: Research Framework

There were two studies involved in order to respond to research objectives and questions of this study.

Study 1

The attitudes of Pruksa’s clients toward logo elements were investigated. Each participants evaluated logo preferences in terms of uniqueness, recognition, and beauty toward four types of logo elements—the whole logo, type font, graphic, and color (Figure 2). To rate this affective responses, 5 point Likert scale was employed where a score of 1 refers to strongly disagree and a score of 5 denotes strongly agree through questionnaire interview. Then, the obtained data were analyzed by T-Test, ANOVA, and K-Way ANOVA statistics.

Study 2

The association between sentiments of Pruksa’s clients and brand personality were analyzed. The concept of sophistication/up-to-date, excitement/friendliness, sincerity/simplicity, and security/trustworthiness were assigned as our brand personality, and were rated by interviewees. Chi-Square statistics was engaged for analyzing the relationship between logo elements and brand personality.

Case Study

Our case study was purposively selected from the top ten property developer in Thailand. Consequently, two of Pruksa residential projects including 1) *Pruksa Ville* and 2) *Plum Condo*. The former is one of Pruksa low-rise townhome and located in Bangkok, while the latter is a high-rise condominium in Nontaburi province, a part of

Bangkok metropolitan region. Both residences contain the highest number of dwelling units comparing to similar residential types of Pruksa's projects (Figure 3).

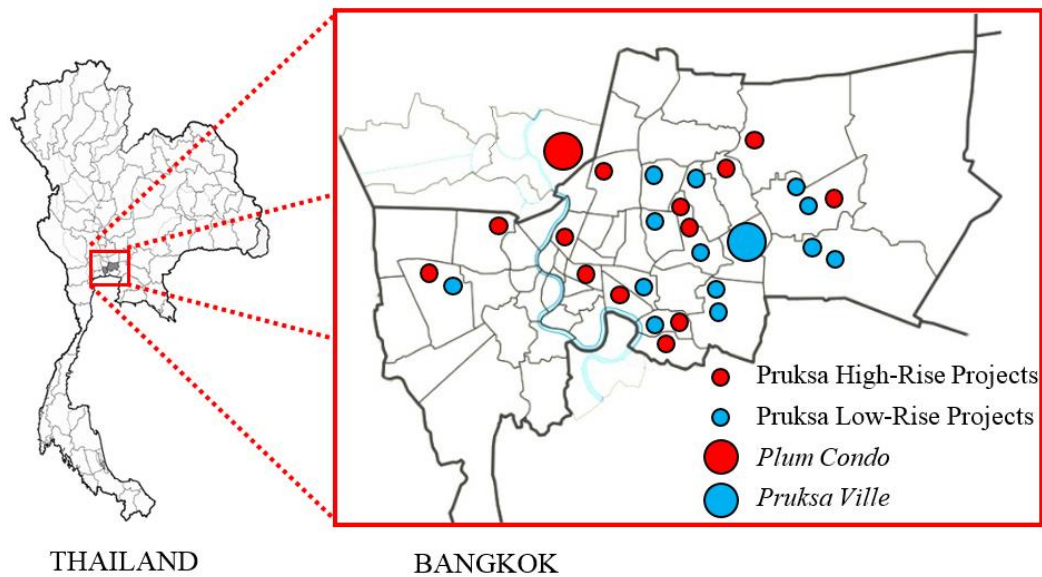


Figure 3: Locations of Two Case Studies, *Plum Condo* and *Pruksa Ville*

The Results

One hundred and fifty inhabitants who lives in those two residences were selected, systematically and randomly, as our samples. In summary, 51.3% of our samples were high-rise inhabitants of *Plum Condo* and 48.7% lives in *Pruksa Ville*. The majority of our samples are between 30 to 50 years old (72%), hold undergraduate degree (58%), work for private companies or state enterprises (47.3%), averagely earn 10,000-20,000 Baht (43.3%) per month.

Study 1

1.1 An independent samples T-Test was operated to compare logo elements preferences between low-rise and high-rise residents of Pruksa. There was no significant difference in low-rise and high-rise residential preferences toward logo elements.

1.2 An independent samples T-Test was conducted to compare logo elements preferences between male and female. Significant difference in female's favorable on the *beauty* aspect of *graphic* element ($M = 4.28$, $SD = 0.54$) over male ($M = 3.94$, $SD = 0.76$), $t(148) = -3.10$, $p = 0.002$ was found. The results suggested that the *beauty* aspect of *graphic* element has an effect on gender difference. Specifically, the results displayed that female participants tend to be attracted by the *beauty* aspect of *graphic* element of logo more than male participants (Table 1).

1.3 A one-way ANOVA was performed to compare the effect of age of residents on logo elements preferences, but there was no significant difference among three group of ages toward logo elements.

1.4 A K-way ANOVA was applied to compare the effect of education background of participants toward preference of logo elements preferences. Three continuous levels of education were classified including 1) high school or lower level, 2) diploma, 3) Bachelor degree, and 4) Master degree or higher level. Four significant results were described in 1.4.1), 1.4.2), 1.4.3), and 1.4.4) as follows:

1.4.1 There was a significant effect of education background on *uniqueness* aspect of *overall logo* at the $p < 0.05$ level for the 4 levels [$F(3,146) = 4.33, p = 0.006$]. Post hoc comparisons using the Tukey test indicated that the mean score for the diploma ($M = 4.27, SD = 0.63$) and Bachelor degree ($M = 4.07, SD = 0.71$) was significantly different from Master degree or higher level ($M = 3.40, SD = 0.70$). However, high school or lower level ($M = 3.84, SD = 0.74$) did not significantly differ from diploma, Bachelor degree, and Master degree or higher level (Table 1).

1.4.2 There was a significant effect of education background on *uniqueness* aspect of *type font* element at the $p < 0.05$ level for the 4 levels [$F(3,146) = 4.23, p = 0.007$]. Post hoc comparisons using the Tukey test indicated that the mean score for high school or lower level ($M = 3.52, SD = 0.85$) was significantly different than Bachelor degree ($M = 4.01, SD = 0.86$). However, diploma ($M = 4.14, SD = 0.77$) and Master degree or higher level ($M = 3.40, SD = 1.08$) did not significantly differ from high school or lower level and Bachelor degree (Table 1).

1.4.3 There was a significant effect of education background on *recognition* aspect of *type font* element at the $p < 0.05$ level for the 4 levels [$F(3,146) = 4.16, p = 0.007$]. Post hoc comparisons using the Tukey test indicated that the mean score for high school or lower level condition ($M = 3.65, SD = 0.92$) was significantly different than Bachelor degree ($M = 4.18, SD = 0.74$). However, diploma ($M = 4.00, SD = 0.69$) and Master degree or higher level ($M = 3.70, SD = 0.95$) did not significantly differ from high school or lower level and Bachelor degree conditions (Table 1).

1.4.4 There was a significant effect of education background on *beauty* aspect of *color* element at the $p < 0.05$ level for the 4 levels [$F(3,146) = 3.48, p = 0.018$]. Post hoc comparisons using the Tukey test indicated that the mean score for the diploma ($M = 4.14, SD = 0.47$) and Bachelor degree ($M = 4.10, SD = 0.61$) was significantly different than Master degree or higher level ($M = 3.50, SD = 0.71$). However, high school or lower level ($M = 4.00, SD = 0.52$) did not significantly differ from diploma, Bachelor degree, and Master degree or higher level (Table 1).

1.5 A one-way ANOVA was performed to compare the effect of average income of residents on logo elements preferences of three groups of average income per month—low income, middle income, and high income. Dwellers who earn 10,000-20,000 Baht/month refers to a group of low income. Likewise, middle income group and high income group refer to ones who earn 20,001-40,000 Baht/month and more than 40,001 Baht/month, respectively. Two significant results were elaborated in 1.5.1), 1.5.2), and 1.5.3) as follows:

1.5.1 There was a significant effect of the average incomes toward *recognition* aspect of *overall logo* at the $p < 0.05$ level for the 3 groups [$F(2,147) = 4.03, p = 0.020$]. Post hoc comparisons using the Tukey test indicated that the mean score for low

income group ($M = 4.12$, $SD = 0.76$) was significantly different than high income group ($M = 3.57$, $SD = 0.93$). However, middle income group ($M = 3.95$, $SD = 0.74$) did not significantly differ from low income group and high income group (Table 1).

1.5.2 There was a significant effect of the average incomes toward *beauty* aspect of *color* element at the $p < 0.05$ level for the 3 groups [$F(2,147) = 3.31$, $p = 0.039$]. Post hoc comparisons using the Tukey test indicated that the mean score for middle income group ($M = 4.14$, $SD = 0.53$) was significantly different than high income group ($M = 3.76$, $SD = 0.70$). However, low income group ($M = 4.05$, $SD = 0.60$) did not significantly differ from middle income group and high income group (Table 1).

1.6 A K-way ANOVA was conducted to compare the effect of occupation of participants toward logo elements preferences in student, government officer, private sector/state enterprise officer, self-employment, employee, and others. Significant difference in various occupation toward logo elements were not found.

Table 1: Summary of the Effects of Residential Preferences toward Logo Elements

Characteristics		Overall Logo			Type Font			Graphic			Color		
		Uniqueness	Recognition	Beauty	Uniqueness	Recognition	Beauty	Uniqueness	Recognition	Beauty	Uniqueness	Recognition	Beauty
Gender	T								(148)				
	p-value								= 3.10				
Education Background	F	(3,146)			(3,146)	(3,146)						(3,146)	
	p-value	= 4.33			= 4.23	= 4.16						= 3.48	
Average Income	F		(2,147)									(2,147)	
	p-value		= 4.03									= 3.31	
			.020									.039	

Study 2

The initial results displayed that the majority of respondents perceive brand personality by considering overall logo (60.7%) rather than specific elements (39.3%), i.e., type font, graphic, and color. Moreover, *sincerity/simplicity* was the most personality perceived by 33.3% of respondents when observing overall Pruksa logo (Table 2). A Chi-Square Test was calculated to examine association factors between elements of logo and brand personality traits by considering overall logo versus its specific elements, i.e., type font, graphic, or color—the significant relationship to clients’ attitudes toward brand personality was found, $\lambda^2 (9, N = 150) = 23.20, p = 0.006$, Cramer’s $V = 0.227$. Further examination was made to confirm the initial relationship by classifying logo elements into four types including 1) overall logo, 2) type font, 3) graphic, and color. Correspondingly, there was also a significant relation $\lambda^2 (3, N = 150) = 8.64, p = 0.034$, Cramer’s $V = 0.240$. These two results help confirming that brand personality, *sincerity/simplicity* in this case, was judged by considering logo as a whole, not by its separately individual elements.

Table 2: Summary of Pruksa Brand Personality Perception

Logo Element	Brand Personality				
	Sophistication/ Up-to-date (%)	Excitement/ Friendliness (%)	Security/ Trustworthy (%)	Sincerity/ Simplicity (%)	Total (%)
Overall Logo	20.7	4.0	12.0	24.0	60.7
Specific Element	10.7	4.0	15.4	9.4	39.3
Type Font	2.7	1.3	6.0	2.7	12.7
Graphic	4.7	0.7	8.7	2.0	16.0
Color	3.3	2.0	0.7	4.7	10.7
Total (%)	31.3	8.0	27.3	33.3	100.0

Conclusion and Discussion

According to research question No. 1—the effects of logo elements on Pruksa residents' perception were investigated—the results help explaining that elements of logo attracted distinctive characteristics of clients differently. The *beauty* aspect of *Graphic* element was stimulated by female more than male, while both genders perceive other elements of logo similarly. In contrary, Pruksa clients with different education background showed their equivalent interests on *graphic* element. However, their appreciation in *logo, type font, and color* of logo were dissimilar. While it was noticeable that the difference of average income of Pruksa clients affected the perception of *overall logo* and *color* element differently. Nevertheless, other clients’ characteristics including two types of habitation, variation of ages, and diverse occupations showed no effect on the preference of logo elements. Referring to research question No. 2, Pruksa clients’ attitudes toward brand personality were explored. Among brand personality traits, *sincerity/simplicity* was most perceived as Pruksa brand personality by viewing *logo* as a whole. As a consequence, when recognizing brand personality is the main objective, attention should be paid on designing logo as a whole rather than focusing on individual element of logo.

Future Research

This research explored clients' perspectives toward logo elements particularly in real estate business, other kinds of product category can be applied through this methodology. Besides, views of other stakeholders of the product such as Pruksa's employee should be combined with the opinions of its clients to understand all related attitudes toward logo design. In order to truly comprehend the identity of business, other aspects of corporate identity can be investigated such as brand image and brand loyalty with its relations to brand personality and brand identity.

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