



PRIMARY RESEARCH

# Residential versus organizational preferences toward logo of property developer in Thailand

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## Abstract

The main objective of this research was to compare the preferences between residents and staff members of the company toward logo design elements consisting of type font, graphic, and color. The most recent annual sales of property development businesses in Thailand were reviewed, and the Pruksa brand was selected as our case study due to its top-selling margin. Through questionnaire interviews, samples of two groups, including 1) A hundred and fifty residents of Pruksa's low-rise and high-rise residential properties in Bangkok and 2) Forty Pruksa's staff members were randomly selected to rate three types of logo preference in terms of uniqueness, recognition, and aesthetics. The preferences concerning the logo's main elements and the attitudes toward brand personality between the two groups above were analyzed by *T*-Test and Chi-square statistics, respectively. Guidelines for real-estate logo design aiming to represent brand personalities-sophistication, excitement, simplicity, and security-while meet their client's preferences at the same time are proposed.

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## INTRODUCTION

The basic principle of communication design is to transfer the message to its viewer through the design. This message can be any format of information such as text, image, object, etc. that sender wants to communicate to receiver. Usually, this message is intentionally created under the objective of communication. In marketing communication, design is utilized to convey information along with selling support in diverse areas. By all means, the foremost and simplest tool that an organization communicates with its stakeholders is logo that represents the company identity. Logo design can be value-added not only for identifying an organization but also promoting brand image through its visual potential.

The subject of logo design has been widely studied among marketing scholars in the last few decades. Particular researchers examined the design of logo elements in several dimensions, for instance, typography (Foroudi, Melewar, & Gupta, 2014), design characteristics (Amatyakul & Polyorat, 2018; Henderson & Cote, 1998; Pittard, Ewing, & Jevons, 2007; Van der Lans et al., 2009; Wibisono, Yani, & Muhlisyah, 2016) and color (Hynes, 2009). Additionally, the

viewer's responses to the logo were also analyzed by educators as there would be advantages for brand logo owners to understand how logo design is perceived by the viewer. Moreover, another related topic concerned logo perception is brand personality. It reflects consumer's personality that connects to the brand.

The property developer was purposively selected as our case study. Currently, investment in this business has been making a high profit in Thailand. Due to its competitive market, designs of brand identity and brand image have been highly moved forward. Exclusive designs have been re-established by the leading real estate entrepreneurs in Thailand. Pruksa brand, one of the major property developers who had recently rebranded its identity, was chosen as our case study.

Since customers and employees influence brand personality perception (Apriliani & Hudrasyah, 2018; Pringle & Binet, 2005), two groups of stakeholders in this business: clients and staff members were selected as our samples. There were two main research questions that this study attempted to answer: 1) what logo element-typography,

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graphic, and color-influenced the preferences of Pruksa residents and its employees? and 2) which brand personality was perceived by its clients and staff? The paper started by describing elements of logo, three aspects of logo preferences, and brand personality, correspondingly. The questionnaire interview was used in rating preference of Pruksa logo and examining brand personality. The analysis of *T*-test and Chi-square were utilized to reveal the aforementioned pattern of preference and perception, respectively. Finally, a comparison of results between residents' and staffs' perceptions toward Pruksa logo as was concluded and discussed.

## LITERATURE REVIEW

### Logo Elements: Type Font, Graphic, and Color

One of the magnificent corporate identity elements that are served in communicating identity of its organization is logo (Henderson & Cote, 1998; Walsh, Page Winterich, & Mittal, 2010). The visual power of logo makes it dominantly different from other elements of brand identity, such as brand name, slogan, and packaging, as it can be easier to remember than seeing the name of the brand alone (Park, Eisingerich, Pol, & Park, 2013). The design of logo has abilities to attract both positive and negative perceptions from its viewers. As a result, these effects may lead to purchasing decision afterward. Thus, the primary key design of logo was focused on this study. The most basic fundamental logo is its elements that are consisted of type font, graphic, and color. Type font is basically designed for a company's name. It is developed from a variety of selection that designer chooses to stand for identity of an organization. Many design type fonts are available such as style of typeface, spacing between an alphabet, length of word, readability, and legibility (Childers & Jass, 2002). However, logo design without typography within can be found occasionally.





Graphic is another visual element of logo that is used to communicate information. According to researchers, there are many kinds of visual form using in logo design, such as representational form, organic form, artificial form, and abstract form (Henderson & Cote, 1998; Pittard et al., 2007; Van der Lans et al., 2009). These forms are constructed or combined by the composition of design elements as followed: balance, repetition, parallel, proportion, and harmony.

The last logo element in this research was color. Basically, its features are served for corporate color identity. A number of studies analyzed color and indicated the relations between color and brand personality. The attributes of color affect human perception (Seimiene & Kamarauskaite, 2014), preferences, and recognition (Henderson & Cote, 1998; Hynes, 2009). Corporate identity and logo with distinctive colors can influence the positive and negative feelings of viewers.

The effects of logo elements on the viewer's perception were explored by several researchers recently. Gender differences had effects on logo type font design (Lieven, Grohmann, Herrmann, Landwehr, & Van Tilburg, 2015; Shaikh, Chaparro, & Fox, 2006) and color (Jablonski & Chaplin, 2000). Men and women were attracted to different kinds of type font and the distinguished intensity of colors. Shape and form of logos were studied by Henderson and Cote (1998) and Machado, De Carvalho, Torres, and Costa (2015). The results suggested that abstract shape is difficult to recognized comparing to natural shape.

This research hence explored the perception of logo elements in Pruksa customers and its staff members. Type font, graphic, and color as elements of the logo, as well as the whole logo (Table 1) were served as the stimuli in measuring logo preference and brand personality perception.

TABLE 1. Pruksa brand logo elements

Elements	Visual Graphic	Description
The Whole Logo		The whole logo is consisted of type font, graphic, and color elements of the logo.
Type Font		Type font is located under the graphic element of the logo. Its color is dark grey.
Graphic		Graphic is located above type font. It is comprised of a dark grey area in the middle of the light green area.
Color		Color is located above the type font. It is light green, which is the background area of graphic element of logo.

Note. Due to limitations of the proceeding printing, all of the logo's elements that appeared in this paper can only be depicted in black and white colors. Please visit [www.pruksa.com](http://www.pruksa.com) for the original color of Pruksa's logo.

## The Perceptions of Logo

### *Uniqueness, recognition, and aesthetics as logo preference*

Logo perception has been constantly investigated by academic scholars in various dimensions. Hem and Iversen (2004), Henderson and Cote (1998), and Van der Lans et al. (2009) explored affective response to logo. Logo familiarity was examined by Foroudi, Foroudi et al. (2014) while Hem and Iversen (2004) and Henderson, Cote, Leong, and Schmitt (2003) paid attention to the meaning of logo design. Foroudi et al. (2014) and Henderson et al. (2003) inspected logo recognition and found that it came after logo affection. Thus, affect, familiarity, meaning, and recognition were well-known aspects of logo perception. However, as property development was the case in this research, appropriated logo preference dimensions were reviewed.

Since the favor of design comes from visual perception. Gestalt psychology, as one of the perception theories, has been utilized in various kinds of design (Koffka, 1962). It is consisted of law of organizations, for example, law of figure and ground that is involved with symbol and logo designs. By applying this law to the design, the outcome can be more attractive. Pleasant logo design has an impact on customer's commitment to the brand (Bloch, 1995; Park et al., 2013). As such, aesthetics can be served as one of our dimensions for logo preference in this study. Aesthetics can easily lead to affection, which transfers to recognition ultimately. Being recognized is the major expectation that brand owner is desired for its logo design (Henderson et al., 2003). Real estate logos in Thailand can be found everywhere in various advertisements. Repetitive perceptions of logo remind viewer of its brand and its product. Thus, this research used recognition as another aspect of logo preference. Furthermore, the main purpose of this property logo is to represent the identity of its brand, which uniqueness is the identity's main feature. Hence, uniqueness has become one of the preferred attributes in this study. Uniqueness, recognition, and aesthetics as logo preferences, were served as traits for evaluating residential and organizational attitudes toward logo elements.

### *Four types of brand personality*

Brand personality is an important topic that is involved in the identity of business. The potential of brand personality can build brand favorable, brand loyalty (Seimiene & Kamarauskaite, 2014), and brand equity (Geuens, Weijters, & De Wulf, 2009; Lin, 2010). Brand personality urges client's relationship with the brand. Since human personality and several aspects of brand personality are linked (Dikcius,

Seimiene, & Zaliene, 2013), therefore there is a connection between brand personality and the client's perception of a brand. As such, strong and definite brand personality is considered to be congruent with consumer's personality type (Geuens et al., 2009). Powerful brand personality impacts brand equity (Van Rekom, Jacobs, & Verlegh, 2006) which increases selling possibilities. Brand personality facilitates promotion and other marketing activities. Hence, one dominant personality trait is a key to present company's brand personality. This research was sought to find Prukša's brand personality in both its customers' and employees' minds.

The study of Aaker (1997) was proposed brand personality in five dimensions, including: sophistication, excitement, sincerity, competence, and ruggedness. These facets were modified by several scholars, i.e., Aaker, Benet-Martinez, and Garolera (2001), Geuens et al. (2009), and Sung and Tinkham (2005). One of the factors that caused the development of these dimensions was the difference in product type which affected brand personality (Purkayastha, 2009). The property business was the focus of this study. Thus the dimensions of brand personality were reviewed.

Sophistication, excitement, and sincerity were suitable for applying in this research. Sophistication links to up-to-date sense that is preferred in exquisite living. Excitement or friendliness is a sensational personality that can be required in customer's mind as well as sincerity or simplicity. In addition, this study added security or trustworthiness to brand personality facets as an essential fundamental attribute of inhabitancy.

Brand personality is appeared in corporate identity materials which logo seems to be the most primarily key. As logo design perception has an effect on brand personality (Grohmann, 2008), there is a relationship between brand personality and logo. However, logo design is originated composed of several elements. Hence, this research paid attention to which element of logo that most affected brand personality.

## RESEARCH METHODOLOGY

### *Unit of Analysis*

Participants in this study were purposively selected from the top property developer selling from January 2017–June 2018 in Thailand (Tednok, 2018). Thus, Prukša Holding Public Company Limited, was designated as our case study. There were two groups of respondents involved in this research consisted of Prukša's clients and their employees. A hundred and fifty inhabitants from two highest density populations of Prukša residential projects

in Bangkok metropolitan region participated including 1) Pruksa low-rise townhome project in Bangkok: Pruksa Ville and 2) Pruksa condominium high-rise project in Nontaburi province: Plum Condo (Figure 1). Additionally, forty Pruksa staff members who are based at Pruksa Holding Public Company Limited headquarter in Bangkok were involved in this procedure.

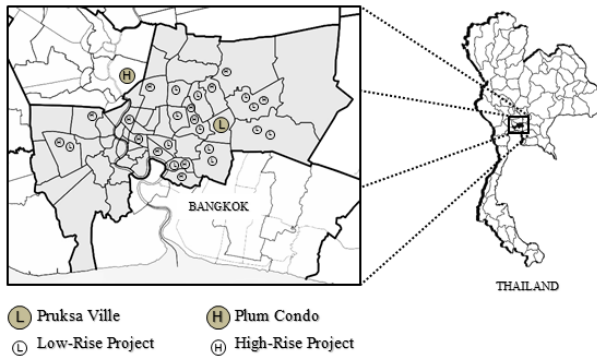


FIGURE 1. Pruksa residential projects

**Procedure**

Since there were two research questions in this study, two explorations were approached in this research. The first

analysis by *T*-test statistics was to investigate residential and organizational preferences toward elements of the logo. One hundred and ninety respondents evaluated affective responses, including uniqueness, recognition, and aesthetics toward logo elements, which can be categorized into four types: 1) type font, 2) graphic, 3) color, and 4) the whole logo through questionnaire interviews. The five-point Likert scale was utilized in rating preferences where a score of 1 refers to strongly disagree, and a score of 5 indicates strongly agree.

The relationships between participants’ attitudes and brand personality perceptions were examined in the second analysis. Each respondent rated Pruksa brand personality traits that were comprised of sophistication/up-to-date, excitement/friendliness, sincerity/simplicity, and security/trustworthiness through questionnaire interviews. Chi-square statistics were employed to examine difference between customers and staff members’ perceptions about brand personality (Figure 2).

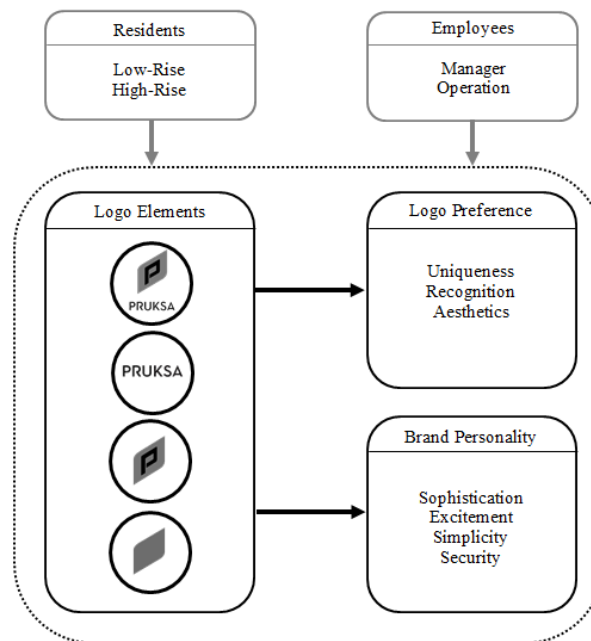


FIGURE 2. Research framework

**RESULTS AND DISCUSSION**

The respondents of Pruksa residential projects were systematic randomly selected as our samples. A total of 48.7% of inhabitants live in Pruksa Ville, and 51.3% residents live in Plum Condo, 45.3% are women, with thirty to fifty years old age range (72%). Most participants hold undergradu-

ate degrees (58%), and 47.3% work for private companies, with averagely earn ten thousand to twenty thousand Baht (43.3%) per month. Pruksa staff members were randomly selected in this procedure. Among them, 30% are male and mostly thirty to fifty years old (77.5%) age range. Most employees hold an undergraduate degree (60%), 22.5% work

as head of departments while 77.5% are in operating roles of the company. Their average incomes are twenty thousand to forty thousand Baht (47.5%) per month and 67.5% working for Pruksa less than five years.

### The First Analysis

An independent samples *T*-test was performed to compare the preferences that included, 1) uniqueness, 2) recognition, and 3) aesthetics) of logo elements including 1) the whole logo, 2) type font, 3) graphic, and 4) color between Pruksa residents and its employees.

### Logo elements: The whole logo

There was a significant difference in employees' preferences on the uniqueness aspect of the whole logo ( $M = 4.35$ ,  $SD = .66$ ) over clients ( $M = 4.01$ ,  $SD = .73$ ),  $t(188) = 2.699$ ,  $p = .008$ . The results suggested that the uniqueness aspect of the whole logo had an effect on two types of participants. Specifically, our results showed that Pruksa staff members tend to be attracted by the uniqueness aspect of the whole logo more than clients of Pruksa (Table 2).

TABLE 2. Summary of the effects of residential and organizational preferences toward logo elements

Logo Elements Preferences	Logo			Type Font	Graphic	Color			
	Uniqueness	Recognition	Aesthetics	Uniqueness	Recognition	Aesthetics	Uniqueness	Recognition	Aesthetics
<i>t</i>	2.699	3.722	2.238				2.337	2.631	3.528
<i>p</i>	.008	.000	.026				.021	.009	.001

Significant difference in staff members' preferences on the recognition aspect of the whole logo ( $M = 4.48$ ,  $SD = .60$ ) over residents ( $M = 3.97$ ,  $SD = .80$ ),  $t(188) = 3.722$ ,  $p = .000$ . The results suggested that the recognition aspect of the whole logo had an effect on two groups of respondents. Indicatively, the results displayed that Pruksa employees tend to be stimulated by the recognition aspect of the whole logo more than Pruksa customers (Table 2).

There was a significant difference in employees' preferences on the aesthetics aspect of the whole logo ( $M = 4.20$ ,  $SD = .72$ ) over inhabitants ( $M = 3.93$ ,  $SD = .68$ ),  $t(188) = 2.238$ ,  $p = .026$ . The results suggested that the aesthetics aspect of the whole logo had an effect on two types of participants. Particularly, our results showed that Pruksa staff members tend to be attracted by the aesthetics aspect of the whole logo more than clients of Pruksa (Table 2).

### Logo elements: Type font

There was no significant difference in residential and organizational preferences toward uniqueness, recognition, and aesthetics in the aspect of the type font element of logo.

### Logo elements: Graphic

There was no significant difference in the preferences of clients and employees of Pruksa toward uniqueness in the aspect of the graphic logo element.

Significant difference in staff members' preferences on the recognition aspect of graphic ( $M = 4.30$ ,  $SD = .65$ ) over residents ( $M = 3.98$ ,  $SD = .80$ ),  $t(188) = 2.337$ ,  $p = .021$ . The

results suggested that the recognition aspect of the graphic element of logo had an effect on two groups of respondents. Indicatively, the results displayed that Pruksa employees tend to be attracted by the recognition aspect of graphic logo element more than Pruksa customers (Table 2).

There was no significant difference in residential and organizational preferences toward aesthetics in the aspects of the graphic element of logo.

### Logo elements: Color

There was a significant difference in employees' preferences on the uniqueness aspect of color ( $M = 4.35$ ,  $SD = .66$ ) over clients ( $M = 4.00$ ,  $SD = .77$ ),  $t(188) = 2.631$ ,  $p = .009$ . The results suggested that the uniqueness aspect of color logo element had an effect on two types of participants. Specifically, our results showed that Pruksa staff members tend to be stimulated by the uniqueness aspect of color element of the logo more than clients of Pruksa (Table 2). Significant difference in staff members' preferences on the recognition aspect of color ( $M = 4.35$ ,  $SD = .62$ ) over residents ( $M = 3.91$ ,  $SD = .71$ ),  $t(188) = 3.528$ ,  $p = .001$ . The results suggested that the recognition aspect of color element of the logo had an effect on two groups of respondents. Particularly, the results displayed that Pruksa employees tend to be attracted by the recognition aspect of color logo element more than Pruksa customers (Table 2).

There was no significant difference in Pruksa customers' and staff members' preferences toward aesthetics in the aspect of color logo element.



### The Second Analysis

Results in Table 3 and Table 4 displayed that both Pruksa's clients and employees perceived different dimensions of brand personality when considering the whole logo, while both groups perceived security/trustworthy when deliberating the Pruksa logo in the form of type font, graphic, or

color individually. Consequently, Chi-square tests were furtherly conducted to examine the association between elements of logo and brand personality traits. We firstly ran analysis of clients' attitudes toward brand personality and then employee's attitudes afterward.

**TABLE 3.** Pruksa residents' brand personality perceptions

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

**TABLE 4.** Pruksa employees' brand personality perceptions

Logo Element	Brand Personality				
	Sophistication/ Up-to-date	Excitement/Friendliness	Sincerity/Simplicity	Security/Trustworthy	Total (%)
The Whole Logo	5.0	2.5	22.5	25.0	55.0
Individual Element	7.5	2.5	15.0	20.0	45.0
Type font	0.0	0.0	5.0	2.5	7.5
Graphic	7.5	0.0	2.5	7.5	17.5
Color	0.0	2.5	7.5	10.0	20.0
Total (%)	12.5	5.0	37.5	45.0	100.0

The results of a test with one hundred and fifty inhabitants showed that there was a significant relationship between clients' attitudes toward brand personality,  $\lambda^2 (9, N = 150) = 23.20, p = .006$ , Cramer's  $V = .227$ . Pruksa brand was perceived as sincerity/simplicity (33.3%) by most of the respondents through viewing the whole logo of Pruksa brand. Moreover, there was also a significant relationship by com-

paring the whole logo and its individual elements that included type font, graphic, and color elements of logo,  $\lambda^2 (3, N = 150) = 8.64, p = .034$ , Cramer's  $V = .240$ . It suggested that brand personality perceptions of the majority of Pruksa residents were shaped by the whole logo (60.7%) rather than individual elements (39.3%) (Table 5).

**TABLE 5.** Clients' attitudes toward brand personality

Number of Cases	Pearson Chi-Square Value	p-Value	Cramer's V
150	8.644	.034	.240

A similar test was operated with forty responses of Pruksa's employees; however, there was no significant relationship between elements of logo and brand personality (Table 6). It can be concluded that seeing the whole logo gave different

feelings about brand personality to client from considering individual elements of Pruksa logo, while this is not the case for Pruksa's staff.

**TABLE 6.** Employees' attitudes toward brand personality

Number of Cases	Pearson Chi-Square Value	p-Value	Cramer's V
40	.629	.890	.125

## CONCLUSION

Referring to the first research question, clients' and employees' preferences toward elements of logo design were investigated. The *T*-test results summarized in Table 2 indicated that the whole logo was differently attracted by two groups of the research participants in all three dimensions of preferences. Based on the whole logo response scores, Pruksa logo was more appreciated by employees than clients. In addition, Pruksa staff were stimulated by the recognition aspect in graphic and color logo elements more than its customers. Besides, the uniqueness aspect of color logo element was also engaged more by organizational preferences. As a consequence, Pruksa's staff members were attached to its brand logo by three logo elements that included the whole logo, graphic, and color. It could be assumed that senses of belongings in employees may urge strong positive feelings for its brand logo design. Furthermore, these results led to the implication that development for the designs of graphic, color elements of logo, and particularly, the overall look or the whole logo are encouraged, in order to achieve both stakeholders' fulfillment. In contrary, since there was no difference between the preferences of customers and employees of Pruksa when reviewing type

font element of logo. The attitude of the two groups of respondents toward type font was similarly; hence, it was presumed that the design of type font was fine and satisfactory. As a consequence, brand logo owner and its designer can utilize these findings as for Pruksa logo design development.

According to the second research question, brand personality perceptions of the inhabitants and staff members were examined. The Chi-square test summarized in Table 3 displayed that sincerity/simplicity was the most recognized brand personality of Pruksa, which was evoked by observing the whole logo. Thus, logo designers should concentrate on the overall design of logo rather than each element when designing brand logos.

## IMPLICATIONS

Since this study was focused on only one property brand logo design, future research can be the comparison between two or more properties brand preferences and brand personality perceptions. Additionally, the procedure utilized in this study can be applied to other kinds of business types. Furthermore, other designs of logos, such as a logo without brand name or graphic logo, as well as black and white logo can be investigated.

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