A study on logo design to enhance theme park image

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Abstract

This study first considered the concept of the logo and the form and color of Rudolf Arnheim's theory of visual perception, and analyzed 77 of TourScanner's "100 Best Theme Parks in the World" theme park logos based on visual perception theory. According to the analysis, the combination marks type was the most common among the six types of logos with 64.9%, and the Sans serif font type was the most common among the five types of typefaces used in the logo with 46.8%. As a result of analyzing the form of the logo, the natural form was the most common, and the last color of the logo was 66.2% of the color of the color. Because it is a creative amusement space that can meet the needs of diversified consumers due to the characteristic of the park with a combination of various elements, it takes the form of complexity rather than simple form in the logo design and uses many colors. The logo type also had 66.2% of combination marks combined with symbols and word marks, and the typeface was used a lot because of the

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complex symbols. Therefore, we hope that this study will help the basic data of designing strategies to improve the brand value and image making of theme parks.

Key Words : *Theme Park, Visual Perception Theory, Logo Design*

1. Introduction

The economic affluence and time abundance of modern people led to an increase in the quality of life and an increase in interest in leisure life, which led to an increase in demand for theme parks.

The theme park means a park with a theme, so it is most important to visually express the intangible element of the theme, and to this end, design capabilities must be emphasized. Theme parks are also for commercial purposes, so they are a product. Therefore, because it is a product, the brand should be designed to be easily recognizable and be able to deliver the brand's products, messages, and services to consumers as visual symbols. As a visual element of the brand, the more the logo is exposed, the more distinct the brand's identity and the brand's consistency can be maintained. Also, the logo easily represents the brand's image. This visual target is a more advantageous means of memory and association than other factors, which allows consumers to have more value than they want to buy with the brand's symbol or logo alone, and it can also be said that brand image enhancement plays an important role in consumers' choice of product or service.

Worldwide, brands in the 21st century market environment now have significant implications for the value of intangible assets as assets of the enterprise. Therefore, companies need to realize that maintaining a lasting relationship with consumers is vital and use a strategy accordingly to express their brand identity in accordance with visual expressions to give consumers confidence.

In this study, the theme park logo of TourScanner's (TourScanner, 2021) '100 Best Theme Parks in the World' "100

Best Theme Parks in the World" will be categorized by type and typeface. And also, it is hoped that the theme park will be the foundation for making competitive images and developing strategies to increase brand value by analyzing Rudolf Arnheim's 10 visual perception theories centered on shape and color.

2. Theoretical Consideration

2.1 Rudolf Arnheim's Theory of Visual Perception

Humans rely on sight 87% of the five senses, which is overwhelmingly higher than taste, smell, and touch(Rohmura Jchi, 2005). Several scholars, including Faber Birren, have confirmed that we perceive objects in form and color through vision, and that they are perceived more quickly and have better memory than form.

The logo is also a visual medium based on vision, so in order for more complete message delivery to be achieved, it is necessary to be able to perceive human sensory factors integrally.

Rudolf Armheim(1995) claim that "Type and color can be distinct from each other, and they can also be compared to each other. These protons satisfy two of the most characteristic functions of vision. In other words, the shape and color are expressive, while the brother is able to distinguish things from each other, and the color is also used as a means of communication."

In the process of implementing a design, colors and forms are important elements that are devised from the early stages of design. The choice of colors and forms to create specific images in design and formative activities is a very basic and important process at the same time. (Kim Duk-yong, Lee Eun-kyung & Lee Jung-ah, 2009).

Thus, this work focuses on the most fundamental forms and colors of Arnheim's 10 visual perception theories(Balance, Shape, Form, Space, Growth, Light, Color, Movement, and Tension).

2.1.1 Form

All natural and artificial objects on Earth can be seen in form. In other words, all elements perceived by the human eye can be considered as forms. In design, any type or intangible element recognized through visual language is called form(Seo Seung-yeon, 2012).

Arnheim called it "a form of content because every time we consciously or unconsciously recognize a type, we accept it as representing something"(Arnheim, 2004).

Form is an important component of the object's sensory experience with color because it is perceived by sight and touch. In design, a form achieves its ultimate goal when it has some regularity, harmony, or relevance. In other words, a good design is only completed when a good idea takes the form of a design that fits the original intention.

2-1-2 color

Color is a factor that effect human consciousness and unconsciousness in a stage that actually precedes form, and affects psychological shock, emotion, or emotion that is stronger than form(Ham Jeong-do, 2003).

Chambers & Moulton(1978) said that color is the first and most responsive design element for many people, and that it is a psychological phenomenon that plays a role in generating a number of moving, judging, emotional, and psychological reactions. The colors used in the logo can be symbolically represented by visualizing the concepts, messages, etc. that the brand intends.

According to Allina Wheeler(2006), "The color with strong identity expresses the brand's personality and serves to stimulate consumers' sensibility and associative image of the brand." Through images in color, corporate identity can serve as an important factor in effectively delivering corporate images to consumers. In other words, color serves to convey the specific message that a company is trying to say(Allina Wheeler, 2006).

2.2 Logo Concepts and Roles

Schechter(1993) and Henderson & Cote(1998) viewed the logo as a collective symbol and logo type, while Keller(1998) viewed it as a means of indicating origin, ownership, or association. This is a formal visual representation of the company or brand name from an enterprise's perspective(Szliwowski, 2001) and an essential component of the company's and brand communication programs(Schechter, 1993).

Schechter(1993) considers the logo to be the easiest to spread in corporate and brand communication, and the most common element in all media, from packaging to letterhead to sign.

The logo is a symbolic representation system for a product or service, not just a combination of spelling, but rather a variety of symbols, such as the status, financial power, and personality of the owner. In addition, consumers generally recognize and perceive brands not only through brand names but also through logos that are visual elements. The logo is also recognized and remembered more quickly and easily than verbal information such as brand names, and triggers various emotional responses from consumers. It plays an important role for consumers by identifying competitive products through the perception of the logo, becoming a clue to the withdrawal of product knowledge, and even causing consumers' likes(Gang Ok Jung, Dae Ryun Chang & Dong Ryun Chang, 2002).

Brand assets are also assets and liabilities that arise in conjunction with the brand, consisting of various components, but the most important components are brand names and symbols(Aaker & Alexander, 1993).

2.2.1 Features of Theme Park Logo

The components of the theme park include the design of buildings, signs, and various organic facilities, and it is necessary to give a unified image to the users in terms of highlighting the theme.

The design-side theme park logo represents the characteristics

and individuality of the product as a means to reasonably and effectively convey the meaning of the product or service through characteristic visual expressions. As well as image formation of individual products, brand images are also used as an important means of delivery as a visual element for forming service images and play an important role as a visual differentiator for companies as a core of brand images(Ahn Jung-ho, 2010).

What must a theme park logo design convey? In some cases, family-friendly fun is the desired brand. For others, a sense of technological thrill and superiority are the main message. Whatever the image that the theme park in question wants to convey, these logos are clear and communicative.

Theme park logos can be attractive and effective while using a variety of shapes and colors to communicate information about the brand. A logo design can say almost anything when it is designed by an experienced logo designer to meet the unique needs of your family.

2.2.2. Types of Logos

Brand logos can take many forms, depending on what the company wants to transmit to the public, and each of these has its own advantages. There are many factors to be considered when one of these forms is being developed, depending on what the brand wants to focus on. There might be a focus on the improvement of a representative image of the brand that will be turned into a logo, or a focus on how to make the simple name of the company a representative and appealing element to the public; all in all, the number of possibilities is huge(Lorette K., 2017).

In this study, we can divide these many forms that can be taken by brand logo into six broad categories: logotypes, lettermarks, pictorial marks, combination marks, Emblem logos, mascot logos.(Fig. 1)

Figure 1 Type of Logos

A wordmark (or logotype) is a simple text/font-based logo that focuses on the brand's full name. It's basically a typographic logo that uses a unique font or style to write the brand name without any significant graphics, meaning, or symbolic intervention.

Lettermarks or monograms are logos that consist of only letters or brand initials. Usually, companies use the initials of their big brand names to design the logo and make it easier for their target market to recognize their brand.

A pictorial mark is an icon, symbol, or graphic-based logo used to represent a brand. It's usually the image that comes to your mind when you talk about the brand.

A combination mark is the fusion of a pictorial mark and a wordmark. The picture and text can be laid out side-by-side, stacked on top of each other, or integrated together to create an image.

Emblems, often used by universities and schools, are among the oldest logos known. These include adding a brand name(and sometimes a slogan) inside a symbol or an icon, think badges, seals, and crests. These logos tend to have a traditional appearance about them that can make a striking impact.

A mascot is different than the above pictures and symbols in that it's a drawing of a particular person(or, at least, an anthropomorphized character). As human beings, we're visually attracted to seeing another human face. They are often vibrant, cartoonish, and fun.

2.2.3 Type of typeface

There are thousands of free fonts available today, but most can be broken down into five broad categories for this study(Figure1). Each of these styles offers unique characteristics, and how each is deployed and designed plays a significant role in their symbolic meaning, thus the impact they have on your final logo design.

Serif fonts can be broken down even further into several subcategories(Old Style, Classical, Neo-Classical, Transitional, Clarendon, etc.). Today, Serif fonts are among the most popular typefaces in use, with styles like 'Times New Roman' being ever-present in books, documents, and even some logos.

Sans serif fonts are defined by their clean, straight lines. They feature no flourishes and emphasize readability and simplicity for a more scalable look. Slab serif fonts are characterized by their solid and bold approach and are more at home with modern brands than classical ones. These fonts can be either rounded or angular, with some closely resembling typewriter styles.

Script style fonts also dispense with the blocky print look in favor of a more natural-looking cursive style. Scripts come in two major sub-categories – formal or casual – and are designed to resemble handwritten calligraphy.

Decorative, or display fonts forgo conventions in favor of a unique and appealing typeface. Most decorative types are useful for a variety of industries and needs, as they are generally tailored to specific companies(Tailor Brands, 2020).

type of fonts	Brands	type of fonts	Brands
Serif Fonts	TIFFANY&CO. Z A R A Abercrombie & Fitch	Script type	Cadillac Coca-Cola Instagram
Sans Serif Fonts	Linked in. Calvin Klein theguardian	Decorative type	Fanta LEGO ToysЯus
Slab Serif Fonts	SONY HONDA VOLVO		

Figure 2 Type of Fonts

2.3 A prior study on the logo

Research on logos shows that the better creativity, the more positive the preference for logos. It was also shown that the meaning of the logo should be clear and specific, and that consumers generally prefer soft, natural, elaborated, complex, dynamic, stereoscopic and oriental designs(Keller, 1998).

Research by Schechter's logo category shows that the picture logo or character symbol logo improves the image more than the character logo, abstract logo, or word mark. The picture logo has been shown to be able to give more value to the brand it represents. The text symbol logo is logical and direct, but it is believed that it may not be the best way to express a company's vision(Schechter, 2010).

And the character logo can clearly express what a company or brand is, but it does not always give a successful advantage. Wordmark is also preferred because it is safe for brands or companies that use short names or initials, and can avoid risks that can lead to misunderstanding, such as visual devices, but it is difficult to draw interest or fun with wordmarks and is difficult to associate easily. Finally, the abstract logo is considered to be the least influential because it is not inherently linked to a company or brand.

Henderson & Cote(1996) said in a study of 12 logo characteristics that consumers prefer relatively sophisticated logos to simple logos, and like logos that evoke clear associations. We also found that consumers prefer natural and symmetrical logos compared to abstract logos(Henderson & Cote, 1996).

3. Case analysis

3.1 Scope and method of research

The scope of the study was analyzed for 77 logos out of 100 selected as theme park logos for "100 Best Theme Parks in the World" selected by TourScanner, excluding duplicate logos. The

research method identified the overall theoretical concept of the logo and the role and importance of the logo through the literature. In addition, the concept of the logo as a means of communication was categorized by type Tour Scanner and analyzed in the case around the shape and color of Rudolf Arnheim's visual elements.

Figure 3. 77 Best Theme Parks in the World

3.2 Research and analysis details

The 77 theme park logos are available in six types (Wordmarks, lettermarks, Emblem logos, Pictorial marks, Combination marks and Mascot logos) and in five typefaces (San Serif types, Slab Serif types and scripts).

We analyze the shape of the visual perception elements by dividing them into geometric and natural forms and classifying the geometric forms back into basic and polyhedron forms. Colors were divided into achromatic and achromatic colors, re-classified as white, black, and gray (50%), and milky colors were classified as cool color, warm color, neutral, and complex colors(Table 1).

4. Analysis result

According to TourScanner's analysis of the theme park logo of "100 Best Theme Parks in the World", the analysis of the type, typeface, form, and color of the logo design is the same as Table 1.

First, the analysis of the types of logos showed that 50 of the six types of combination marks (64.9%) were the most common, followed by 15 (19.5%) >emblem logos type 9 (11.7%) >mascot logos type 2 (2.6%) >letermarks type (1.3%). Second, the analysis of the typefaces used in the logo showed that 36 sans serif font types (46.8%) were the most common among the five types, followed by 17 (22.1%)>slab serif and script types with 9 (11.7%)>serifs and 6 types (7.8%), respectively.

Third, the analysis of the logo forms showed that the natural form was the most common, followed by 25 basic forms (32.5%) and 13 multi-faceted system forms (16.9%). Finally, the color analysis of the logo showed that there were no achromatic colors, with 51 (66.2%) compound colors, followed by 18 warm colors (23.4%) > 5 cool colors (6.5%) > 3 neutral colors (3.9%).

Table 1: Analysis Index(Rudolf Arnheim's Visual Perceptual Elements) and Analysis result

Analysis Elements		No.	%	Analysis Elements			No.	%
Type of Logos	Wordmarks	15	19.5	Form	Geometric	Basic form	25	32.5
	Lettermarks	1	1.3			Multifaceted system	13	16.9
	Pictorial marks	0	0.0		Natural	Organic form	39	50.6
	Combination marks	50	64.9		Total		77	100
	Emblem logos	9	11.7	Color	Achromatic color	White	0	0.0
	Mascot logos	2	2.6			Black	0	0.0
	Total	77	100			Gray	0	0.0
Type of fonts	Serif font	6	7.8		Chromatic color	Warm color	18	23.4
	Sans serif font	36	46.8			Cool color	5	6.5
	Slab Serif types	9	11.7			Neutral color	3	3.9
	Script types	9	11.7			Compound color	51	66.2
	Decorative types	17	22.1		Total		77	100
	Total	77	100					

Theme parks are theme parks, which consist of non-routine spaces based on specific themes and stories, and are continuously operated and managed by creating buildings, landscaping, amusement facilities, food, products, and events. The theme park's design is more complex than other logo designs (e.g., Apple, Google, etc.) and colors are more complex than those of other logo designs, since it can be defined as a creative entertainment space where elements such as entertainment, leisure, culture and education can be met.

5. Conclusion

This study recognized the importance of logo design as an important visual symbol for companies and analyzed the logo designs of 77 representative multinational theme parks by type, typeface, and form and color among 10 visual perception elements of Arnheim. G. Hofstede(1991) stated that visual images can be interpreted differently depending on viewing perspective or taste, and may also vary somewhat depending on cultural backgrounds in the East and West. However, international identity designs that can be easily remembered, sympathized and communicated across men, women, and women of all ages and races are a requirement of the times.

Therefore, it is hoped that this study will be used as a basic data for the development of practical design of creating competitive images of theme parks and establishing strategies to increase brand value.

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