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Understanding the Aesthetic of Identity Design at the Subway Stations: The Case Study of Japan and Thailand

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Abstract

The identity design in subway stations represents the unique aspects of the surrounding society and culture. Additionally, the perceived value of rapid transit can be enhanced when distinct features enable stations to stand out from each other. This article aims to study and categorize the types of identity found at these stations, examining how the design process can profoundly impact aesthetics and enhance communicative value. The methods used in this study explored and analyzed elements in subway stations across three regions in Japan: Kansai, Chubu, and Kanto. The research also examined four stations in Thailand on the MRT Blue Line to understand the station identity. Questionnaires were distributed to collect feedback from 800 passengers as part of the study. The results categorize the identity of subway stations into four criteria: 1) Historical and Architectural Identity, 2) Cultural Identity, 3) The Identity from cartoons, and 4) Art and Design Identity. The outcome of this research provides valuable guidelines for designing the station's identity. Subway stations comprise essential elements: story, functions, and communication, all contributing to the station's aesthetics. This aesthetic is derived from the station's identity, which is deeply rooted in history, landmarks, traditions, and culture. The creative integration of various station design and construction enhances aesthetic appeal and facilitates effective communication within the station environment. This approach to identity design can serve as a model for future mass transit systems, increasing the station's value and promoting tourism.

Keywords: Understanding of Identity Design, The subway station, MRT Blue line (MRT BL), Historical and Architectural Identity, Cultural Identity, The Identity from cartoons, Art and Design Identity

Introduction

The Master plan mass rapid transit Bangkok Metropolitan Region is the latest version in the Thai government Ministry of Transport for the development of an urban rail transit network system servicing the greater Bangkok area. The rapid transit was established to improve traffic congestion in Bangkok, moreover it was aligned with Mass Rapid Transit Master Plan in Bangkok Metropolitan Region by extending 11 fully integrated rapid transit lines including elevated and underground trains. It is expected to be completed within the year 2029. The public transportation by railway at the stations creates a spatial identity for benefits the economy, community, culture, and landmarks.

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The subway station's identity has been presented to possess various communication styles, which may lead to misinterpretations in the perceived meaning. Especially subway stations, can be complex environments that necessitate the use of maps, signposts, and symbols for navigation (Puttipakorn & Upala, 2018). Consequently, the station's identity takes the form of visual symbols that effectively communicate to users about important locations near their intended destination. The identity of the station's inspiration comes from old stories, legends, and social and cultural aspects, creatively aligned with the context of the surrounding area. The transportation infrastructure serves as a prominent element within the city (Hossam, 2019). Designing the station's style and concept requires careful analysis of the creative process. Effective communication contributes to the aesthetic value creation within the station and the surrounding area (Yoshinobu Ashihara, 2019). The identity of the stations in Japan and Thailand carries immense significance, particularly because of Japan's pioneering advancements in the field of progressive train systems, positioning it among the world's leaders in this domain (Yoshinobu Ashihara, 2000). Consequently, it becomes crucial for these stations to preserve traditional elements while integrating aesthetics that resonate with their distinct identity (Mitra et al, 2021). The design of these stations presents a pivotal role in shaping the overall aesthetic qualities of the surrounding built environment. The Shinkansen, which commenced operations in 1872 and expanded further in 1964, has revolutionized travel by significantly enhancing convenience and speed. As a result, train stations are strategically positioned in the heart of cities, offering visitor centers, souvenir shops, and shopping malls to foster interconnectedness for travelers. The identity of the station begins with its architectural significance, shaping the interior space and creating a public place adorned with visual art and symbols. The subway station holds a crucial role in the daily lives of passengers, serving as a vital hub for transportation and connectivity. Japan, being one of the most captivating countries in Asia, boasts exceptional transportation systems that have contributed to the unique identities of numerous train stations.

These identities extend beyond the station premises and encompass the surrounding areas, from the entrance to platform (Horrayangkurl, 2013). In Thailand, the MRT Blue Line (MRT BL) made history in 2004 as the country's first subway. Since, the MRT BL has expanded, with an extension from Hua Lamphong Station to Lak Song Station. Among new stations, Wat Mangkon Station, Sam Yot Station, Sanam Chai Station, and Itsaraphap Station stand out as exquisite examples of beauty and aesthetics. The design of the stations is presented in the beautiful Thai architectural style, incorporating the concept of impression, and drawing inspiration from the renowned Rattanakosin Island (known as Koh Rattanakosin in Thai). This area, steeped in cultural significance, surrounds the grand royal palace that served as a prominent landmark in old Bangkok city (Mass Rapid Transit Authority of Thailand, 2016).

The subway stations in Japan and Thailand exhibit diverse forms and styles of identity within their physical environments. It also contributes to the overall appeal of the spatial and cultural context (Wilson & Yariv, 2015). The benefits, including improved passenger services, enhanced economic tourism, and promoting social and cultural values. The objective of this paper is to investigate, analyze, and categorize the identities of railway stations in Japan and Thailand. It aims to establish design guidelines for future train station identities, including those on other lines. Consequently, the reinforcement of the station's identity should be comprised of social and cultural aspects as well as the uniqueness of the surrounding community to set the guideline for creating the identity. As a result, it can be used for further commercial real estate, commerce, industry, and employment opportunities around the station. It is important to involve the physical environment around the station to represent the station uniqueness since the passengers effortlessly engage in visual images.

The definition of identity

The concept of identity emerged in the postmodern era, emphasizing the recognition of distinct and exceptional qualities that set something apart from others, regardless of the absolute truth or factual history (Brewer, 1991). However, identity is not isolated but interconnected with other elements, as individuals are inherently connected to their surroundings. The creation of personal stability and societal cohesion relies on the establishment of social identity, which is often rooted in renowned traditions and literature that highlight the development of distinct typologies. Identity, as a collective social process, is intricately connected to culture and its broader context, encompassing historical influences, forms, and elements of identity. Furthermore, the mode of communication itself is an integral part of identity (Imahori & Cupach, 1994). The identity derived from culture represents the lives of human beings in different eras, encompassing their distinctive characteristics, dwellings, traditions, beliefs, and significant religious sites. These elements can serve as conceptual inspiration for creativity (Wilson, T., & Yariv, B. Station Design Principles for Network Rail. Network Rail, Document No. BLDG-SP, 2015, 80-002., n.d.). The concepts of identity, symbols, and aesthetics are intricately intertwined in the conveyance of meaning, with communication playing a crucial role (Shinobu Kitayama & Dov Cohen, 2010). In the world of visual representation, symbols and letters play a crucial role across multiple dimensions, such as architecture, painting, sculpture, commercial art, and products. These dimensions serve as effective tools for communicating and expressing a unique identity (Jeannotte, 2016). As a result, the process of identity creation becomes a strategic undertaking, involving the deliberate use of lines, shapes, colors, letters, images, and various combinations thereof. Each element serves a specific purpose and fulfills distinct functions in conveying the desired identity. Perception of landscape involves the visual elements that shape our understanding of natural and built environments. The surroundings of train stations are of significant national value as they combine the aesthetics of original architectural designs with the distinctive characteristics of the city's context. In the present era, the landscape has undergone transformations, with many areas embracing commercial influences while simultaneously preserving their cultural heritage (Seangsuk & Upala, 2020). The perception of landscape can effectively showcase visuals that incorporate the components of the surrounding area, reflecting the culture and natural elements intertwined within that place (Seangsuk & Upala, 2023). The concept of cultural memory is central in this context, as memory plays a role in forming awareness of selfhood and identity at both the personal and collective levels (Simões, 2023).

Case Area and Methodology

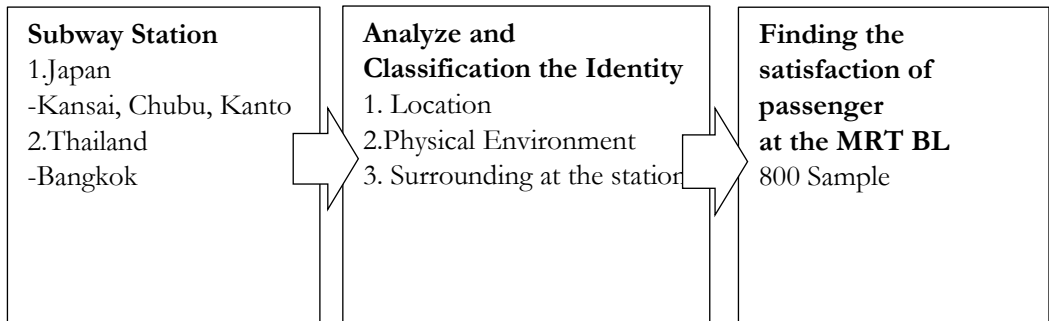
Understanding the Aesthetic of identity design at the subway stations: The case study of Japan and Thailand is mixed methods research, the data were collected from subway stations in Japan at Kansai, (Osaka) Chubu (Nagoya), and Kanto (Tokyo) regions. In Thailand, data were collected from four stations on the MRT BL Sam Yod, Wat Mangkon, Sanam Chai, and Itsaraphap stations. The scope of study is shown in Figure 1.

Step 1: Determine the scope to be studied at subway stations in Japan and Thailand.

Step 2: Survey and analyze the data collected based on the criteria of comparative analysis, utilizing relevant theories, concepts, and considerations of identity.

Step 3: The survey results from step 2 will establish a foundational framework for assessing passenger satisfaction with the spatial identity style of MRT BL stations in Thailand. Data was collected by questionnaires from 800 passengers at the following four stations: Wat Mungkon, Samyot, Sanamchai, and Itsaraphap.

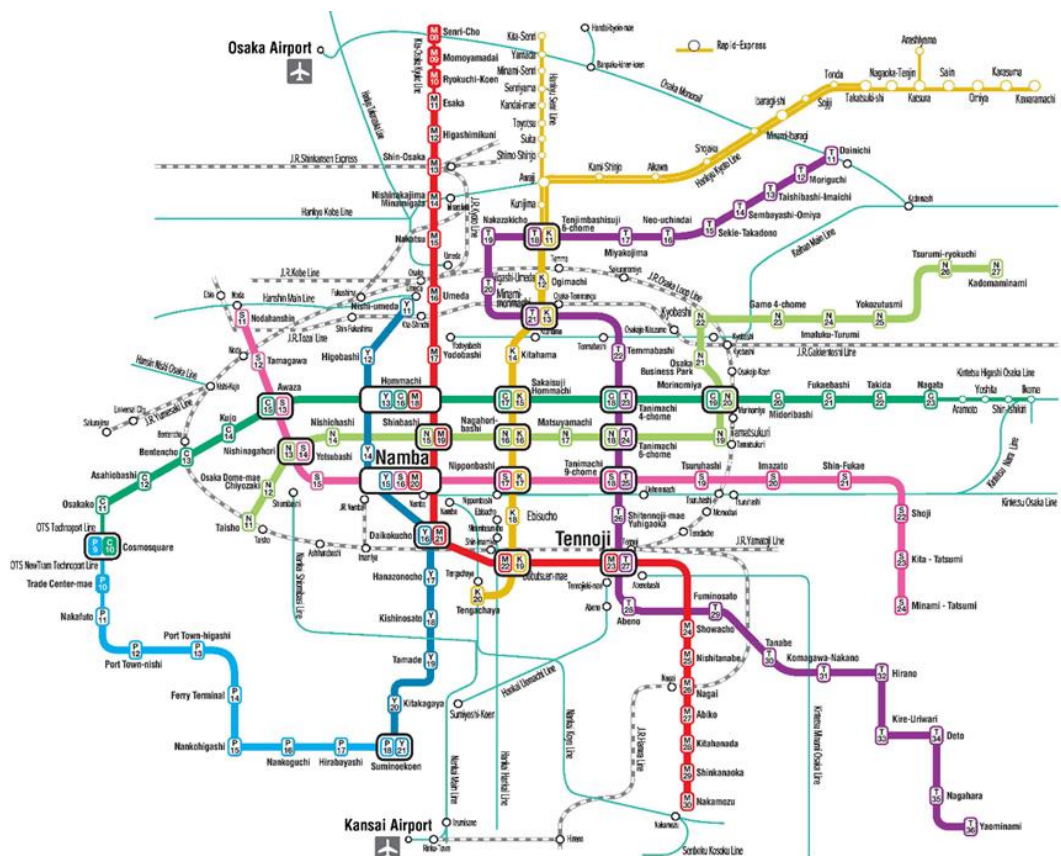
Figure 1: A Framework for collecting data at the stations.



The Case Study Area by subway map

The paper involves exploring and analyzing the physical environments at subway stations. The sampling of the stations' examination indicated the most highly used areas and the centre of mass transit in three major cities in Japan: Osaka, Nagoya, Tokyo, and Bangkok, Thailand. Additionally, the study includes an examination of subway stations in Bangkok, Thailand, specifically within the MRT Blue Line, as depicted in Figures 2 to 5.

Figure 2 : Osaka Subway from Osaka Loop Line which station from Osaka, Osakajokoen, Nishikujo



(Source: <https://ontheworldmap.com>)

Figure 3: Nagoya Subway from Shiyakushu (M07), FushimiH(09), Sakae (H10)
(Source:<https://ontheworldmap.com>)

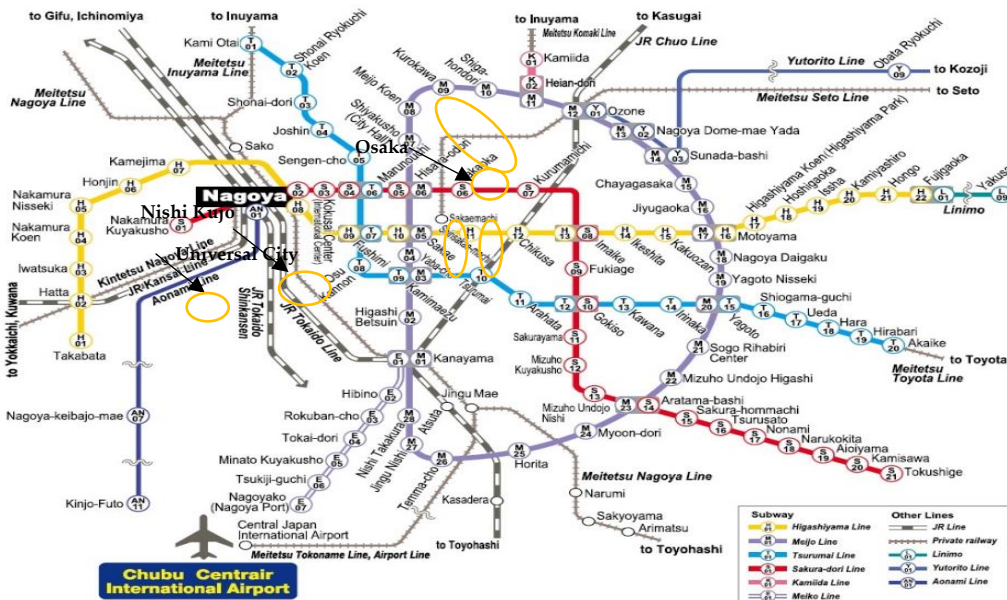


Figure 4: Tokyo Subway from Tokyo (M17), Ueno (G16), Asakusa (G19),
(Source:<https://ontheworldmap.com>)

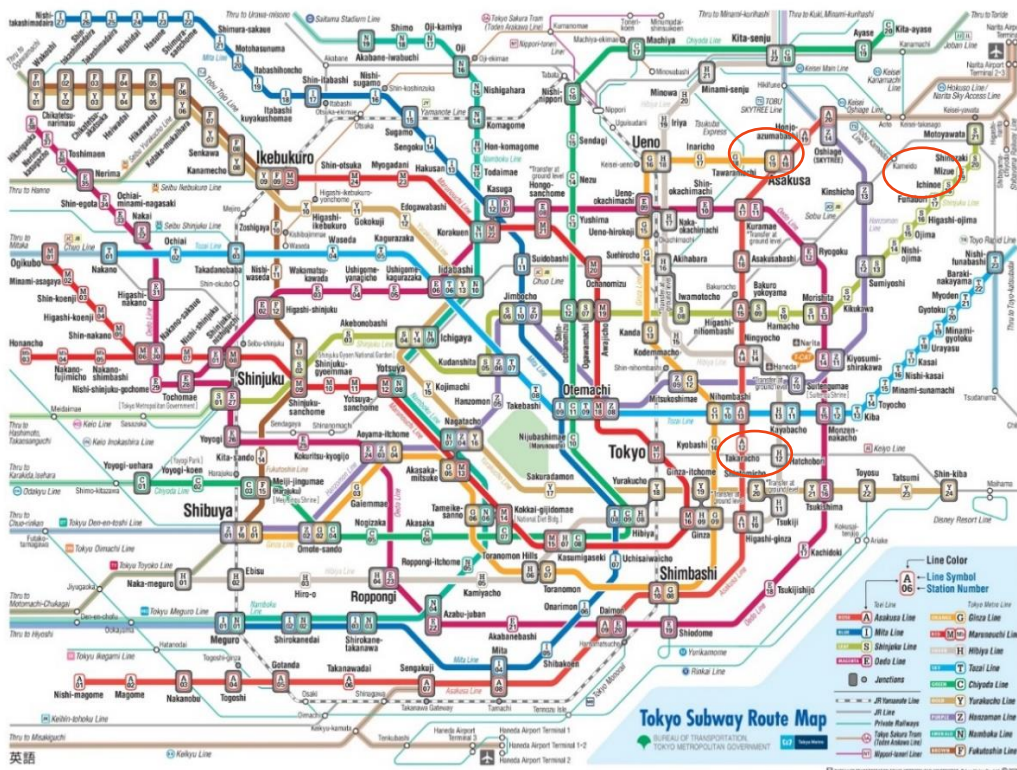


Figure 5: The MRT BL at Wat Mungkon, Samyot, Sanam Chai and Itsaraphap station, BANGKOK,2023



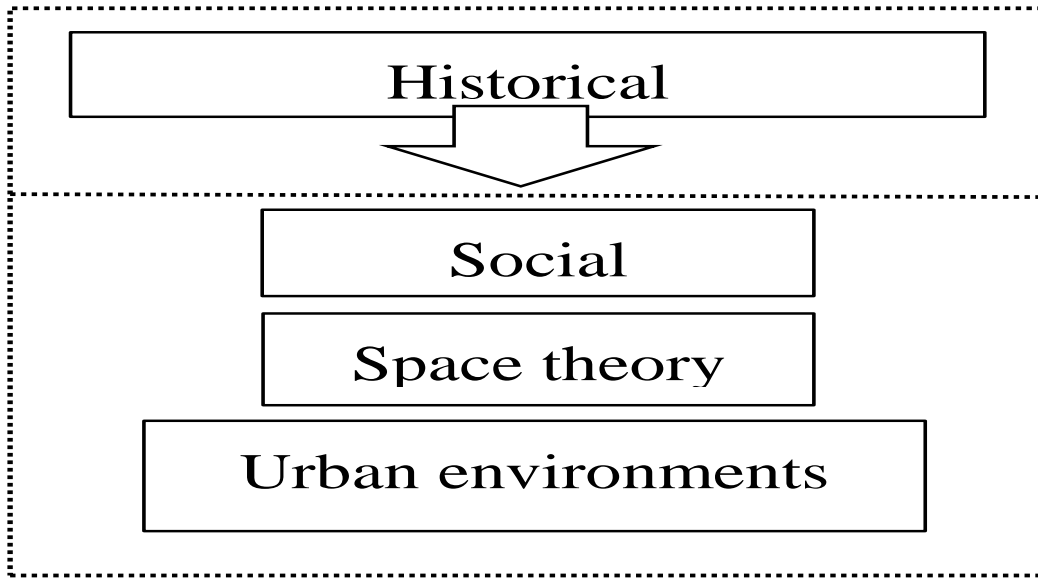
(Source: <http://www.mrta.co.th>)

Classification of the Identity at the subway stations

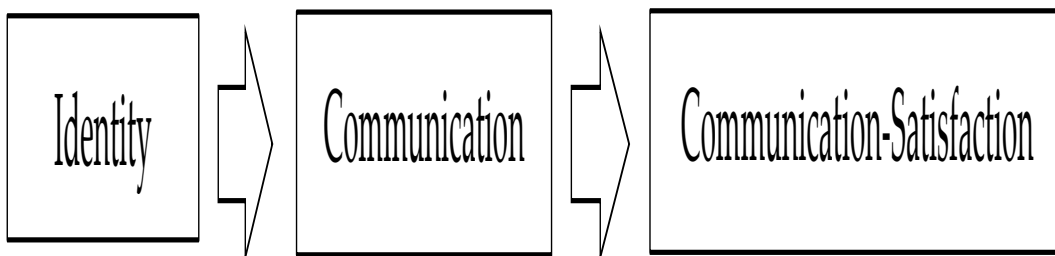
Historical: The definition of identity in summary of the subway station's identity follows. The identity design creation of the stories from the concept of surrounding historical architectural is consistent with the landmarks, including Social that the past life of the area near the station. The importance of urban planning in vacant space applies to the social theories related to aspects of the historic environment. Therefore, it is important to create different areas around the stations' historical elements, society, and space theory and the city plan's the station's identity (Figure 6) **Social:** The station is the part of determining the position to create identity. The principle of classification of type of the train stations, divided into 3 parts for passengers' travel behavior: small stations, medium and large stations, center points stations, and the metropolitan station (Lefebvre, 1974/1991). **Space Theory:** The train station improves the regional economy, which strengthens the creation of cultural activities as landmark places at the new community stations to spread culture in the station area (Shaver, 2015). This promotes the station as a cultural by communicating the value of art offerings and architecture. Classification of Train Station are following at Table1.

Table 1: Criteria for the type of Railway Station. (source: Seangsuk, 2023)

Scale	Function	Location	Railway Operation
1.Small	Urban strongpoint	Rural, Urban	General Rail
2.Medium	Traffic center	Urban	General Rail
3.Large	Metropolitan strongpoint	Rural, Urban	General Rail, High-speed Rail

Figure 6: The Historical and Architectural Identity Descriptive theory of urban planning components applied to subway stations, (2023)

Urban Environment: The concepts from the theory that affect identity perception. The theory of communications' context is divided into three layers there are communicator, situation, and environment, more effective when the environment is appropriate to present the informational a field related to studying identity perception generated by social interactions and identity expressed by the media. The interactions between individuals, society, and the environment can affect individual behaviour (Ye-Kyeong & Hye-Jin, 2015). Identity is, therefore, an essential factor in each community. Stated that identity elements must be related to communication styles to create various symbols or identity (Figure 7).

Figure 7: The Components of Communication with the urban environment concept (Source: Whetten and Godfrey,1998).

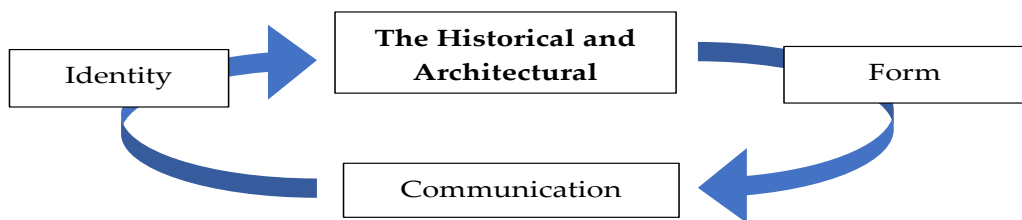
Classification and analysis of the Identity of the Station

The original identity is summarized above, consisting of regaining the old city culture and origins. Factors of the area at the stations and communication styles can be classified as well as the form of identity as follows:

Historical and Architectural Identity

Identity with historical and architectural identity will focus on using distinctive architectural features to present history and the origin of the city's legends, including essential places near the station. The introduction of contemporary architectural concepts has changed the landscape of the modern era. There is more commercial space with the cultural landscape at the train station is a social identity that shows the identity through the community to see the related side (Made Aryawan Adijaya, 2023). The Cycle of Culture, representation all of which have biological origins. History and culture are, therefore, called historical identity. Architecture can be used as a concept conveyed as a concrete work through the element of identity building with historical roots. Historical architectural based on the social identity context of the station in that area as shown in Figure 8.

Figure 8: The Cycle of Culture and Identity, (2023)



The Historical and Architectural Identity: includes Tokyo Station in the Kanto region of Japan, Osaka Station in the Kansai region, and in Thailand's MRT BL, it encompasses Samyot Station and Sanam Chai Station. The summary of these stations is as follows:

- Tokyo Station was Opened 114 years ago on December 20, 1914, at first had four platforms in a three-stories building designed by Tatsuno Kingo. The western style exterior is similar to the Amsterdam Central Railway Station in the Netherlands. This is considered the pioneer era of Transit-Oriented Development (TOD) later, this station had shops, restaurants, hotels, offices public areas, and the station is the largest in Japan. It had the fifth most significant number of users in the station and was an example of preserving architecture and history with the flourishing structural styles also open to new changes in using technology for modernity and convenience in the future, as shown in Figure 9-10.

Figure 9: Tokyo Station in 1914 (Source: The Aesthetics of Tokyo, 1998).



Figure 10: Tokyo Station in 2022.



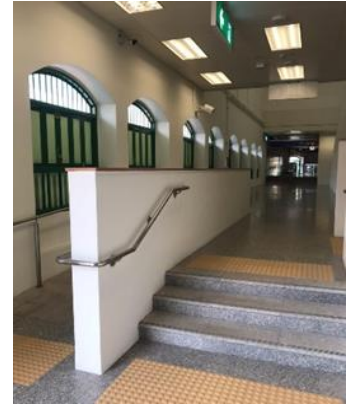
OSAKA Station serves as a pivotal transportation hub in the northern region of Kansai, accommodating approximately 2.3 million passengers daily. The station's surroundings boast a sprawling modern shopping mall and entertainment district, replete with towering office buildings housing numerous corporations. The JR Osaka Building, a prominent multi-story edifice, stands as a noteworthy landmark. This station combines elements of modern architecture with historical context, integrating past and present urban aesthetics. The detail of the station's structure and design elements as shown, in Figure 11.

Figure 11: OSAKA Station, no data (Photo taken in 2023)



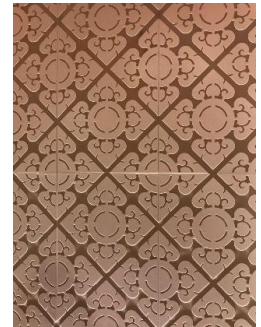
Samyot Station: The design concept from the surrounding buildings. The station exterior is a retro architectural style with a Sino-Portuguese style. The station's layout is consistent with the buildings on Charoen Krung Road, the first road in Thailand as well as the surrounding houses and the atmosphere of the building outside the station to promote historical tourism. The inside of the station from the entrance hall is designed to look spacious. The ticket vending got the shape and characteristics of Sam Yot Gate that the entrance to the station is folding door. The pillars inside the station are shaped like three arches. Photographs of the original Sam Yod area in the past are attached to the posts. At the platform, the story of the local area was told at Gate Sam Yot. The ceiling is designed with a soft yellow, the details as shown in Figure 12.

Figure12: Samyot Station got the shape and characteristics of Sam Yot's Gate that the entrance to the station is folding door, (Photo taken in 2023)



Sanam Chai Station: This station is located in the centre of Rattanakosin Island. The concept of Thai identity through exquisite architecture is decorated with columns towering between the walkways. Tiles are engraved with Pikul flowers. The end of the pole is decorated with a lotus leaf covered with gold leaf. The ceiling is decorated with Thai-style stars and moon patterns covered with gold leaf. Inside the station, the hall looks magnificent, with the name "Sanam Chai", referring to a Sanam Luang is a place for court officials and people to pay respect to the King in each reign. The floors are modeled from the old city and the wall of the Grand Palace is decorated with parapets of the Grand Palace decoration on the information floor conceptual from the architectural principles of the Rattanakosin period. The details as shown in Figures 13.

Figure 13: Sanam Chai Station, (Photo taken in 2023).

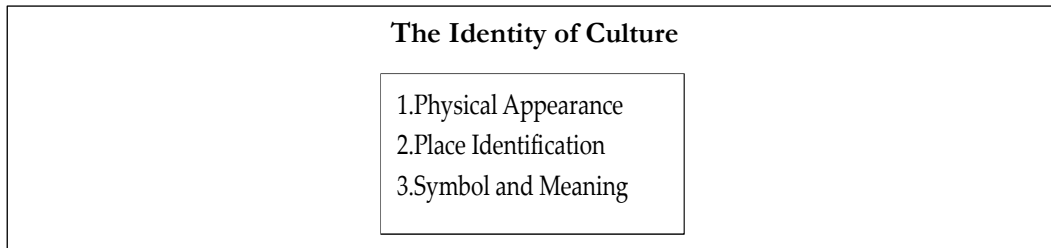


The Identity of Culture

Identity in contemporary architecture is rooted in the cultural and spatial history of the community (Made Aryawan & Adijaya, 2023). A station's architectural structure should harmonize with its cultural surroundings, reflecting the elements of cultural identity and contributing to the uniqueness of the society and community. Individual identity is a composite of distinctive attributes and characteristics unique to the area with the concept of generating ideas and represents a specific classification for unambiguous place identification. This attachment to a place forms the basis of local identity, closely tied to the culture of the region. Local identity is derived from a sense of belonging, encompassing both internal feelings and external expressions that can be concretely manifested (Sirijansawang & Upala,

2018). The perception of identity reflects local values, showcasing their distinct personality. The elements of the original identity are as shown in Figures 14.

Figure 14: Elements of Identity with Historical Origins and Architecture, (2023).



The Identity of Culture: in Japan at Chubu region is Hiakusho Station, Kanto region is Asakusa Station and in Thailand, MRT BL there are Wat Mungkon Station and Itsaraphap station. The stations are summarized as follows.

Hiyakusho Station: Nagoya Castle is in Aichi Prefecture in the Chubu region, which is situated in the central part of the island of Honshu. Nagoya, the largest city in the Chubu region, is the fourth most populous city in the country. Nagoya Castle holds immense cultural significance and stands as an essential landmark in Nagoya City, Aichi Prefecture. Hiyakusho Station provides access to Nagoya castle. At the exit, the platform features steps designed from the shape of Nagoya Castle, as shown in Figure 15.

Figure 15: Shiyakusho Station (Nagoya Castle), (Photo taken in 2022).



Asakusa Station: A popular tourist destination in Japan. In the Taito area of Tokyo, a culture was developed from the Edo period, especially the culture of warriors, samurai, and merchants. Currently, is popular as an old commercial district. The most important temple in this area is Sensoji Temple, symbolized by a large red lantern. The Sensoji area tourists will remember call “Asakusa Temple” The landmark is the large red lantern at the entrance to the temple, that the highlight for everyone will stop to take photo. The platform area, and structure pillars inside the station, had the symbol of the red lantern was introduced, and the arch of the roof creates an identity using color tones to convey cultural identity. The community context creates awareness among passengers who wish to travel to the destination of Asakusa Temple as shown in Figure 16.

Figure 16: Asakusa Station, (Photo taken in 2022)

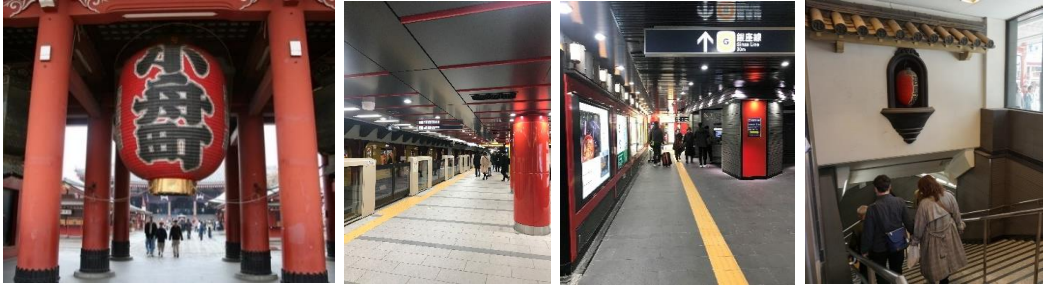
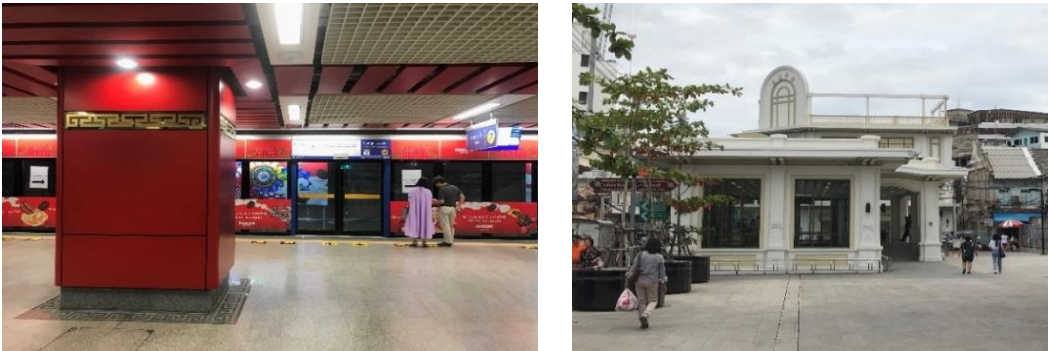


Figure 17: The platform and Entrance at Wat Mungkong Station (Wat Leng Noey Yi), (Photo taken in 2023)



Isaraphap Station: Located on Isaraphap Road, which is named in honor of King Taksin the Great, who saved the freedom of the Thai nation and established Krung Thonburi as the capital city. Inside the station, the symbol of "the golden swan (Thai call Hong)" is used with an auspicious and sacred animal and a sign of Wat Hong Rattanaram Ratcha-worawihan is an important temple in the Thonburi period. The inside of the station is brilliantly designed with gold swan motifs on the pillars. This swan is made of gold acrylic material and clear acrylic perforated overlapping patterns, creating a depth dimension of the swan pattern. The design and decoration of the station have created ancient architecture with a spacious and airy atmosphere. The emphasize focus on the beauty with patterns of golden swans in Thai literature, the area to highlight the value of the area's admirable history. The details as shown in Figure 18.

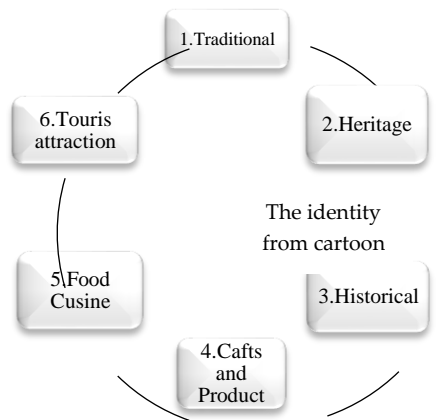
Figure 18: Isaraphap Station and Wat Hong Rattanaram Ratchaworawihan, (Photo taken in 2023)



The Identity from cartoons

Cartoons have a mental and emotional influence on youth in the development of the country in terms of culture, customs, traditions, and children's access to intellectual behavior through the integration of cultures. Unique cartoons based on local art styles are one way to communicate an extended identity. Cartoons can be created to symbolize and represent things like places, products, people, organizations, stores, cities, and events, as well as brands to help increase interest and creativity (Jeannotte, 2016). Memorable consumer cartoon images for products or services to be used as references in the advertising and public relations process to influence consumers to be interested in products and services. Cartoons are a form of expressing ideas, imagination, and providing information that is important to a product or service. Including presentations to promote tourism. Cartoon identity design elements with traditional, heritage, historical, crafts and products, food cuisine and tourist attractions.

Figure 19: The component for concept to design the Identity from cartoons, (2023)



The Identity from cartoon, in Japan at Kanto is Ueno Station and Thailand, MRT BL is Wat Mungkon Station. The stations are summarized as follows.

Ueno Station, located in Taito, Tokyo, is a central interchange point within the railway network. This area is renowned for Ueno Park and zoo. Notably, Ueno Station is famous for its identity inspired by the giant panda, serving as a symbol for the station area. Even the station's signage features cute panda motifs. This station is a vital role as a transportation hub, facilitating both local and long-distance train travel, particularly from northern Japan. the details as found in Figure 20.

Figure 20: The Identity from Cartoon at Ueno Station, (Photo taken in 2022)



Wat Mungkon Station: The station's ceiling features red paintings with conceptual dragon designs, reflecting Thai- Chinese culture. Dragon images adorn the station's pillars and corridors, alongside Chinese doll advertising characters. The ticket office gallery is characterized by a pervasive use of red and gold tones, as depicted in Figure 21.

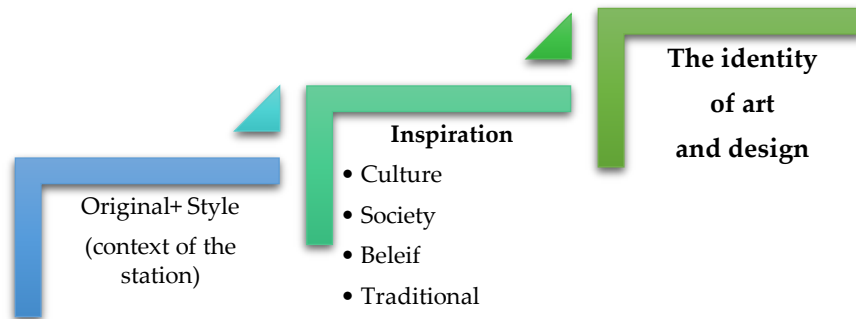
Figure 21: The Identity from Cartoon at Wat Mungkon Station, (Photo taken in 2022)



The Identity of Art and Design

Identity is created through the creative fusion of ideas and artistic design. The artistic process of creating identity begins with considerations of style and context, including factors such as culture, society, religion, and the surrounding environment. In the realm of art and culture, two main approaches can be identified: 1) Created a unique and distinctive identity (originality) and 2) Creating artworks that draw inspiration from or extend upon previous works. This ability to communicate identity through visual arts, including various painting styles, can be realized across nearly every art form. The choice of expression depends on the specific context of the area, its objectives, and the intended communication (Meggs & Purvis, 2006). The perception in the form of short-term memory and visual-spatial relations is caused by the memory of human beings with objects. Images and graphics are expressed using color as the highlight of the composition. The conceptual to design the identity by artist is involved with the context to create reflections through works of art in various forms according to the style caused by individual and characteristics that reflect one's background. The concept for Identity of Art and Design as shown in Figure 22.

Figure 22: The Identity of Art and Design, (2023)



The Identity of Art and Design: in Japan at Kansai is Osaka JR Loop line there are Nishikujo and Universal city Station, in Chubu at Higashiyama line there are Sakae station and Fushimi station. The identity of art is created from the artist's style with their concept of culture, history, religion, society, context surrounding that place. The art appeal identity from the station in Japan included the stations in Kansai, Chubu, regions as seen the stations as shown in Figure 23-25.

Figure 23: Identity of Art and Design from Kansai region, they should be listed as: (a) The entrance at Nishikujo station, (b). The entrance at Universal City station. (Photo taken in 2022).



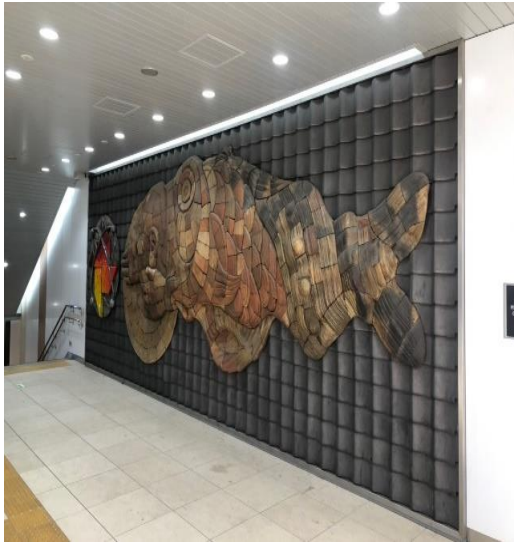
(a) (b)

Figure 24: Identity of Art and Design from Chubu region, they should be listed as: (a) Fushimi station, (b). sakae station, (Photo taken in 2022).

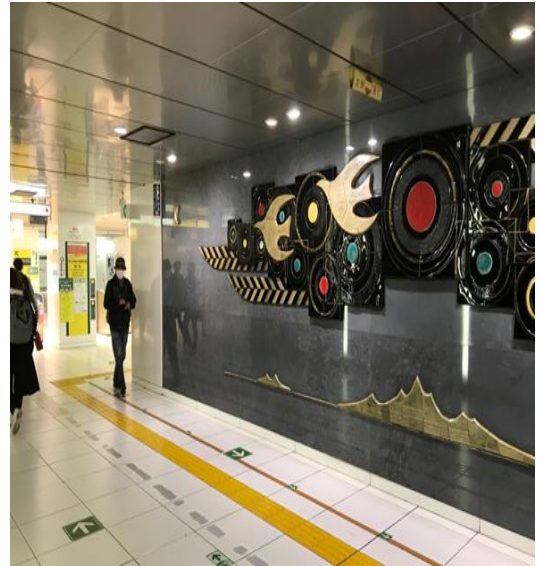


(b)

Figure 25: Identity of Art and Design from Kanto region at Tsukiji Station, they should be listed as: (a) Tsukiji station, (b) Minato- Higashishimbashi station. (Photo taken in 2022)



(a)



(b)

Classification the identity at the Station

The identity of the station, based on data collected from the JR Osaka Loop Line in Kansai, emphasizes the communication between the station and its surroundings, architectural elements, and its functional aspects. It features metropolitan characteristics that align with the strengths of urban systems. In the Chubu region on the Meijo Line, communication emphasizes the architectural elements representing Nagoya Castle. The Higashiyama Line holds a central position, with Fushimi Station being notable for the Science Museum. Sakae Station is a popular tourist destination and a vital transit point within the transportation system. Additionally, on the Kanto Line, particularly on the Marunouchi Line at Tokyo Station, communication emphasizes its representation through architectural elements. This representation stems from the station's rich history, particularly the old building that serves as the entrance. The Ginza Line contributes to this communication by adding a cultural dimension, as seen at Asakusa Station, the concept here is drawn from the iconic big red lantern at Sensoji Temple, which is famous among tourists. Similarly, Ueno Station reflects the center of transit, with its close association with Ueno Zoo and the giant panda, which has become a symbol of this station.

On the other hand, in Thailand, specifically on the MRT BL the identity of each station is distinct. Wat Mangkon Station represents a Cultural identity, drawing its concept from the dragon motif that combines Chinese commercial elements. Sam Yod Station emphasizes the Architectural identity with its old building named Shinoprotugreseat serving as the entrance/exit, showcasing the urban subway's architectural communication. Sanam Chai Station's concept is derived from The Grand Palace, enriching it with Historical storytelling. Furthermore, Itsaraphap Station embraces the Traditional identity, symbolized by the presence of 'Hong' (Swan), at Hong Rattanaram Ratchaworawihan Temple. Detailed descriptions are provided in Table 2.

Table 2: Classification the identity at the Station in Japan and Thailand, 2023

Country/ Region	Line	Station	Story	Function	Communication
1. Japan	● JR Osaka Loop Line	1.Osaka	Central of transport	Metropolitan strongpoint	Architectural
1.1 Kansai		2.Universal City	Universal Syudio	Urban	Architectural
		3.Nishikujo	Interchange line to Universal	Urban	Architectural
1.2 Chubu	● Meijo line	1. Shiyakusho (Nagoya Castle)	Nagoya Castel	Urban/ Subway	Historical
	● Higashiyama line	2. Sakae	Oasis21	Metropolitan strongpoint	Central
		3. Fushimi	Science Museum	Metropolitan	Architectural
1.3 Kanto	● Marunouchi line	1. Tokyo	The Old Building	Metropolitan	Architectural
	● Ginza Line	2. Asakusa	Sensoji Temple	Urban/ Subway	Cultural
		3. Ueno	Ueno Zoo	Urban/ Subway	Central
2. Thailand	● MRT BL	1. Wat Mangkon	Dragon, Chinese Commercial	Urban/ Subway	Cultural
		2. Sam Yod	The old Building name Shinoprotugrese	Urban/ Subway	Architectural
		3. Sanam Chai	The Grand Palace	Urban/ Subway	Historical
		4. Itsaraphap	Hong Rattanaram Temple	Urban/ Subway	Traditional

The satisfaction of passenger contentment with the spatial identity of four stations on the MRT BL in Thailand

The station identity design has been categorized based on the results of the analyze above. There are new stations has been built on the MRT BL in Thailand. The identity of the station to assess passenger satisfaction. This assessment is based on passengers' perception of the identity at the station. This research explored the identity style at the station of visually appealing station identity and its impact on the perception of MRT BL. This study contributes to the development of strategies aimed at enhancing the potential of the mass transit system in the future. In addition, the station ability Incorporating creativity also aesthetic that expresses the characteristics and essential elements of the future surrounding environment.

From the data collection survey, was found that four of new stations at the MRT BL in Thailand have identities classified as historical and architectural. cultural identity and identity from cartoons. A total of 800 passenger samples were collected from individuals using the four stations, divided into three parts:

Demographic information, Satisfaction with identity presentation, and Satisfaction with the use of unique stations. The results of passenger satisfaction with the station can be summarized as follows in table 3-5. Demographic information. The passengers of the four stations, there are Wat Mangkon, Sam Yod, Sanam Chai, there were more males than females. While at Itsaraphap there was more females than males as demonstrated in Table 3, revealed that out of 800 respondents, The results are described below.

Table 3: Demographic information, 2023

Gender	Station							
	Wat Mangkon		Sam Yod		Sanam Chai		Itsaraphap	
	n	\bar{x}	n	\bar{x}	n	\bar{x}	n	\bar{x}
Female	87	43.50	80	40.00	82	41.00	119	40.50
Male	113	56.50	120	60.00	118	59.00	81	59.50
total	200		200		200		200	
Sample	800							

Satisfaction with identity presentation: The highest level of satisfaction regarding the station's identity presentation, as indicated by the sum of all averages, was found at Wat Mangkon Station. Passengers are highly satisfied (\bar{x} = 4.07) with this station due to its consistent use of identity elements throughout, from the entrance and ticket sales floor to the platform. The station effectively communicates Thai Chinese culture with red and gold tones, conceptual drawings depicting Wat Mangkon Kamalawat. The highest level of satisfaction is Design pattern at Wall, ceiling, and pillar (\bar{x} = 4.35), On the other hand, at Sam yod the highest level of satisfaction is the entrance/exit (\bar{x} = 4.25), while at Sanam Chai Station, passengers are highly satisfied as the walkway inside the train station. (\bar{x} = 4.57) and Itsaraphap Station, the satisfaction is the symbolic represent at the station (\bar{x} = 4.28). The details are shown in Table 4.

Table 4: Satisfaction with identity presentation, 2023.

Satisfaction with identity presentation at the station.	Station			
	Wat Mangkon	Sam Yod	Sanam Chai	Itsaraphap
	\bar{x}	\bar{x}	\bar{x}	\bar{x}
1. The symbolic represent at the station	4.17	4.18	4.24	4.28
2. Decoration at the escalator	4.15	4.17	3.88	3.87
3. Elevator	3.58	3.74	3.86	3.76
4. Ticket Vending Machine	4.00	3.90	3.97	3.77
5. The position of the information	3.68	4.04	4.23	3.88
6. The walkway inside the train station.	4.19	3.95	4.57	3.92
7. Design pattern at Wall, ceiling, and pillar	4.35	4.08	4.18	3.82
8. Train station entrance/exit	4.24	4.25	4.00	3.87
9. Illustration inside the station	4.13	4.02	4.11	3.80
10. Sign system in the station	4.20	4.00	4.15	3.88
Average	4.07	4.03	4.12	3.88

Satisfaction with the use of unique stations: The highest level of satisfaction regarding the unique stations, as indicated by the sum of all averages, was found at Sanam Chai. Passengers are highly satisfied (\bar{x} = 4.34), and the highest level of satisfaction is Communicating the history of the community conveys Identity design. (\bar{x} = 4.73), On the other hand, at Sam yod the highest level of satisfaction is The colour tone for sustainable creates a spatial at the station(\bar{x} = 4.26), while at Wat Mangkon the highest level of satisfaction is the unique identity of the station(\bar{x} = 4.38) and Itsaraphap the highest level is value towards contemporary Thai culture.(\bar{x} = 4.22), The details shown as in Table 5.

Table 5: Satisfaction with the use of unique stations, 2023

The Identity at the Station	Stations/ Satisfaction of the Passengers			
	Wat Mangkon	Sam Yod	Sanam Chai	Itsaraphap
	\bar{x}	\bar{x}	\bar{x}	\bar{x}
1. Value towards contemporary Thai culture.	3.80	4.14	4.47	4.22
2. The unique identity of the station.	4.38	4.15	4.12	3.92
3. Promoting the economy tourism.	4.24	4.16	4.34	4.12
4. Promotion of historical tourism.	3.93	3.98	4.26	3.90
5. Communicating the history of the community conveys Identity design.	4.16	3.90	4.73	4.10
6. Presentation the historical photographs at the station.	4.18	3.92	4.00	3.92
7. The interior decoration is corresponding with the community surrounding the station.	4.22	4.19	4.54	3.86
8. The tile patterns for decorate walkway floors.	4.25	4.00	4.25	3.98
9. The colour tone for sustainable creates a spatial at the station	4.23	4.26	4.33	4.05
10. The architectural styles was blended with the surrounding buildings at the station.	4.35	4.18	4.34	3.94
Average	4.17	4.19	4.34	4.00

Discussion

This article has attempted to engage field study, survey, and data analyze to qualify an understanding of subway station, in how the Identity at the stations to considering the part of Location and environment, colour Tone and History of Location are as following.

Location and environment

The surroundings of subway stations in a community, landmarks, department stores which the signpost, the exit, the entrance, and the platform are essential in communicating identity at the station with the concept from essential the station's area and the architectural is consistent with

the community's context of the environment. Kanto Region, The Tokyo Station is a subway junction station which is the largest in Japan. Kansai Region, The Osaka Station is a major transportation hub. Chubu Region, The Shiyakusho is essential landmark of Nagoya City. Thailand, The MRT BL is the centre line in Bangkok there are four stations are news and have the identity at the stations with the context from old city, history, culture.

Colour Tone

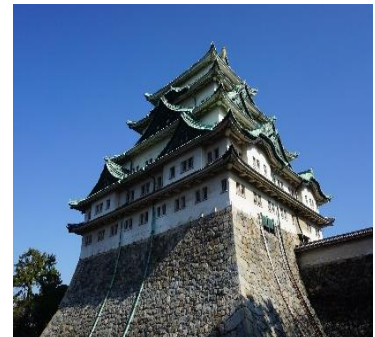
Architectural identity is the important places that are identified. Urban context symbols mostly are inspired from art and the old city's traditional culture. The stations are designing elements with the station's functional division. The different colours tone in the station is consistent with the symbol and cultural context as follows:

The colours tone at the MRT BL in Thailand is the critical elements of the concept including form and colour, influences for vision can be created at the landmarks at the station, moreover in conjunction with colourful materials and artificial lighting. The brightness increases the visual space while warm tone add a sense of security. Colour tone to create the station's identity includes corridors, the information floor and platform there are Wat Mungkon Station had red and gold tones present the feeling of harmony with the Thai Chinese culture, and the colours fortune in Chinese beliefs. Sam Yod Station had a primrose tone present the classic traditional architectural Sino-Portuguese style. Sanam Chai Station had crimson and gold tones as an essential historical district since the early Rattanakosin period. Itsaraphap Station had golden and yellow tones, to represent the golden swans, inspired by Hong Rattanam Ratchaworawihan Temple.

History of Location

The station, being close to crucial places, a vital role in communicating the identity of the station building as part of the city's history and culture or conveying the concept of a contemporary station. Interior architecture [23,24] can be a key component, emphasizing the design concept through nearby landmarks. The elements of the built structure are linked to the place visualization of the city through the design of the station's identity based on the aspects of the historical, cultural, and social contexts as follows: In Japan, Ueno Station has a vital place, which is Ueno Zoo. Asakusa Station connects to Sensoji Temple, Asakusa Temple. Hiyakusho Station (Shiyakusho), or Nagoya Castle closely connects to Nanoga Castle. The history of the station as shown in Figure 26.

Figure 26: History of Location, 2022, they should be listed as: (a) Ueno Station; (b) Asakusa Station ; (c) Hiyakusho Station (Shiyakusho), or Nagoya Castle.



(a)

(b)

(c)

In Thailand, on the MRT BL, Wat Mangkon Station is associated with the Dragon Kamalawat Temple. Sam Yod Station features the old building known as Shin Pro-tu-grese. Sanam Chai Station is closely linked to the Grand Palace and the Temple of the Emerald Buddha, while Itsaraphap Station connects to the Hong Rattanaram Ratcha-worawihan Temple. Figure 27-28 illustrates the history of the stations.

Figure 27: History of Location, 2023, they should be listed as: (a) Wat Mangkon (Temple in Thai call Wat);



(b) Sam Yod Station.

(a) (b)

Figure 28: History of Location, 2023, they should be listed as: (a) Sanam Chai Station; (b) Itsaraphap Station



(a)

(b)

The satisfaction of passenger

The four stations on the MRT BL in Thailand have three styles of identity: Historical and Architectural Identity, Cultural Identity, and Identity from Cartoons. However, they lack an identity in art and design. In the future, this conceptual framework can be applied to consider the analyze and design of station identities. During the design process, colour are selected to ensure consistency with the spatial context. The stations that have received satisfaction in terms of identity, location and design elements can be sorted as follows: by passenger ratings.

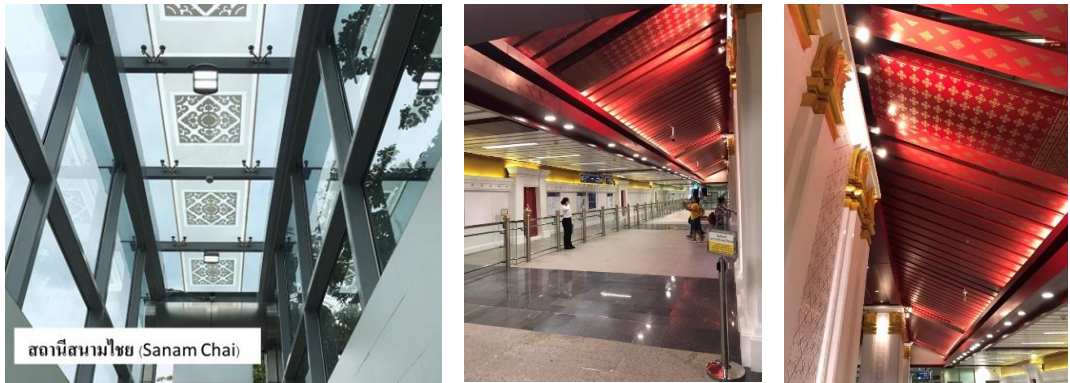
Sanam Chai Station

General Characteristics: The old city and the wall of the Grand Palace of the Rattanakosin period.

Design and Decorate: Thai style stars patterns, a Pikun flower pattern. The ceiling uses a Thai style pattern of stars and moon covered with gold leaf. The wall is an application of the Grand Palace wall.

Colour Tone: Red and gold (crimson and gold tones as an essential historical).

Figure 29: Sanam Chai Station ranked as the top passenger satisfaction in 2023



Sam Yod Station

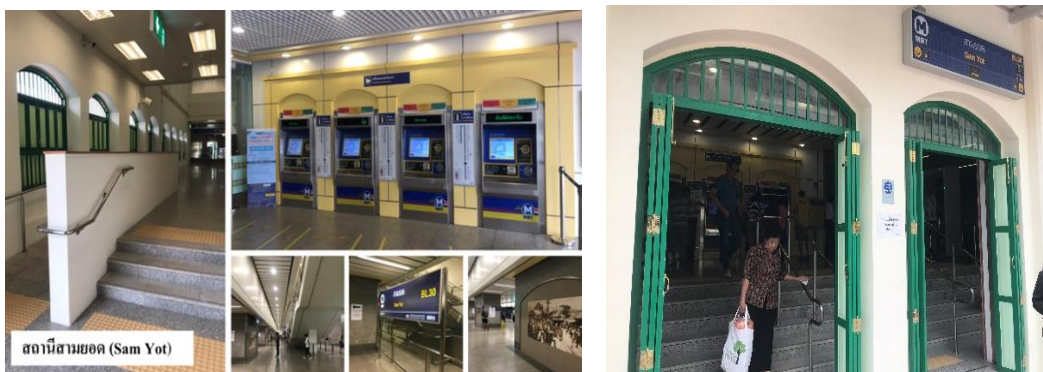
General Characteristics: The architecture dates to the reign of King Rama VI. The surrounding outside the station in the Si-no-Portuguese style.

Concept and Spatial Symbolic at the station: Architectural style with a Sino-Portuguese.

Design and Decorate: Sam Yod Gate is a folding door. The pillars inside the station are shaped like three arches. Photographs of the original Sam Yod area in the past are attached to the posts.

Colour Tone: Soft yellow (a primrose tone).

Figure 30: Sam Yod Station ranked as the second passenger satisfaction in 2023



Wat Mangkon Station

General Characteristics: Thai Chinese cultural relations.

Concept and Spatial Symbolic at the station: The fusion of Thai and Chinese design, blending the essence of both cultures. The theme was a dragon, a symbol that brings happiness and abundance to the country. Chinese architecture mixed with European styles.

Design and Decorate: A pattern from the dragon's head. and the dragon's belly with dragon scale patterns on the station ceiling. Gives a feeling of harmony with Thai Chinese culture. The pole at the Station and the walkways are decorated with dragons.

Colour Tone: Red and gold (The colours fortune in Chinese beliefs).

Figure 31: Wat Mangkon Station ranked as the third passenger satisfaction in 2023.



Itsaraphap Station

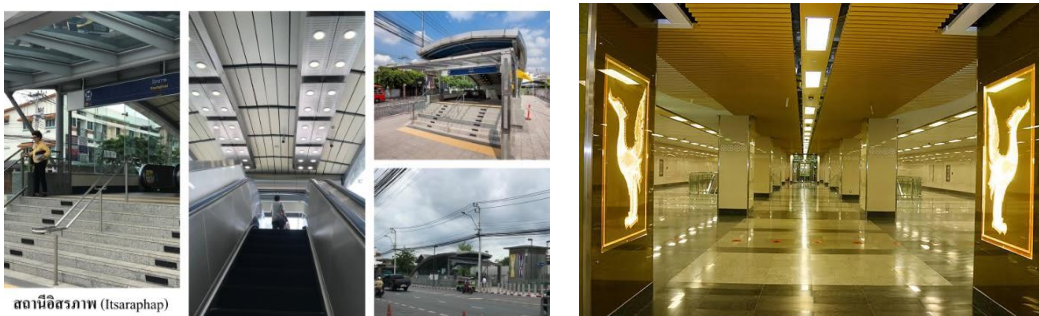
General Characteristics: This station located on Isaraphap Road, Krung Thonburi as the capital city before Ratanakosin (The centre of Bangkok old town).

Concept and Spatial Symbolic at the station: The symbol of "the gloden swan (Thai call Hong)" is used with an auspicious and sacred animal and a sign of Wat Hong Rattanaram Ratchaworawihan is an important temple in the Thonburi period.

Design and Decorate: Gold swan motifs on the pillars.

Colour Tone: Golden and yellow tones.

Figure 32: Itsaraphap Station ranked as the fourth passenger satisfaction in 2023



Conclusions

The research findings guide the design identity at subway stations based on three criteria. In future directions for the study, the key considerations for designing the identity at subway stations could include story, function, and communication.

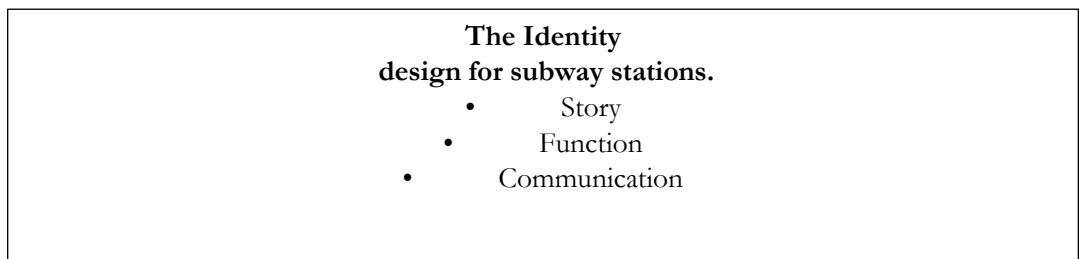
Story: The story revolves around the fascinating use of spatial symbols to convey uniqueness. These elements had a significant role in creating a distinctive and engaging experience for the

passenger. The designs and colour tone capture the es-sense of the surrounding culture. When navigating the station, the passenger will be greeted by the visually striking patterns that contribute to a unique spatial of the station. The identity design will be the choice of perception guideline for the passengers to help them navigate the complex infrastructure to the destination. In this way, the incorporation of spatial symbols not only enhances the aesthetics but also improves the functionality of the station.

Function: Present the identity of the station, there are different identities. These concepts encompass the environmental factors of neighboring communities. The architectural design of the era represents a cherished heritage rooted in the principles of artistic composition. The selection of colour tones for decoration aligns with the inter prestation of contemporary architectural works, while remaining faithful to the original culture.

Communication: The element of external and internal connection at the station. In the context of communication, the identity surrounding the station can be divided into three levels: communicators, individual characteristics, and the environment. Effective communication is achieved when the environment is appropriate and adequately accessible. The identity design for subway stations as shown in Figure 33.

Figure 33: The components of identity's design at the station, 2023.



Understanding of Identity Design on the Aesthetic of Subway Stations: The Case Study of Japan and Thailand are multifaceted, encompassing elements such as history, landmarks, traditions, culture, and authenticity. Creative design and the use of visual language are closely intertwined with the incorporation of artistic elements, collaborating to form a style that captures beauty and effectively conveys the station's identity. Moreover, in the future directions for study the identity can be enhancing the station's identity can serve as a catalyst for fostering increased patronage. This, in turn, promotes greater utilization of the public rail system and facilitates economic growth along its trajectory, thereby mitigating issues associated with traffic congestion.

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