



**VISUAL IDENTITY SYSTEM DESIGN GUIDELINE FOR
CREATIVE THAILAND'S CREATIVE INDUSTRY**



**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
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Thesis entitled

**VISUAL IDENTITY SYSTEM DESIGN GUIDELINE FOR CREATIVE
THAILAND'S CREATIVE INDUSTRY**

by

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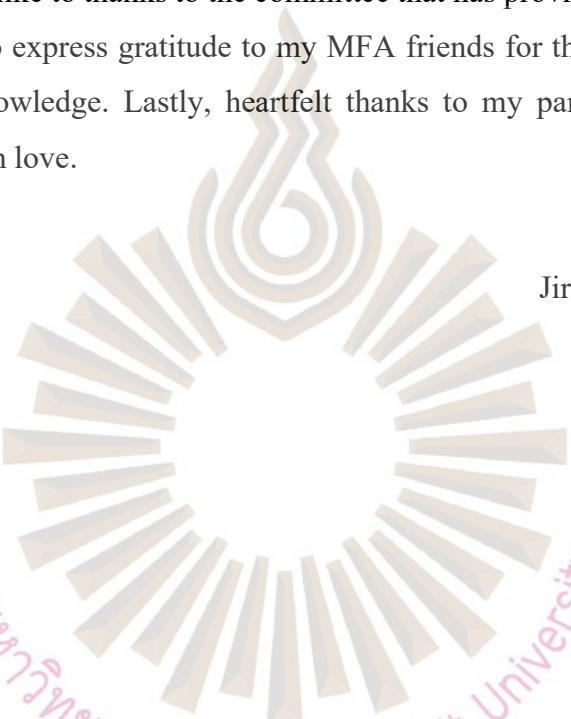
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Jirayut Thongnarin
Researcher

The logo of Rangsit University is a circular emblem. It features a central circular motif with a flame-like shape at the top, surrounded by a ring of smaller circles. Below this, a series of radiating, slightly curved lines create a sunburst or flame effect. The entire emblem is rendered in a light beige or tan color. In the bottom right corner of the logo, the university's name is written in both Thai script and English: "มหาวิทยาลัยรังสิต" and "Rangsit University".

มหาวิทยาลัยรังสิต Rangsit University

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Abstract

The development of a visual identity system design guideline for Thailand's creative industry aims 1) to analyze and study the concept of the project between OTOP and OVOP, 2) to create guideline ideas to be used as guidelines for design development. In Thailand, we have the One Tambon Project One Product (OTOP). It is a project aimed at stimulating local businesses, which originates from the One Village, One Product concept (OVOP) of Oita City in Japan. This involves the selection of products from communities across various areas in Thailand using the same selection format and system. Therefore, the products do not differ or show variations in their origins. Upon researching, it was found that the OTOP project functions like a brand, bringing together products from various provinces under the same selection system across the country. This research aims to apply knowledge of design communication, recognizing that each area is unique. The researcher believes that different areas should adopt communication formats with distinct identities to support diversity while maintaining a unified direction. Consequently, this research applies a communication model to identity design, aiming to enhance communication strategies.

(Total 32 pages)

Keywords: OTOP, OVOP, Visual Identity, Visual Communication

Student's Signature Thesis Advisor's Signature.....

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Chapter 1

Introduction

1.1 Background and Significance of the Problem

The researcher has searched for information about the OTOP and OVOP projects and found that OVOP and OTOP will operate for similar purposes. But there are still some differences in implementation. The concept of OVOP is the process of mobilizing local people and local material resources to create value-creating goods and services. The aim of Oita's OVOP campaign is to revitalize and develop local communities during Japan's industrial revolution in the country's economic development. In order to solve the problems of the community with emphasis on human resources. Nguyen Thi Anh reports Oita government is fully aware of the double mission of developing physical products and enhancing people's skills and knowledge. Oita local government has a plan to develop entrepreneurship for local people in each community so that some trainees can become future leaders in their communities. It was done by establishing training schools named "Toyo no Kuni Development School" (Pitchayapisut, 2008). The characteristics of the schools depend on the local demand of learning, including Agricultural Training School, a Commerce School, and a Tourism School. The local residents come to class to learn from experienced business owners, or experts in the fields of their products to learn how to create a product, deal with finance, and manage operational activities effectively (Pitchayapisut, 2008). With the same aim of human resources development (Nguyen Thi Anh, 2019).

The OTOP project, Watunyu (2019) reported that it was caused by national economic problems caused by economic crises. The Impact on Thailand in 1997 (Sukhothai Thammathirat University, 2012). OTOP, under the supervision of the Thai Rak Thai party government, focuses on developing tangible products or giving value to the development of tangible products above development in other areas. This can be seen

from the Thai Rak Thai Party government implementing the OTOP policy under the idea that it focuses on producing and selling products of the sub-district or community. which is a policy that is directed from the central government to the regional and local levels by a steering committee One Product District will determine various guidelines. Regardless of whether it is at the provincial level, it will be responsible for organizing Ranking of products from the district and allocate the budget received from the central government to the district. The district level is responsible for ranking products from various sub-districts in the district and allocate the budget received from the district. Central to the sub-district and at the sub-district level where outstanding products must be selected within the sub-district (Community development department, 2011). Watunyu's (2019) report that most people know that OTOP is a product or product produced within the community. 87.8% of people know that government promotion has made many people aware that OTOP is a product or product, rather than human resource development. Up to 79.2%.

One of Thailand's creative industries is OTOP. The background of this study begin from the researcher's own doubts about what OTOP is, because the researcher is familiar with and understands that OTOP is a highlight product of the province. It can be used in activities related to OTOP, as well as in tourism related places using product stalls belonging to OTOP. From the researcher's understanding, OTOP is like a brand that brings together various products from all over the country under the OTOP symbol. Centrally supervised, which is the state, is the one who determines the concepts and policies for selecting all various products. Therefore, the researcher would like to propose ideas and guidelines for presenting various products without going through a central system. But it is the presentation of products from the province itself within the branding design of the province, which helps promote the image of the product and distinguish products from different areas. that can be easily remembered without the need to offer products under OTOP. Visual communication can create awareness, understanding and remembering through visual communication by Using Bangkok's visual identity design as a design guide.

1.2 Research Objectives

- 1.2.1 To analyze and study the concept of the project between OTOP
- 1.2.1 To design visual graphics that demonstrate use for communication in Bangkok.

1.3 Research Questions

- 1.3.1 To apply graphic communication formats to create a brand identity to differentiate each area.
- 1.3.2 Propose ideas to improve the city's presentation through visual identity communication formats.

1.4 Research Framework

1.4.1 Research Framework Table

Research on the development of visual identity guideline for creative thais industry, the researcher has defined related concepts and theories using important concepts including 1) Berlo's communication theory 2) Visual communication idea 3) studied the origins of OTOP and OVOP which from the aforementioned literature review the researcher has brought the data to form a research concept. As the following picture.

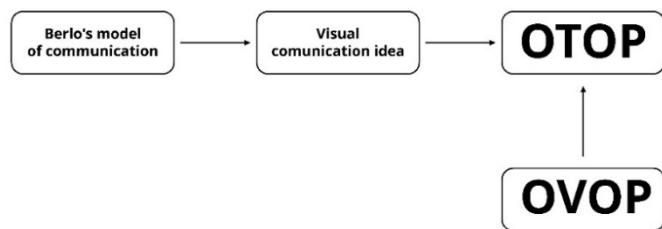


Figure 1.1 Research framework
Source: Researcher

1.5 Definition of Terms

OTOP is Project to stimulate local business enterprises which comes from the One Village, One Product concept of Oita City. Japan

OVOP OVOP is a project taking place in Oita Prefecture. Japan By selecting products to add value and develop them into a business to bring income to improve the quality of life of people in each village from the problem of moving to work in big cities. This caused economic problems in Oita Prefecture.

Berlo's model of communication is a concept that David Berlo first proposed in the 1960s by dividing it into 4 models: Source, Message, Channel, and Receiver, also known as Berlo's SMCR model.

Visual Communication combines designing and developing information about how media communicates with people. Communication design approaches involve developing the message and aesthetics in media.

Graphic Design Media design uses images or letters to create works with an emphasis on images as the main focus. For use in communicating with target groups using beauty Easy to understand

Chapter 2

Research Theory

In researching The Development of Visual Identity System Design Guideline for Thais Creative Industry, the researcher studied the document. and related research as follows

- a) SMCR Model of Communication
- b) Concept of visual communication
- c) One Tambon one product (OTOP)
- b) One village one product (OVOP)

2.1 Literature review

2.1.1 SMCR Model of Communication

The Communication Model by David K. Berlo, or the SMCR Model of Communication, illustrates the communication process in the simplest form, consisting of Sender, Message, Channel, and Receiver. Berlo's SMCR communication model (1960) explains the various components that make up the fundamental process of communication. As this communication tool emphasizes encoding and decoding of information, it can be used more effectively for communication purposes.

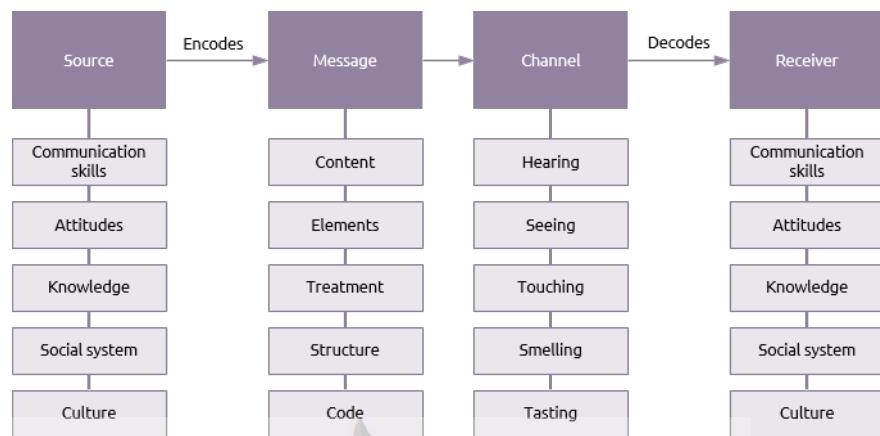


Figure 2.1 Berlo Model of Communication

Source: Praxis Framework Limited, 2023

2.1.1.1 Source - Must be a person with good communication skills. With the ability to encode News content have a good attitude towards the recipient for results in communication, have good knowledge of the information to be transmitted. and should have the ability to adjust the level of that information to be appropriate and easy for the knowledge level of the recipient

2.1.1.2 Message - Relevant in terms of content, symbols, and methods of sending

2.1.1.3 Channel - Refers to the transmission channel by which the receiver receives news or information through all 5 senses or just any part of them, namely hearing, seeing, touching, tasting, or smelling.

2.1.1.4 Receiver - The receiver must have good communication and decoding skills, attitude, knowledge level, and social background. Culture, being the same or similar to a messenger, can effectively convey meaning or communicate.

2.2 Concept of visual communication

Visual communication has a long and rich history that dates back to prehistoric times when cave paintings were used to convey information and tell stories. The ancient

Egyptians used hieroglyphs to communicate, while the Greeks developed a system of symbols that became the foundation of the modern alphabet. The printing press, invented by Johannes Gutenberg in the 15th century, revolutionized the way information was disseminated, allowing for the mass production of books and other printed materials. (ITM_of Institutions, 2024)

At present Visual communication is storytelling it's how we communicate information and create experiences across a range of visual mediums. It can be found within design, illustration, photography, art and advertising; it could be an image, a quote, a campaign, a film or an animation. At present Visual communication has the power to evoke emotions, enhance storytelling and create memorable experiences. It is the process of conveying information and ideas through visual elements such as images, symbols, typography and color. It is a powerful means of communication that transcends language barriers and engages viewers in a visually compelling manner. Visual content attracts and retains attention more effectively than text alone. It helps in conveying messages quickly, making it ideal for social media platforms, websites, and digital advertisements. (Fayaz, 2022).

Vanichvasin (2020) report that visual communication is the delivery of information to the receiver through the use of visual elements that can be read, looked upon (Alfi, 2011; Basker, 2009; Freeman, 2019) and get connected to in formation (Smiciklas, 2012).

It relies on eye sight and on a brain that transmits, processes, interprets all the sensory information received (Eisenberg, 2014; Lester, 2012; Sless, 1981). It can include signs, typography, drawing, graphic design, infographics, illustration, industrial design, advertising, animation, color, diagrams, sketches, charts, photographs, video, objects, models, maps, slide presentation, animation and electronic resources (Alfi, 2011; Smith, 2005; Li & Berthouzoz, 2011).

In conclusion, visual communication It has been around for many eras. Through development according to the development of technology, which visual communication

That helps create awareness through various communication channels with appropriate application.

Element of art

Element of art it is an artistic element that can be perceived visually. It is the basic component of each element. which helps in communicating from the abstract to the concrete.

2.2.1.7 Elements of Art

- 2.2.1.1 Line
- 2.2.1.2 Shape
- 2.2.1.3 Form
- 2.2.1.4 Space
- 2.2.1.5 Texture
- 2.2.1.6 Value
- 2.2.1.7 Color

2.2.2 General principles of visual design

Visual communication is an effective way to convey information through visual elements such as pictures, symbols, and graphics. Understanding the principles of visual communication, visual language, and visual perception is critical to delivering effective messages. which consists of

- 2.2.2.1 Unity
- 2.2.2.2 Gestalt
- 2.2.2.3 Hierarchy
- 2.2.2.4 Balance
- 2.2.2.5 Contrast
- 2.2.2.6 Scale
- 2.2.2.7 Dominance

2.3 Visual Communication Design

Visual communication design is the use of visual element that can be medium of communication. From traffic signage to educational, movies, and games, all use visual communication design to communicate with the audience.

Visual Communication combines of art and storytelling to deliver a message to the audience and inspire a desired action, such as engagement via clicks, brand recall via repeated impressions, etc. A salient feature of visual communication design is that it can strike an emotional chord with the audience and deliver your message more effectively than text. Visual communication designers translate design concepts into a visual form via hand and computer software to create artwork that inspires, enlightens and informs the target audience. They work closely with product, brand, and social media managers to achieve the desired communication goals. (Ashita, iiad.edu.in, 2023)

2.4 One Tambon One Product (OTOP)

One Tambon, One Product (OTOP) is one way to build strength. To the community to be able to improve the living status of the people in the community. By producing or managing local resources into quality and distinctive products It's its uniqueness. Consistent with the culture in each locality, it Can be sold in both domestic and international markets. It's about building a career. Generate income from products produced in the village or sub-district. By supporting and promoting local people to be able to create products. There are activities to invent and develop products for marketing, production, and management. and the application of production technology to have a quality that is acceptable and needs the international market with Energy, Creativity, and Desire to use resources found locally as the main focus. To create jobs, generate income, and lead to the goal of eating well, living well, and having a good quality of life for the people. Seeking the important foundation of the country is also a way to continue the good culture of the local area. Creating pride for future generations and laying the important foundation of the country and Thai society the good things of

the local area will continue to exist. Creating pride for future generations and laying the important foundation of the country and Thai society.

OTOP Objective

2.4.1 Create jobs and increase income for the community.

2.4.2 Strengthen the community to be able to think for itself. Do it yourself in local development

2.4.3 Promote the use of local wisdom

2.4.4 Promote human resource development

2.4.5 Promote community creativity in product development in accordance with the local way of life and culture

2.5 One village one product (OVOP)

The One Village One Product (OVOP) movement was initiated in 1961 by local residents in Oyama town, Oita prefecture, Japan (Igusa, nd). Oyama, located in hilly town, is the poorest town in Oita Prefecture. Because rice planting is not a sustainable livelihood, the challenge for Oyama was the migration of the young people who had to be woodcutters or seasonal migrant laborers for higher income in cities. The villagers were aware that the hilly geography was not suitable for mass cultivation of rice (Wahlin & Natsuda, 2008). They decided not to follow the rural development policy of the Japanese Government, which relies on subsidies and rice cultivation. In order to deal with local depopulation, Mr. Yahara, the mayor of Oyama Town, the president of the Oyama agricultural cooperative decided to be self-reliant by utilizing social capital and local knowledge for community development (Pitchayapisut, 2008). He launched a New Plum and Chestnut (NPC) strategy which aimed at transforming local agricultural production from rice into more promising plums and chestnuts. They were convinced that the investment in chestnut will allow them to lighten their workload, and work on other tasks to complement income from harvesting. The movement which then was transformed into Neo Personality Combination in 1965 and New Paradise Community in 1969 contributed to improve the quality of life and decrease youth from leaving the town of Oyama. Subsequently, the OVOP movement was launched across prefecture by Governor Dr. Morihiko Hiramatsu in 1979. OVOP Movement has spread to other rural

Japanese areas that fall behind in its economic development and face the problem of out-migration and an aging population. (Nguyen, 2013)

Principles of OVOP: According to Hiramatsu (2008)

2.5.1 Think Globally, Act Locally: Local residents are expected to create global products that embody cultural richness and natural resources. Such local flavor adds value to local products while the use of local human makes economic activities sustainable.

2.5.2 Self-reliance and creativity: local people play a central role in selecting products to develop, raising capital being accountable for the production process, and improving individual creativity.

2.5.3 Capacity building for human-resource: In this sense, local people are to re-value and re-invent their local resources and cultural craftsmanship to cultivate a distinctive product in agriculture, tourism, trading, etc. The expected products are not only physical products but also entrepreneurs with leadership in some fields.



Chapter 3

Research Methodology and Design Process

The research on topic “The Development of Visual Identity System Design Guideline for Thais Creative Industry” using the method creative research by using the concept of visual identity design as a communication medium in order to present the idea of presenting OTOP products in Thailand by using the design method from selecting Bangkok province as an example in visual identity design

3.1 Design concept framework

Researcher's design method uses 4 stages of Berlo communication, to apply for design and the main giving the main key of the message using visuals as a medium for communication, where visuals can be used in various channels through key elements. Different things are suitable for designing visual identity.

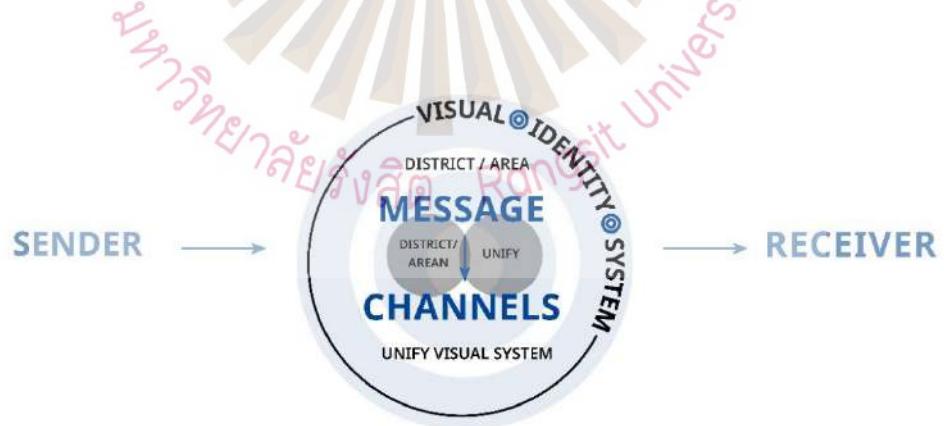


Figure 3.1 Design concept framework

Source: Researcher

3.1.1 Sender – The sender is the one who creates and sends the message to the receiver. The sender initiates the communication process. In my design, Bangkok is the

sender that sends the information to the receiver.

3.1.2 Message & Channels – In Berlo's Model (1960) the message is the package of information or meaning that is sent from sender to receiver. The message can be sent in various forms, such as audio, speech, text, video or other media and channel is the medium used to send the message. The medium must be able to be picked up by the sensory system of the receiver and may therefore involve vision, sound, smell, taste or touch. Humans have the following senses:

- 3.1.2.1 Hearing
- 3.1.2.2 Seeing
- 3.1.2.3 Touching
- 3.1.2.4 Smelling
- 3.1.2.5 Tasting

In my adaptation concept framework, this process means converting messages into visual graphics for communication, which are used across various media channels to communicate in the same direction.

3.1.3 Receiver – In Berlo's Model (1960) The receiver is the person who receives and subsequently decodes the coded message. In a linear communication process, the receiver is always located at the end. In my concept framework receiver mean people who leave in Bangkok or tourist and passerby.

3.2 Design process by used data information of Bangkok city, Thailand

The researcher has searched for information about Bangkok to use in designing a Visual Graphic element concept that can be used in communication. The researcher has searched for information on Bangkok and found that there are 50 districts in the province, which are divided into 6 zones for the Bangkok Metropolitan Council. It is a parliamentary organization in Bangkok. has a duty to control Inspect and supervise the administration of Bangkok by the executive branch, which is headed by the Governor of Bangkok. (Figure 3.2, Figure 3.3)

3.3 Design concept idea

After discovering that Bangkok's flooring was divided into six areas, researchers proposed the concept idea of using a grid system for design. The grid lines were arranged into grids to determine the boundaries of the planar design. From graphic elements to decorative types combined with visual identity. (Figure 3.2)



Figure 3.2 50 districts in Bangkok which are divided into 6 zones

Source: Researcher

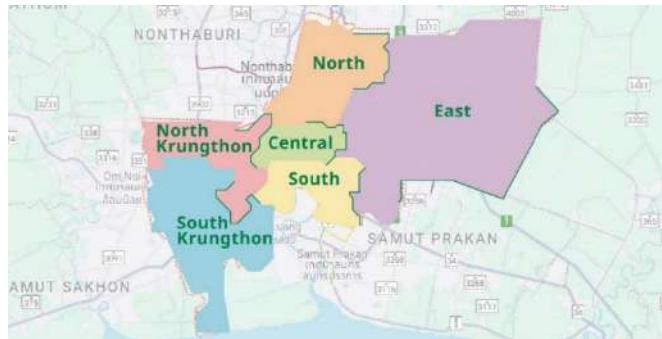


Figure 3.3 The 6 zones are divided into names according to the direction and the old capital, including: Central Bangkok, North Bangkok, East Bangkok, South Bangkok, North Krungthon and South Krungthon

Source: adapted from google map

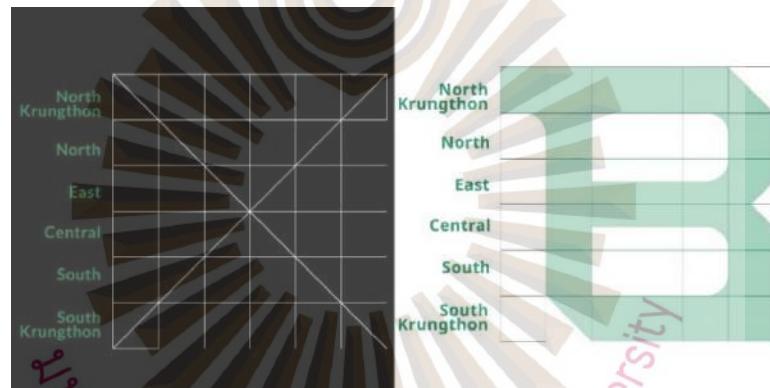


Figure 3.4 Grid system that to design

Source: Researcher

3.4 6x6 Grid System

A grid system is a set of guidelines and rules that help organize and align the elements of a design in a same direction. For my design concept, a 6x6 grid system derived from six zones in Bangkok is used to design a logo type in Thai and alphabet for various communication media.

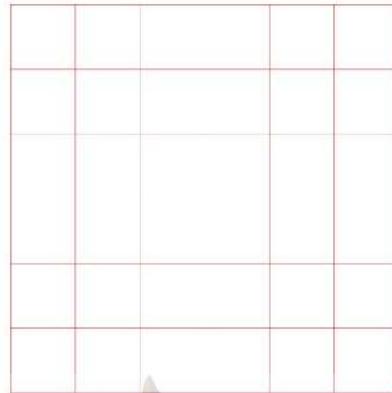


Figure 3.5 6x6 Grid system design concept
Source: Researcher

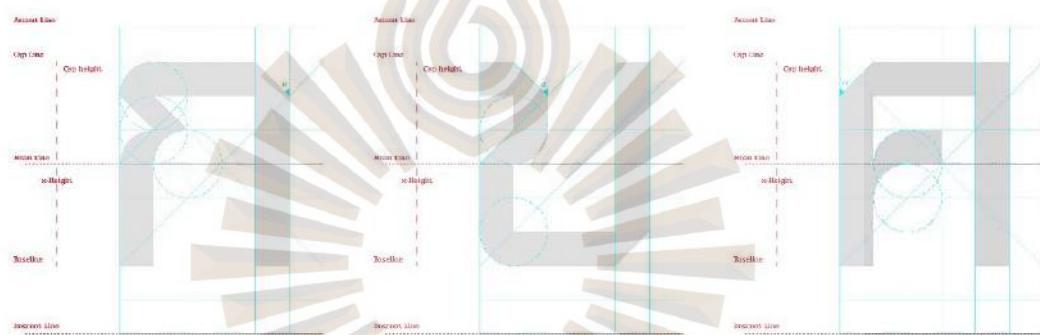


Figure 3.6 Grid system design concept (Thai Typography)
Source: Researcher

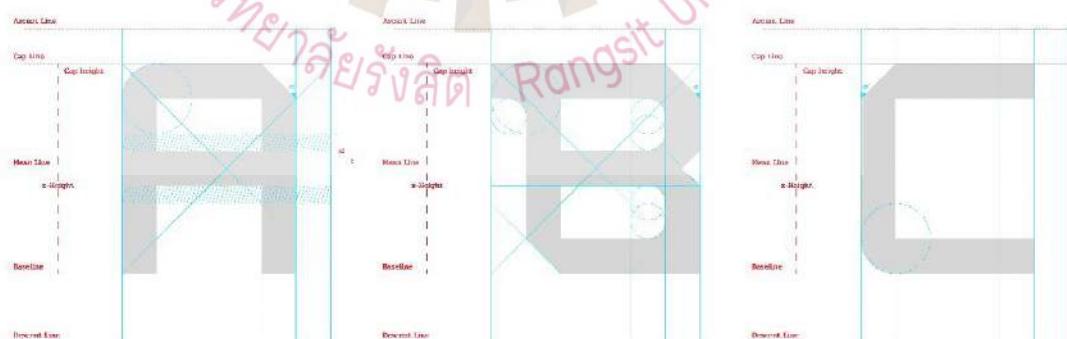


Figure 3.7 Grid system design concept (Alphabet Typography)
Source: Researcher

3.5 Logo Direction

The first draft of the logotype design presents three different directions for characters. The final choice will be made after designing a typography that aligns with the selected direction. This ensures that the logo remains compatible with the typography, facilitating cohesive communication.



Figure 3.8 Logotype (Thai Typography)

Source: Researcher



Figure 3.9 Logotype (Alphabet Typography)

Source: Researcher

3.6 Typography design

Typography design involves the characteristics used in designing, utilizing letters to form specific shapes. It aims to create beauty and uniqueness, such as in designing a logotype for use as a trademark or part of various brandings. Typography is integral to graphic design, where it is also employed in quotes, layouts, or forms as a crucial component, crafting font designs ranging from handwriting to calligraphy lettering.

For design typography, this research used the same grid system structure to design and decorate typeface for visual identity design in a bilingual way Thai and alphabet typography. However, the grid system used in this research methodology is a simple grid system that design can be more varied and look different way for the design direction researcher aims to design the typeface in the same direction and look similar from the logo design to the same design package visual identity design.

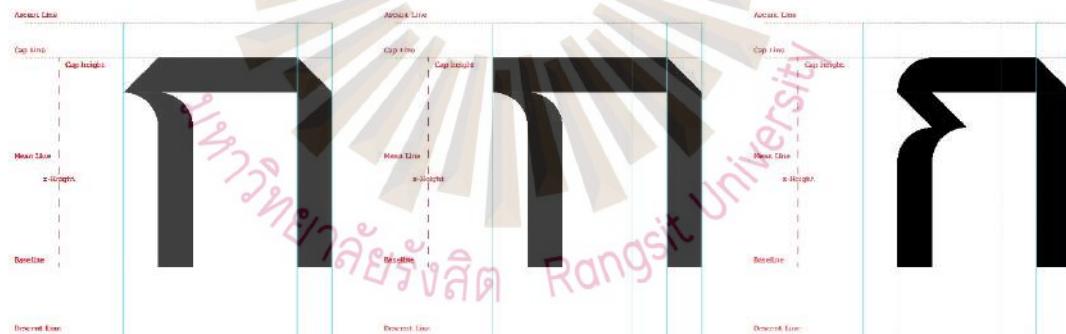


Figure 3.10 Typeface draft 1 (Thai Typography)

Source: Researcher

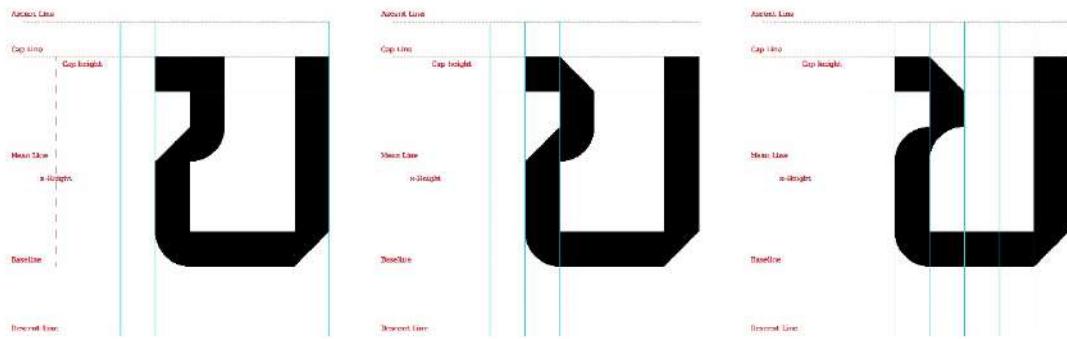


Figure 3.11 Typeface draft 2 (Thai Typography)

Source: Researcher

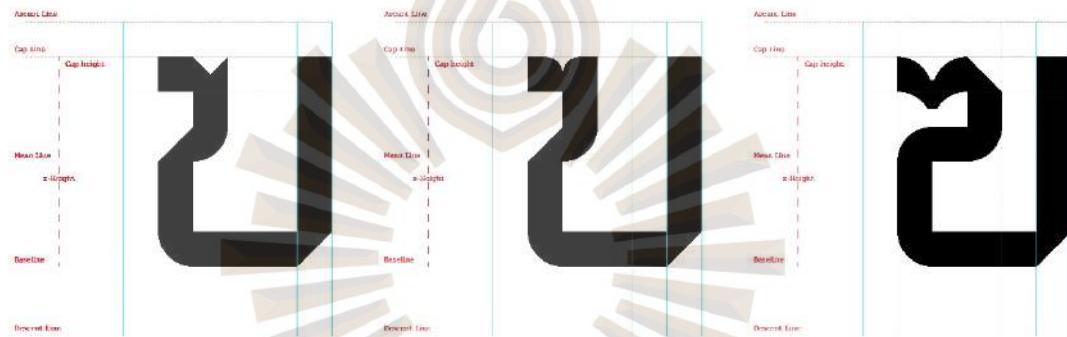


Figure 3.12 Typeface draft 3 (Thai Typography)

Source: Researcher

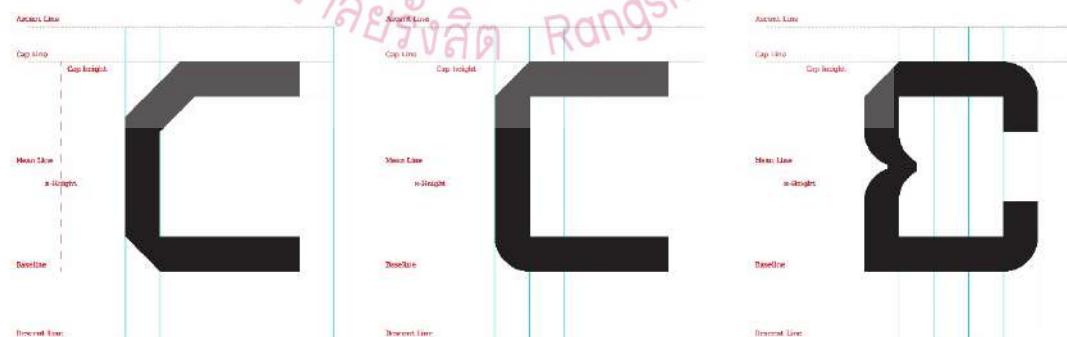


Figure 3.13 Typeface draft 4 (Alphabet Typography)

Source: Researcher

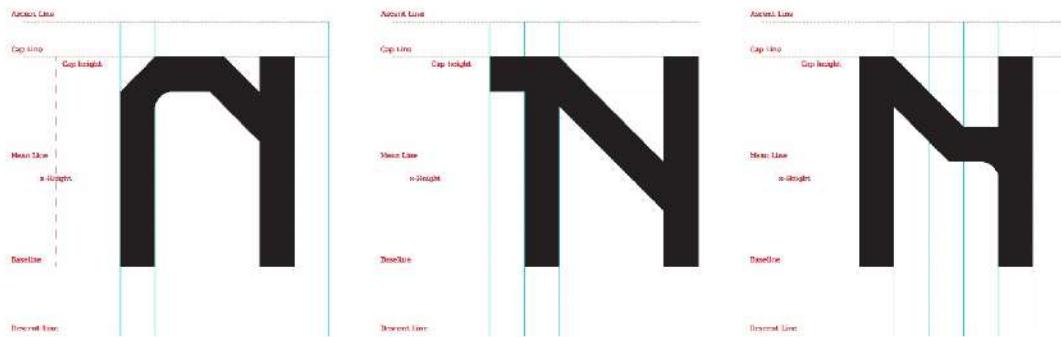


Figure 3.14 Typeface draft 5 (Alphabet Typography)

Source: Researcher

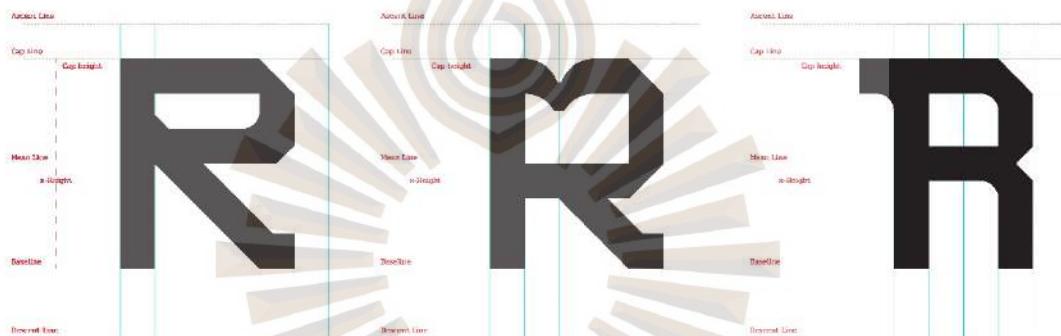


Figure 3.15 Typeface draft 6 (Alphabet Typography)

Source: Researcher

Chapter 4

Design Result

4.1 Logotype

A logotype using the abbreviation of Bangkok (BKK) that is intended to directly refer to Bangkok. The researcher has designed a grid system for use in communication and easy recognition. It communicates through the image of Bangkok as a metropolis with many tall buildings and uses the original colors of the seal of Bangkok based on the colors of Indra (Figure 4.1).



Figure 4.1 Logo for Bangkok “BKK”

Source: Researcher



Figure 4.2 Seal of Bangkok

Source: th.m.wikipedia.org, 2024

The researchers used this information to design a logo using the Grid system. Color is emerald green that choose from Seal of Bangkok. Seal of Bangkok It is a picture of Lord Indra riding an Erawan elephant. lightning in his hand This emblem was designed by the Fine Arts Department using the hand-painted paintings of His Royal Highness Prince Narisara Nuvadtivongse as a model. It began to be used in 1973 as announced by the Office of the Prime Minister. According to the Official Marks Act, B.E. 2482, Issue No. 60, dated May 31, B.E. 2516

4.2 Logo Variations

BKK Logo's main logo design includes different formats to make the logo flexible and able to be displayed clearly and consistently in different positions. While still being able to communicate with Bangkok, BKK Logo has designed a unique logo for use on multiple platforms that are multi-purpose in identity and reinforce the overall identity (Figure 4.3).

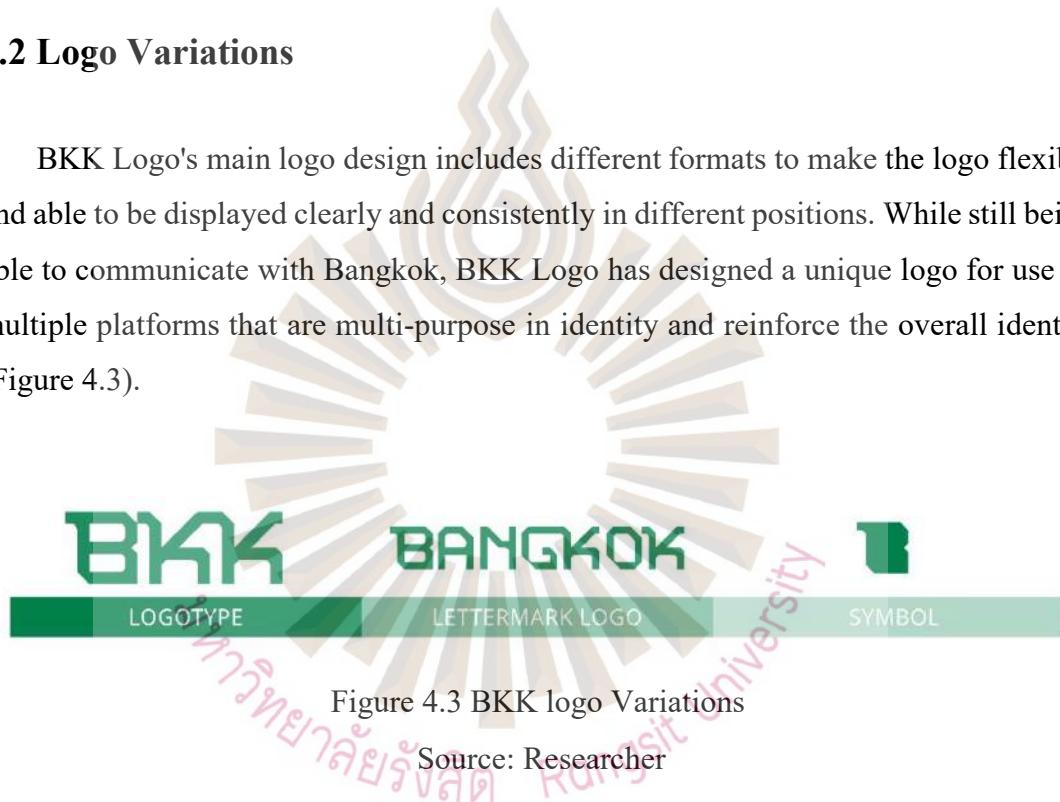


Figure 4.3 BKK logo Variations

Source: Researcher

The result of logo design depends largely on the use of a grid system, which is a type of logo that can be read by BKK (Bangkok) and used as a symbol to convey semantics.

4.3 Decorative Typeface

This type of face design is used for signage, titles, or printing project names that need to be highlighted. And it is sturdy and unique, and can be used to communicate with visual graphic elements on multiple platforms. The researcher designs only upper

typography for decoration with the same direction and same anatomy for Thai typography like stem, angle, and stroke.

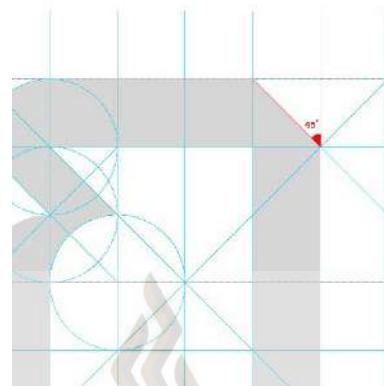


Figure 4.4 Thai typeface design 1

Source: Researcher

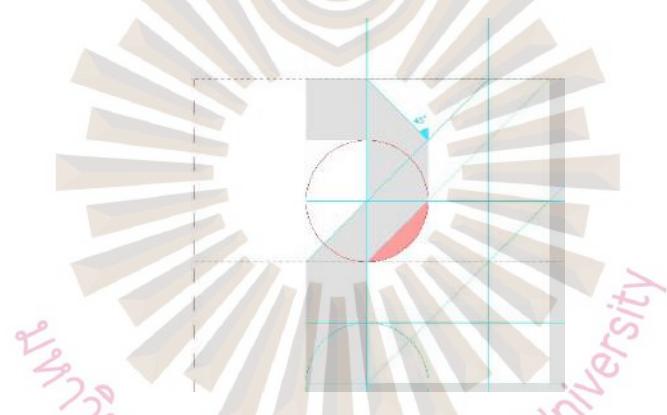


Figure 4.5 Thai typeface design 2

Source: Researcher

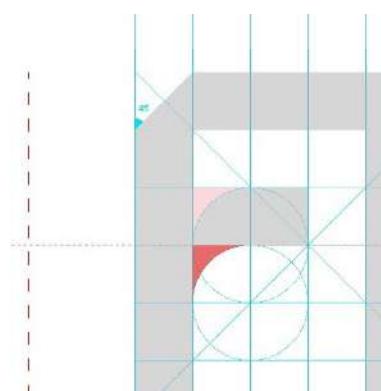


Figure 4.6 Thai typeface design 3

Source: Researcher



Figure 4.7 Thai typography test

Source: Researcher

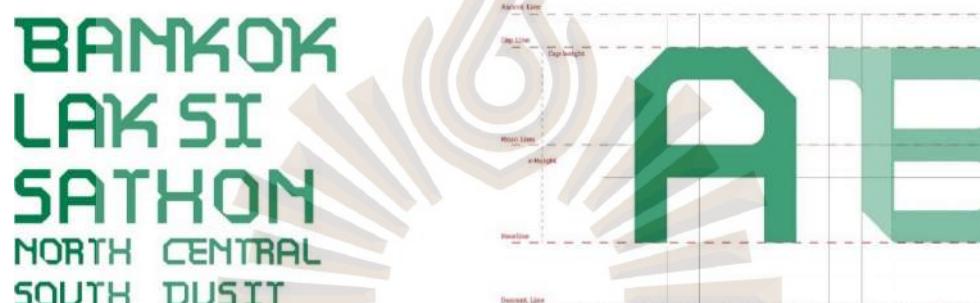


Figure 4.8 Alphabet typography test

Source: Researcher



Figure 4.9 Thai typography

Source: Researcher

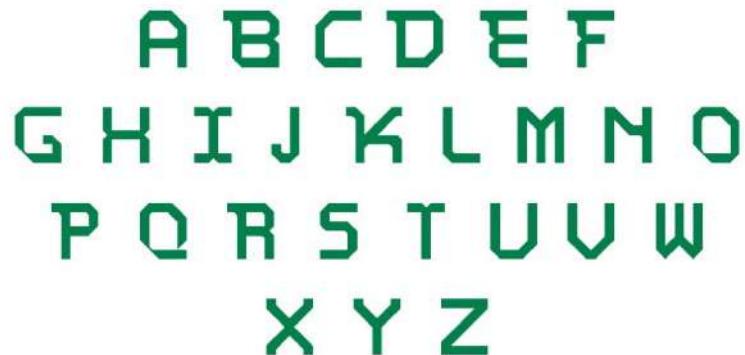


Figure 4.10 Alphabet typography

Source: Researcher

4.4 Graphic Element

From figure 15-15 the use of graphic elements is arranged using the Grid system used in logo design so that the graphics are presented in the same direction. By bringing in colors to help distinguish graphic elements that are communicated through visual elements.

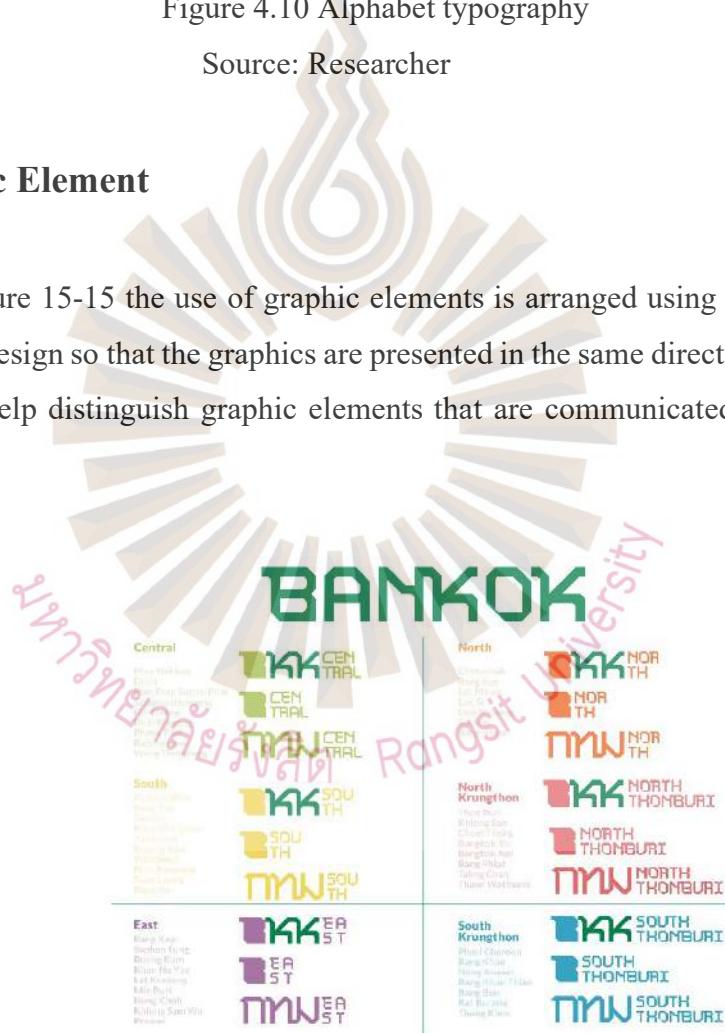


Figure 4.11 Responsive type symbol identify6 zone of Bangkok

Source: Researcher



Figure 4.12 Graphic element 2

Source: Researcher

4.5 Visual identity application

All graphics and typeface can be used for communication and organizational identity different zone in Bangkok



Figure 4.13 Mockup 1

Source: Researcher



Figure 4.14 Mockup 2

Source: Researcher



Figure 4.15 Mockup 3

Source: Researcher



Figure 4.16 Mockup 4

Source: Researcher



Chapter 5

Conclusion and recommendations

5.1 Conclusion and Discussion

In conclusion, this research uses visual identity design ideas to mediate various cognitive processes in determining typeface, graphic elements, and colors for easy understanding of identity communication Provinces can be used as various media for advertising that go in the same direction through graphic elements.

According to this study, the researchers believe that the process centered on OTOP determines stereotypes and development, and may not dominate or be able to develop communities or clearly convey the importance of different identities in each region. Therefore, researchers believe that various processes should start from the province itself to achieve development without having to pass the same requirements.

5.2 Suggestion

From this study, the researcher still has some shortcomings regarding the design, such as the results of the questionnaire being useful to the researcher and still not being able to prove completeness. The researcher has not yet presented the design results to collect opinions and suggestions for improvement, including suggestions for using visual identity design ideas to be used as a communication medium for the province.

For researchers who need to make suggestions in the same direction, the design results should be tested and submitted to someone with design knowledge or a questionnaire survey to provide suggestions for development and design improvement

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