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The Journal of Fine and Applied Arts



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The Relationship Between Life and the Urban Environment

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ABSTRACT

This research presents a creative study exploring the relationship between life and the urban environment through contemporary painting. In the context of rapid urban development, cities are no longer perceived solely as physical structures but as living systems shaped by socio-cultural and environmental dimensions that influence human life and experience. This study aims to examine the connection between human life and the urban environment and to translate the research findings into creative outcomes using acrylic painting as a visual research medium. The research adopts a qualitative approach combined with practice-based creative research. It incorporates a review of relevant literature on urban environmental concepts and symbolic interpretation theory, together with field observations of the riverside community along Khlong Hua Takhe in Bangkok. The creative process consists of conceptual analysis, visual design development, and the creation of acrylic paintings that convey symbolic relationships between nature, community, and urban structures. The findings reveal that human life within urban contexts remains closely connected to natural elements, particularly water-based environments that shape community identity, collective memory, and everyday life. The artworks demonstrate a synthesis of organic and geometric forms, layered colors, and varied textures to express harmony, tension, and contrast between natural and built environments. Through symbolic interpretation, the paintings function as mental spaces that encourage viewers to reflect on their own experiences of contemporary urban life. This study confirms that contemporary painting can serve as an effective research outcome for generating artistic knowledge and communicating complex relationships between life and the urban environment.

Keywords: Contemporary Painting, Symbolic Interpretation, Urban Environment, Visual language

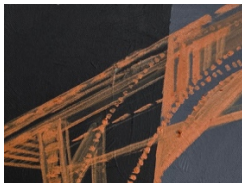
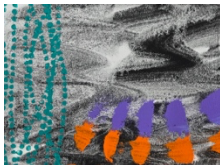
Introduction

In the context of contemporary urban development, cities are social and cultural ecosystems that profoundly shape human lifestyles, thoughts, and identities. The relationship between “life” and the “urban environment” has therefore become a continuously important issue, receiving attention in the dimensions of social sciences, the environment, and contemporary art. These fields reflect human existence within rapidly changing and complex urban structures. Contemporary painting plays a significant role in conveying and interpreting this relationship using visual language that blends the concrete and the abstract, employing symbols, forms, colors, and textures, as well as communicating human emotions and feelings. Creative works of art can function as mental spaces, allowing viewers to consider and interpret the meaning of life existing within the urban environment, especially in the contemporary context where nature and man-made structures inevitably overlap. Conversely, Mo and Chandhasa (2023) said rural scenes are depicted through biological, fluid, and tranquil forms, reflecting the serenity and simplicity of nature. These soft and irregular forms evoke a sense of tradition, community, and a harmonious connection with the natural world. Paintings connect rural landscapes with a slower pace of life and the preservation of cultural heritage. However, the depiction of these delicate and sometimes scattered elements suggests vulnerability to external influences, particularly urban expansion.



Figure 1. Hua Takhe Canal 2025, Acrylic on Canvas
Source: Researcher

Table 1. Data analysis with symbolic interpretation theory and Urban and Environment Concept

Theory of Symbolic Interpretation		Urban and Environment Concept	
Life Symbols	Visual language	City Symbols	Visual language
			
			

The theory of symbolic interpretation describes images, shapes, colors, and visual artistic elements. It does not only have meaning on a concrete level, but serves as a symbol that reflects human thoughts, beliefs, emotions, and experiences. Therefore, interpretation is caused by the interaction between the works themselves. Social and Cultural Context and Audience Experience 6 (Ricoeur, 1976)

The concept of the city and the urban environment is the relationship between human beings and the environment, forming a "place" that has emotional and cultural meaning. These concepts help explain the connection between human life and the urban environment in a deeper dimension. (Tuan, 1977)

Source: Researcher

Research objective

To study the relationship between life and the urban environment in the context of contemporary cities and to use the results of the study as a concept to create paintings using acrylic paint techniques to convey the symbolic meaning of the existence of life in the midst of urban structures through the use of shapes, colors, textures, and visual artistic compositions

Literature review

Boonserm and Chandransu (2025) assert that the promotion of urban art through the integration of government policy, artistic practices, and community engagement can significantly elevate the environmental, social, and cultural value of urban areas. Their research indicates that urban art in the Thai context has the potential to reflect local identity, wisdom, and community lifestyles, alongside raising environmental awareness and promoting urban sustainability. This concept aligns with studies on the relationship between human life and the urban environment through artistic creative processes.

Chen (2025) emphasizes the role of art in public spaces as a channel for communicating climate change and urban environmental problems at the societal level. He points out that art can transform complex academic information into easily accessible aesthetic experiences for viewers. Thus, artwork stimulates awareness, questioning, and public participation in everyday environmental issues. This role makes art in public spaces more than just a symbolic medium; it becomes a space for collaborative learning within urban society.

Hilmy et al., (2025) Symbolic Interaction Theory suggests that the meaning of symbols arises from the collective processing between individuals within a social context. This view is reflected in Talbioui's (2024) research, which uses this concept to analyze the interpretations in contemporary urban youth art. Talbioui points out that symbols do not have fixed meanings but are created by humans through interaction and the context of urban life (Talbioui, 2024). Furthermore, the application of this framework to urban sketching by Hilmy et al., demonstrates that artistic activity helps people construct meaning and connection with urban spaces through the interpretation of symbolic architectural elements and their own feelings.

Zhang (2025) points out that ecological public art plays a crucial role in transforming the environmental behavior of viewers. Art does not merely serve to beautify urban spaces; it acts as a medium for creating awareness and ecological awareness about the relationship between humans and the urban environment. The research found that when viewers interact with artwork in public spaces, they develop a psychological sense of ownership of the urban area, a key factor leading to long-term changes in environmental attitudes and behaviors. This concept reflects how art can function as a social tool that concretely connects people's daily lives with urban environmental issues.

Research methodology

This research employs a qualitative research methodology combined with practice-based/creative research, aiming to study the relationship between human life and the urban environment. The research findings are presented in the form of acrylic paintings. Data sources and scope include documentary research on contemporary art, urban and environmental concepts, and symbolic interpretation theories. Field data was collected through observation of riverside communities, specifically the Hua Takhe Canal, involving photography and sketching. The creative process encompasses analyzing the concepts and contexts of the urban environment, designing conceptual and visual elements, and creating acrylic paintings to convey the symbolic relationship between life and the urban environment.

Findings

1. Conceptual Results: From the study of the spatial context and related literature, it was found that life in an urban environment is not separate from nature, but rather exists in a state of interdependence and adaptation. Waterways, as cultural infrastructure of riverside communities, serve as both a source of sustenance and a space for memory. The painting therefore develops the main concept of “life existing amidst urban structures,” reflecting the harmony and fragility of this relationship.

2. Form and Visual Composition Results: The painting demonstrates an integration of representational and abstract visual languages through the interaction of form, color, texture, and spatial organization. Geometric forms and architectural structures symbolize the rigidity and order of the urban environment, while organic shapes representing water, vegetation, and natural surfaces introduce a sense of movement, vitality, and ecological continuity. The contrast between angular and fluid forms creates visual tension, reflecting the coexistence of human-made structures and natural systems within contemporary cities.

Color relationships play a significant role in shaping the visual experience. Warm and saturated tones within architectural elements contrast with cooler and more transparent layers associated with water and nature, creating a dynamic balance between stability and change. The alternating use of opaque and transparent acrylic layers generates depth and overlapping spatial effects, suggesting the gradual interpenetration of natural and urban environments. These visual contrasts encourage viewers to experience both harmony and conflict, evoking feelings of reflection, uncertainty, and adaptation that characterize contemporary urban life.

3. Symbolic Meaning Findings Symbolically, the painting establishes a sort of figurative “mental space” in which viewers are invited to consider their own relationship to the metropolitan environment. The asymmetric shape and the layered textures are symbols of complexity, unpredictability and the perpetual change of urban life. Variations in transparency and opacity suggest the co-existence of visible and invisible dimensions of human experience such as memory, identity and social interaction inside the city. There is also an emotional conversation between control and freedom, stability and change, in the contrast of the visual shapes of the substantial architecture and softer natural elements. The presence of natural images in urban design is a sign of resilience, hope and the possibility of ecological balance inside the contemporary city. These symbolic links encourage the viewers not only to see the urban backdrop but also to feel the tensions and harmonies that define regular living in metropolitan settings.

Acknowledgment

The researcher would like to express his gratitude to Suan Sunandha Rajabhat University for its support in every way.

Conclusions and Discussion

This creative research, “The Relationship Between Life and the Urban Environment,” aims to study the relationship between human life and the urban environment in a contemporary urban context. The research findings are then used as a concept for creating acrylic paintings. The results show that cities are not merely physical structures, but living systems comprising nature, communities, and human activities that are intricately interconnected and interdependent. This relationship is reflected in the paintings using symbols, forms, colors, and textures that represent the coexistence between nature and urban structures, both in dimensions of harmony and fragility. Artistically, the resulting paintings serve as a mental space, allowing viewers to interpret the meaning of life in the contemporary urban environment themselves. Academically, the research confirms that creative research in painting can generate new knowledge about the relationship between life and the urban environment, using artistic creative processes as a tool for studying, analyzing, and communicating social, cultural, and environmental issues in depth.

The research findings reveal that the relation between life and urban components can be shown in visual narratives such as shapes, colors, radar and different storylines. This is backed by Ricoeur's (1976) analytical concept, in which information flows express content through presentations that reflect thoughts, experiences and views. Further studies conducted by Hilmy et al. (2025) and Talbioui (2024) reveal that the opinions expressed between journalists and the urban space, and the findings of Chen (2025) and Zhang et al. (2025), who often perceive traditional art, can ease the collection of information for knowledge and motivate target audiences to think about the relationship between humans and the city, promoting creative research into knowledge and effectively communicating key issues in culture and the environment.

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Objects as Concepts: A Comparative Study of Meaning-Driven Creative Processes in Painting Thesis, Suan Sunandha Rajabhat University

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ABSTRACT

This research article has two objectives: 1) to analyze the conceptual art characteristics present in the art thesis works of Pornnapin Khumkaew and Chalisa Chuathao, and 2) to compare the meaning-driven creative processes employed in both works. The study adopts a qualitative research approach, utilizing document analysis and artwork analysis within the theoretical framework of the Object as Meaning-Carrier and the conceptual art theories of Sol LeWitt and Joseph Kosuth. Two undergraduate thesis works from the Painting Department, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University were selected as comparative case studies, namely Ceramic Glass Painting Art with Autistic Children by Pornnapin Khumkaew and Objects of Bonds in Memory by Chalisa Chuathao, both conducted under the supervision of Instructor Dr. Pasutt Kanrattanasutra. A four-dimensional comparative analytical framework was applied, examining: 1) core concept, 2) the function of objects, 3) social issues addressed, and 4) the relationship between process and outcome. The findings reveal that despite differences in subject matter, media, and creative context, both works share a conceptual common ground, namely the use of objects and processes as vehicles for social, emotional, and humanistic meaning, which stands as a defining characteristic of conceptual art in contemporary artistic practice.

Keywords: Conceptual Art, Object as Meaning-Carrier, Creative Process, Art Thesis

Introduction

In the context of contemporary art, the concept of the object has been continuously reconsidered and reinterpreted. Whereas objects were formerly viewed solely as products of craftsmanship or aesthetic sensibility, Conceptual Art shifted this perception by proposing that the essence of a work of art lies not in its outward appearance but in the ideas, meanings, and processes underlying its creation. Sol LeWitt (1967) declared that in conceptual art the idea or concept is the most important aspect of the work, while Joseph Kosuth extended this view by arguing that genuine art involves questioning the very nature of art itself through language and concept. These ideas have profoundly influenced the development of contemporary art worldwide, including art education in Thailand, where since the 1990s numerous institutions have systematically incorporated such approaches into undergraduate curricula.

At the tertiary level, the art thesis serves as a critical space in which students demonstrate their capacity to integrate theoretical knowledge with practical experience. Within the Painting Department, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, recent thesis works have revealed an intriguing trend: students increasingly present works with a clearly defined conceptual core, using objects and creative processes as vehicles to communicate social, emotional, and humanistic concerns

rather than focusing solely on technical skill or aesthetic expression, which suggests that the art thesis is becoming a site of conceptual experimentation with significant implications for the institution.

This article undertakes a comparative study of two art thesis works: Ceramic Glass Painting Art with Autistic Children by Pornnapin Khumkaew and Objects of Bonds in Memory by Chalisa Chuathao, both supervised by Instructor Dr. Pasutt Kanrattanasutra. The first arose from collaborative work with autistic children through a participatory art process, employing ceramic glass painting as a tool for connecting creator and recipient. The second explores personal memory through everyday objects, inviting viewers to reflect upon their own inner experience. When examined through the framework of Conceptual Art and the theory of the Object as Meaning-Carrier, both works share a profound conceptual axis: the use of objects and processes as intermediaries conveying meaning that extends beyond physical material or form. Academically, this study fills a gap in scholarly knowledge concerning artistic concept development in Thai higher education, where comparative studies of art theses remain scarce. Practically, findings can guide curriculum development and thesis supervision more aligned with contemporary art directions.

Research objectives

- 1.To analyze the conceptual art characteristics present in the art thesis works of Pornnapin Khumkaew and Chalisa Chuathao.
- 2.To compare the meaning-driven creative processes employed in both works.

Scope of Research

This research focuses on two undergraduate art thesis works from the Painting Department, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, academic year 2025, namely Ceramic Glass Painting Art with Autistic Children by Pornnapin Khumkaew and Objects of Bonds in Memory No. 2 by Chalisa Chuathao, both supervised by Instructor Dr. Pasutt Kanrattanasutra. The analysis is confined to the Conceptual Art dimensions of the creative process and the function of objects within each work. It does not encompass aesthetic quality evaluation, nor does it extend to other thesis works or departments beyond the scope defined above.

Definitions of Key Terms

Conceptual Art refers to an approach to artistic creation in which the idea or concept is of equal or greater importance than the physical form of the work; objects and processes serve to convey meaning rather than being ends in themselves.

Object as Meaning-Carrier refers to the use of ordinary or everyday objects in art, not by altering their physical appearance but by elevating their meaning through the context and intention of the artist.

Meaning-Driven Creative Process refers to an artistic creation process that originates from social, emotional, or humanistic concerns, which determine the direction of choices regarding medium, technique, and mode of presentation.

Conceptual Framework

The conceptual framework of this article is constructed through the integration of theories and concepts, comprising: core theory, which provides the shared theoretical foundation for both works; specific theory, which reflects the individual frameworks employed by each student in their respective thesis; and analytical

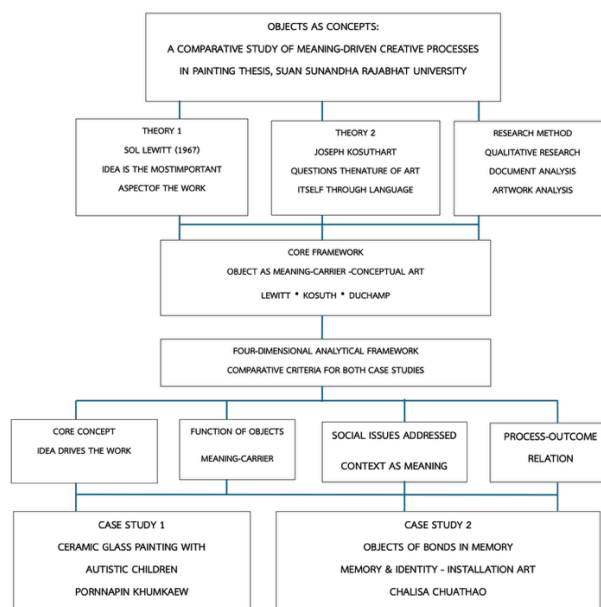


Figure 1. Conceptual Framework
Source: Pasutt Kanrattanasutra, 2026

Research methodology

Research Design and Case Studies

This study employs a qualitative comparative case study design, with document analysis and artwork analysis as its primary instruments, appropriate for investigating artistic phenomena of complexity that cannot be quantified, consistent with Creswell and Creswell (2023). Two undergraduate thesis works were selected based on four criteria: both must be from the Painting Department, SSRU (academic year 2025); both supervised by the same advisor; both must exhibit clear Conceptual Art characteristics; and they must differ sufficiently in subject matter, medium, and context to yield scholarly comparative benefit.

Case Study 1

Ceramic Glass Painting Art with Autistic Children by Pornnapin Khumkaew is an art therapy-based thesis designing participatory activities with eight autistic children at the Special Education Center, Tak Province, using ceramic glass painting to connect creator and recipient.

Case Study 2

Objects of Bonds in Memory No. 2 by Chalisa Chuathao is an installation artwork using real objects from her mother's daily life as a street sweeper, comprising work equipment, medicine envelopes, family photographs, and a diary, conducted through interviews, documentation, and theoretical literature study.

Instruments and Analytical Framework

Document analysis examined complete thesis documents through critical reading. Artwork analysis applied the Object as Meaning-Carrier framework, considering: (1) objects selected and rationale; (2) role of objects within the work's structure; (3) relationship between objects and social issues; and (4) whether the creative process holds intrinsic value. Trustworthiness was ensured through triangulation across three data sources: thesis documents; primary Conceptual Art literature (LeWitt, Kosuth, Malchiodi, Lusebrink); and internationally referenced artist case studies cited in both theses (Song Dong, Boltanski, Hirst, Parr). The researcher's dual role as thesis advisor strengthens contextual reliability.

Table 1. Four-Dimensional Comparative Analytical Framework

Dimension	Analytical Focus	Theory
Core Concept	What concept drives the creation, and in what way does it exhibit Conceptual Art characteristics?	Sol LeWitt (1967): Idea as the machine
Function of Objects	How do the objects in the work function as medium, symbol, or Object as Meaning-Carrier?	Kosuth (1969): Object and meaning
Social Issues	What social and humanistic issues does the work communicate, and how are they conveyed through objects?	Duchamp (1917): Context as meaning
Creative Process	Does the creative process hold intrinsic value, or is it merely the path to a finished product?	Process Art: Morris (1968), Kaprow (1966)

Literature Review

1. Conceptual Art

The development of Conceptual Art originates with Marcel Duchamp, whose Readymade work *Fountain* (1917) first challenged the status of the ordinary object as art. Sol LeWitt's "Paragraphs on Conceptual Art" (1967) stands as the movement's manifesto, asserting that all planning and decisions are made beforehand and execution is a perfunctory affair, demonstrating that concept, not form or material, is the essence of art. Joseph Kosuth extended this in *One and Three Chairs* (1965), presenting a real chair, its photograph, and its dictionary definition to explore representation and meaning, proposing that physical objects are secondary to the intellectual thinking they generate. Collectively, these figures established Conceptual Art as an interdisciplinary movement encompassing philosophy, political activism, and social criticism, challenging the necessity of the art object itself. Recent scholarship reaffirms that the readymade continues to operate as a conceptual device through which mass-produced objects mediate social and cultural relationships (Aghajanian, 2022).

2. Object as Meaning-Carrier

Song Dong's *Waste Not* (2005) most clearly articulates how everyday objects become vehicles of meaning. The work assembles a mother's lifetime of preserved household items to present a family's survival amid China's socioeconomic transformation. Objects exist at the intersection of private and public: their mass-produced identity is obscured by traces of personal use, generating narratives of human resilience. *Waste Not* demonstrates that ordinary objects can communicate social, familial, and cultural identity more powerfully than words or traditional painting, directly consistent with Conceptual Art's core principles. This use of found and everyday things as carriers of memory and narrative remains central to contemporary practice (Hayward, 2024; Huyssen, 2022), reflecting a broader understanding of contemporary art as a mirror of everyday life (Theodore, 2024).

3. Art Therapy and Creative Process

Research in Art Therapy demonstrates that the creative process holds value equal to or greater than the visual outcome. Malchiodi (2003) emphasizes that art therapy offers children a unique way to express what they cannot say in words (see also Martínez-Vérez et al., 2024). In autistic children specifically, artistic stimulation develops motor skills, task-focused attention, spatial perception, and eye contact (Schweizer et al., 2014; Sabet & Abadi, 2021; Vogel et al., 2024). Lusebrink (1990) confirms that artistic experience simultaneously engages mind, brain, emotion, movement, and the senses, a holistic characteristic consistent with Conceptual Art's principle that process is of equal value to

outcome. More recent systematic reviews and randomized controlled trials reaffirm these benefits for autistic children while underscoring the need for methodologically stronger evidence (Bernier et al., 2022; Bololia et al., 2022; López-Escribano & Orío-Aparicio, 2024; Moo & de la Torre-Luque, 2025; Wei et al., 2025), even as autism is increasingly recognized as one of the most prevalent neurodevelopmental conditions worldwide (Salari et al., 2022; Talantseva et al., 2023).

4. Relational Aesthetics and Expanded Painting

Nicolas Bourriaud's Relational Aesthetics (1998) defines a set of artistic practices that take human relations and their social context as their point of departure, shifting focus from creating solitary objects to fostering social interaction and shared experience; subsequent reviews confirm the social value generated by such participatory practice (Ke, 2025). This framework illuminates both works studied here. Furthermore, the expansion of painting into Installation, Process Art, Performance, and Documentary Art does not abandon painting's roots but extends the discipline's meaning to encompass diverse forms of meaning-making (Weng, 2024), consistent with Conceptual Art's view that physical form is a tool, not an end.



Figure 2. Ceramic glass painting activity with autistic children at the Special Education Center, Tak Province

Source: Pornnapin Khumkaew

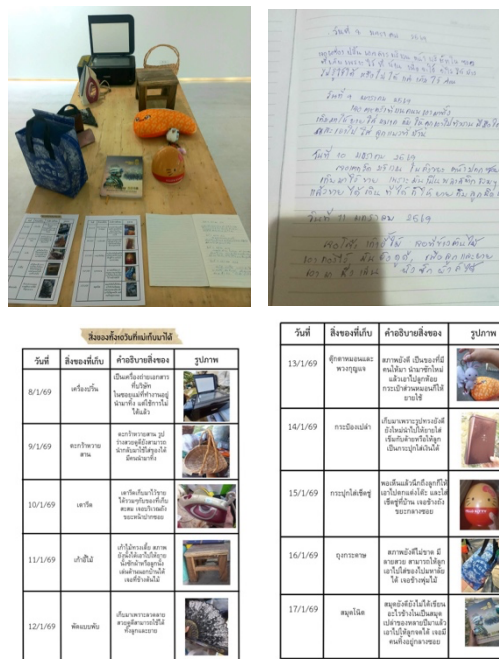


Figure 3. Objects of Bonds in Memory, Installation Art

Source: Chalisa Chuathao

Findings

Dimension 1: Core Concept

Pornnapin's work is driven by Holistic Art Therapy, viewing the creative process as the power to develop human beings across physical, mental, emotional, and social dimensions. The core concept lies not in the visual outcomes but in the participatory process and behavioral changes, consistent with LeWitt's (1967) principle that concept is the essence of art. Chalisa's work is driven by intergenerational relationships and the value of overlooked labor, asking how a street sweeper mother's everyday objects serve as a medium of memory, love, and cultural identity. The process of collecting and arranging objects constitutes a decoding of meaning, consistent with Kosuth's (1969) view that art questions the meaning of that which already exists.

Dimension 2: Function of Objects

In Pornnapin's work, objects such as marbling paint, raw cloth, leaves, and ceramic glass function as therapeutic media, serving as bridges connecting the bodies, emotions, and creativity of autistic children. Each painted glass becomes a record of a child's developmental process. In Chalisa's work, real objects from her mother's working life, including sweeping equipment, medicine envelopes, family photographs, and a diary, function as memory-carriers aligned with Song Dong's Waste Not (2005). Not transformed but elevated through installation context, what was previously overlooked becomes evidence of love, sacrifice, and working-class identity.

Dimension 3: Social Issues

Both works place the socially invisible at the center of art. Pornnapin presents autistic children as creative individuals with emotional and intellectual potential rather than merely medical service recipients, and research shows art activities significantly promote their concentration, confidence, and social behavior (Schweizer et al., 2014; Abdulah et al., 2023). Chalisa presents her street sweeper mother as a person whose life and labor hold profound value, decoding meaning embedded in objects. Both stances are consistent with Bourriaud's (1998) Relational Aesthetics, which holds that art of value creates relationship, understanding, and mutual visibility among human beings.

Dimension 4: Process–Artwork Relationship

In Pornnapin's work, process holds value equal to or greater than the visual outcome: the painted ceramic glasses are evidence of the developmental process within each child, consistent with Process Art's principle that the process is the work (Morris, 1968; Kaprow, 1966). In Chalisa's work, the processes of data collection, interview, object selection, material experimentation, and installation are all part of the artwork as Documentary Art. The finished work displayed in the "Unlike" exhibition at BACC materializes that entire process.

Synthesis: Three Shared Conceptual Art Axes

From the analysis across all four dimensions, both works share three important axes. First, objects as language: both works use objects as their primary language for meaning that cannot be conveyed through traditional painting, whether the inner emotions of autistic children or a mother's love hidden in ordinary objects, reflecting Kosuth's (1969) principle that art creates meaning from that which already exists. Second, the overlooked as artistic concept: both works present groups given little attention by mainstream society and make their lives, emotions, and memories the core of the artwork, a political and ethical stance consistent with Socially Engaged Art and Relational Aesthetics (Bourriaud, 1998). Third, expanding the field of painting: both works demonstrate painting students moving beyond traditional painting toward Expanded Painting encompassing Installation, Process, and Documentary Art, under a thesis advisor who opens space for concept to precede skill.

Significant Differences

Despite these shared axes, the two works exhibit interesting differences. Pornnapin's work exhibits Process Generation, in which the student as activity designer functions as a Condition-Maker enabling autistic children to be the actual creators, consistent with LeWitt's (1967) concept that the artist

determines the concept without personally executing every step. Chalisa's work exhibits Meaning Decoding, in which real objects from her mother's life already carry meaning and the artist's role is to present that meaning so viewers can perceive it through installation context, which is closer to Duchamp's (1917) concept. This difference demonstrates that Conceptual Art under the same thesis advisor can develop in multiple directions according to each student's personal context and experience.

Table 2. Summary of Comparative Analysis of Both Thesis Works

Dimension	Pornnapin Khumkaew Ceramic Glass Painting with Autistic Children	Chalisa Chuathao Objects of Bonds in Memory No. 2	Common Axis
Core Concept	Holistic Art Therapy: holistic development of autistic children	Intergenerational relations through objects of mother's memory	Concept precedes form
Function of Objects	Therapeutic medium: connecting body, emotion, creativity	Memory-carrier: elevating ordinary objects through installation context	Object = language replacing words
Social Issues	Rights and potential of autistic children as creators	Dignity and value of invisible labor in society	Giving voice to the overlooked
Process—Artwork	Process = Work (Morris, 1968)	Process = Part of the Work (Documentary Art)	Process has equal value to outcome
Format	Activity / Process-based Art	Installation / Documentary Art	Expanded Painting
Specific Theory	Malchiodi (2003, 2012), Lusebrink (1990), Herbert & Wintraub (2012)	Song Dong (2005), Boltanski, Hirst, Parr	Conceptual Art

Conclusions and Discussion

This study undertook a comparative analysis of two undergraduate art thesis works, namely Ceramic Glass Painting Art with Autistic Children by Pornnapin Khumkaew and Objects of Bonds in Memory No. 2 by Chalisa Chuathao, through the theoretical framework of the Object as Meaning-Carrier and the conceptual art theories of Sol LeWitt and Joseph Kosuth. Despite differences in subject matter, media, and creative context, both works share three important conceptual axes: the use of objects as the primary language in place of traditional painting; the presentation of socially overlooked groups as the core of the artwork; and the expansion of painting toward Expanded Painting encompassing Process, Installation, and Documentary Art. These axes reflect that Conceptual Art in Thailand arises from content necessity rather than Western imitation. The thesis advisor's role as creator of conceptual conditions emerges as a significant factor with implications for curriculum development and art thesis pedagogy in higher education.

When process becomes the work

The findings support LeWitt's (1967) fundamental principle that concept is the core of art, now manifested in the context of Thai undergraduate theses, a context receiving little academic attention. Both works demonstrate that a Conceptual Art work is not confined to objects displayed in a gallery but encompasses the entire process from posing questions through public presentation. Crucially, both case studies show the application of Conceptual Art in a Thai context to be not imitation of Western trends but arising from content necessity: the concerns the students wished to present could not be conveyed through traditional painting, a localization of contemporary practice also evident in other Thai art

initiatives (Mamah et al., 2024). This is consistent with Kosuth (1969), who argues that valuable art is art in which form and content develop together from the same question.

Objects as language requiring no translation

Both the painted ceramic glasses and the street sweeper's equipment function as language requiring no translation: viewers of any background can perceive the meaning embedded through the shared experience of being human. This extends Bourriaud's (1998) Relational Aesthetics further: if his work emphasizes the creation of relationships among viewers, these two thesis works demonstrate that art can create relationships that cross temporal and class boundaries, namely between present-day viewers and autistic children they have never met, or with a street sweeper who barely exists in public space, which constitutes a significant ethical implication for contemporary artistic practice.

The thesis advisor as creator of conceptual conditions

An outstanding finding not appearing in reviewed literature is the role of the thesis advisor as a critical factor enabling students to develop work in the direction of Conceptual Art. The case in which two works with entirely different subject matter, media, and context share a Conceptual Art axis suggests that the advisor did not push students toward any particular form but rather created Conceptual Conditions that opened space for students to develop their own approaches from the concerns that interested them. Consistent with LeWitt's (1967) principle that the artist as determiner of concept need not personally execute every step, the advisor functions as a setter of conceptual frameworks, helping students discover that their concepts can hold the status of art beyond the forms of traditional painting. This finding has significant implications for the development of art thesis pedagogy at the institutional level.

Research Recommendations

Thai higher education institutions should systematically develop painting curricula to accommodate conceptual-based practice by incorporating Conceptual Art theory into thesis courses and encouraging thesis advisors to function as creators of conceptual conditions rather than directing students toward particular forms, in order to build a comprehensive body of knowledge covering the development of Conceptual Art in art education contexts; integrating explicit creative-thinking and conceptual pedagogies into studio courses can support this aim (Tam, 2023).

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Shifting Resources: Mixed-Media Printmaking Reflecting the Migration of Natural and Cultural Resources in the Age of Globalization

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ABSTRACT

The objectives of this research were (1) to study the concept of the cross-border movement of natural and cultural resources in the age of globalization, and (2) to create a mixed-media print combining woodcut print with the collage of print fragments. The work employs cartographic aesthetics as a visual strategy for giving concrete form to the networks through which materials, products, knowledge, and cultural heritage move. The black surface with rough traces represents landscapes interfered with by human activity; the overlapping white linear structure represents networks of trade routes and systems of cultural transmission; the green collaged fragments represent the directional flow of resources; and the red accents represent points of conflict and loss during transit. The results show that the integration of printing techniques with collage produces fragmented and overlapping levels of surface, reflecting the paradox of contemporary societies that seek to preserve cultural identities while the foundations of those identities are constantly being displaced. The work passed an evaluation by five external experts, received a rating of A (Very Good), and was exhibited at The 16th International Creative Arts Workshop and Exhibition 2026 (RSSICAW 2026).

Keywords: Mixed Media Prints, Resource Mobility, Globalization, Cartographic Aesthetics

Introduction

In the age of globalization, the movement of resources across borders is more continuous and intense than in any previous era in history (Steger, 2023). Resources here refer not only to natural resources, such as minerals, timber, or agricultural products transported along international trade routes, but also to cultural resources, namely knowledge, wisdom, craftsmanship, and artistic practices that move together with people, capital systems, and communication technologies. Such movement produces a two-sided effect: on one side, cross-cultural exchange and innovation; on the other, the modification of local identities and the destabilization of the communities that were once the sources of those resources (Kiarie, 2024). The central paradox of contemporary society therefore lies in its effort to preserve cultural identity while the very foundations of that identity, whether natural materials, traditional knowledge, or artistic practices, are constantly being moved and transformed (Hiswara et al., 2023).

The creator, as an artist who has worked continuously on environmental issues and the changing urban landscape, has observed this phenomenon of resource mobility through first-hand experience of participating in artist exchange programs and international exhibitions. These experiences made visible the flows of materials, concepts, and methods of art-making across borders, as well as the traces of loss that occur along the way, and led to the central question of this project: how can this invisible network of movement be given concrete form in the visual arts?

“Shifting Resources” was created in response to this question, using cartographic aesthetics as the principal strategy for representing such networks. Mapping has become a significant visual paradigm in modern and contemporary art because the cartographic model possesses the power to constitute multiple worldviews characteristic of the contemporary condition (Moro, 2021). The visual structure of the work, consisting of white lines woven across a black surface, recalls a city plan or a map of transportation routes seen from a bird’s-eye view, while the mixed-media printing technique, which combines printing with the collage of green and red print fragments, opens up fragmented, overlapping, and incomplete surfaces that correspond to the content of the work concerning movement, transformation, and loss. This article therefore presents the concept, process, and results of the creation of this work as a case study in the use of visual language to reflect on a phenomenon of the contemporary world. The work was selected for exhibition at The 16th International Creative Arts Workshop and Exhibition 2026 (RSSICAW 2026).

Research objectives

1. To study the concept of the cross-border movement of natural and cultural resources in the age of globalization.
2. To create a mixed-media print combining woodcut print with the collage of print fragments.

Scope of Research

This creative research studies the concept of cross-border resource movement in the age of globalization by limiting its interpretation to two dimensions: the dimension of natural resources, which move through international trade and transportation systems, and the dimension of cultural resources, namely knowledge, wisdom, and artistic practices, which move together with people and capital systems. The study does not cover statistical analysis or international trade economics; rather, it interprets the phenomenon through the artist’s perspective in order to create visual representations. In terms of form and technique, the scope is defined as the creation of one mixed-media print, measuring 56 x 76 centimeters, in which a white linear structure is created on a black surface using woodblock printing, combined with the collage of green and red print fragments on paper, in an abstract style that relies on cartographic aesthetics as the principal compositional strategy. In terms of dissemination, the work was created for and exhibited at The 16th International Creative Arts Workshop and Exhibition 2026 (RSSICAW 2026), held during March 8-11, 2026.

Literature Review

Appadurai's Global Cultural Flow

Arjun Appadurai, an anthropologist of cultural globalization, proposed in *Modernity at Large: Cultural Dimensions of Globalization* that globalization is not merely an economic phenomenon but a system of flows that move constantly across borders in five dimensions: ethnoscap, technoscap, finascap, mediascap, and ideoscapes (Appadurai, 1996). These five flows do not move in the same direction or in harmony with one another; they travel at different speeds and along different paths, producing disjunctures between them. Appadurai’s key point is that when a cultural resource moves away from its place of origin, a condition known as deterritorialization, the meanings and identities tied to that resource are always reinterpreted and reconstructed in the destination context. Subsequent scholarship in mobility studies has reinforced this view, treating the movement of people, objects, and meanings as a defining condition of contemporary life rather than an exception to it (Cresswell, 2021; Sheller, 2021), while recent research on cultural identity confirms that identities are continually performed and renegotiated as cultural materials circulate into new contexts (Condemayta Soto et al., 2023). In the visual arts specifically, this condition has reshaped the global art field itself, expanding the circulation of artists and works well beyond their points of origin (Buchholz, 2022).

This concept is the conceptual cornerstone of “Shifting Resources” on two levels. The first is the level of imagery: the densely interwoven paths without a single center correspond to the character of the five flows moving simultaneously but without unified order, while the red accents, which represent conflict and loss during movement, are comparable to the disjunctures that Appadurai identifies when flows of different dimensions collide. The second is the level of process: collaging printed fragments from one work into a new work materially enacts deterritorialization, in that the green and red fragments are removed from their original context and given new meanings in new positions, just as cultural resources change in meaning when they move across borders.

Related Artists

Julie Mehretu (b. 1970), an Ethiopian-American artist, is a leading figure in the use of cartographic aesthetics to reflect on globalization. Her large-scale paintings and drawings, such as *Stadia* (2004) and *Mogamma* (2012), are built from layered architectural plans, city maps, transportation routes, and abstract marks, creating images of dense and dynamic networks. Her practice examines how forces such as migration, capitalism, and power flow across borders and shape contemporary lives, structures that are invisible to the naked eye yet determine lived experience (Whitney Museum of American Art, 2021). Her work has accordingly been discussed as a map of the world system compressed onto a single pictorial plane (Moro, 2021).

“Shifting Resources” shares common ground with Mehretu’s approach in its use of interwoven linear structures to represent cross-border networks of movement, and in its reliance on a view from above, akin to map reading, to reveal hidden systems. The present work differs, however, in its process. Mehretu builds her layers through drawing and painting on canvas, whereas the creator chose the printmaking process, which carries the implication of transferring traces from the block to the paper, combined with the collage of actual printed fragments, so that the movement of material becomes tangible within the process itself, not only at the level of the image. This concern with rendering transnational networks visible also resonates with the way maps have been used to chart the globalized geographies of contemporary art exhibitions (Zarobell, 2022).



Figure 1. Installation view of Julie Mehretu’s *Mogamma* (A Painting in Four Parts), 2012, at Documenta 13, Kassel, Germany. (Photo © Haupt & Binder)

Source: <https://burnaway.org/magazine/julie-mehretu-contemporary-sublime/>

Research methodology

The creation of “Shifting Resources” was conducted as practice-based research, in which knowledge is generated through and embodied in the creative process itself (Leavy, 2020; Vear, 2022). The first stage was the study and collection of data: documentary research on the concept of globalization and cross-border resource movement, in both its natural and cultural dimensions, together with the study of artworks that use cartographic aesthetics as a creative strategy. Data were also gathered from the creator’s first-hand experiences of participating in artist exchange programs and international

exhibitions, which served as an empirical source on the circulation of materials, knowledge, and artistic practices across cultures. The data were then analyzed and synthesized into the main concept of the work, defined through three key themes: the invisible networks of movement, the landscape interfered with by human activity, and the paradox between preservation and movement. A visual symbol system was then established in accordance with these themes: the black surface representing the landscape, the white lines representing networks of routes, green representing the directional flow of resources, and red representing points of conflict and loss.

Once the conceptual framework and symbol system had been established, the creator produced sketches to experiment with compositions based on cartographic aesthetics, determining the rhythm of the interweaving linear structure, the positions of the collaged fragments, and the weight relationship between the black areas and the white space, so that the overall image would convey a dense and dynamic network. The actual work, measuring 56 x 76 centimeters, was then created. The process began with the preparation of the woodblock, carved so that the network of lines would remain as the unprinted white structure of the composition. The black surface structure was then printed onto the paper, with the traces and blurring that occur naturally in the printing process retained as part of the expression. The final stage was the collage of green and red print fragments, cut into geometric shapes, circles, and bands, onto predetermined positions to create focal points and directions of movement within the image, an approach consistent with the renewed prominence of collage as a language of fragmentation and juxtaposition in contemporary art (Phaidon Editors, 2023). The completed work was then disseminated to the public at The 16th International Creative Arts Workshop and Exhibition 2026 (RSSICAW 2026), and the knowledge gained from the creative process was compiled into this academic article.



Figure 2. Shifting Resources, 2026, woodcut with the collage of print fragments, 56 x 76 cm.
Source: Pasutt Kanrattanasutra



Figure 3. The 16th International Creative Arts Workshop & Exhibition 2026(RSSICAW 2026), scheduled during March 8–11, 2026
Source: <https://fa.rmutt.ac.th/rss-icawe/>



Figure 4. Shifting Resources has been selected for publication in the RSSICAW 2026 Program Book submitted to participate in The 16th International Creative Arts Workshop & Exhibition 2026 (RSSICAW 2026), scheduled during March 8–11, 2026
Source: <https://fa.rmUTT.ac.th/rss-icawe/>

Findings

The results of the creation of "Shifting Resources" are presented in accordance with the two research objectives as follows.

1. Results of the Study on the Cross-Border Movement of Natural and Cultural Resources in the Age of Globalization

The study found that the movement of resources across borders in the age of globalization occurs simultaneously in two categories. The first is natural resources, which move through international trade and transportation systems. The second is cultural resources, namely knowledge, wisdom, and artistic practices, which move along with people, capital systems, and networks of artistic exchange. This movement produces a significant paradox: while societies strive to preserve their cultural identities, the very foundations of those identities, whether natural materials, traditional knowledge, or artistic practices, are continuously displaced and transformed. This finding is consistent with Appadurai's (1996) concept of global cultural flows, in which resources that move away from their place of origin are always reinterpreted and reconstructed in new contexts, and with the international policy perspective that regards cultural resources as a global public good whose circulation must be carefully governed (UNESCO, 2022). The study results were synthesized into three key themes for the creative process, namely the invisible networks of movement, the landscape interfered with by human activity, and the paradox between rootedness and mobility. These themes were then translated into a systematic visual symbol system: the black surface representing the landscape, the white lines representing networks of routes, green representing the directional flow of resources, and red representing points of conflict and loss. The study thus provided a clear conceptual framework that guided every subsequent stage of the creation.

2. Results of the Creation of the Mixed-Media Print

The completed work is a mixed-media print measuring 56 x 76 centimeters, combining woodblock printing techniques with the collage of print fragments, which conveys the networks of resource migration through cartographic aesthetics in accordance with the objective. Each visual element performs a specific communicative function. The black surface, with its rough and blurred traces arising naturally from the printing process, represents landscapes that have been interfered with and altered by human activity. The white linear structure interweaving across the entire composition recalls a city plan or transportation network viewed from above, representing the infrastructure of trade routes and systems of cultural transmission. The green collaged fragments, cut into arrow-like and geometric shapes,

indicate the directional flow of resources, while the red accents embedded within the collaged pieces signify points of conflict and loss that occur during transit.

In terms of technique, the integration of the woodblock printing process with collage produces two distinct levels of surface: the surface of the print itself, which is blurred and unified with the paper, and the surface of the collaged fragments, which rise above the picture plane and contrast sharply in color with the black-and-white structure. This difference creates a visual rhythm that leads the viewer's eye in continuous movement across the composition, corresponding to the content of the work concerning ceaseless migration. Furthermore, the fragmented and overlapping condition of the pictorial plane reflects the state of contemporary society, which must negotiate between maintaining local roots and engaging in global mobility. The quality of the work was affirmed through its selection for The 16th International Creative Arts Workshop and Exhibition 2026 (RSSICAW 2026), where it passed an evaluation by five experts from external institutions and received a rating of A (Very Good), together with publication in the online program book of the exhibition.

Conclusions and Discussion

The creation of "Shifting Resources" achieved both research objectives. The study of cross-border resource movement in the age of globalization provided a clear conceptual framework, synthesized into three key themes: the invisible networks of movement, the landscape interfered with by human activity, and the paradox between rootedness and mobility. These themes were successfully translated into a mixed-media print combining woodblock printing with collage, in which cartographic aesthetics transformed abstract networks of resource migration into a concrete visual experience. The integration of printing and collage created fragmented, overlapping surfaces that embody the central paradox of contemporary society: the effort to preserve cultural identities whose foundations are continuously displaced. The work was evaluated at the level of A (Very Good) by five external experts and exhibited at RSSICAW 2026, confirming its achievement in both creative quality and the dissemination of knowledge. Future work may extend this approach into a series exploring resource movement in specific regional contexts, or into participatory processes in which audiences contribute collage fragments, allowing the migration of materials and meanings to occur within the creative process itself.

The results of this creative research raise three points of discussion.

First, cartographic aesthetics proved highly effective for representing globalization. The view from above allows viewers to perceive entire networks of interwoven routes at a single glance, transforming abstract systemic concepts into tangible visual experience. This is consistent with the practice of Julie Mehretu (Whitney Museum of American Art, 2021) and with the broader recognition in the cartographic humanities that the map is a powerful cultural form for thinking through contemporary spatial conditions (Moro, 2021; Rossetto & Lo Presti, 2024), here realized through printmaking rather than painting.

Second, the correspondence between technique and content was decisive. Printing, by nature a transfer of images from block to paper, parallels the content of migration; what appears at the destination is never identical to the origin, echoing Appadurai's (1996) concept of deterritorialization. The collage of print fragments extends this further, as material migration actually occurs within the creative process itself rather than being merely represented, a form of knowledge specific to creative practice (Phillips, 2022).

Third, the work affirms the artist's role as a questioner rather than a provider of answers. It offers no judgment on whether resource movement is beneficial or harmful, but opens space for viewers to contemplate the paradox between preservation and transformation. The creator's first-hand experience within international artist exchange networks lends the work an insider's perspective and strengthens its communicative power. In this respect the work exemplifies how arts-based inquiry can generate and communicate knowledge that complements more conventional discursive forms (Archibald, 2022; Nathan et al., 2023).

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Creative Fashion Design Inspired by Depression

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ABSTRACT

This creative research aims to explore the synthesis of psychological states and fashion through the collection "Creative Fashion Design Inspired by Depression." The objectives are to investigate the visual language of depressive symptoms and to translate these emotional complexities into wearable art. The research methodology employs a qualitative approach, integrating data collection from psychological literature and visual semiotics with experimental design processes, including fabric manipulation and silhouette construction. The findings reveal that the integration of somber color palettes, deconstructed textures, and restrictive forms effectively communicates the internal struggle of the human mind, creating a profound narrative through garment design. The study concludes that fashion serves as a potent medium for social commentary and psychological expression, recommending further exploration into the therapeutic potential of avant-garde design in contemporary art contexts.

Keywords: Fashion Design, Depression, Creative Expression, Textile Manipulation, Mental Health Awareness

Introduction

Depression is one of the most prevalent mental health issues worldwide, with a rising global incidence. According to the World Health Organization (2023), more than 280 million people are affected by depression. This condition significantly influences thoughts, emotions, behaviors, and daily life, reflecting an internal state filled with exhaustion, worthlessness, and hopelessness (American Psychiatric Association, 2022; Mayo Clinic, 2023). In today's competitive and pressure-filled society, many individuals experience emotional isolation and accumulated stress, making art and design essential tools for expressing and healing inner emotions (van der Kolk, 2014).

In the realm of contemporary fashion, the idea that "fashion is the language of emotion and culture" has gained increasing recognition (Entwistle, 2015; Barnard, 2014). Fashion is not merely an adornment for the body but a medium that reflects identity and psychological states (Davis, 2013). Particularly within Artistic Fashion and Creative Wear, fashion design has become a platform for conceptual experimentation, where materials, structures, and emotional techniques—such as stitching, patching, or manipulating fabric textures—serve as expressions of human feeling (Jirousek, 2019; Shinkle, 2012). This approach is rooted in Expressionism, an art movement emphasizing the transmission of authentic emotions through form and color, as seen in *The Scream* (1893) by Edvard Munch, which employs distorted lines and intense hues to portray fear, loneliness, and emotional instability (Black, 2021).

At the same time, structural tailoring and deconstruction in fashion design have been utilized to convey notions of “imperfection” and “inner pressure.” Japanese designers such as Rei Kawakubo and Yohji Yamamoto have used these methods to challenge conventional beauty standards (Kawakubo, 2019; Yamamoto, 2015). Exposed seams, asymmetric cuts, and frayed fabric edges become tangible representations of psychological fragility (Fletcher, 2016). Traditional Japanese repair techniques such as Sashiko and Boro, originally used for mending textiles in everyday life, have been reinterpreted as metaphors for emotional restoration and healing (Guillen, 2021; Chen & Liu, 2020).

In this study, the researcher applies the concept of Deconstruction Tailoring to express the “structure of the mind,” which is filled with pressure, imbalance, and the effort of self-reconstruction. Color palettes based on Color Psychology—including blue, gray, red, and pale green—are used to depict emotional contrasts between sadness, fear, and hope (Lee & Chen, 2021; Nanda, 2020). The resulting fashion pieces not only illustrate the emotional dimension of depression but also embody the healing power of creativity (Payne, 2019).

Based on the study of world-class designers' works mentioned above, the researcher identified a research gap: there is limited academic focus on integrating emotional healing—through psychology and art therapy—as a core principle in the fashion design process. Consequently, this creative research becomes a “space for emotional interpretation and psychological restoration,” connecting creators and audience through the artistic language of structure, color, and texture grounded in a conscious design process.

Research objectives

This creative research titled “Creative Fashion Design Inspired by Depression” aims to explore how fashion can serve as a medium for expressing the emotional experience of depression and to develop a design process that leads to psychological healing through experimental and contemporary aesthetic approaches. The main objectives are as follows:

1. To study the interpretative process of transforming the concept of “depression” into both abstract and tangible forms of fashion creation by integrating perspectives from art, psychology, and contemporary fashion.
2. To design creative fashion works employing Deconstruction Tailoring and Color Psychology as mechanisms to express emotional fragility, imperfection, and healing.
3. To present insights from experimental artistic fashion design that reflect the dimension of Fashion as Emotional Healing, which can be further developed as a framework for contemporary fashion design in the context of mental well-being.

Research Methodology

This creative research aims to (1) explore depression through emotional and aesthetic perspectives, (2) develop a fashion design approach integrating Deconstruction Tailoring and Color Psychology as a means of emotional expression, and (3) establish new knowledge under the concept of “Fashion as Emotional Healing.” The research process consists of four main stages, each aligned with the study objectives, as follows:

Step 1: Related Studies and Emotional Analysis

The researcher conducted a comprehensive study of literature, academic research, and theoretical frameworks related to depression, emotional art (Expressionism), Deconstruction, and Color Psychology to understand the mechanisms of emotion that can be transformed into fashion symbols.

This stage also involved analyzing examples of contemporary fashion works that reflect psychological vulnerability, such as the designs of Rei Kawakubo, Yohji Yamamoto, and Ann Demeulemeester.

Step 2: Concept and Design Development

Based on the theoretical findings, the researcher developed a conceptual direction for fashion design using Deconstruction Tailoring and Color Psychology within the framework of Fashion for Emotional Healing.

Three primary emotional phases were identified — Sadness, Acceptance, and Recovery — which were expressed through contrasting design elements such as muted and vivid color palettes, loose and structured silhouettes, and rough and smooth textures.

This stage also included sketch development and material selection based on the emotional effects of color psychology.

Step 3: Prototype Creation

The creative production phase involved designing and constructing six prototype fashion pieces representing the emotional spectrum of depression and healing. The designs utilized Deconstruction Tailoring techniques combined with Japanese Sashiko and Boro stitching methods to symbolize traces of “repair” as a metaphor for emotional recovery.

Color pairings such as blue–red and gray–light green was employed to convey emotional contrasts between sorrow and hope.

Each prototype was tested through wearability and sensory evaluation to assess the effectiveness of emotional communication through form, texture, and color.

Step 4: Summarizing Experimental Findings

In this stage, findings from the creative experimentation were synthesized to analyze and reflect on the overall creative process. The goal was to conceptualize how fashion could function as a medium of emotional healing. This stage involved three sub-processes:

4.1. Expert Evaluation and Consultation:

The prototypes were presented to academic advisors and experts in fashion and creative arts for assessment and selection of the designs most effectively communicating the concept of Fashion for Emotional Healing.

4.2 Reflection on the Creative Design Process:

The researcher critically analyzed each design stage — such as using deconstruction techniques to represent mental imperfection, exposing seams to signify healing traces, and applying color contrasts to express emotional transitions from sadness to hope.

4.3 Synthesis of Experimental Data:

The final synthesis led to the establishment of a conceptual model of Fashion for Emotional Healing, illustrating the interrelationship between Emotion → Structure → Color → Healing.

Findings

The findings of this creative research titled “Creative Fashion Design Inspired by Depression” are summarized according to the four main stages of the research process, as follows:

1. Related Studies and Emotional Analysis

From the review and analysis of related literature, it was found that depression represents a complex and highly variable emotional condition composed of three primary elements: sadness, isolation, and hope for emotional recovery. These components reflect the dynamic nature of emotion that can be powerfully conveyed through art and fashion design. Based on these insights, the researcher applied three conceptual foundations: Expressionism — to communicate feelings and emotional intensity; Deconstruction — to reflect mental imperfection and fragmentation; and Color Psychology — to employ color as an emotional language, symbolizing internal conflict through contrasts such as muted versus vivid tones or gray paired with red. An example of the conceptual summary for Expressionism is illustrated in Figure 1. An example of these color palettes and Interpretation of Depression Symptoms into Fashion Design Elements are presented in Figure 2.

Analysis of the fashion works of Rei Kawakubo, Yohji Yamamoto, and Ann Demeulemeester revealed that techniques such as garment deconstruction, visible seams, and asymmetrical forms effectively express the notion of “Imperfect Beauty.” This aesthetic approach aligns with the concept of acceptance and emotional healing of human vulnerability, which forms the theoretical foundation of Fashion for Emotional Healing proposed in this research.



Figure 1. Concept of Expressionism
Source: The Authors (2025), adapted from Expressionism theories

Symptom	Characteristics	Form	Color	Detail	Material
Hopelessness	Lacking hope for the future, feeling trapped or having nothing to look forward to.	Straight silhouette		Uneven proportions, imbalance	Wrinkled fabric, denim
Lack of Confidence	Seeing oneself as inferior, unable to express oneself, constantly comparing with others.	Smaller than normal, body curves inward or larger in some areas		Uneven stitching, asymmetrical sleeves, imperfectly sewn cuffs	Cotton twill
Self-Harm	Using objects to harm oneself intentionally.	Sharp, angular, layered form		Metal straps, bindings wrapping arms/legs, reconstructed parts	Faux leather, metal
Aggression	Easily irritated, loud voice, lack of emotional control.	Tense, unstructured, shapeless		Twisted cords and tangled lines	Faux leather
Fatigue / Weakness	Lack of energy, frequent tiredness, abnormal sleep.	Elongated or drooping shape		Wrinkles and folds giving a sagging, tired appearance	Cotton fabric
Instability	Lack of focus, restlessness, emotional fluctuation	Scattered, irregular shape		Patchwork pockets, irregular color blocks, uneven layering	Cotton, faux leather

Figure 2. Interpretation of Depression Symptoms into Fashion Design Elements
Source: Researcher (2025) *The Authors (2025)*.

2. Concept and Design Development

The researcher developed the design direction of the collection under the conceptual framework of “Fashion for Emotional Healing.” The emotional journey of individuals experiencing depression was categorized into three progressive stages, each translated into distinct fashion design characteristics as follows:

2.1 Sadness:

Expressed through loose and draped garment structures that convey a sense of weakness, emptiness, and emotional fatigue. The use of gray–blue tones symbolize melancholy and internal stillness.

2.2 Acceptance:

Represented through Deconstruction techniques such as cutting, reconstructing, and exposing seams to reveal the beauty of imperfection — a metaphor for self-acceptance and emotional resilience.

2.3 Recovery:

Illustrated through light green and silver hues combined with more structured silhouettes, symbolizing the renewed strength of healing and the emergence of hope.

During the design and sketch development stage, contrasting color palettes—between muted and vivid tones—and textural oppositions—between rough and smooth surfaces—were intentionally employed to create emotional tension and visual depth. These contrasts effectively represent the psychological complexity and inner conflict experienced by individuals with depression. An example of the conceptual sketches is presented in Figure 3.

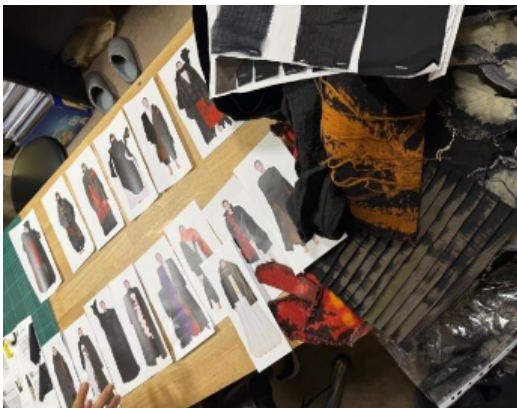


Figure 3. Development of Design Sketches

Source: The Authors’ illustration (2025).

3. Prototype Creation

The researcher created six prototype fashion outfits using the process of Deconstruction Tailoring, combining techniques of traditional Japanese craftsmanship — Sashiko and Boro — to form visible traces of “repair,” symbolizing the human process of emotional healing.

Different types and weights of textiles were carefully selected — such as combining heavy and lightweight fabrics — to establish a tactile and symbolic balance between strength and fragility. The movement of the garments themselves communicates emotional states: for instance, looseness evokes feelings of emptiness, while visible stitching represents acceptance of inner scars and vulnerability.

Through these design decisions, the prototypes embody a “Fashion Experience of Depression,” where structure, texture, and motion collectively express the inner emotional landscape of the human mind. An example of the prototype collection is illustrated in Figure 4.



Figure 4. Prototype Outfits
Source: The Authors (2025)

4. Summarizing Experimental Findings

The experimental results from the creation of six prototype fashion works led to the development of conceptual insights that can be extended as new knowledge in creative fashion design, offering a concrete explanation of the process of “Fashion for Emotional Healing.” The key findings are summarized as follows:

4.1 Structural Interpretation

The application of Deconstruction techniques transformed the garments into a form of emotional language that reflects the psychological state of the human mind. Through asymmetrical structures, exposed seams, and layered stitching, the clothing embodies the human endeavor to accept wounds and restore oneself.

These visible and tactile elements function as metaphors for vulnerability, recovery, and resilience, allowing fashion to communicate beyond aesthetics toward emotional depth and psychological meaning. An example of this structural interpretation is illustrated in Figure 5.

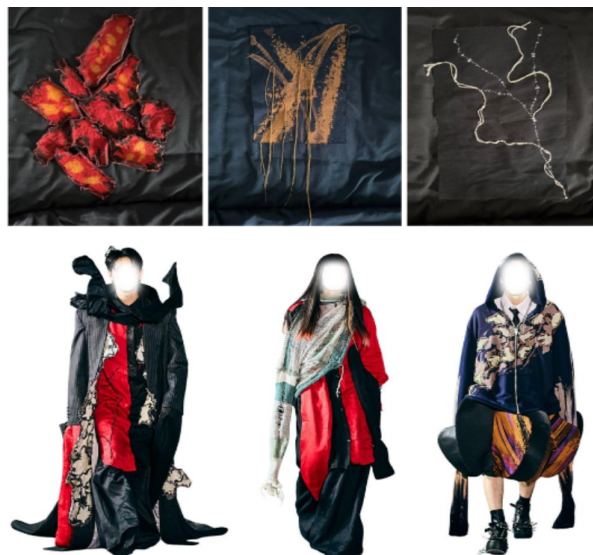


Figure 5. Example of Experimental Results: Techniques and Details
Source: The Authors (2025).

4.2 Detailing and Textile Surface

The experimental results revealed that stitching, patchworking, and fabric painting techniques contribute significantly to bringing life and emotion to the surface of the garments. The “traces of the hand” left by these manual processes—through layered stitches and brush-applied pigments—serve as symbols of healing and restoration, representing the act of giving new value to what was once fragile or broken.

These tangible marks and tactile textures evoke a sense of intimacy and authenticity, transforming fashion pieces into expressive artifacts of emotional recovery. The process demonstrates that craft-based detailing can become a visual and emotional language of healing, bridging human touch, memory, and aesthetic experience.

An example of this detailing and surface experimentation is illustrated in Figure 6.

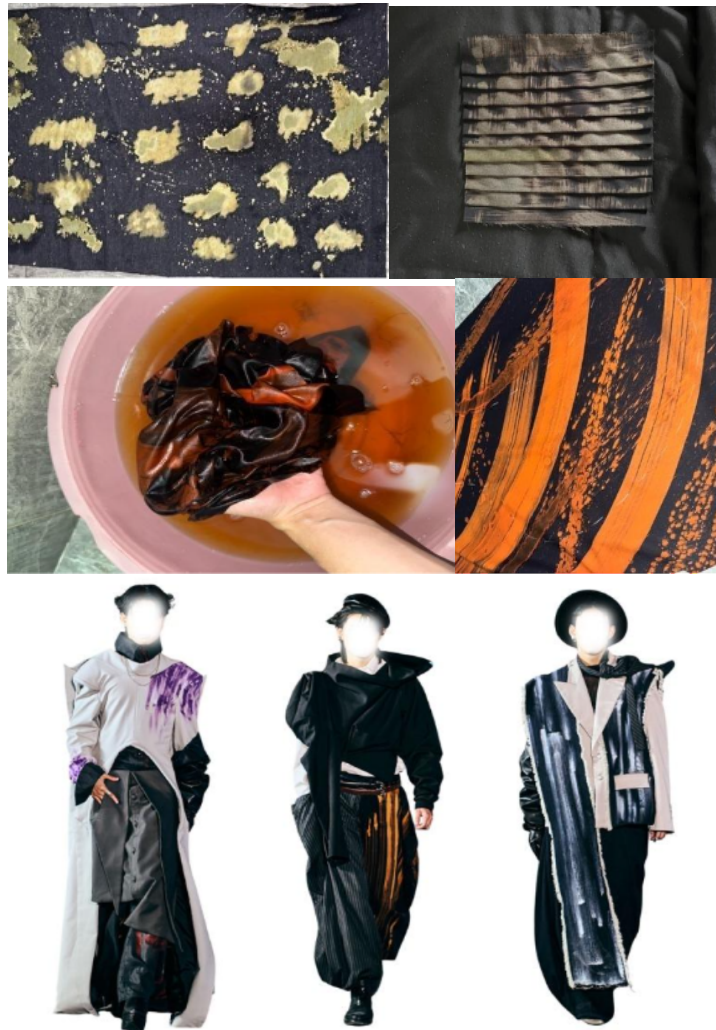


Figure 6. Example of Experimental Results: Stitching and Surface Details
Source: The Authors (2025).

4.3 Color Psychology in Fashion

The experimentation with contrasting color combinations—such as gray blue (sadness and calmness), red orange (pain and renewal), and silver–green (healing and hope)—proved effective in communicating emotional transitions and establishing a balance between melancholy and optimism. Each pairing was intentionally chosen to represent the fluctuating states of the human psyche during depression and recovery.

These chromatic dialogues evoke not only aesthetic harmony but also psychological resonance, enabling the garments to function as emotional narratives that mirror the process of healing. An example of these color palettes is presented in Figure 6.

From the synthesis of these experimental results, a new conceptual insight emerges fashion can serve as an emotional medium that facilitates psychological healing through a systematic design process connecting

Emotion → Structure → Color → Healing.

This framework demonstrates how emotional expression, material construction, and color symbolism can interrelate to transform fashion from a visual art form into a therapeutic medium for emotional restoration.

Conclusions and Discussion

The creative research “Creative Fashion Design Inspired by Depression” aimed to explore depression in emotional and aesthetic dimensions, as well as to develop a fashion design approach that meaningfully expresses psychological states through structure and color. The essential findings can be summarized as follows:

1. Conceptual Insight

The study reveals that depression is not merely a negative emotional state but can serve as an artistic driving force leading to healing. Fashion design becomes an emotional medium through which individuals can understand and communicate their feelings using symbolic representations of structure and color.

2. Design Development

The integration of Deconstruction Tailoring and Color Psychology generated a design process that reflects “beauty in imperfection.” Through deconstructed forms, exposed seams, and contrasting color palettes—such as muted versus vivid or warm versus cool tones—the designs convey sadness, fragility, and hope with profound aesthetic expression.

3. Experimental Findings

The six prototype fashion pieces synthesized a conceptual framework demonstrating that fashion can serve as a medium of emotional healing through the aesthetic interplay of structure, texture, and color. This body of knowledge introduces a new perspective to the field of creative fashion design by establishing a systematic connection between art, psychology, and fashion.

The creative research titled “Creative Fashion Design Inspired by Depression” demonstrates that fashion can function as a language of emotion, capable of aesthetically expressing the depth and complexity of depressive states. The application of artistic concepts focused on emotional expression (Expressionism) enables garments in this collection to transcend their role as mere clothing and become emotional media that convey sadness, isolation, and hope through the use of expressive lines, asymmetric silhouettes, and fragmented structures (Barnard, 2020; Entwistle, 2021).

This design approach aligns with van der Kolk’s (2023) psychological perspective, which suggests that artistic expression allows individuals to perceive and heal emotional pain at a deeper level. Similarly, the incorporation of deconstructive methods—derived from Derrida’s (1967) theory and interpreted by Kawakubo (2019) and Yamamoto (2018)—introduces a new dimension in fashion where “the beauty of imperfection” emerges. Exposed seams, reconstructed patterns, and asymmetric forms become metaphors for the human process of healing and self-acceptance (Fletcher, 2020).

Furthermore, the application of Color Psychology enriches the emotional depth of fashion pieces. The use of contrasting color pairs, such as gray–red or blue–orange, effectively communicates emotional tension between sadness and hope (Lee & Chen, 2022; Nanda, 2020). Color thus operates as a bridge between the psyche and aesthetic experience, while textile textures and traditional techniques like Sashiko and Boro symbolize emotional repair and recovery.

Collectively, the six prototype designs illustrate that fashion can function as a process of healing—a holistic integration of art, psychology, and design (Black, 2022; Payne, 2019). The findings contribute new insights to contemporary fashion discourse, emphasizing that imperfection can be the foundation of true beauty, both in artistic expression and within the human spirit.

Recommendations

Integrating psychology and fashion through creative design into Healing Fashion Wearable Art serves the purpose of emotional healing, particularly within wellness activities. This integration aims to enhance the wearer's emotional quality of life and function as contemporary art centered on emotional experience. To enable researchers and educators in other disciplines to build upon these findings, the researcher has compiled the following applied recommendations:

1. *Health Recommendations* - Collaborate with community partners and networks to publicize knowledge. This involves engaging museums, wearable art galleries, mental rehabilitation centers, or schools to participate in creative showcases, practical workshops, and exhibitions. These initiatives should focus on improving the quality of life or emphasizing the value of user experience, establishing a foundation for future wellness fashion research and product development.

2. *Academic Recommendations* - Form partnerships with psychological experts, such as psychotherapists and social workers, to develop validated toolkits for measuring psychological healing outcomes. Additionally, analytical evaluation documents should be prepared to demonstrate the value, cost-effectiveness, and social impact of these designs.

3. *Social and Policy Recommendations* - Disseminate research findings for policy implementation by collaborating with communication scholars and community public health professionals. This includes advocating for art and health funding, supporting wellness fashion design projects, and establishing inclusive aesthetic standards that cater to all groups.

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Factors Influencing the Decision to Study for a Bachelor's Degree in the Music Program, Suan Sunandha Rajabhat University

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ABSTRACT

This research aimed to study the factors that are important to the decision to study for a bachelor's degree in music of Suan Sunandha Rajabhat University students. A questionnaire was created using Google Form and distributed to students by distributing it in the LINE group of all music students. A total of 76 questionnaires were received, representing 100 percent of the total number of questionnaires. The data were analyzed using descriptive statistics, including frequency, percentage, mean, and standard deviation. In conclusion, the majority of the sample were male (76.32%), 19 years old (72.37%), living in the central region, having (42.11%) a high school diploma (90.79%), a GPA of 2.51-3.00 (47.37%), graduating from a government school (81.58%), choosing to study as a major instrument, electric guitar (36.84%), and having a family occupation as a private company employee (31.58%), and having an average income of 10,001 - 20,000 baht (51.32%). They learned about the recruitment news from the guidance activities the most (43.42%). The results of the research found that the factors that influenced the decision to study for a bachelor's degree were generally at a high level. Including confidence in the cost of education and personal factors, average (4.69), university location (4.58), university image (4.56) and curriculum (4.54). The results of the study concluded that opinions on factors influencing the decision to study at the bachelor's degree level, Faculty of Science and Technology, when classified by gender, age, place of residence, parent's occupation, family income, and decision to study at the bachelor's degree level in Western music, major in music, of Suan Sunandha Rajabhat University students.

Keywords: Enrollment Decision, Music Program, Suan Sunandha Rajabhat University

Introduction

Education is undergoing rapid and continuous development amidst the current changes in the educational world. The COVID-19 pandemic continued causing the education system to change abruptly. Many universities switch to online learning at home across the country. Education urgently needs to constantly develop and change, whether it initiates the change itself or is forced to change. COVID-19 served as an unavoidable compulsory driver. Therefore, effective online teaching is a key solution that allows everyone to study continuously. One aspect of education, such as the integration of technology and teaching approaches, is discussed by Kallayane Phetcharaporn (2564, p. 1), who mentions the current state where technology plays a significant role in education. Managing learning for students in the 21st century is something that teachers must be highly aware of. This is due to the rapid changes in global situations and advancements in science and technology, which create many new bodies of knowledge that affect the learning and way of life of students. Therefore, teachers must be prepared to organize learning to prepare students with the necessary knowledge, abilities, and skills for life in the 21st century.

This aligns with the concept of teaching techniques (Tassana Khammanee, 2562, cited in Jiranun Tosin, 2565, p. 3), which states that teaching techniques are various methods used in the teaching and

learning process, teaching steps, teaching methods, or instructional procedures to help make teaching high-quality and efficient. This is considered a critical component of the factors influencing students' choice of higher education. Currently, Thailand has numerous higher education institutions, including government, private, and governmental higher education institutions under the Ministry of Education that offer graduate-level instruction. Thus, it can be said that graduate programs are offered nationwide, significantly expanding educational opportunities for the public. Consequently, this has led to educational competition. Each institution uses various strategies to enroll students to meet their goals and admission plans and also provides more opportunities and choices for learners (Thanayakon Chuaythukpuean, 2557, cited in Subaisa Chamnonglak, 2564, p. 2).

This aligns with Sompol Kaewtaen (2559, p. 90), where universities in Thailand offer many undergraduate programs across various disciplines. Music discipline is one field that has been included as a major in higher education. Generally, it is organized into various major areas such as Music Skills major, Thai Music major, International Music major, etc. Currently, the International Music major is becoming more popular among students. This is evident from the fact that both public and private universities have expanded their offerings as the International Music major.

Choosing to study music at the undergraduate level is a significant academic and professional endeavor that requires dedication, ability, and passion. Individuals who choose to embark on this educational journey often do so out of a deep love for music, coupled with career inspiration in this field. However, the decision to study music further is not solely driven by passion; it is only one component in the decision-making process for enrolling in the music discipline of the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University.

Therefore, it is necessary to find strategies to attract students to pursue undergraduate studies at the university. Suan Sunandha Rajabhat University organizes various activities and public relations efforts, such as participating in curriculum market projects, organizing mobile guidance activities, or providing information via the website and many other channels. These efforts are designed to introduce Suan Sunandha Rajabhat University to prospective students, increasing their interest in deciding to pursue further studies.

The decision to study music at the undergraduate level is a significant and complex one. Numerous factors influence an individual's decision. Here, we will explore and analyze the factors that influence the decision to study music at the undergraduate level, particularly from the perspective of economic and social development, which are core components influencing the decision to enroll in higher education. This is consistent with the 20-Year National Strategy (2018 – 2037 BE), which is Thailand's first national strategy under the Constitution of the Kingdom of Thailand. Its vision is for "Thailand to be a secure, prosperous, and sustainable developed country through development based on the Philosophy of Sufficiency Economy". The goal is to create good, capable, and high-quality Thai people, ready for life in the 21st century, within a societal environment that facilitates and supports lifelong self-development. This includes having the competitive ability to elevate the country's potential across various dimensions, based on the concepts of "Extending the Past," "Adjusting the Present," and "Creating New Value in the Future," to develop and strengthen human resource potential in all dimensions and at all stages of life (Royal Gazette, 2561, p. 1).

The decision to pursue an undergraduate degree in music involves several key factors that influence students' intention and choice of this field. Interest and preference in music are significant factors influencing students' decision to choose music studies. Students who have an interest and preference in music can show greater dedication in studying and working in music careers. Furthermore, musical skills and abilities, such as playing musical instruments, singing, songwriting, etc., are factors that influence students' confidence in choosing to study music.

Having clear goals and intentions for furthering education in music aligns with Phanrawee Wongwattananantanusorn (2565, p. 83), who states that the theory emphasizing the relationship between goals and actions is called the Achievement Goal. An achievement goal is a reachable objective, such as

the desire to be a professional musician, studying to develop musical skills, or studying at a reputable institution in the music industry. Support from family and society, as stated by Srisunthorn Sukthaworn and Kittisak Angkahanavin (2564, p. 206), suggests that family influences the decision to pursue further education. Factors like family size, family finances, and the occupation, education, and religion of residing members are important to the decision. In the decision of students to choose to study music, besides family, students opting for higher education must also consider career opportunities and the continuation of education in the music field, which provides opportunities to work in the music industry, education to prepare for a career in music, or education to launch oneself into the music industry.

This provides guidance in supporting students' decisions regarding undergraduate enrollment. Therefore, the researcher conducted a study entitled "Factors Influencing the Decision to Study for a Bachelor's Degree in the Music Program, Suan Sunandha Rajabhat University." The study investigated the factors influencing students' decisions to enroll in the Music Program at the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, for the 2024 academic year. Five major factors were examined: personal factors, curriculum factors, institutional factors, educational cost factors, and social factors. Using a survey research design, quantitative data were collected from all newly enrolled students in the Music Program. The findings were intended to provide empirical evidence for curriculum planning, educational management, and student recruitment strategies. Furthermore, the results offer valuable insights for improving public relations, enhancing curriculum development, and aligning teaching practices with the needs and expectations of prospective students. Ultimately, the study aims to strengthen the university's ability to attract and support future students pursuing undergraduate studies in music

Literature review

The research study aims to investigate various factors that affect students' decisions regarding continuing their studies in the field of music at the higher education level. The researcher consulted relevant documents, textbooks, journals, and research, both domestic and international, alongside related theories. This review serves as the foundation for explaining key concepts and establishing the research's conceptual framework.

Achievement Motivation is a vital concept describing the internal energy that stimulates an individual toward success in their endeavors. Many scholars share similar interpretations. Schunk, Pintrich, and Meece (2010) explain that Achievement Motivation is an internal need that drives a person to attempt to succeed at a task. Pornpan Normueang (2564) and Kirati Papat (2560) link this motivation to perseverance, determination, and responsibility toward challenging goals. These qualities collectively help individuals maintain resilience and persist against obstacles to achieve successful outcomes.

McClelland (1985) further elaborates that individuals with high Achievement Motivation typically set goals that are difficult yet attainable, strive to compete with themselves, and systematically evaluate their performance. This concept is highly relevant to music students, who require perseverance, tolerance for the difficulties inherent in training and practice, and determination to continuously improve their performance techniques. Therefore, Achievement Motivation is a key driver ensuring students remain committed and do not abandon their musical goals.

Scholars have offered various definitions for the concept of Decision Making. Simon (1960) views decision-making as the process of selecting the best available alternative to achieve a stated objective. Griffiths (1959) defines it as selecting a course of action from different options to produce the most appropriate result. Schiffman and Wisenblit (2015) add that decision-making is an internal psychological process that includes perception, learning, attitude formation, and outcome evaluation before a choice is made. Consequently, decision-making is not merely a sudden choice but a systematic and careful process of thinking. Especially when choosing higher education, students must contemplate multiple factors, including their own interest, aptitude, readiness, and family expectations, all of which influence their future life path.

In studying the decision to pursue further education, researchers found that “interest and passion in music” are crucial motivations driving students toward music programs (Dika & D’Amico, 2016). Those passionate about music often want to deepen their skills and learn from experts at reputable institutions (Nathiphat Wachirachaikiat, 2552). Furthermore, musical ability is another influential factor, as students with a solid musical foundation and good skills generally feel more confident about continuing their education (Hannon & Schutz, 2010; Bowmer et al., 2018).

Herbert Simon (1960) proposed that decision-making is a continuous cycle: recognizing a problem, creating alternatives, selecting a course of action, and evaluating the results. This theory applies well to the selection of continued studies. Students proceed by considering their own needs, researching information about music institutions, and comparing curricula and reputations before choosing an institution that aligns with their goals and expectations.

Beyond personal motivation, the “reputation of the institution” is a significant external factor influencing this decision, particularly in music. Students frequently assess the expertise of the faculty/lecturers, the quality of the curriculum, performance opportunities, and a learning environment conducive to development (Lebler, 2007; Ballantyne & Packer, 2009). The institution’s reputation thus serves as a proxy for “academic reliability,” instilling confidence in both the student and their family during the selection process.

Another key factor is “family expectation,” which strongly influences the student's decision. This factor is grounded in the Expectancy-Value Theory (Eccles & Wigfield, 2020) and Vroom’s VIE Theory (1964). These theories posit that an individual’s decision relies on assessing the “expectation of success” (Expectancy), the “belief that success will lead to desired rewards” (Instrumentality), and the “value given to that outcome” (Valence).

Families who are supportive and understanding of a music career path encourage their children to pursue what they love. Conversely, if a family perceives a music career as unstable or lacking a future, this can become a significant obstacle to the student’s choice.

Supporting research reinforces these concepts. Hannon and Schutz (2010) found that musical ability influences the confidence required to choose music studies. Creech and colleagues (2008) reported that musical experiences starting in childhood correlate with the inclination to choose music studies later. Lebler (2007) highlighted the importance of a supportive learning environment and institutional systems in inspiring students to continue their studies. Moreover, Ballantyne and Packer (2009) found that cultural attitudes and the value society places on music directly impact on the decision to pursue higher education in this field, include internal factors such as Achievement Motivation, interest, ability, and passion for music, as well as external factors like the institution's reputation, the learning environment, and family expectations. These factors are all interrelated and collectively affect the student’s decision-making process when selecting music studies at the higher education level.

Research objective

To study factors that influence the decision to pursue undergraduate studies in Western music. Music major among students at Suan Sunandha Rajabhat University.

Expected benefits

1. Understand the factors influencing the decision to pursue undergraduate studies at Suan Sunandha Rajabhat University for the 2024 academic year.
2. Use the research findings to inform administrators' decision-making, building strengths for the university in the future and enhancing its competitiveness against other higher education institutions.
3. Gain guidelines for developing and improving public relations to reach the target audience.

Research methodology

This study explored the key factors influencing students' decisions to enroll in the undergraduate Music Program at the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, during the 2024 academic year. The year 2024 was selected because it represents the most recent cohort of newly enrolled students at the time of data collection and reflects current trends and conditions affecting students' higher education choices. Recognizing that enrollment decisions are shaped by a complex interaction of personal, social, economic, and institutional factors, the study sought to identify the aspects that most strongly influenced students' decisions to pursue music studies at Suan Sunandha Rajabhat University.

The population consisted of all newly enrolled undergraduate students in the Music Program at the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, for the 2024 academic year. A total of 76 students participated in the study, representing the entire population of first-year students enrolled in the program. Data were collected through a structured questionnaire administered online using Google Forms. All questionnaires were returned and completed, resulting in a response rate of 100 percent.

The questionnaire was designed to examine five dimensions that may influence students' enrollment decisions: personal factors, curriculum factors, institutional factors, educational cost factors, and social factors. The collected data were analyzed using descriptive statistics, including frequency, percentage, mean, and standard deviation, to identify the relative importance of each factor influencing students' decisions to study in the Music Program at Suan Sunandha Rajabhat University.

The demographic composition of the cohort reveals that most incoming students are male (76.3%), while females account for 23.7%. Most students are 19 years old (72.4%), indicating that they have recently completed their secondary education. Geographically, the student body is largely concentrated in Central Thailand (42.1%) and the Bangkok metropolitan area (36.8%), with smaller representations from the eastern (7.9%), northern (6.6%), southern (3.9%), and northeastern (2.6%) regions.

This distribution suggests that proximity to Bangkok and central regions plays a role in students' accessibility to the university and may contribute to their enrollment decisions.

An overwhelming majority of students (90.8%) graduated from high school (M.6), while only 9.2% came from vocational certificate programs. Regarding prior academic achievement, the largest group of students reported a GPA between 2.51 and 3.00 (47.4%), followed by those between 3.01 and 3.50 (30.3%). Smaller groups achieved between 2.00–2.50 (19.7%) and 3.51–4.00 (2.6%).

Most students graduated from public or government schools (81.6%), while private school graduates represented 18.4%. This finding reflects the accessibility and appeal of the program to students from the public education system, where tuition affordability and exposure to university guidance activities are often greater.

The choice of instrument among students highlights interesting trends in musical preference. Electric guitar is the most popular primary instrument, chosen by 36.8% of respondents, followed by voice (25%), drum kit (13.2%), and woodwind instruments (7.9%). Other less common majors include piano (5.3%), bass (3.9%), Thai music (3.9%), brass instruments (2.6%), and classical guitar (1.3%).

The prominence of electric guitar and voice reflects both contemporary musical trends and the growing demand for performance-based programs that bridge classical and popular styles.

Family background analysis reveals that 46% of students come from families where the guardian works in private companies, while 31.6% are from government or state enterprise households. Smaller proportions are business owners (11.8%), freelancers (6.6%), or engaged in other occupations (3.9%).

In terms of household income, more than half of the students (51.3%) reported a monthly guardian income between 10,001–20,000 THB, while another 42.1% fall within the 20,001–30,000 THB range. Only a small number of families reported incomes above 30,000 THB or below 10,000 THB. These statistics suggest that affordability and cost efficiency are likely strong influences in students' university choice, a point further reinforced by later findings

The most significant channels through which students learned about the Music Program were educational guidance activities (43.4%) and recommendations from acquaintances or seniors (25%). Digital platforms such as websites and social media contributed 18.4%, while print media and television accounted for 10.5%. A small remainder (2.6%) came from other sources.

This indicates that direct engagement through school outreach programs and peer recommendations remain the most effective recruitment tools. Although online platforms play a notable role, traditional and relational forms of communication still dominate in influencing student decisions for this particular field of study.

Findings

Key factors influencing enrollment decision

The research grouped influential elements into five major categories: 1) Cost of Education 2) Personal Factors 3) University Location 4) University Image 5) Curriculum. Although all five categories were rated at the “Highest” level of importance, their relative rankings reveal the nuances of students’ decision-making processes.

1. Cost of Education (Mean = 4.69)

The cost of education emerged as one of the two most influential factors in enrollment decisions, tying with personal factors at the top rank. Students placed great importance on affordability, availability of scholarships, and reasonable living expenses associated with studying at the university.

Specifically, students highly valued that: 1) Tuition fees are reasonable and affordable (Mean 4.61) 2) The university provides educational scholarships (Mean 4.57) 3) Additional costs beyond tuition are not high compared to other institutions (Mean 4.55)

Given the moderate-income levels of most families, this finding underscores the critical role that financial accessibility plays in widening participation in arts education.

2. Personal Factors (Mean = 4.69)

Personal considerations and family influences also held significant sway. Many students were encouraged to enroll due to familial connections or the perceived alignment of the curriculum with personal goals.

Notable sub-factors include: 1) The student’s guardian graduated from the same university (Mean 4.76) 2) The curriculum and major match personal interests (Mean 4.69) 3) Parental or guardian recommendation (Mean 4.68) 4) The university’s popularity among friends (Mean 4.63)

This data highlights the cultural importance of family legacy and social influence in Thai higher education decision-making. Students often view universities through a lens of trust and familiarity, which reinforces enrollment continuity across generations.

3. University Location and Facilities (Mean = 4.68)

The physical environment and accessibility of Suan Sunandha Rajabhat University were also rated as major decision-making elements. Its location in central Bangkok provides convenience, safety, and urban amenities while maintaining a pleasant and green campus atmosphere.

Students particularly valued: 1) Modern equipment and teaching materials (Mean 4.78) 2) Convenient travel and transportation (Mean 4.74) 3) Clean and pleasant campus environment (Mean 4.72) 4) Availability of amenities and facilities (Mean 4.70)

This suggests that the university’s commitment to maintaining modern infrastructure and learning resources resonates strongly with prospective students, especially those interested in music, where access to high-quality instruments and technology is essential.

4. University Image (Mean = 4.59)

Institutional reputation and public perception were also important components of the decision-making process. Students expressed confidence in the university’s credibility, alumni achievements, and organizational systems.

The most influential sub-factors were: 1) Confidence in the university's reputation (Mean 4.63) 2) Recognition of alumni in the music field (Mean 4.61) 3) Trust in university management systems (Mean 4.58) 4) Frequent positive public activities that enhance institutional image (Mean 4.53)

Such findings indicate that consistent branding, visibility, and community engagement contribute meaningfully to a university's attractiveness, particularly for creative arts disciplines that rely on skill development and reputation-building.

5. Curriculum (Mean = 4.63)

Although the curriculum ranked fifth overall, it was still rated at the highest level of importance. The Music Program's structure, modernity, and career relevance are perceived as strong motivators for enrollment.

Students emphasized that: 1) The curriculum meets the needs of future careers (Mean 4.70) 2) The curriculum is popular among peers (Mean 4.67) 3) It offers a variety of subjects and specialization options (Mean 4.64) 4) It is modern and aligned with current musical trends (Mean 4.53)

This reflects that while financial and personal considerations may drive the initial decision, academic relevance and perceived employability remain critical to students' confidence in their chosen program.

When ranking the five main categories, both Cost of Education and Personal Factors share the top position, followed closely by University Location, University Image, and Curriculum.

Table 1. Overall Assessment of Influential Factors (ranks the five primary factors based on their average importance score.)

Rank	Factor	Mean	SD
1 (tie)	Cost of Education	4.69	0.50
1 (tie)	Personal Factors	4.69	0.50
3	University Location	4.58	0.55
4	University Image	4.56	0.61
5	Curriculum	4.54	0.60
Overall Average		4.56	0.61

Finally, students expressed an extremely high level of satisfaction and conviction in their choice to enroll at Suan Sunandha Rajabhat University. The mean score for the overall decision to enroll in the Music Program was 4.69, with a standard deviation of 0.53, indicating strong agreement and confidence among respondents. This outcome suggests that despite financial and external influences, students are generally content with their decision and perceive high value in the program's offerings.

Conclusions and Discussion

Conclusions

In summary, the study found that the decision to enroll in the Music Program at Suan Sunandha Rajabhat University is influenced primarily by the cost of education, personal and familial factors, and the university's location and facilities. While university image and curriculum design also contribute meaningfully, affordability, accessibility, and personal trust remain the dominant themes driving student choice. These insights highlight opportunities for the university to further enhance its recruitment strategies as follows:

- 1) Continuing to offer financial support and scholarships
- 2) Strengthening educational guidance outreach

- 3) Promoting the modern facilities and successful alumni network
- 4) Ensuring that the curriculum remains relevant to evolving musical careers.

Overall, the findings reinforce Suan Sunandha Rajabhat University's position as a trusted, accessible, and modern choice for aspiring musicians—one that effectively balances academic rigor, practical affordability, and personal connection in attracting the next generation of Thai music students.

Discussion

The results of this study demonstrate that student enrollment decisions are driven by an intersection of economic feasibility, personal connections, and institutional reputation, rather than by any single determinant.

The dual prominence of Cost of Education and Personal Factors suggests that practical financial considerations coexist with emotional and familial motivations. Many students choose universities that are not only affordable but also trusted within their family or social circles.

Furthermore, the appeal of the university's location and modern facilities reflects a growing expectation among young musicians for technologically equipped learning environments. In a field like music—where practice, recording, and performance facilities directly affect educational quality—students' emphasis on infrastructure underscores the importance of continual investment in resources.

The curriculum and university image, though ranked slightly lower, still achieved the highest importance level overall, confirming that these elements are essential in reinforcing students' long-term confidence in their education and career paths. The recognition of alumni's success and the curriculum's relevance to modern music careers both play crucial roles in shaping the institution's identity and attractiveness.

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Thai Classical Music ‘Tub Kheak Sai (Oh Phra Phai)’ Song Played by Acoustic Guitar Quartet

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ABSTRACT

This creative research project aimed to (1) develop the Thai classical composition Tub Khaek Sai (Oh Phra Phai) for acoustic guitar quartet and (2) disseminate the resulting arrangement through musical notation and audio recording. The study employed a creative research methodology that integrated musical analysis, reharmonization, arrangement, score preparation, and performance production. The original composition served as the primary source material, while principles of Western music theory, jazz harmony, and guitar arranging techniques were applied to create a contemporary adaptation suitable for acoustic guitar ensemble performance.

The arrangement was developed as a four-part texture consisting of melody, harmonic support, chordal accompaniment, and bass functions. To enhance the musical character of the work, the researcher employed various compositional and arranging techniques, including broken chords, staccato articulation, motivic development, intervallic writing, interval alteration, drop-2 voicings, rhythmic augmentation, and rhythmic diminution. The original key was transposed from B-flat major to E major to better accommodate the technical and idiomatic characteristics of the guitar.

The results of the study demonstrate that Thai classical music can be effectively adapted for contemporary guitar ensemble performance while preserving its essential melodic identity. The project produced a complete performance score and professional audio recording, providing valuable educational, performance, and research resources for musicians, students, and scholars interested in Thai music adaptation and cross-cultural musical development. The study also contributes to the preservation and dissemination of Thai musical heritage through contemporary creative practice and digital media.

Keywords: Tub Kheak Sai (Oh Phra Phai), guitar quartet, acoustic guitar

Introduction

Recording is the music score to keep as important historical evidence. It preserves the aesthetics of the playing and can be forwarded to those interested in studying and performing it in a timely manner. But if the transfer of work is not clear It may cause things to be inherited to be distorted. Important things aside from writing music notes are worthy of praise. We must also make known to the world the beauty of Thai music by translating Thai music scores into international scores. The transmission must be accurate and clear according to the original author or teacher of that song. Thai songs are which has a unique identity indicating Thai culture by using Thai musical instruments to play and has a characteristic accent. The researcher is interested in studying the 'Set of Tub Song' and bring creativity This is because the set of songs is long and consists of many songs in one set. and has an appropriate length, so it has been Rearrangement to be in the form of playing with a guitar instrument (Guitar)

Therefore, the researcher has chosen to study and rearrange the sheet music of Tub Kheak Sai (Oh Phra Phai) and compose into a guitar format. The research topic is “Thai classical music “Tub Kheak Sai” (Oh Phra Phai) for acoustic guitar quartet.” And published online which is an online learning innovation The media can promote learning quickly. Can be practiced at other times. (Rungkiat

Siriwongsuwan, 2023, p.84) The researcher expects that this study will be useful for the development of Thai music and international in the future.

Research objectives

1. To develop the piece “Tub Khaek Sai” (Oh Phra Phai) for acoustic guitar quartet.
2. To distribute the song “Tub Khaek Sai” (Oh Phra Phai) in the form of music notation and music recording.

Scope of the Study

“Thai classical music “Tub Kheak Sai” (Oh Phra Phai) for acoustic guitar quartet” is the creative qualitative research which the scope is divided as follows:

1. Duration of research project; The research period for the entire project from May 2025 - October 2025.
2. Scope of exchange; Composer took the Thai classical music “Tub Khaek Sai” (Oh Phra Phai) in the form of musicscore that wrote it in full score.
3. Scope of Reharmonization; Composer develops the song “Tub Kheak Sai” (Oh Phra Phai) for acoustic guitar quartet
4. Scope of Recording; The audio recording to present the song “Tub Khaek Sai” (Oh Phra Phai) has been transformed and reinvented by recording sound in the form of four acoustic guitars.

Assumption

1. The researcher chose to develop the song for acoustic guitar
2. The researcher uses principles of western music theory (jazz chord analysis)
3. The researcher develops the song for acoustic guitar playing in pop-jazz musical style

Research methodology

This study employed a creative research methodology to develop the Thai classical composition Tub Khaek Sai (Oh Phra Phai) into an original work for acoustic guitar quartet. The research process combined musical analysis, arrangement techniques, composition, and performance production in order to transform the traditional Thai melody into a contemporary ensemble work while preserving its musical identity. The primary source material was the original version of Tub Khaek Sai (Oh Phra Phai), which served as the basis for all stages of the creative process. In addition, literature related to Thai music, Western music theory, jazz harmony, arranging techniques, and guitar performance practice was reviewed to support the development of the arrangement.

The creative process began with an analytical study of the original composition. The researcher examined the melodic structure, phrase organization, rhythmic characteristics, and formal design of the work in order to identify important musical elements that contribute to its stylistic identity. Following the analytical stage, the composition was arranged and reharmonized for acoustic guitar quartet. The original melody was preserved while new harmonic structures and textures were developed through the application of Western music theory and jazz harmonic analysis. During this process, the composition was transposed from B-flat major to E major to create a more idiomatic setting for the guitar and to facilitate performance.

The arrangement was conceived as a four-part texture consisting of independent musical functions. Guitar 1 was assigned the principal melodic line, Guitar 2 provided harmonic support and counter-melodic material, Guitar 3 supplied chordal accompaniment and rhythmic motives, and Guitar

4 established the bass line and harmonic foundation. To enrich the musical texture and create a contemporary pop-jazz character, the researcher incorporated a variety of arranging and compositional techniques, including broken chords, staccato articulation, motivic development, intervallic writing, interval alteration, drop-2 voicings, rhythmic augmentation, rhythmic diminution, and other techniques derived from jazz arranging practice. These techniques were integrated while maintaining the essential melodic characteristics of the original Thai composition.

Upon completion of the arrangement, a full performance score was prepared using music notation software. The score was reviewed and edited to ensure musical accuracy, readability, and practical performance considerations. The final stage of the project involved producing an audio recording of the completed arrangement using four acoustic guitar parts. The recording served both as documentation of the creative work and as a means of dissemination. Through this process, the study generated a complete musical score and a professional audio recording, providing educational and performance resources for musicians, researchers, and students interested in the adaptation of Thai classical music for contemporary guitar ensemble performance.

Expected Benefits

This research project can be beneficial to education at different levels. The complete version of musical notation can be used by musicians, researchers, students, academics, and professors, as well as various music experts to study, research, develop, play, or integrate. along with other approaches to benefit the education network in Thailand and abroad.

Findings

The researcher has worked on the development of Thai songs “Tub Khaek Sai” (Oh Phra Phai), focusing mainly on the creation of musical scores to create a new different style of playing Thai traditional music. This research project can be beneficial for the Thai and international music industry and can be integrated with other subjects in different branches in the future.

“Tub Khaek Sai” (Oh Phra Phai)

The song “Tub Khaek Sai” (Oh Phra Phai) by Kru Pim Puangnak for acoustic guitar. The works are in the four-part composition. The manner of each part is explained as follows: guitar 1: melodic line, guitar 2: harmony, guitar 3: chords and harmonies drive by various techniques, guitar 4: bass line. Composer had changed from the key of Bb Major to E Major to make the piece more suitable for guitar playing.

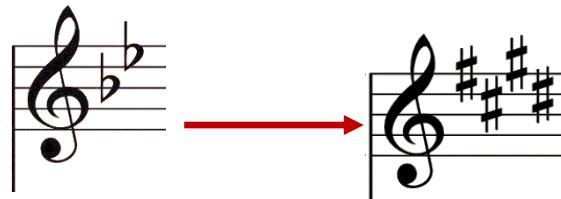


Figure 1. The key change form Bb major to E major
Source: Kritavit Bhumithavara

The pieces are presented in order as follows:

1) Khaek Sai

First part of Khaek Sai contains 19 measures of music. The first guitar governs the main melodic line while the second guitar acts as the harmonic line move in (Major 6th) in the first three measures.



Figure 2. The first guitar melodic progression and the harmonization of the second guitar
Source: Patommavat Thammachard

The reharmonization process begins in Measures 4-6 which uses chord progression as follows, ii-7 IMaj7/ vi-7 ii-7 /V7 biii-6 with appropriate rhythmic and melodic lines that enhance the strength of the piece as shown in the figure.



Figure 3. The example of melodic progression of the third guitar
Source: Krittavit Bhumithavara

To make the melody of the second guitar more appropriately harmonized, the forth guitar (Bass line) is added in measure 4. Tension chord is most used for the color of the piece as follows: IVMaj7 iii-7b5 VI7b9/ ii-7 I9 iii-7b13/ ii-7 IMaj7 biidim/ ii-7 IMaj7 biidim/ V13 vi-7/ IMaj7 V7/ vi-7 iii-7b5 VI7b9/ ii-7 IMaj7 IMaj9. However, the third guitar is in the chord format to support the first and second guitar as shown in the figure.



Figure 4. The example of melodic progression of the forth guitar
Source: Patommavat Thammachard

To make the melodic line of the first and second guitar more interesting, composer make more changes in style in measures 15-16, also, the specific chord change (C#-9 D# C# and B) in measures 17. Finally, the fourth guitar took care of the bassline in root position to make the chord stronger as shown in the figure.



Figure 5. The example of melodic progression of the fourth guitar (the repeat section measure 15-18)

Source: Krittavit Bhumithavara

In the refrain of first section of Khaek Sai contains 17 measures of music, which the first guitar also govern the melody over the chord as follow: Maj7/ ii-7 IMaj7/ vi-7 ii-7/V7 bii-7/IVMaj7 iii-7b5 VI7b9/ ii-7 I9 III7b13/ii-7 IMaj7/ ii-7 Imaj7 ii(dim) with the second guitar act as the harmony of the first guitar. The third section also highlights syncopated notes on the upbeat and chord at the down beat of 4. However, the fourth guitar mostly uses motive in ostinato style while beating 3 and 4 suggests playing in staccato manner as shown in the image.



Figure 6. The example of melodic progression of the guitar four (the refrain section measure 19-26)

Source: Patommavat Thammachard

In measures 27-34, composers still use first guitar as the main melody using V13 vi-7/ IMaj7/ IMaj7/ii-9 V7/ IMaj7/ IMaj7 V7/ IMaj7 V7/ IVmaj6 chord progression and the second guitar harmonize the melodic line. In measure 27-30, composers move the melody mainly using perfect 5th and major 6th. Additionally, the variety uses of chord and motive to promote the strength of the melodic line (the drop 2) is found measures 31-34, while the guitar four using the same manner as measures 19-26.



Figure 7. The four-part melodic and harmonic progression (the refrain section measure 27-34)

Source: Krittavit Bhumithavara

The second section of Khaek Sai contains 17 measures of music. The melodic line still in the first guitar part using I /vi-7 / V7 /V7 / V7 /IMaj7 / V7 /V7 / V7 /V7/ ii-7/ / V7 /V7/ ii-7/ IMaj7 chors progression. The use of perfect 5th is found in guitar two as the supporter of the melodic line. The Composer mainly uses the “rhythmic alteration augmentation” technique in the third guitar part. However, the guitar mainly uses the chord on a strong beat (beat one) and using intervals in the other beats of the measures.



Figure 8. Rhythmic Alteration Augmentation in the third guitar part,
Source: Krittavit Bhumithavara



Figure 9. The four-part melodic and harmonic progression (measure 35-43)
Source: Patommavat Thammachard



Figure 10. The four-part melodic and harmonic progression in measure 35-43 (second section)
Source: Krittavit Bhumithavara

Khaek Sai's refrain of the second section contains 14 measures of music, which present the similar music structure and harmonization of the main second section except the third guitar parts uses "rhythmic alteration diminution" technique that derives from the melodic line of the first guitar part. The same process also appears in the guitar four section as well as shown in the picture.



Figure 11. The rhythmic alteration diminution of the third guitar
Source: Patommavat Thammachard

The fourth guitar also uses "rhythmic alteration augmentation" technique that derives from the second guitar part.



Figure 12. The rhythmic alteration diminution of the third guitar
Source: Kittavit Bhumithavara

2) Khaek Hmong

The first section of Khaek Hmong contains 25 measures of music. The melodic line is presented by the first guitar while the second guitar harmonizes the first guitar parts using mainly octave movement. The motif in the manner of ostinato appears in the third guitar part. The guitar four part is using mainly the chord written in arpeggio manner. Dominant7 sus4 is the main chord type for this composition, which the progression is V7sus4/ I7sus4/ II7sus4/ V7sus4/ V7sus4/ I7sus4/ V7sus4/ V7sus4/ II7sus4/ as shown in the picture.



Figure 13. The four-part melodic and harmonic progression in measure 66-74 (first section)
Source: Krittavit Bhumithavara

In measures 75-84, most of the intervals of harmonic progression has changed into major 3rd and octave. However, I7sus4/ I7sus4/ I7sus4/ I7sus4/ V7sus4/ V7sus4/ V7sus4/ II7sus4/ II7sus4/ chord progression and the composition technique of the other three section remained the same in measures 85-90.



Figure 14. The use of Major 3rd in measure 75-84
Source: Krittavit Bhumithavara

The refrain section of Khaek Hmong contains 25 measures. The melodic line and the harmonic progression style is the same as the first section (measures 91-115). However, the third guitar uses “rhythmic alteration diminution” technique and composes the ways that require the use of broken chords. Moreover, the chord progression is the same as the first section as shown in the figure.



Figure 15. The four-part melodic and harmonic progression in measure 91-99 (refrain section)
Source: Kittavit Bhumithavara

3) Khaek Toi Mo

The first section of Khaek Toi Mo contains 36 measures. The melodic line and harmonic of the melodic line are also in the first guitar and second guitar parts. The use of perfect 5th appears in measure 116. However, measures 117-127 use Major 6th. The guitar four part is mainly using the E major chord in this section and performs using the harmonic technique while the third guitar parts use a series of short motive patterns.



Figure 16. The use of Perfect 5th in second guitar part measures 110-115 (refrain section)
Source: Kittavit Bhumithavara

The refrain section of Khaek Toi Mo contains 36 measures. The melodic, harmonic progression, and the use of E major chords of the first guitar, second guitar, and forth guitar parts is the same as the first section (measures 152-187). However, the third guitar uses “rhythmic

The refrain section of Khaek Toi Mo contains 36 measures. The melodic, harmonic progression, and the use of E major chords of the first guitar, second guitar, and forth guitar parts is the same as the first section (measures 152-187). However, the third guitar uses “rhythmic alteration diminution” technique in measures 185-187 with added the ritardando (rit) minking the original version as shown in the picture.



Figure 17. The four-part melodic and harmonic progression and the use of ritardando
Source: Krittavit Bhumithavara

In summary, this study employed a creative research methodology to transform the Thai classical composition Tub Khaek Sai (Oh Phra Phai) into an original work for acoustic guitar quartet. The research process integrated musical analysis, arrangement, reharmonization, score preparation, and audio recording. Through the application of Western music theory, jazz harmonic principles, and contemporary arranging techniques, the researcher developed a new musical setting while preserving the essential characteristics of the original composition. The resulting score and recording demonstrate the potential for adapting Thai classical music into contemporary guitar ensemble repertoire and provide valuable educational and performance resources for future musicians, researchers, and educators.

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