



The Dimension of Urban

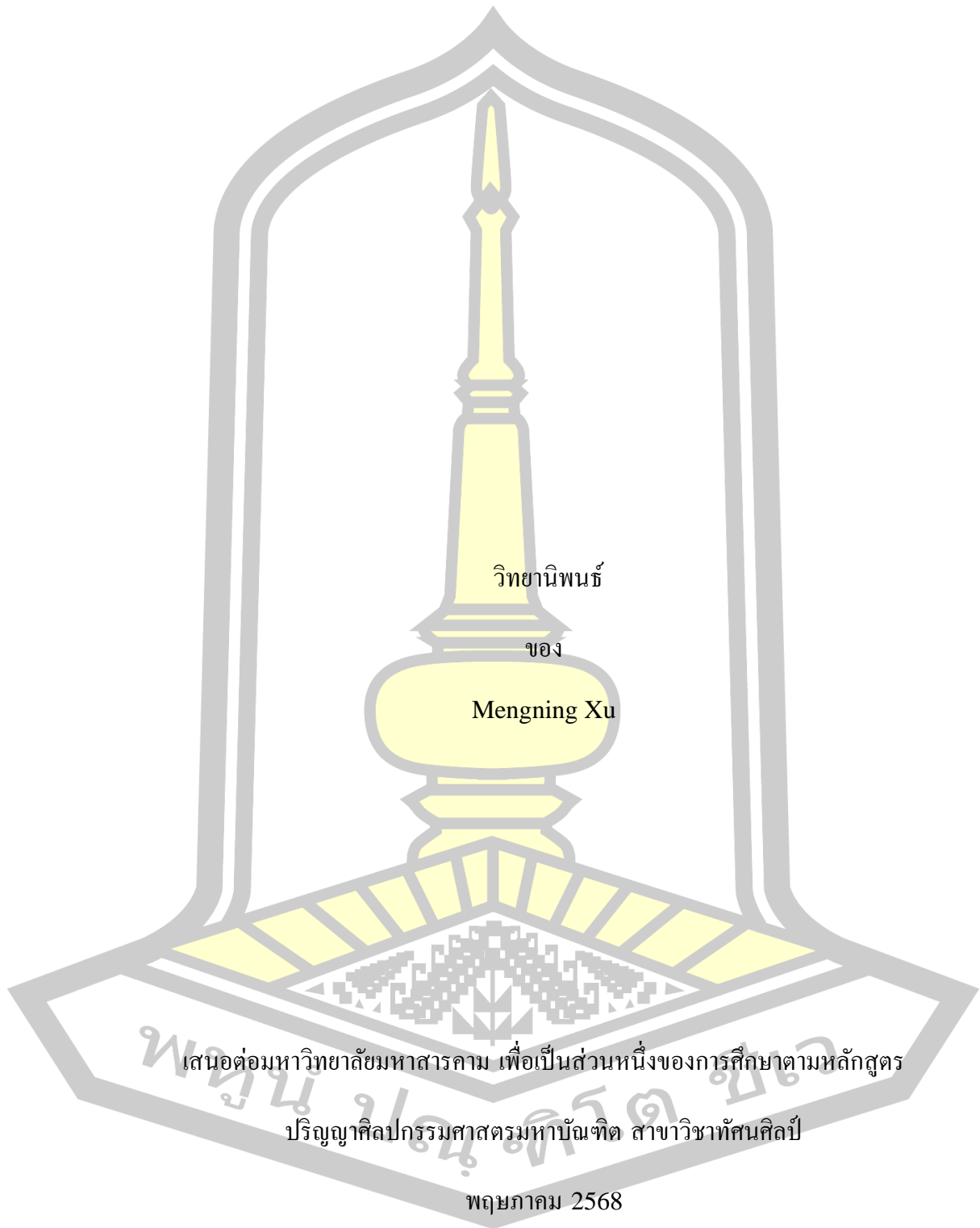
Mengning Xu

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Fine Arts in Visual Arts

May 2025

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วิทยานิพนธ์

ของ

Mengning Xu

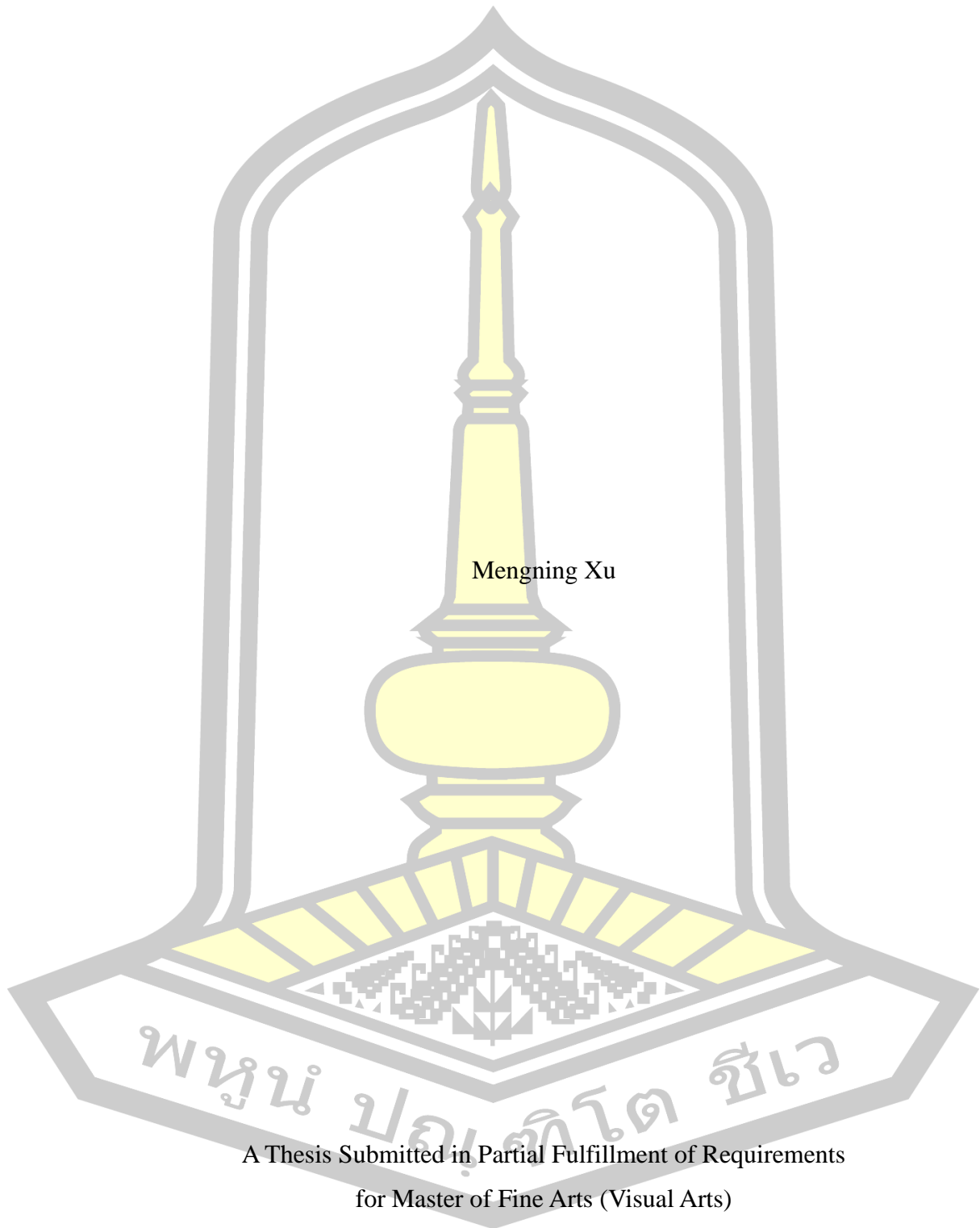
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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May 2025

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The examining committee has unanimously approved this Thesis, submitted by Ms. Mengning Xu , as a partial fulfillment of the requirements for the Master of Fine Arts Visual Arts at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Kanokwan  
Nithirattapat , Ph.D.)

Advisor

(Asst. Prof. Adool Booncham ,  
Ph.D.)

Co-advisor

(Asst. Prof. Suchat Sukna , Ph.D.)

Committee

(Prof. Pongdei Chaiyakur )

Committee

(Prof. Sutee Kunavichayanont )

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Fine Arts Visual Arts

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts  
and Cultural Science

(Asst. Prof. Pondej Chaowarat , Ph.D.)

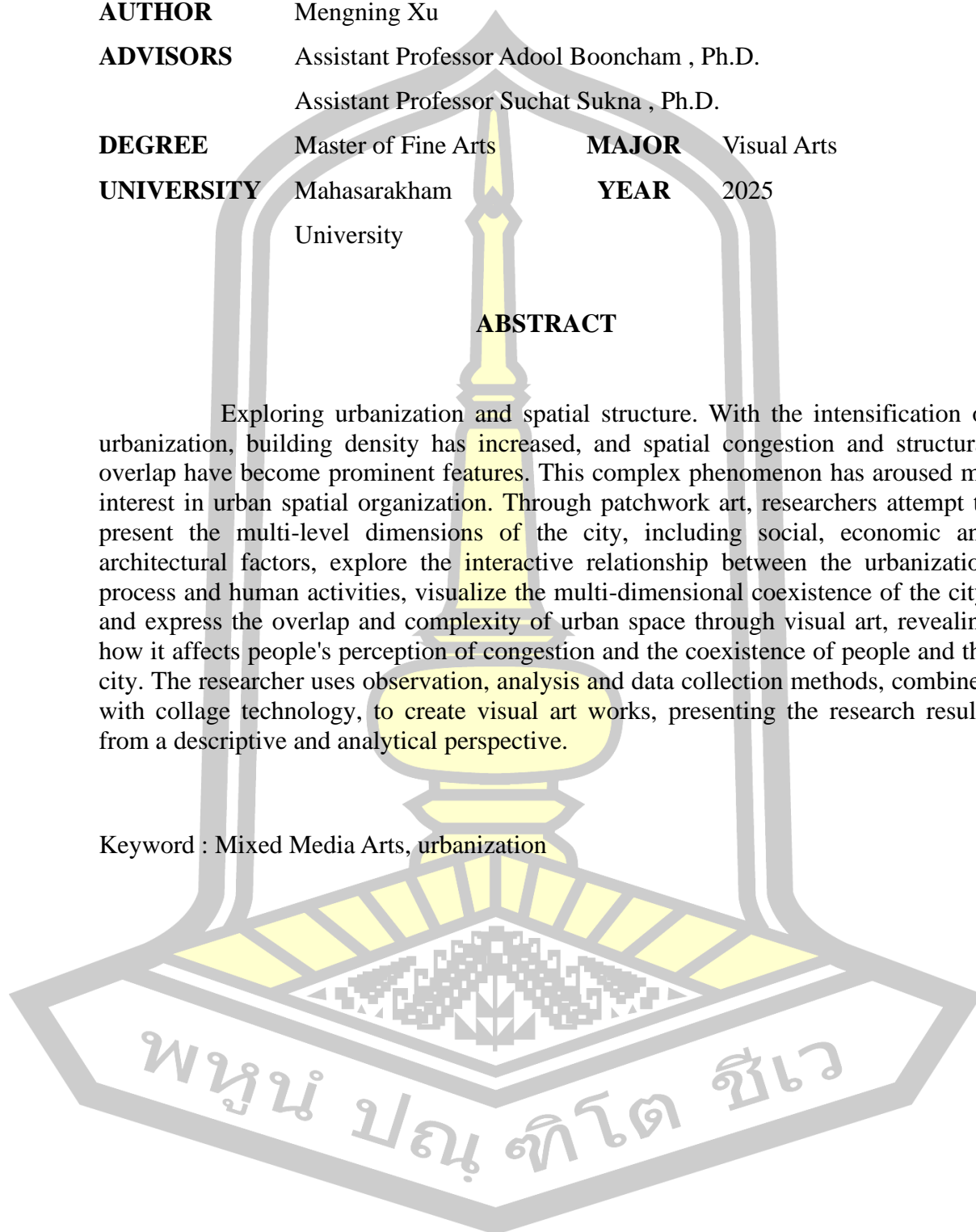
Dean of Graduate School

**TITLE** The Dimension of Urban  
**AUTHOR** Mengning Xu  
**ADVISORS** Assistant Professor Adool Booncham , Ph.D.  
Assistant Professor Suchat Sukna , Ph.D.  
**DEGREE** Master of Fine Arts **MAJOR** Visual Arts  
**UNIVERSITY** Maharakham **YEAR** 2025  
University

### ABSTRACT

Exploring urbanization and spatial structure. With the intensification of urbanization, building density has increased, and spatial congestion and structural overlap have become prominent features. This complex phenomenon has aroused my interest in urban spatial organization. Through patchwork art, researchers attempt to present the multi-level dimensions of the city, including social, economic and architectural factors, explore the interactive relationship between the urbanization process and human activities, visualize the multi-dimensional coexistence of the city, and express the overlap and complexity of urban space through visual art, revealing how it affects people's perception of congestion and the coexistence of people and the city. The researcher uses observation, analysis and data collection methods, combined with collage technology, to create visual art works, presenting the research results from a descriptive and analytical perspective.

Keyword : Mixed Media Arts, urbanization



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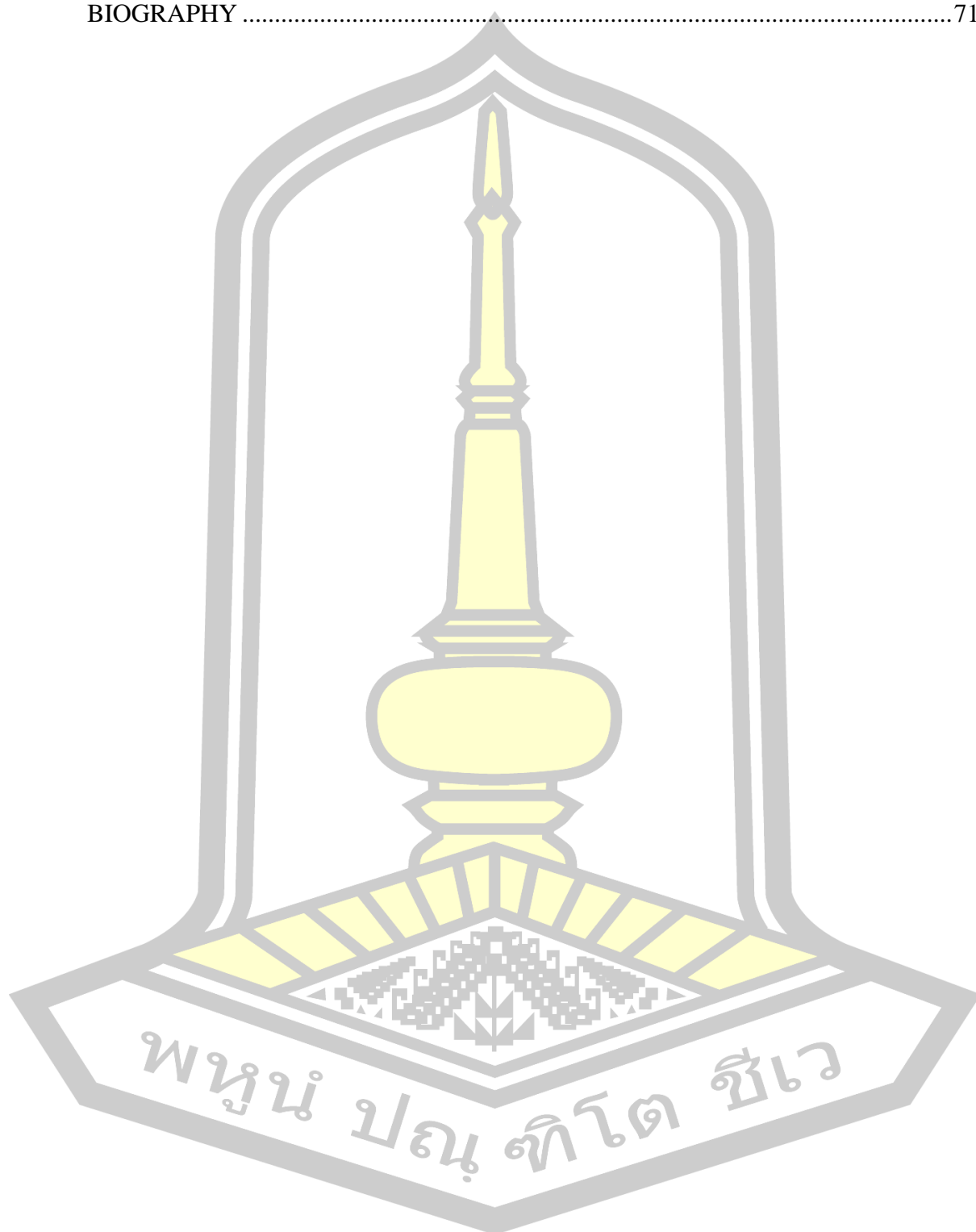


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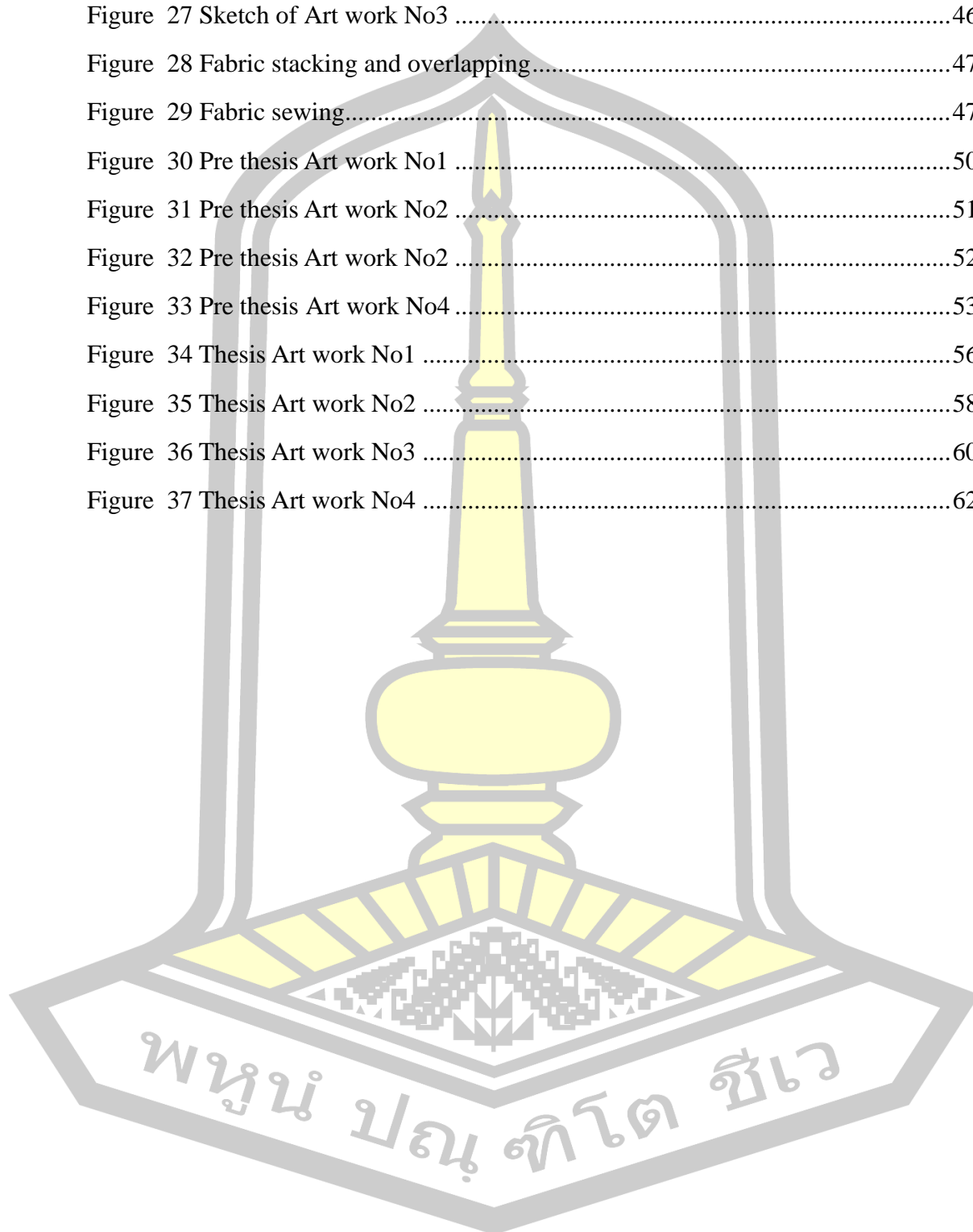
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# CHAPTER I

## INTRODUCTION

### Background

With the acceleration of global urbanization, cities have become the main gathering places for population, economy and cultural activities. Urbanization brings not only the expansion of urban area and population, but also the social and economic structure. In the process of urbanization, urban space is becoming increasingly complex, buildings are closely integrated with human activities, and the urban environment is full of diversity and uncertainty. With the continuous expansion of urban scale, the overlap of urban buildings has become an important topic for research and artistic expression.

In modern cities, dense buildings, maximum space utilization, and the overlap of public facilities and human flow have become the norm. This high concentration of space has not only changed the daily lifestyle of urban residents, but also brought people psychological oppression and spatial anxiety.

These urban problems are not only social and economic challenges, but also become hot topics in modern society. In visual art, the process of urbanization and the crowding and overlap of urban space are often presented through figurative expressions. The height and density of buildings, the complexity of the streets, and the interaction between people and urban space have all become the objects of exploration for artists. Therefore, combining the intersection of global urbanization and visual art, this study will explore the phenomenon of urban crowding and overlap from the perspective of visual art. By analyzing the layout of buildings, the sense of space, and the relationship between people and the city in the artwork, the multiple dimensions of the urban environment and its unique position in artistic expression are revealed.

#### 1. Inspiration

My inspiration mainly comes from urbanization, people and urbanization and architecture, urban environment, etc., based on the modern urbanization process and its profound impact on human spatial perception. In the context of rapid urbanization,

the scale and structure of cities continue to expand, buildings are stacked, street grids are intricate, and the use of urban space is becoming more compact and efficient. The resulting sense of crowding and spatial overlap have become important characteristics of modern cities. Buildings in cities are no longer just functional existences, but complex spaces that carry multiple dimensions such as society, economy, and culture. This diversity and layering of space provides rich expressive materials for visual art. By observing the crowding and spatial overlap of cities, especially in modern metropolises, the relationship between people, urbanization, and architecture, and reflecting on spatial oppression and individual freedom in urban environments. It also inspired researchers to explore the dimensions of cities through collage techniques.

## 2. Significance of the Study

This study explores the overlapping phenomena of urbanization, urban social life, and multiple lifestyles in urban society through mixed media art, which has important academic and artistic value. The study will focus on how artworks capture and present the dynamic changes, cultural integration and social contradictions of urban space, thereby expanding the understanding of urban dimensions and providing new perspectives for urbanization research. It also enriches the intersection of urban research and art research, and promotes a deeper and multi-dimensional understanding of urban space. Manzoor Hussain and Iram Imityaz said in Urbanization concepts, dimensions and factors. that in urbanized society, most people live in crowded towns, which is a new and fundamental progress in the evolution of human society. The large and dense aggregation of urban populations involves unprecedented human contact and social complexity. Hussain, M., & Imityaz, I. (2018: 23513-23523).

### **Purpose of Creation**

1. To study urbanism and the overlapping dimensions of life and architecture.
2. To create mixed media art that can present the overlapping dimensions of urbanity.

## Scope of Creation

1. Content;The content is about the overlapping of dimensions through the interpretation of life, architecture and urbanism.

2. Art Style;It is a mixed media arts made from various materials, collaged and layered to create dimensions from the overlapping and to communicate the content that needs to be presented.

3. Medium;Using a variety of materials such as fabric, yarn, and others that represent humans and buildings that represent the urban through a collage technique.

## Conceptual of Frame Work

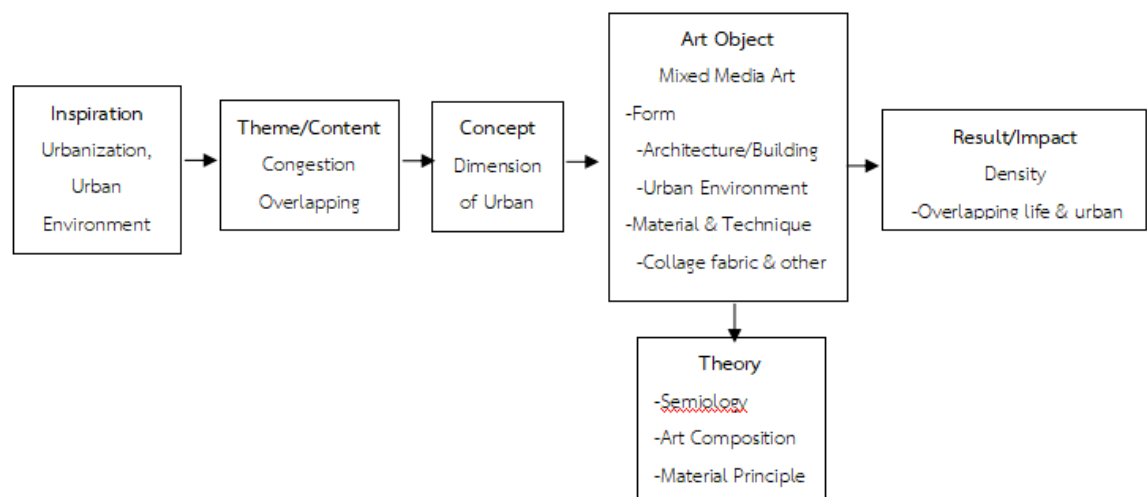


Figure 1 Conceptual of Frame Work

## Definition of Terms

1. Dimension: It refers to the overlapping of objects, spaces and humans, the interaction of urbanity.

2. Urban: refers to a large community with dense human population, which is a center of various activities, including economics, society, education, industry, and others.

## **CHAPTER II**

### **LITERATURE REVIEW**

According to the purpose of the creation, this thesis study focuses The Dimension of Urban. To support the study purpose, the framework of process is selected accordingly. This chapter reviews related literature, covering the following topics:

1. Data/ Related Influence
2. Theory
3. Influences from Visual Arts

#### **Data/ Related Influence**

##### **1. Field Data**

In the study of the dimension of cities, the core problem focuses on the phenomenon of crowding and overlapping architectural space in the process of urbanization. The acceleration of urbanization has continuously increased the global urban population, which is expected to account for 68 percent of the total population by 2050, according to the United Nations. For example, megacities such as Tokyo, New York and Shanghai can be as dense as tens of thousands of people per square kilometer, further exacerbating the congestion of urban space. This high-density urban structure directly affects architectural design and urban planning, making the overlap of vertical development and buildings the norm.

In terms of building density, the dense distribution of high-rise buildings is a way to solve the limitation of urban land. The data show that the interposition of buildings in megacities has become an important feature of modern urban planning, and the urban space is gradually developing towards vertical and compact. This trend is symbolically expressed in the art of patchwork through cloth overlap and geometric layout.



Figure 2 Chengdu, China  
(Photo from: Mengning,Xu China 2024.5.8)



Figure 3 The overlap between architecture and people  
(Photo from: Mengning ,Xu China 2024.5.8)

## 2.Documentary Data

Field research: Collect field data from real areas to study the overlap and overlapping expressions of urbanization, urban social life, and urban social lifestyles.

"In the examination of urban dimensions, patchwork art serves as a medium to articulate the phenomena of congestion and overlap within cities, with particular emphasis on the intricate and multi-layered nature of urban spaces. Field survey data indicate that population density in major metropolitan areas is a pivotal reference point for this study. For instance, certain regions in Shanghai, Hong Kong, New York, Bangkok, and other cities exhibit population densities exceeding 20,000 individuals per square kilometer; the verticality of buildings combined with overlapping public spaces contributes to an increased complexity in urban structures. The vertical expansion of cities—characterized by taller edifices and intensified spatial utilization—has resulted in frequent overlaps among buildings, public amenities, and pedestrian flows. This overlap not only compresses physical space but also visually conveys a pronounced sense of hierarchy and architectural texture. Through meticulous observation and documentation of building arrangements, block designs, and human distribution within contemporary urban environments during our investigation, it becomes evident that the multidimensional characteristics of these cities are strikingly apparent. Particularly in locales such as Shanghai and Shenzhen, the intermingling of towering structures alongside intertwining streets forms both geometric configurations and material layers represented through patchwork art. In artistic endeavors, the juxtaposition of denim with various fabrics symbolizes both the material texture inherent to architecture as well as the complexities associated with urban spaces—implying a compactness coupled with multifunctionality characteristic of modern metropolises. Such data furnish artists with distinct visual inspiration while fostering formal innovation along with conceptual expansion within their works."

2.1 Literature data, collect document data from literature and obtain online data to obtain relevant information;

2.1.1 Literature research, urbanization, building overlap, population density, and the impact of social, cultural and economic factors on urban space are all aimed at urban dimensions.

## 2050年居住在城市的人口比例

Share of the population living in urban areas, 2050

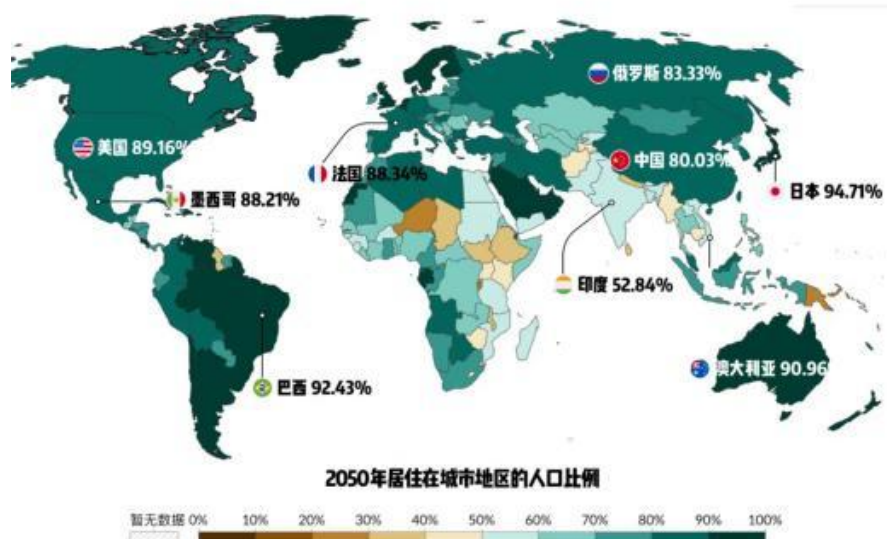


Figure 4 In 2050, the proportion of the world's population living in cities  
(Photo from: United Nations World Urbanization Prospects)



Figure 5 City Overlap Changsha, China  
(Photo from: Rednote)

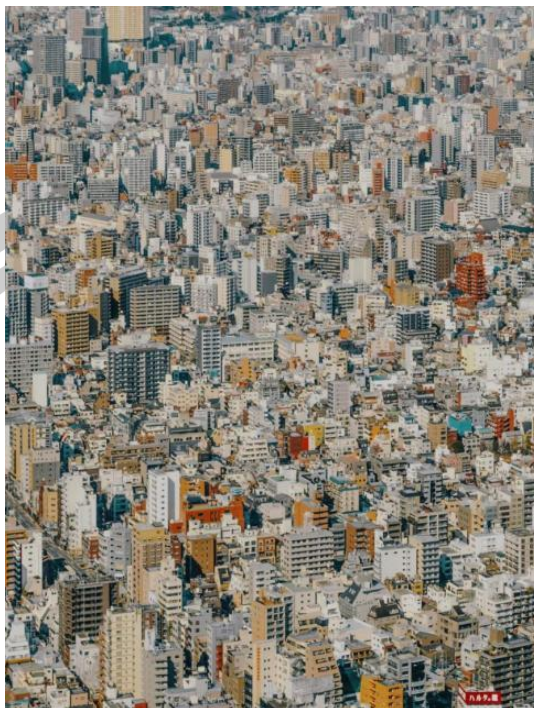


Figure 6 Tokyo, Japan  
(Photo from :Rednote)



Figure 7 Chang Sha, China  
(Photo from :Rednote)

"The social and psychological ramifications of urbanization are significant and warrant attention. Research indicates that high-density living environments contribute to increased psychological stress among residents, with the sense of spatial pressure resulting from overcrowding emerging as a critical source of psychological anxiety. These data and trends can be effectively illustrated through quilting art, which reveals the multifaceted impacts stemming from urban expansion and construction density, thereby offering a novel perspective for future urban development."

## 2.Data from documents

With the development of industrial economy and the acceleration of urbanization process, the population, space, production and consumption materials are highly concentrated. Although this high concentration brought about by urban development has promoted the prosperity of the city, the overall balance of the city has been broken, and the urban development has encountered difficulties, and the social structure has lost relative stability and social contradictions have become prominent.(Hua Land stated in,2022)



Figure 8 ChongQing,China

(Photo from :Rednote)

From the current construction trend of large cities at home and abroad, ultra-high density cities are still facing constraints in terms of urban safety, urban vitality, urban energy consumption, etc., and are increasingly concerned about the construction of ecological environment, urban safety and urban vitality, and advocate medium-density construction dominated by medium development intensity, high open space and diverse building heights.(Hua Land stated in,2022)

In its latest State of the World's Cities 2022 report, UN-Habitat pointed out that the rapid global urbanization process has only been temporarily delayed by the COVID-19 pandemic, and the growth of the global urban population is back on track, which is expected to increase by 2.2 billion by 2050.(State of the World's Cities Report ,2022)

The world's urban population is expected to nearly double in 2050, making urbanisation one of the most transformative trends of the 21st century. Population, economic activity, social and cultural interactions, and environmental and humanitarian influences are increasingly concentrated in cities, posing significant challenges to the sustainability of housing, infrastructure, basic services, food security, health, education, decent work, security, and natural resources. (The New City Agenda.2016:14-15)

We are still far from addressing these challenges and other existing and emerging challenges. Urbanization is a positive force for sustained and inclusive economic growth, social and cultural development, and environmental protection. Therefore, we need to take advantage of the opportunities brought about by urbanization to bring about the potential of urbanization to promote transformative sustainable development. (The New City Agenda.2016:14-15)

City is a gathering node where human beings integrate material, energy, information and natural environment and give them a certain spirit. It is the carrier of human social life and social organizations. It represents the power of human beings in material and spiritual aspects, as well as the accumulation and change of social life, history and culture, science and technology. (Zhou,Z. (2007: 3) .

The structure and form of a city are shown along with the generation and development of a city, and it is the basic form of urban existence. Urban form and urban structure are each other. If the urban structure shows the internal dynamic and supporting elements of urban development, then the urban form is manifested in the external explicit state and form of urban development. They are restricted by the urban natural environment, engineering technology environment and social environment, and show different structural forms and unique urban forms through the internal dynamic factors of the city. Therefore, urban structure and urban form are inseparable, which emphasize the different aspects of the city. Urban structure often includes urban form, and the broad urban form also includes urban structure.(Zhou,Z. 2007:6).

Ququet art is a kind of classical aestheticism handicraft popular in the world. It uses patchwork craft to create art works in line with the author's ideology. In the narrow sense, the art of quilting is made by connecting different cloth edges with needle and thread, thus forming a larger format; in the broad sense, patchwork takes cloth as material, needle and thread as tool, and other techniques to form a single flat works or concave or convex three-dimensional works, presenting the art form is more rich and varied. In the United States, Japan, South Korea and other places, quilting art has formed a systematic development model, which has a certain industrial prospect. (Zhou,Z.2023).

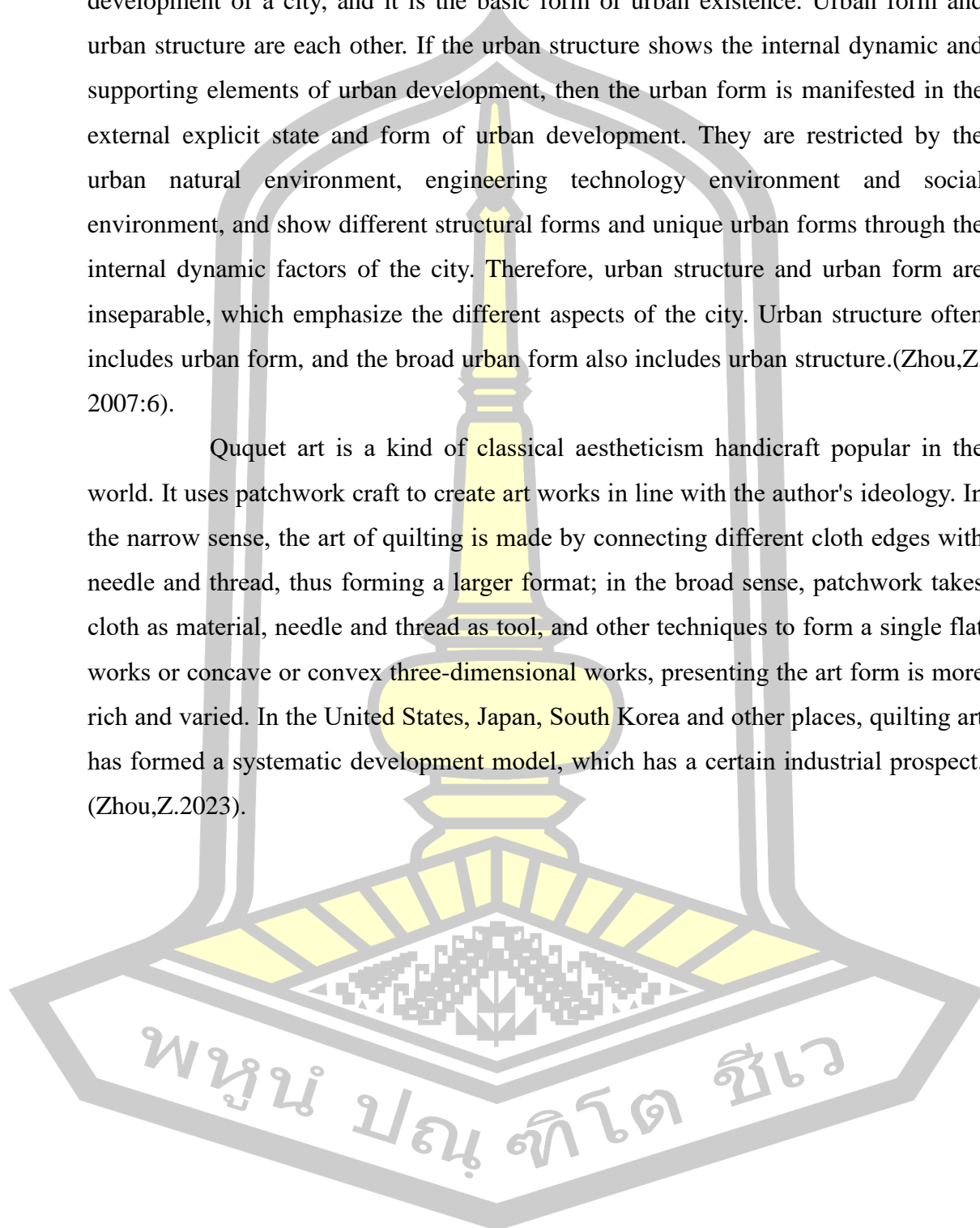




Figure 9 The patchwork work of the Korean patchwork master Kim Won Shan  
(Photo from :Rednote)



Figure 10 Korean artist Choi So Young, patchwork work  
(Photo from :Rednote)



Figure 11 Herms patchwork art silk scarves , American Quilts

(Photo from :Rednote)

Zhou,Z(2023),Traditional patchwork refers to the forms of patchwork that have appeared in the development of Chinese society, such as Baijia clothes, paddy clothes, patchwork cloud shoulder, patchwork quilt, patchwork door curtain and so on. Traditional patchwork has been integrated into folk life and become an important part of the textile culture of the Chinese nation. It is an art form created by people in the long-term social production and labor, and is a symbol of the wisdom of the Chinese nation good at thinking under the condition of material scarcity.

พจนานุกรม ปณฺ ทิโต ขณ



Figure 12 Six-color satin embroidered edge patchwork narrow sleeve women's Jacket (Photo from: the official website of the National Costume Museum)



Figure 13 Kumokawa Art: Castle Ruins and Stories  
(Photo from :Rednote)

## Theory

### 1.Semiology and Signification Theory

Semiotics, also known as semiotics or semiotics, is a discipline that studies the process of meaning. It examines the nature of units of meaning and their functions in order to understand how meaning is communicated. Semiotics provides a theoretical framework that emphasizes communication as the origin of meaning, a sociocultural approach to the study of differences between transmitters and receivers, as well as exploring the diversity of meanings in language systems, cultures, and realities that cannot be represented in a straight-arrow or linear manner.

Semiotics and semiotics, also known as semiotics, are the sciences that study the various symbolic systems that exist in the human mind and in the things around us. These symbols can include languages, codes, signals, flags, and so on. The related concepts and theories of semiotics developed significantly in the early 20th century, driven by thinkers such as the American philosopher Charles Peirce and the Swiss linguist Ferdinand de Saussure. These theories are now widely used to explain various forms of communication. (Keawthep, Kanchana. 2009: 27–32)

1.1 According to Peirce, S. Charles (1839–1914), signs are interested in the relationship between signs and real objects that have two components: the signifier and the signified. There are three types of logos.

1.1.1 ICONS are symbols that are most similar to objects in appearance, such as photos, sculptures, and paintings. By decoding the icons, it is easy to decipher the meaning of the objects as long as you see them.

1.1.2 An index is a symbol that has a direct causal relationship with the actual object; for example, smoke is an index of a fire. Animal footprints can be linked to animals. Decoding an index requires a logical connection to find the relationship between the index and the actual object.

1.1.3 A symbol is a symbol that has no connection with an actual object. But the meaning comes from the consensus among the users of the symbol (such as the created letter or logo), so decoding requires the common learning of the symbol users.

1.2 The symbolic ideas of Saussure, Ferdinand (1857–1913) involved the division of symbols into two parts. The first part refers to the physical form of the symbol, such as a written word, a drawing, an image, or a line of sound that forms on a page. The second part refers to the internal context represented by the symbol, so the word "tree" does not have to refer to a specific tree. It refers to the context and meaning that trees create in a culture. This process is called meaning-making.

Saussure pays special attention to the relationship between signified and unsigned, emphasizing that each sign has two dimensions. The first dimension is called the common dimension of language, or the standard of use. The second dimension is called voice or style of use. According to Saussure, a subsymbol can only have its own meaning if it is compared with other subsymbols and depends on the binary opposition. This contrast helps define the meaning and value of the symbol. Saussure divided the types and levels of meaning contained in symbols into two categories:

1.2.1 The denotative meaning type includes the usual literal meaning, which is understood in most cases. For example, a dictionary might give the denotation of a mother as a woman who bears children and the denotation of a bear as an animal that walks on all fours. This meaning is relatively straightforward and universally accepted.

1.2.2 Types of Connotative Meaning include indirect meaning resulting from agreement or understanding by a particular group. Or it stems from a particular experience a person has, such as warmth that some might think of when talking about their mother; some may think of strictness; or some may recall the painful experience of being abandoned by their mother in childhood.

First, it aims to convey the underlying meaning. Connotative meaning is not directly obvious in many cases, but it carries profound cultural information.

Second, it conveys meaning in the form of myth. Barthes describes this process as a process of altering, restoring, concealing, and distorting the symbolic status of all things in society so that they become natural. This process is designed to provoke thought and cognition in the observer, induce familiarity, and inspire more thought and discussion.

Overall, the study of connotative meaning not only focuses on superficial meaning but also delves into the complex interaction between culture and cognition to convey deeper messages through, for example, myths. This is crucial to understanding the complexity of culture and symbols.

1.3 Enters on the doctrine of linguistic meaning, while semiology denotes a broader field: the study of sign using behavior in general. This would include words, images, gestures, objects, musical sounds and complex associations of all of these, to the extent that they constitute systems of signification. At the same time, since language is clearly the most powerful and elaborate of such systems, semiology looks to linguistics for its methodology and its terms of epistemology.(Dole, P. 1991:31–57)

1.4 Reception theorists direct attention to the interaction that takes place in what they call a text-reader or medium-audience nexus. For our purposes, it is a picture-viewer engagement that creates this nexus. This space, which is marked by the hyphen, is considered a site of meaning production and it is the process that occurs here that reception theorists mark out as their object of study. With philosophical underpinnings in phenomenology, a reception perspective asks “how” rather than “what” something like a painting or a photograph or a film “means.” In focusing on the meaning-making process, this approach to understanding mediated communication works with the notion that a text-such as a picture-does not live in isolation from a context of “reading” and “response” (Freund, 1987). Accordingly, a reception perspective conceptualizes audiences as active and texts as indeterminate, and meaning is viewed as belonging to neither a text nor a reader. The notion that meaning is something that is made-or constituted-in a text-reader (picture-viewer) interaction has important implications for how we conceptualize visuals and visual communication as well as how we study them.(Moriarty, S. (2004:249-264).

## 2. Theory of composition

It is a core discipline of art studies, especially in the field of visual arts, and is widely accepted worldwide. In Thailand, such subjects are widely included in the higher education curriculum, and the main textbook for study is the book *Composition of Art*. Conclusion from Nimsamer, Chalood is that art has two important components: an objective component, or form, and an expressive

component involving a story. It is called an abstract element or content (Nimsamer, 2001:18–28) and is as follows:

2.1 Objective or Form; is something visible in the visual arts. It is a part created by the artist through the harmonious coordination of visual elements, and its form is pleasing to the eye. It's a visual treat. At the same time, it creates content for the shape itself. It is a symbol of an emotion, feeling, or intellectual thought occurring in the mind. In good art, these two parts are united. If we separate, the unity will be destroyed. Art is impossible. A physical element consists of two parts: the physical structure part. And material structure details below.

2.1.1 Form; means a type of structure with definite characteristics, including an important type of purpose. For example.

2.1.1.1 Visual elements; are an important part of art; they are composed of several different elements together to form an organic whole. These elements can be combined through arrangement, combination, decoration, etc., to show their relationship and unity. Artists use visual elements to convey emotions, express ideas, or communicate with the audience. These elements are widely used in works of art and in nature, and they are mediums used by artists to convey aesthetics and meaning. By combining different visual elements together, artists can create unique visual effects and emotional experiences that allow the viewer to feel their intent and expressed message. Works of art to convey meaning are detailed below:

(1) Line; is the most important element. It is at the heart of all the visual arts. It is the basis of the structure of everything in the universe. Composed of dots connected over long distances or caused by traces of dots driven to move, both can express emotion in the lines themselves. And becomes an integral part of creating shapes in sculpture, where lines are the external contours of objects.

The outer lines of free space define the boundaries of the shape but do not actually exist. The lines define the boundaries of the shape. It is the boundary of a set of shapes that are grouped together to form imaginary structural lines. Lines have power hidden in two-dimensional perception. Lines create rhythm. It is a link between one area and another and creates an aggregation of points of interest. A very remarkable feature of lines is that they can combine and guide the direction and movement of shapes. The physical characteristics of a line and the physical value

of a line are the size, direction, nature, type, location, and assumptions of the line (Ocvirk, Otto. et al., 2009: 34). Nimsamer (2001:34-43) mentions the following properties:

(2) Tone; is the light of an exposed area and a glossy area of an object or colored area to have a soft, black, and white area in a variety of dark areas. The weight used by the style of shadows in nature produces the volume of the shapes and feels by weakening the light on its own. The light weight of the light and the shadow are two-dimensional; they have direction, shape, and sensitivity.

(3) Plane; on the plane is the area of the surface of the shape. When the volume has a surface, so the volume also has a plane, the colors on the surface produce a plane.

(4) Texture; is a property of the surface of the story. It can be divided into two characteristics; 1) A real surface can be touched. And can be perceived by touch. 2) The visual surface can only be perceived by sight and produce feelings through sight. Texture is an important element. Because it's the outer surface of a shape or object. It will directly affect the perception of the viewer, which is part of creating the authenticity and presence of the sculpture. (Kelly, 2023: 69–71)

(5) Color; in the visual art is divided into three characteristics: 1) the inherent color of the object .2) the synthetic color, used as a glaze to change the object, and 3) the color in the work is determined by the color generated by the distribution of light and shadow according to the principle of light and dark contrast. It promotes the style and expression of the work (Kelly, 2023: 71–74).

(6) Space; Defines space as what is occupied by form. It's the air around the shape. It is the distance between the shapes that explains the space is often so wide that the boundary cannot be found. It is an invisible element that only appears when another element causes a reaction. Therefore, space is like a stage, and other elements play the role of shape, as follows.

#### 2.1.1.2 Principles of artistic composition

Pitchayapaiboon, Wirat (1985:44) points out that the principles of artistic creation are that they are guidelines for creating various types of art, but these principles are not absolute rules that must be followed in every situation. Because organization is a way of solving problems. Modifications or refinements may

be necessary in order for the work to have unity, and the basic principles of arranging the elements of art include balance, proportion and variation, harmony and contrast, rhythm and dominance.

(1) Unity; Nimsamer (2001:101-108, 112-126) states that unity is unity. The interrelation of different parts produces harmony and creates art. It's about creating unity out of chaos. Organize and balance conflicting things so that they can come together. The artist is responsible for collecting and distributing various concrete and abstract elements. This naturally conflicts to create a more uniform shape. The unity of artistic works includes: 1) the unity of ideological forms. Is an idea that is meaningful in its own right organized and suitable for shape. 2) Unity of expression is an expression. It is clear and has one main goal. And there are supporting roles the artist's unique model allows for the unity of formal expression and 3) the unity of form. It is a balanced combination of visual elements. In order to make it into a shape that can clearly express an emotion or thought, the uniform rules are divided into the following 2 levels.

(1.1) The main rule of unity; is that a shape can clearly express the artist's thoughts or emotions. The unity of form is the most important thing. Every type of artist expresses himself through form. It starts with shape. The basic principles of unity that develop and grow with shape and end with shape are divided into 2 points:

(1.1.1) Opposition refers to the combination of conflicting units in a balanced manner. Appropriate conflict gives life to art, relying on mediators to create harmony and coexistence. There are four types of conflicts used: 1) contradictions of shape features. This includes conflicts of visual elements 2) size conflicts 3) direction conflicts, and 4) space or rhythm conflicts.

(1.1.2) Transition is the creation of harmony. Make things align. It creates unity by bringing similar things together. There are two types of coordination: 1) transition, that is, reconciling conflicting things through the use of a mediator so that they become harmonious; 2) repetition, that is, the occurrence of two or more identical units.

(1.2) The minor rule of unity include

(1.2.1) Dominance; is an increase or decrease in importance. Or interest in a unit in a conflict. Domination can occur in two ways: 1) domination arising from conflict 2) domination produced by coordination.

(1.2.2) Variation; is to add conflicts to duplicate units. To prevent dullness and boredom, there are four types of changes: 1) appearance variations 2) size variations 3) direction variations, and 4) spatial or rhythmic variations.

(2) Balance; is the rules of unity, It means that the weight on both sides of the shape is equal. Balance comes from the balance of things in conflict, from the combination or repetition of the same things on both sides. There are three axes that determine balance, including the vertical axis. Horizontal axis and oblique axis balance have two principles; 1) Symmetry will give people a feeling of stillness. Because it is a repetition of the same thing but oppositely from left to right. 2) asymmetrical, giving a feeling of movement rather than stillness (Nimsamer, 2001:144)

(3) Rhythm; in rhythmic art is repetition with unity and meaning. It emphasizes the alternating relaxation of various visual elements, creating a lively unity. Rhythm is formed by the repetition of unit 1) repetition of units or the alternation of units and spaces. 2) The continuous flow of line, weight, color, shape, external rhythm, and internal rhythm, including the rhythm of space. This can be done through four principles: 1) the rhythm of visual elements; 2) the rhythm of movement; 3) the patterns of internal and external rhythms; and 4) the unity of rhythm, opposition, harmony, prominence, and change (Nimsamer, 2001:160).

2.1.2 Material; includes material and technique used to create works; The details are as follows.

2.1.2.1 Material, Kelly (2023:40-53,87-92) said that material refers to materials or objects that artists use to create works that are visible to the public. and has a relationship with the shape In order to be able to meet the artist's creative aims to the utmost. In the sense of sculpture, objects are physical things of physical nature. Various materials respond to control. and creating experiences into sculptural forms Whether the shape can express the power according to the artist's idea or not depends

on whether or not The materials used are extremely important. Most outdoor work requires the use of real materials. Deciding what kind of material, what color, what texture will create the power of form and the resulting durability. Of course, materials also play a part in creating the condition. Surrounded as well can change It can promote or destroy as well. There are 2 things to consider when using materials in sculpture:

(1) Physical Nature; refers to the natural physical characteristics of a material. or various objects that artists use to create In sculpture, an object is a sculpture or a sculpture is an object. One cannot exist without the other. Therefore, sculptural objects express the personality of the object. which reflects the personality and identity of the artist. All objects will become equally valuable for the artist to create them with new value. That is the value of sculpture.

(2) Intrinsic-Extrinsic Character; every matter has intrinsic and extrinsic properties of the material that create a unique unity. Because each type of material expresses inner feelings well. This stuck core or truth of material. The warmth and softness of wood speak their own way, unlike stone, metal or plastic. Any material has internal, external and intrinsic elements. Artists cannot deny this existence, they can only control it. and only controls its direction.

2.1.2.2 Technique; is an artist's tool in the creative process. Once the process is complete it will be presented to itself. In some works, the artist wants to express the content. or various stories, and in some pieces the process is used to lead to the core of the idea. There are no fixed rules. The process is supported by the idea. Ideas are supported by processes. It's been like this for a long time. Expertise and not being attached to any method will allow you to create a wide range of works. Artists must understand the essence of their ideas and use the tools to transmit them into their work. There are 2 methods for managing materials as follows:

(1) Methods Employed; The methods used to handle materials are many and varied. The artist has specified or selected the materials. and search for various methods to control or do one or more things so that the material fully communicates the essential content of the idea. It is something that the artist must carefully consider as appropriate and relevant to the idea. Because this will be evident on the surface of the work, it is important that the artist is aware of the diversity,

scope, and limitations of different methods of dealing with materials. All of this information must be available, known, and, in addition, understood. Regarding the response to the perception of the emotional impact that will occur on the work.

(2) Evolution and Exploitation of Technique; The artist must find tools and methods to achieve the appropriate shape of the sculpture. In the past, the process was considered a tradition of creativity. Stone and wood were used for carving. Brass or bronze is intended for casting only. But nowadays this has evolved widely. With the discovery of new materials and tools, along with an openness to new discoveries and facts in sculpture, the limitations of the past have been completely broken. These are all evolutions that artists must experiment and learn in order to be able to select materials and methods that are appropriate to the context in which they create sculptures.

## 2.2 Subjective

Nimsamer (2001: 19-22) said that content is an abstract element or mental structure. Refers to the results obtained from art. In addition to the content, this abstract part also includes the Subject and Theme. All three parts are connected and overlapping. Subject and content in some works are almost inseparable. But in some types of works, they are almost not related at all. Subject refers to what the artist selects as the starting point for creating concrete art, such as people, animals, objects, etc, or what this work is about. As for the story line It is the direction of the story and the source that leads to the content which is the final result. It is part of the composition of a work of art that emphasizes the artist's concept of a subject or shape. It is the substance or guideline for creativity rather than the story. It is the most important element of art from a creative perspective. Because it is a concept that is the basic structure of the work.

Summary; Theory of composition, The important thing is that art has 2 important components: 1) concrete elements What is seen in visual art is the part that the artist creates through the harmonious coordination of visual elements. The pattern is pleasing to the senses. It is a visual delight. At the same time, it creates content for the shape itself. and is a symbol that gives feelings, consisting of visual structures, including visual elements and principles of art elements used in managing those visual

elements. and material structure, including the materials and methods used to create it.

2) Abstract elements, including content, story, and theme.

Theory of composition; creator used it as a guideline for analyzing and finding answers about analyzing shapes. Materials and techniques that respond to creative ideas.

### 3. Principle of material in visual art

Kelly (2023: 40-53, 87-92) said that material refers to materials or objects that artists use to create works that are visible to the public. and has a relationship with the shape In order to be able to meet the artist's creative aims to the utmost. In the artistic sense, objects are physical nature. Various materials respond to control. and creating experiences into mixed media works of art. Whether or not the work will show the power of the artist's ideas depends on The materials used are extremely important. The use of real materials in visual arts To determine what kind of material, what color, what type of surface Of course, materials are also a part of creating aesthetics. can change It can promote or destroy as well. There are two issues that must be considered when using materials in visual arts:

(1) Physical Nature means the natural physical characteristics of a material. or various objects that artists use to create Which today has evolved greatly according to the advancements in science and technology of the era. The importance of the physical nature of materials is discussed. Materials are mixed media art or mixed media art is materials. One cannot exist without the other. Therefore, mixed media art materials express the physical personality of the material. which reflects the personality and identity of the artist. All materials will become equally valuable for artists to create new values. which includes artistic value.

(2) Intrinsic – Extrinsic Character, Every matter has intrinsic and extrinsic properties of the material that create a unique unity. Because each type of material expresses inner feelings well. This stuck core Or in nature it is truth of material. The warmth and softness of wood speak their own way, unlike stone, metal or plastic. Any material has internal, external and intrinsic elements. Artists cannot deny this existence, they can only control it. and only controls its direction.

Suwanpakdee, Pison. (2019: Online) mentioned Readymade Object and Found Object that the characteristics of ready-made objects and collected materials

are slightly different. The artwork is presented with ready-made objects. It will be work that is assembled from ready-made materials that are manufactured. by Duchamp, Marcel (1887-1968) was the first French artist to use this word. Duchamp chose this word because in the late 19th century. Ready-made refers to something produced in a factory as opposed to hand-made. The term first appeared in the avant-garde artist's magazine *Blind Man* (issued by Duchamp and friends), with an editorial that does not appear. Author's name Mentioning the work of art named Fountain: "No matter Mr. Mutt. Whether the fountain was produced or not is not important. He 'selected' it. He used everyday objects and arranged them. Then its functional meaning disappears under a new name and perspective, giving rise to a new concept of the object." Duchamp's ready-made object also embodied the principle that what is art must be determined by artist Object selection is therefore a creative process that involves three important processes in using ready-made materials:

- (1) The selection of objects is a creation in itself.
- (2) By abolishing the utilitarian aspect of the object, the object becomes art.
- (3) Presenting, placing and naming objects must generate new ideas and new meaning.

This shift from artist as creator to artist as chooser is seen as the beginning of the Conceptual Art movement, as the status of artist and object was questioned anew. A gleaning material is a natural or man-made material or piece of material found by an artist. It is then used because it has some inner content that the artist sees. Using a Found Object (sometimes referring to the French word *objet trouvé*) is put on the shelf and becomes art. At the same time as what inspires artists. For example, Moore, Henry (1898-1986) used the method of collecting bones and stones, viewing them as natural sculptures and as a source of material and inspiration for his own work. It can be said that Picasso, Pablo (P1881-1973) was the first artist to use collected materials in this way. Since 1912, Picasso began inserting newspapers or other materials such as matchboxes in Collage Art in the Cubism style, collected materials may be altered by the artist and presented as a work of art. It is more or less related to Duchamp, an artist in the Da Da group and Surrealism as part of Assemblage.

Rodboon, Somporn (M.P.: Online) explains the difference between Readymade Objects and Found Objects that Readymade Objects are materials that already exist and are made for usability, while Found Objects are leftover materials that have no use. already usable Bringing new life into valuable works of art Rearranging a new meaning, changing to a new dimension, for example Picasso and Pablo used waste materials to transform them into artistic materials.

Boonma, Montien (1989: np.) mentioned the concept of using real materials in creating works as materials or objects. It is a product of natural phenomena and human civilization. Various materials are related to time and social development. So there is no material. Or what objects can be pure and free from stories, content, and meanings related to humans? Stones, cow horns, rice sacks are all things that exist. It has concrete and abstract meanings in various aspects, combined with the beliefs, customs, and traditions of each society. Create values and meanings that are different for each community. In creating works of visual art Take the characteristics inherent in the material. things in society Both features concrete and abstract of each thing becomes important To create and find new imagery that offers experiences, meanings, and significance to the public. Materials and appliances have the appearance Things that express meaning are related to human society in many aspects. The creation of works thus solves the problem of the relationship between picture to picture and picture in picture, which is an important condition. The image of one material takes on form and meaning when combined with the image of another material. But it will change and be valuable. Including having different meanings When living together with another image. The difference in images of various materials, both concrete and abstract. It is an important medium for creating meaning and creating imagery for artists. Various types of images expressed from the form of objects. or symbols created by humans and artists In the picture instead of realistic and the picture represents the meaning It is a quality that helps create and provide the initial inspiration that determines the artist's thoughts and imagination in creating works.

Boonma, Montien (1989: np.) also said Relationships and connection search other picture material Or objects play an important role in creating meaning. and shows the image of the artist's imagination that he wishes to happen. Therefore,

when choosing an image to convey a meaning, the artist should consider the necessity and possibility of the various images that will be created. The image of fire may induce the imagination of water and smoke to appear. By choosing to use water or smoke, it is possible for the artist to create different meanings. An image can be interpreted and interpreted in many ways. There are sometimes clear and sometimes vague meanings, and these are the meaning values in the picture that are interesting.

Summary; Materials or objects that artists use to create works for display to the public, and has a relationship with the shape. In order to be able to meet the artist's creative aims to the utmost, materials are the physical substance of the work. They respond to the control and experience of visual art. There are two issues that need to be considered when using materials in visual arts, is physical nature and the internal and external personality of each type of material. Materials are products of natural phenomena and human culture. Various materials are related to time and social development. Therefore, nothing can be pure from human stories, content, and meaning. They are all things that exist. It has concrete and abstract meanings in various aspects, combined with the beliefs, customs, and traditions of each society. In creating works of visual art, take the characteristics inherent in the material. Both features, the concrete and abstract nature of each thing, come to be its essence. To create and find new imagery that offers experiences, meanings, and significance to the public. The concept of materials and the creation of visual arts mentioned above. The creator has brought it as a guideline for using and dealing with materials. Using real materials including white fabric, yarn, readymade including artificial flowers in order to link to the content. Create imagery and feelings of goodness, purity which is the love of a mother for her child.

### **Influence from Visual Arts**

The overlapping and crowded urban space is displayed through patchwork art, which not only intuitively presents the complexity of the modern urban environment, but also inspires viewers to think deeply about the urban lifestyle. This artistic expression not only emphasizes the intertwined relationship between urban architecture and human activities, but also attempts to enhance people's identification

with the city's emotions, so that viewers can feel the social significance and humanistic temperature behind it while examining the urban landscape.

In the work, the dimension of the city is directly perceived through the shape, color, nature of the material and the arrangement of artistic elements, forming a multi-level visual narrative. This visual expression not only conveys the multiple attributes of the urban space, but also establishes an emotional bond between people and the environment. The contrast of warm and cold colors and the multi-level structure give the work a strong visual tension, while creating a warm artistic experience, allowing viewers to feel the pulse of the city in the interweaving of colors and space.

In addition, the innovation of this study is reflected in the interdisciplinary exploration of art education, and the application value of visual art in social research and psychological healing is expanded through patchwork art. The integration of different materials, themes and concepts breaks through the limitations of traditional art education and promotes artistic creation to develop in a more experimental and cross-disciplinary direction. This not only deepens the role of art in urban cultural expression, but also provides a new visual perspective and thinking path for modern urban research.

With the theme of "the dimension of the city", this study explores the crowding and overlapping phenomena in the process of urbanization, and explores the impact of these urban phenomena on the visual arts. The development of urbanization and architecture, the shaping of Urbanity, and the diversity and complexity of the urban environment provide visual artists with a wealth of creative inspiration and expression. Through the unique techniques of quilting art, using denim and a variety of other fabrics, this study explores how these means of visual artistic expression reflect the multiple dimensions of the urban environment and the interaction of population with urban space.

## **CHAPTER III**

### **METHODS OF CREATION**

This chapter provides an overview of the design and thinking of this study, and develops on the basis of a summary of Chapter 2 and other theoretical and practical frameworks related to building density overlap. Through the in-depth discussion and induction of these theories, the core direction of this creation is clarified. The presentation of this creation will revolve around the following themes, including the collection and analysis of data, as well as the specific implementation of the entire creative process, with the aim of combining theory and practice to explore the complex relationship between city and architecture. This creation will be presented according to the following themes:

1. Collection and Analysis Data
2. Creation Process

#### **Collection and Analysis Data**

##### **1. Data Collection**

This study combines field investigation, literature research and art work analysis to fully understand the phenomenon of urban crowding and overlap. The following are specific data collection methods: First, field investigation, go to high-density urban areas, observe and record the stacking structure of buildings, street layout and crowd flow. By taking photos and videos, get the most intuitive visual experience and intuitively show the crowding and overlap of urban space. Secondly, through literature research, consult relevant academic papers, books and reports, focusing on topics such as urbanization process, architectural design, urban environment and the impact of socio-economic.

Factors on urban space. Through a systematic literature review, establish a theoretical framework to guide data analysis and creative direction. Then through art work analysis: collect and study works by domestic and foreign artists on themes such as urbanization and overlap, especially those that express urban space through collage

and fabric. Analyze the composition, color, material and technique of these works to explore how to transform urban crowding and overlap into visual art. Finally, display the works and collect the opinions and feelings of the audience at the beginning and after the creation. Through questionnaires or interviews, understand the audience's understanding of the works, emotional reactions and changes in their cognition of urban space, which will help evaluate the effectiveness of the works and make improvements. This data collection provides the research with technical inspiration, concepts and the style of the work. For example, this information is analyzed and collected to create a selection of sketches and rough drawings.

## 2. Data Analysis

### 2.1 Analysis of theme

The theme of "Dimensions of the City" explores spatial phenomena in large cities and studies the impact of urban scale, crowding and spatial overlap on human occupation and life. With the acceleration of global urbanization, urban space continues to expand, especially in high-density areas such as the current one, where the verticalization and horizontal expansion of buildings have become crowded phenomena. The crowded urban environment and limited spatial resources have led to the overlapping phenomenon of buildings and people, forming a complex urban structure. This sense of crowding is achieved through the combination of materials such as collage and fabric, allowing artists to explore the structure between buildings, the compression of streets, and the dense city of human activities. Through abstract formal art and spatial layout, the multi-level perception of urban dimensions is reflected, reflecting the social, economic and psychological challenges in the process of urbanization. Therefore, "Dimensions of the City" not only focuses on the physical structure of urban space, but also focuses on the survival experience and perception of human beings in this highly dense environment. It is a profound artistic expression of urbanity and spatial dynamics.

### 2.2 Analysis of form symbols

In this study, formal symbol aesthetics plays a vital role, especially in the expression of building height, density and urban layout. Geometric symbols such as rectangles and triangles are not only the basic components of urban architecture, but also an important way to visually express urban structure. Through the use of

points, lines, surfaces and geometric shapes, these symbols establish the basic framework of architecture and space, and at the same time symbolize the complex connection and interaction between different elements in the city. The interweaving of points and lines, the superposition of surfaces and the combination of geometric shapes constitute the order and disorder of the city, forming a contrast and overlap visually, symbolizing the dynamic relationship between people, buildings and environment in the city.

The use of these geometric symbols in patchwork art further enhances the structural nature of the work, making the order and disorder of the city blend visually. The overlapping of buildings and the interweaving of streets express the sense of crowding and complexity in urban space through points, lines, surfaces and geometric shapes, and show the interaction between human activities and urban environment. This visual form not only shows the multi-dimensionality of urban space, but also highlights the spatial experience brought by the urbanization process through three-dimensional expression. For example, the height and density of buildings are expressed through geometric shapes, and the intersection of streets and buildings is expressed through the superposition of lines and geometric figures, forming a visually complex order, representing the busyness and dynamics of the city.

In addition, the choice of denim as a material is also an important part of the formal symbolic aesthetics. The rough texture of denim not only symbolizes the hardness and coldness of urban buildings, but also conveys the pressure and tension of modern urban life through its heaviness and graininess. However, denim itself also has soft characteristics, and this contrast in texture reflects the fragility and warmth of human activities in the city. In patchwork art, the combination and use of fabrics of different materials not only strengthens the layering of the work, but also further reflects the contradictions and conflicts in urban life. For example, hard fabrics symbolize the cold urban environment, while soft fabrics represent human emotions and life. The two are combined in the form of patchwork, reflecting the complex interaction in the process of urbanization.

Therefore, the artworks in this study are able to convey a more three-dimensional and multi-dimensional urban experience in space, revealing the deep

connection between people, buildings and environment in the process of urbanization, and reflecting the diversity and complexity in the urban dimension.

### 2.3 Analysis of techniques

The works in this study are mainly created using waste jeans and other kinds of fabrics. The works are two-dimensional mixed media patchwork works. Using the technical methods of collage art, different fabrics are used for deconstruction and reconstruction, and overlapping and complex buildings are spliced with lines and geometric images to express the complexity of the city. In terms of color, the overall use of cold and warm color contrast reflects the strong architectural space and crowding, overlap and urban scale, expressing the perception of crowding and the overlapping dimensions of humans and cities. The following is a specific description of the technical methods of this study.

Patchwork art is a handicraft full of historical sedimentation and artistic charm. With its unique visual charm and expressiveness, it shows its unique value in the field of contemporary art. In particular, jeans and other fabric elements set off each other, creating a unique design language and aesthetic taste. In addition, this study introduces the design concept of patchwork art and integrates it with urban architecture to show different visual art styles. The technical method used in the work is patchwork art, which is a two-dimensional visual art work formed by splicing fabrics of different shapes, colors and textures together. In this study, patchwork art is not only a decorative technique, but also a visual expression tool for the complexity and multidimensionality of the city. Through the splicing and reorganization of multiple fabrics, patchwork art can effectively convey themes such as architecture, population, and spatial overlap in the urban environment, and conduct in-depth discussions on order and disorder, conflict and harmony in the process of urbanization.

In terms of technical realization, patchwork art combines fabrics of different textures and colors through cutting and collage to form a unified visual work. This process emphasizes the relationship between the material, color and texture of the fabric, especially when expressing the beauty and functionality of urban architecture, patchwork art shows its unique advantages.

First, the author cuts the fabric into various geometric or irregular shapes according to the sketch. These shapes are recreated into different architectural

elements and artistic elements through fabric, symbolizing different types of buildings or people in the city. By organizing and planning fabrics of different shapes, the work visually presents the diversity and layering of the city, reflecting the complexity of urban architecture.

Secondly, the cut fabrics are collaged together according to the sketch to form a complete work of art. In the patchwork process, the author overlaps and collages fabrics of different materials in an orderly manner to make them echo each other in texture and vision. The use of different color blocks is particularly important. The blue-gray tone symbolizes the coldness and height of modern urban buildings, while contrasting colors such as orange and red symbolize the vitality and dynamics of crowd activities in the city. This color contrast not only visually highlights the overlap of urban buildings, but also reflects the opposition and unity in urban life, further enhancing the tension of the work.

In terms of detail processing, through the fabric reconstruction, a variety of elements and textures are made and then spliced to show the external structure, lines and layers of the building. In the work, the author shows the complexity of urban architecture through the combination of different colors and textures. For example, the alternating use of blue-gray cold-toned fabrics and other contrasting colors not only expresses the functionality of the city, but also strengthens the structural sense of the work. The delicate color processing and material selection make the towering, dense and diverse buildings stand out in the patchwork works.

Finally, through cutting and collage, fabrics of different textures and colors form an organic combination visually, presenting the visual beauty and complex structure of urban space. Through the use of blue-gray and strong contrasting colors, combined with delicate details, patchwork art successfully reflects the diversity and dimensions of urban buildings, and further deepens the visual interpretation of urbanization process and architectural space.

**Purpose and Impact** Through the technical methods of this study, it aims to conduct a profound discussion on the overlap of urban population and urban structure. The urban scale and overlapping phenomena shown in patchwork art not only create a sense of spatial hierarchy and complexity visually, but also convey the social and economic changes in the process of urbanization in terms of concept. The

overlap of urban buildings is not only a spatial layout, but also a fusion of different socio-economic structures and cultural backgrounds. This artistic technique not only triggers the audience's thinking about the urban environment, but also gives people a new viewing experience visually.

In a sense, the sense of hierarchy and overlapping effects in patchwork give the artwork a fresh vitality, enabling it to present unique visual art value and social significance in visual art.

Through the unique creative technique of patchwork art, this study successfully explored the complexity and multi-level structure of urban space in the field of visual art. This not only provides an aesthetic interpretation of social and economic issues in the process of urbanization, but also provides a new way for the artistic expression of modern urban issues. Patchwork art, through its unique technical techniques and material selection, expresses the diversity, oppression and complexity in the urban environment, providing a valuable reference for urbanization research and the development of visual arts.

The density of buildings and the overlap of Spaces in the process of urbanization bring about a high degree of visual complexity. In artistic expression, this phenomenon can be represented through geometric structure, a sense of hierarchy, and the compression of space. Patchwork art, as a form of constructing picture space through the splicing of different materials and colors, can intuitively show the crowding and overlap of urban space. Through the use of denim and other fabrics, not only the materiality of the building is expressed, but also the instability and complexity of the city in the process of rapid development. Denim, as a durable and time-sensitive material, symbolizes the historical accumulation of urban development and the strength and resilience of modern urban life.

Social and economic factors in Urbanity are also represented through visual art. Modern city is not only a collection of buildings, but also a carrier of human activities and cultural interaction. Through the control of color, texture and spatial layout, the patchwork art can show the diverse cultural activities in the city and the coexistence of different people. The gap, splicing and overlapping between fabrics not only symbolize the overlap of physical space, but also express the interweaving and collision of human society. Through this form, the artwork not only presents the

appearance of the city, but also explores its internal social dynamics and cultural meanings.

Ian Berry (Ian Berry), formerly known as Denimu, 1984 (40), Huddersfield, England, living in East London poplar (Poplar), working only in denim. Berry (Berry) uses jeans, jackets and other denim costumes to create portraits, landscapes and other unique pieces.



Figure 14 British artist Artist Ian Berry CCTV Control Room

(Photo from :Rednote)

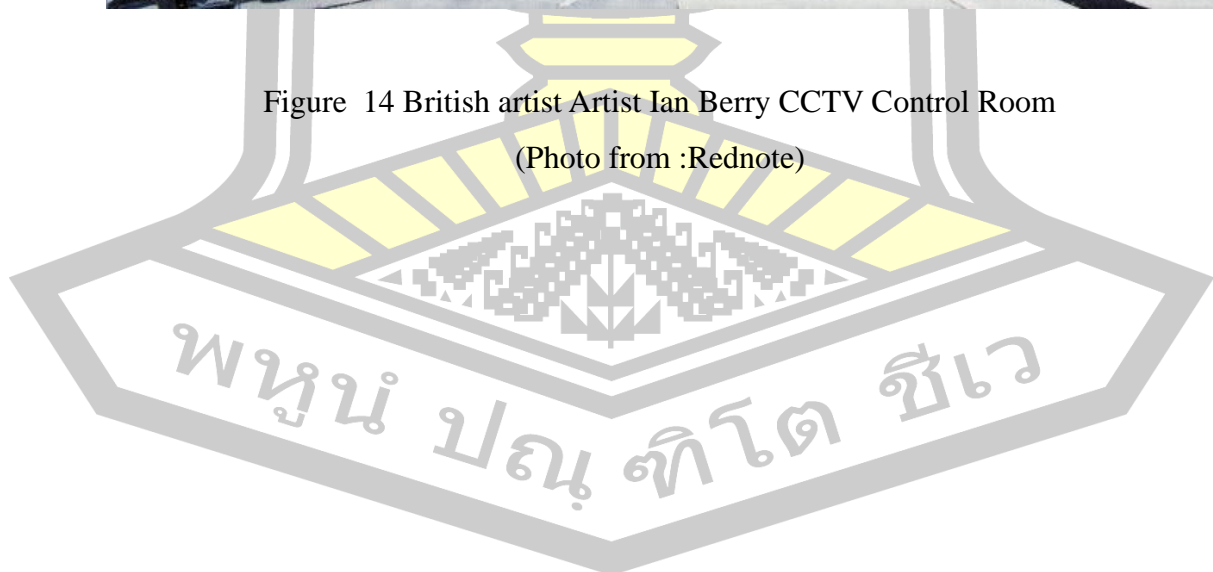




Figure 15 British artist Artist Ian Berry Secret Garden  
(Photo from :Rednote)

South Korean quilter artist Choi So-young has misobserved the surroundings of her hometown of Busan, reproducing the town with second-hand denim, romantically condensing the multiple faces of capitalist society with an autobiographical color. The work is deeply intoxicated with nostalgia, and the discarded jeans turn into a cross-cultural medium of art, loading a sense of human nature. The fading and depreciation of denim clothes reflect the characteristics of the former owners, the mark of daily life, and the mark of town form and personal expression in culture and consumerism.



Figure 16 South Korean quilter artist Cui So-young Busan Street View  
(Photo from: Rednote)

Kurt Schwitters (1887-1948) German artist who joined the Dada movement during the turbulent war. His work included collage, sculpture, typography, poetry, sound, painting and graphic design, never limiting himself to one form. Later he founded Merz magazine, where he refined and expanded his creative ideas.

พหุ ประถมศึกษา ชีวะ



Figure 17 Kurt Schwitters Collage  
(Photo from :Rednote)

2.4 Social problems brought about by urbanization, such as overcrowding and unequal distribution of resources, are also deeply reflected in the visual arts. Through the artistic expression of these issues, patchwork art works are not only visually pleasing or impactful, but also have the power of social criticism. Through its interpretation of congestion and architectural overlap in urban Spaces, the work challenges the viewer's established understanding of modern urban life and invites reflection on the future development of the city.

To sum up, this study explores the intersection of urbanization and visual art through the form of quilting art. Through the innovative application of denim and other materials, it reveals the multi-dimension and complexity of urban space, and at the same time carries on a profound visual reflection on modern urban life.

## Creation Process

### 1. Sketches/ Model

The first step of the creation process is conception, first through sketch design, planning the overall visual effect. In the works, the complexity and diversity of urban architecture and the dimensions of urban space are the main objects of expression. Therefore, the design stage needs to consider how to express the height and density of the building and its interaction relationship with human activities through geometric shape, color and material. This stage can be expanded by sketching, collecting material, and drawing inspiration. The sketch not only helped me determine the layout and overall structure of the individual buildings, but also led me to think about how to show the height, density and overlap of the buildings in the urban space.



Figure 18 Sketch 1

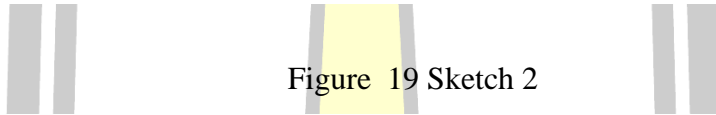
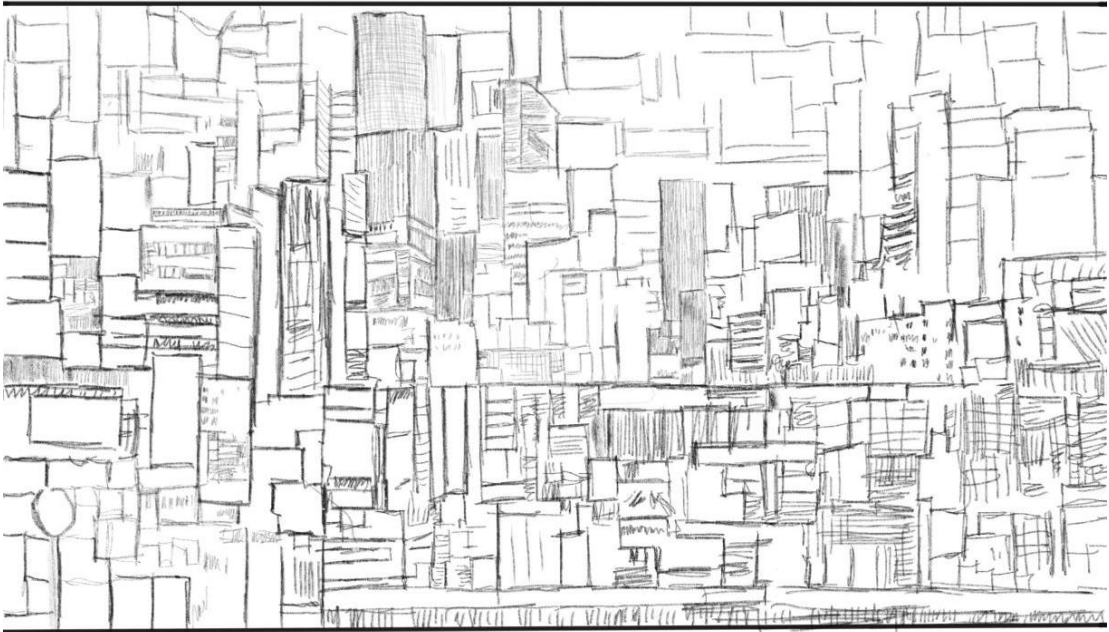


Figure 19 Sketch 2



Figure 20 Sketch 3

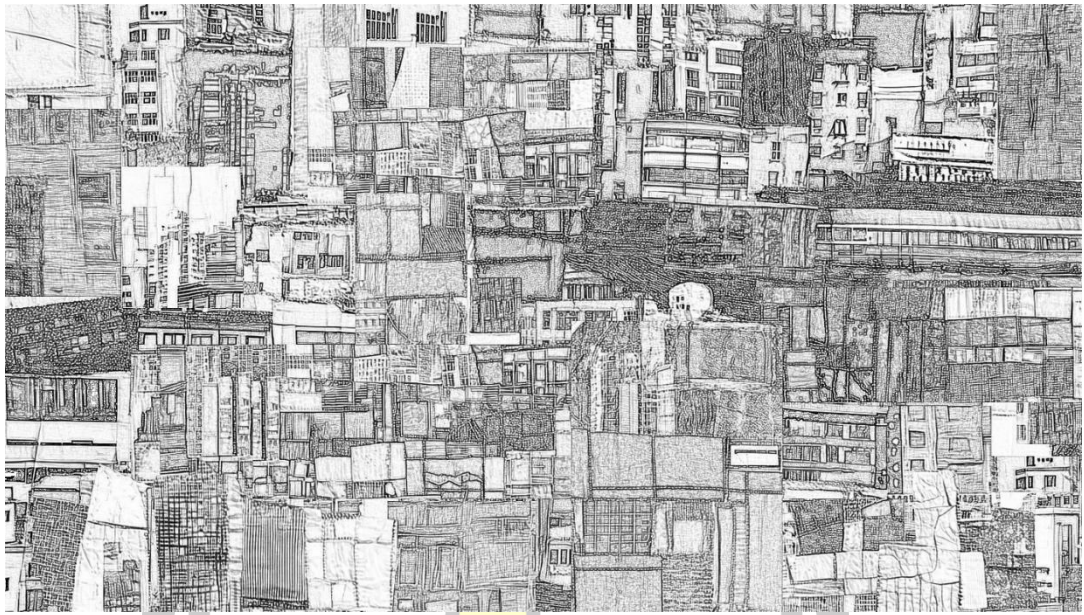


Figure 21 Sketch 4

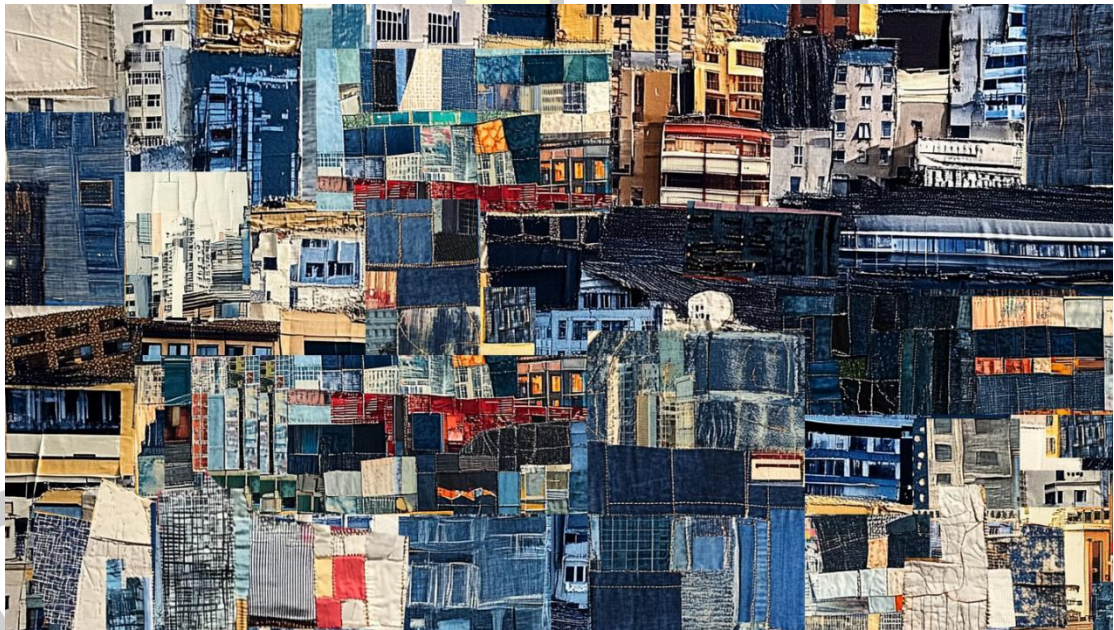


Figure 22 Sketch 5

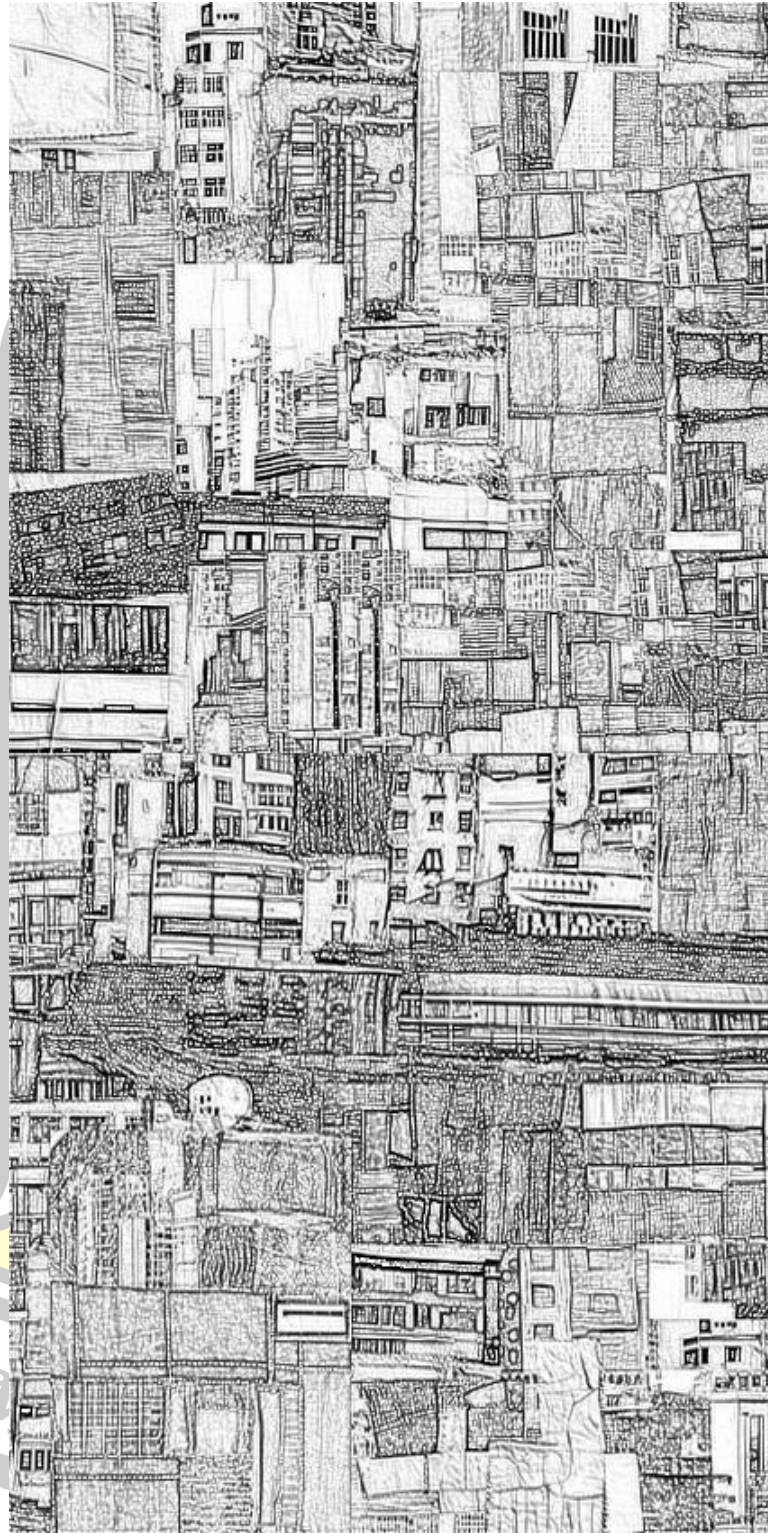


Figure 23 Sketch 6



### 3. Visual Arts Experimentation

In my art, I use denim symbols of various shapes and styles. I present them through collage art. This work conveys a more three-dimensional and multi-dimensional urban experience in the space, reveals the deep connection between people, architecture and the environment in the process of urbanization, and reflects the diversity and complexity in the urban dimension.

Patchwork art, as a unique expressive form of creation, has a long history and has gradually transitioned from traditional handicraft to an important means of contemporary artistic expression. Patchwork art uses a variety of materials, colors and textures to create complex conceptual and narrative structures by stitching together different fabrics. Under the research theme of urban dimension, quilting art is not only a combination of materials, but also a symbolic representation of crowding and overlap in the process of urbanization.

The art of cloth can be traced back to early human handicraft traditions, when patchwork was mainly practical, such as repairing clothes and keeping warm. Over time, however, patchwork evolved into an art form, especially in the 19th and 20th centuries, when artists began to explore the expression of emotions, identities, and social issues in the form of patchwork.

Denim as a tough, durable material, symbolizing the toughness and variability of the urban environment, at the same time, its rough texture combined with other soft materials, constitute a strong visual and tactile contrast. Combined with other materials of cloth, it is not only the performance of human activities in the city, but also a metaphor for the diversity and dynamics of urban space. Various materials are cut, arranged and bottled to ensure the overall structure and visual effect of the work. For this study, every step of the creative process reflects the complexity and multi-dimensional thinking of the city. Each piece of fabric in this series can be seen as a different person, building or culture in the city, and as these elements overlap, the work gradually presents an intricate urban space. The overlapping and interleaving of each piece of fabric is similar to the interaction between buildings and people in the city, revealing the tension and complexity of the modern urban environment. At the same time, it also extends the time experience in the appreciation process of the work, providing the audience with an artistic entrance to deeply explore

the complexity of urban space. Through quilting art, the overlap and overcrowding of urbanization, architecture and urban environments are vividly represented, revealing the challenges and possibilities of modern urban life.

#### 4. Step of Creation

4.1 In the conception stage, I presented the sense of overlap and complexity of the urban space through the quilting art. Jeans is the main material, because its texture and variety of colors can mimic the roughness and diversity of urban architecture. When choosing other fabrics, I pay special attention to the color collocation and texture differences, in order to better show the diverse and complex structure of the city. Before the practice, I first made a detailed sketch design. The sketch not only helped me determine the layout and overall structure of the individual buildings, but also led me to think about how to show the height, density and overlap of the buildings in the urban space. At this stage, I borrowed many photos of the city skyline, and consulted the architectural design and street layout of the modern city.



Figure 25 Sketch of Art work No1



Figure 26 Sketch of Art work No2



Figure 27 Sketch of Art work No3

4.2 Material selection and preparation: In the choice of materials, denim becomes the main choice because of its durability and diverse color layers. In addition, I also chose cotton cloth and some fabrics to change the texture and color of the materials to show the rich diversity and hierarchy of the city. During the preparation process, I cut the fabrics into different shapes and sizes as required in the design sketch. Cloth collage and sewing: This is the most complex and critical step in the whole creative process. I used a layer-by-layer collage method, similar to the stacking and overlapping of buildings. Each piece of cloth represents a part of a building that is set on the base cloth by sewing. To ensure the perfect presentation of layers and details. In order to show the stereo feeling of the city more truly, I added extra fillers in some locations to make it visually more stereoscopic.

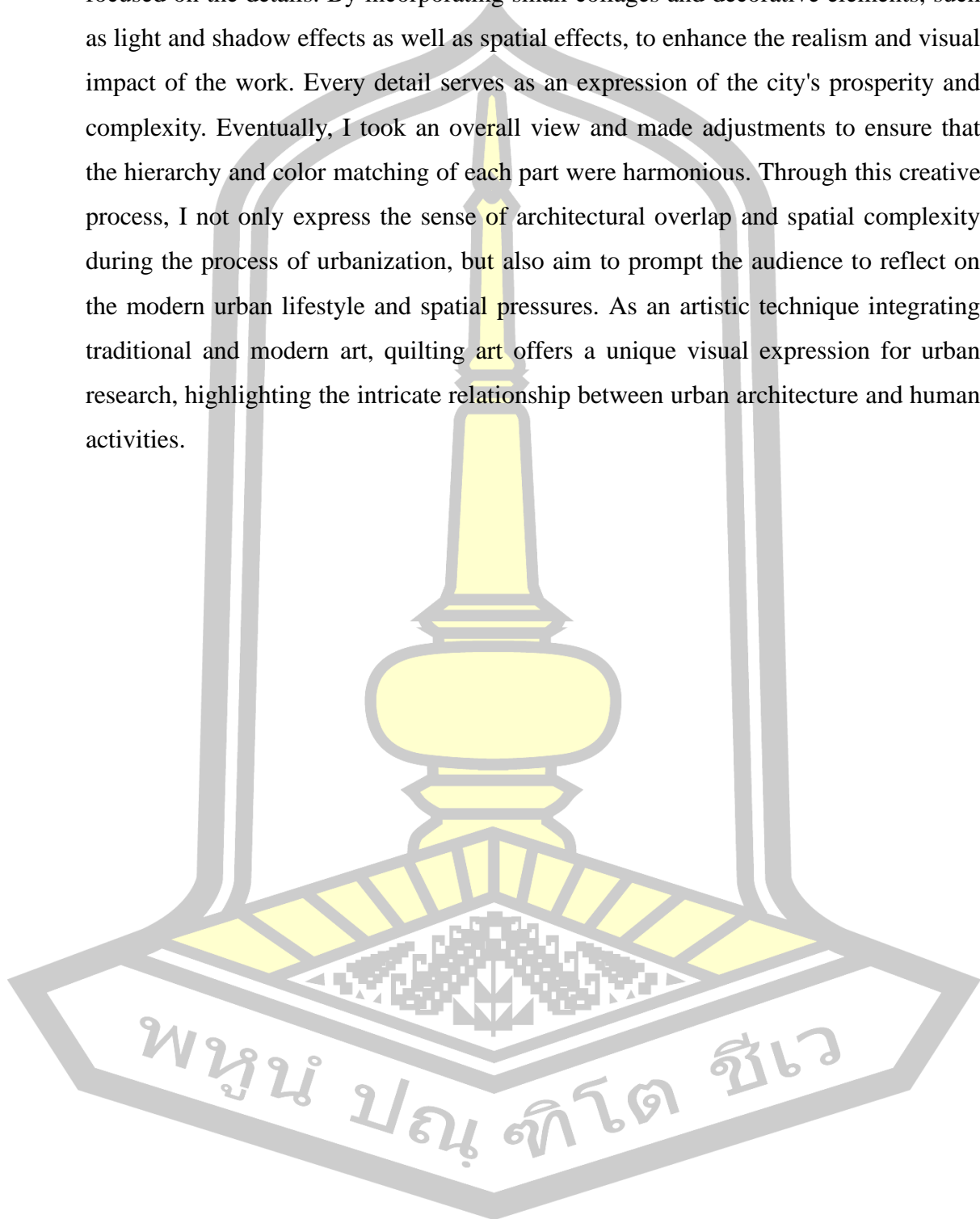


Figure 28 Fabric stacking and overlapping



Figure 29 Fabric sewing

4.3 Details and Decorations: Once the basic layout was accomplished, I focused on the details. By incorporating small collages and decorative elements, such as light and shadow effects as well as spatial effects, to enhance the realism and visual impact of the work. Every detail serves as an expression of the city's prosperity and complexity. Eventually, I took an overall view and made adjustments to ensure that the hierarchy and color matching of each part were harmonious. Through this creative process, I not only express the sense of architectural overlap and spatial complexity during the process of urbanization, but also aim to prompt the audience to reflect on the modern urban lifestyle and spatial pressures. As an artistic technique integrating traditional and modern art, quilting art offers a unique visual expression for urban research, highlighting the intricate relationship between urban architecture and human activities.



## CHAPTER IV

### RESULTS

This chapter intends to [The Dimension of Urban]. The focus of this chapter is to illustrate to the results. Thus, the results are shown into the following topics:

1. Pre-Thesis Creative Work
2. Thesis Art Work

#### **Pre-Thesis Creative Work**

This is a presentation of a set of thesis outlines (3 chapters) to be written in an analytical manner to analyze the problems and developments in each piece of work, using principles, concepts and theories of art in the analysis. The results of the analysis are presented in the following subsections:

The four works in this series:

1. In terms of (Theme/Concept): all focus on the relationship between dense buildings, overlapping spaces and population density under the background of modern urbanization. The overlapping buildings and crowded spaces brought about by urban expansion are collaged through fabrics, expressing deep thinking about the dimensions of rapid urban development.

2. In terms of (Form/Art Style): the four works uniformly use patchwork art and mixed media techniques for secondary creation of fabrics. The main materials are waste denim, cotton and linen, etc., and through deconstruction and reorganization, the picture is composed of point, line, surface elements and architectural geometric forms. Through the contrast of warm and cold colors, spatial stacking, and changes in looking up and looking down, the density, rhythm and depth of urban space are expressed, highlighting the visual impact and narrative of the work.

3. In terms of (Interpretation): the work shows the impact of urbanization, architectural overlap, population density, and social, cultural and economic factors on urban space through the symbolic meaning of the materials themselves and the phenomenon of urbanization. The contrast of warm and cold tones not only expresses

urban repression and emotions, but also metaphorically implies people's living conditions in rapid urbanization. The overall work not only presents the complexity of urban space, but also triggers people's deep thinking about urban development and urban dimensions.



Figure 30 Pre thesis Art work No1

Title: Dense City

Size: 120cm x 180cm

Technique: Collage Cloth

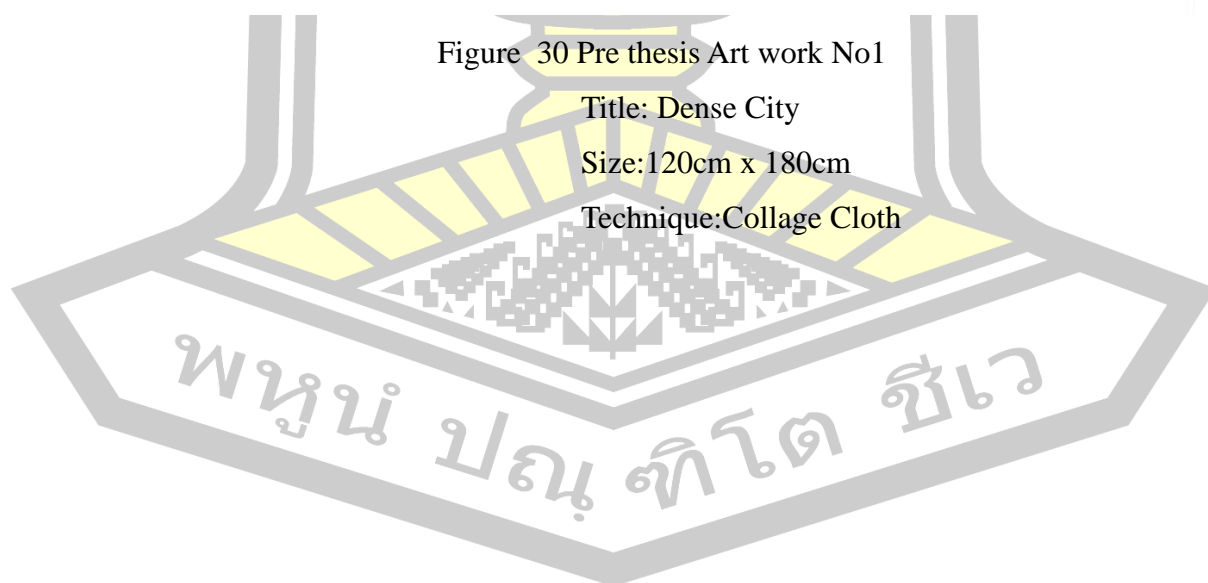




Figure 31 Pre thesis Art work No2

Title:Overlap of cities

Size:150cm x 180cm

Technique:Collage Cloth

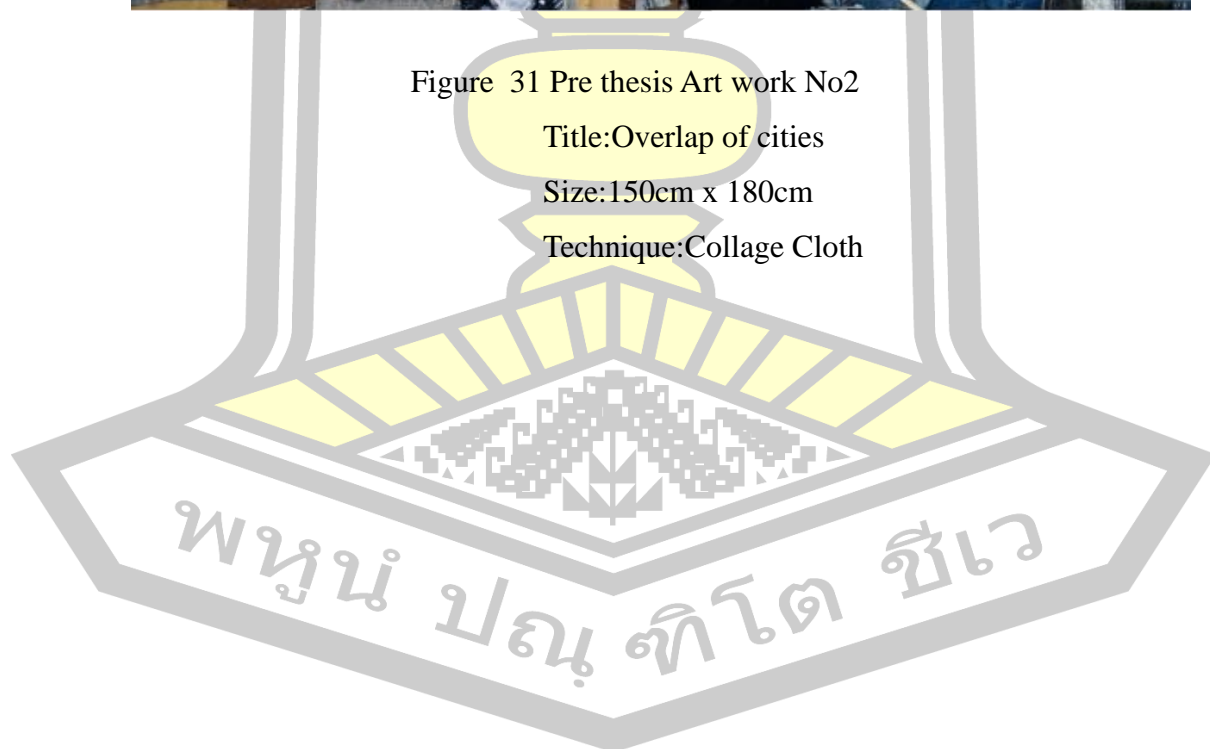




Figure 32 Pre thesis Art work No2

Title: Stacked Buildings

Size:140cm x 190cm

Technique :Collage cloth

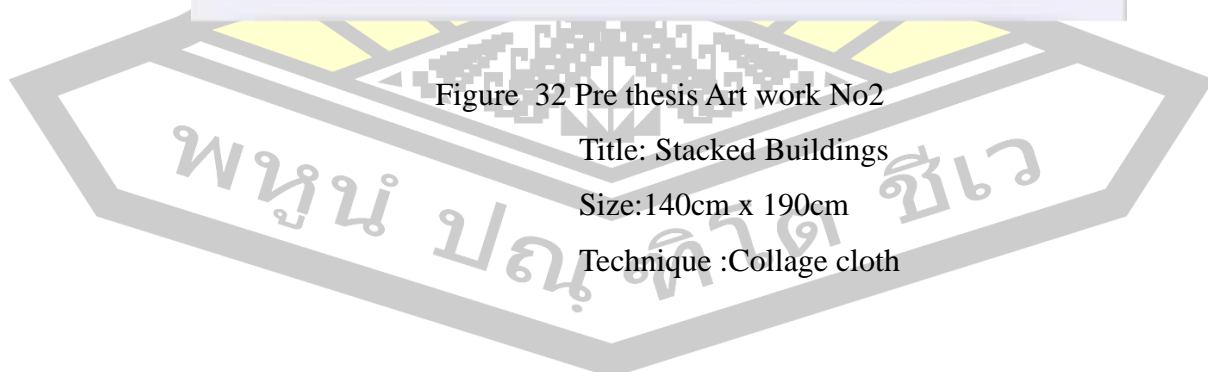


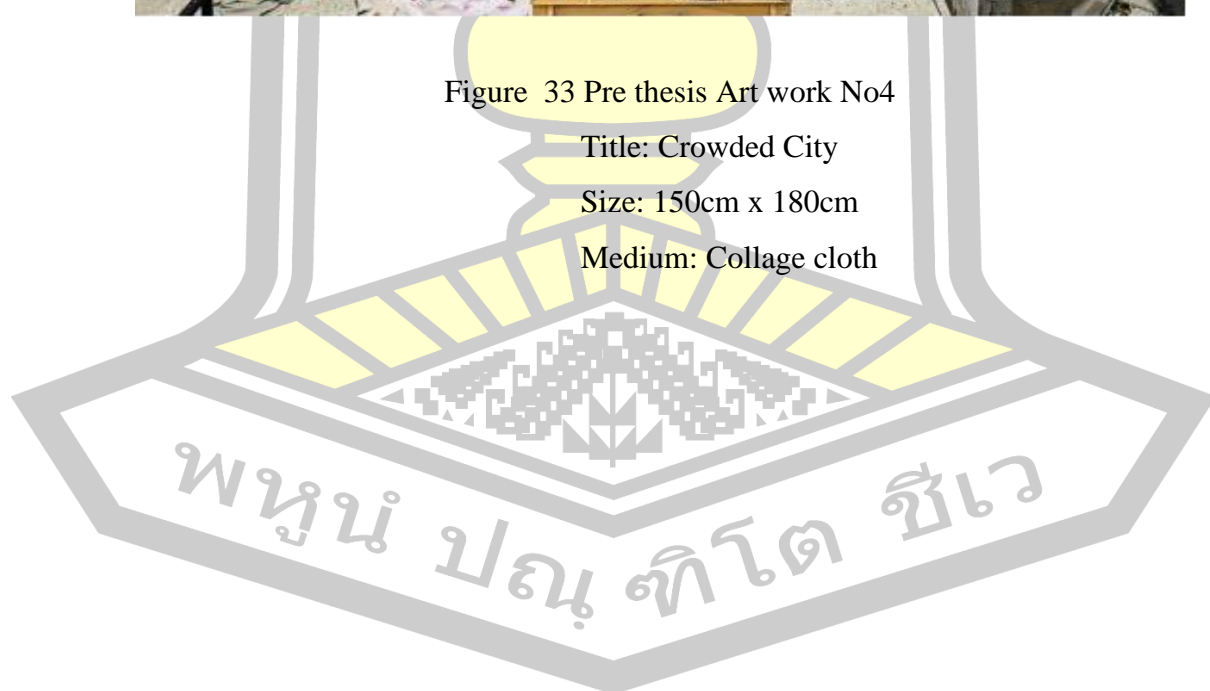


Figure 33 Pre thesis Art work No4

Title: Crowded City

Size: 150cm x 180cm

Medium: Collage cloth



## Thesis Creative Work

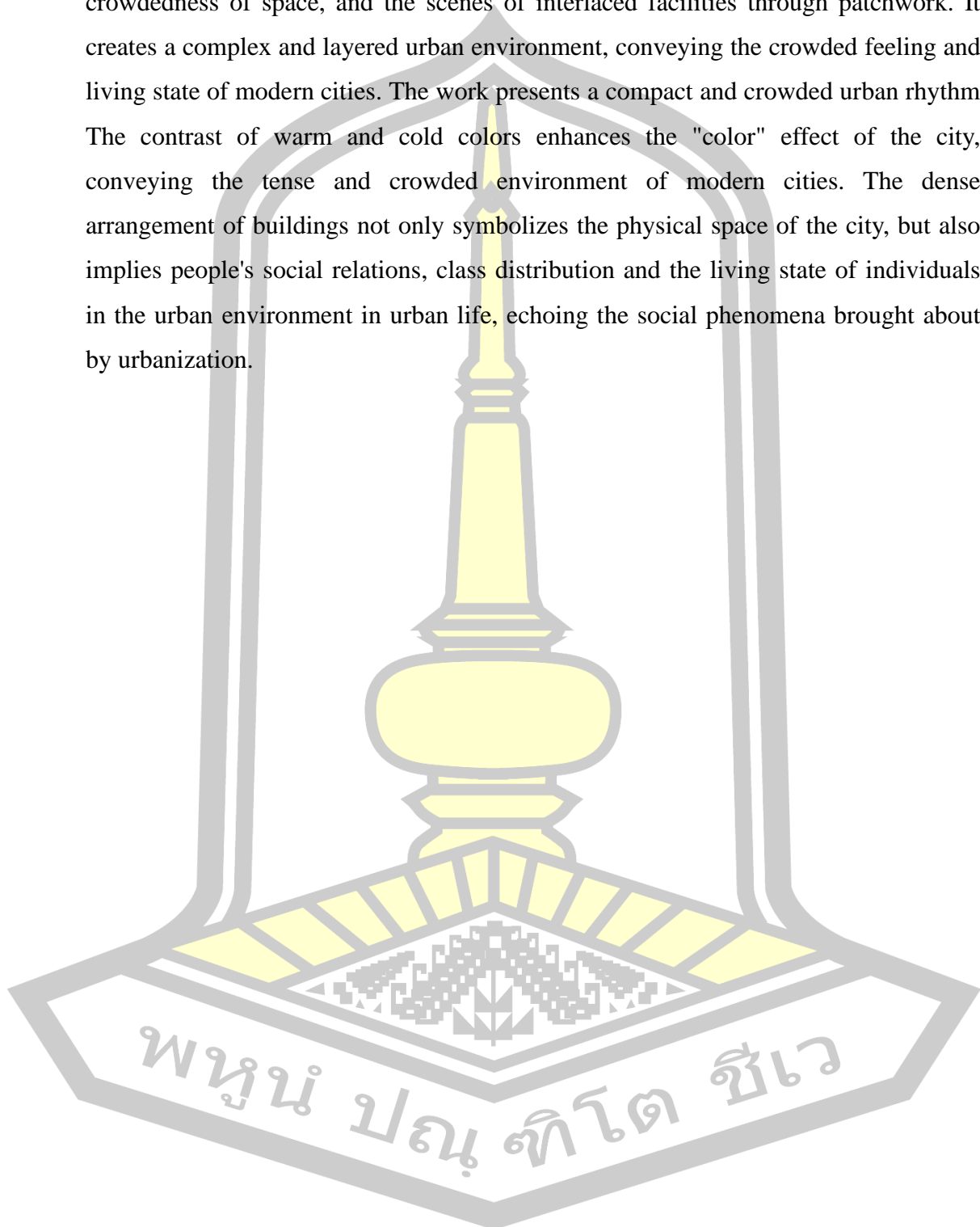
This is a presentation of a thesis set, written in an analytical manner about the problems and developments in each piece of work, using principles, concepts, and theories of art in the analysis. The results of the analysis are presented in the following subsections:

### 1. Thesis Art work No 1

1.1 theme/ Concept: The work is based on the research direction of "city dimension", exploring the overlap of urban space, the density of buildings and the social and economic impacts brought by the urbanization process. In the urban environment, high-rise buildings continue to grow upwards, and the buildings squeeze each other, forming a complex spatial overlap, reflecting the population expansion, resource tension and the multi-level structure of urban development. This work is not only a landscape for urban landscape, but also a reflection on urban congestion, space utilization and urban order. It uses the patchwork method to express the order and disorder, integration and conflict in the city.

1.2 Form/ Art style: The work is a mixed media, combining the expression of fiber art and patchwork art to create a work with a sense of layering and touch. The work adopts a vertical composition to express the vertical growth trend of urban buildings. At the same time, geometric elements and lines are densely arranged to form overlaps between buildings without gaps and a sense of crowding. The use of color is mainly cold tones (blue, gray, black), which symbolizes the oppression brought by the crowded city. At the same time, warm colors (yellow, red, orange) are interspersed to express the changes in light and shadow in the building, simulating the symbol of the staggered lights at night in the city. Materials and techniques, using different materials such as denim, cotton, woven fabric, printed fabric, etc., using the texture and color differences of the fabric to form a contrast, so that the urban buildings present a solid three-dimensional effect. The patchwork method simulates the splicing and staggering between buildings to express the dense sense of urban space. At the same time, through deconstruction, reorganization, overlapping and other techniques, the urban texture of the work is enhanced, suggesting the continuous expansion and renewal of the city.

1.3 Interpretation: This work abstracts the space of urban buildings, the crowdedness of space, and the scenes of interlaced facilities through patchwork. It creates a complex and layered urban environment, conveying the crowded feeling and living state of modern cities. The work presents a compact and crowded urban rhythm. The contrast of warm and cold colors enhances the "color" effect of the city, conveying the tense and crowded environment of modern cities. The dense arrangement of buildings not only symbolizes the physical space of the city, but also implies people's social relations, class distribution and the living state of individuals in the urban environment in urban life, echoing the social phenomena brought about by urbanization.



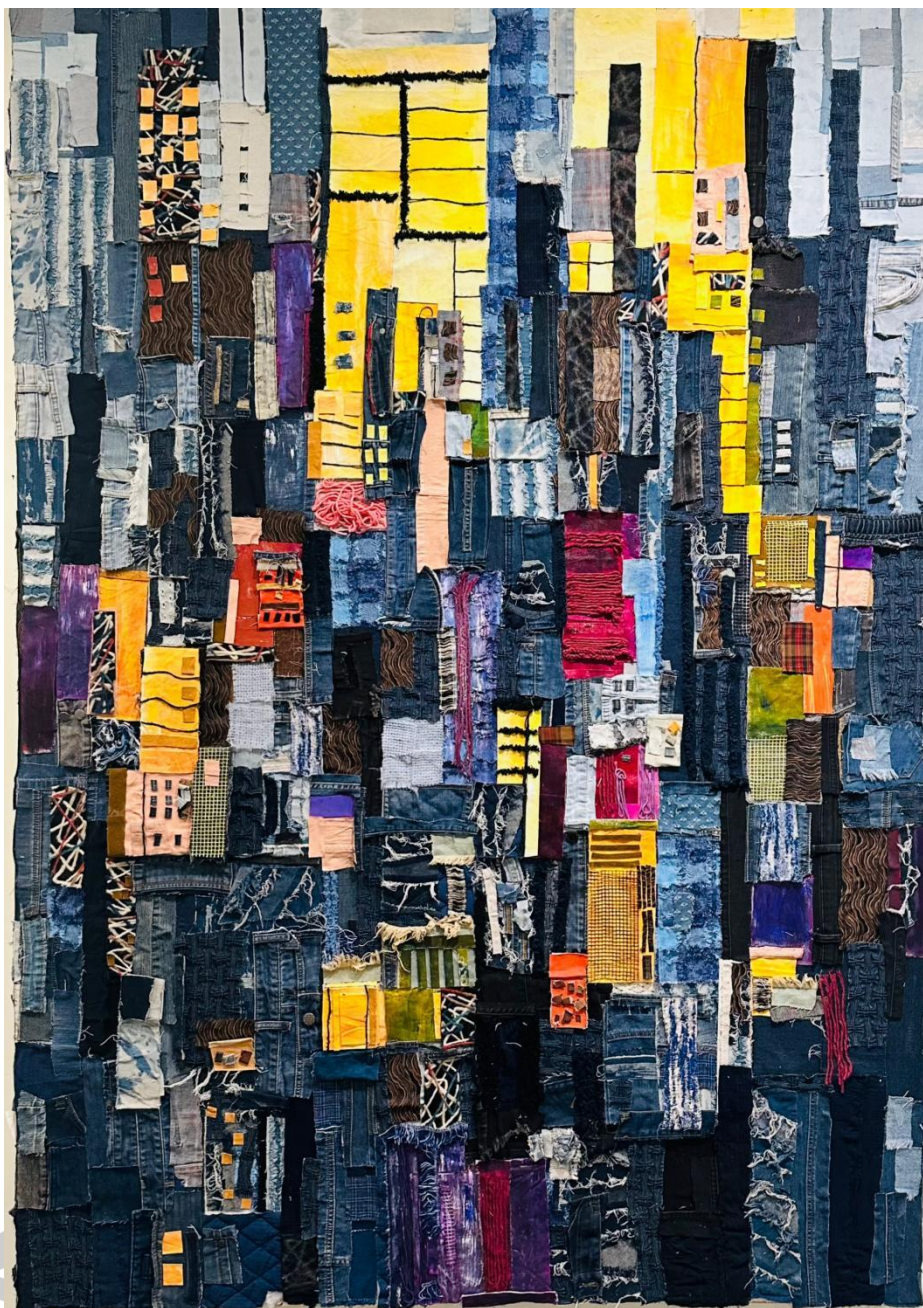


Figure 34 Thesis Art work No1

Title: Seamless City

Size: 210cm x 150cm

Technique: Collage cloth

## 2. Thesis Art work No 2

2.1 Idea/ Concept: This work is centered around the "The Dimension of Urban" and explores the crowding, overlap and complexity of the urban environment. By using a variety of fabrics, a symbolic urban structure is constructed. The shape, line, color and texture of each piece of fabric corresponds to different buildings, social activities and people. It expresses the complexity and diversity of urban space and its social and economic dimensions.

2.2 Form/ Art style: This work belongs to Mixed Media Art, and is created using patchwork art. The work is presented as a two-dimensional art plane, which is enhanced by the outline and layering of the fabric to form a three-dimensional effect similar to a relief vision. The work uses geometric blocks as the main composition method, combined with point, line and surface art elements, to simulate the building complex of a modern city, presenting an urban structure with overlapping and crisscrossing high-rise buildings. The color is mainly blue tones of denim, supplemented by neutral colors such as black, white, and gray, and warm tones such as orange and red are added to enhance the contrast of the picture, symbolizing the vitality of the city and the traces of human activities. Materials and techniques: Using denim and other fabrics, using cutting, splicing, folding and other methods to form an intricate texture, suggesting the crowding, overlapping and structure of urban space.

2.3 Interpretation: The work uses fabric to collage the structure and overlap of the city, conveying a sense of tension and rhythm in the city. From a distance, it looks like a panoramic view of a modern city, but when you look closely, you can observe the different textures of the fabric and the irregular treatment of the edges, suggesting that the city is full of complexity and uncertainty. The blue and gray building structures in the work symbolize the coldness of the reinforced concrete of the city's building structures, expressing the coldness and rationality of the city. The extension of red and orange symbolizes the activities of people in the city, bringing warmth and vitality, and showing the vitality and emotional connection of the city. The transformation and collage of fabrics express the crowded architectural space, the imbalance of urban development, and the coexistence and collision of different cultures and economic classes in the city.

2.4 Progress: Deepen the exploration of materials and techniques, try more fabrics with different textures, such as yarn, wool, and rope, to enhance the sense of layering. At the same time, non-textile materials (such as paper and metal wire) can be added to some structures to enhance the overlap and texture of the work.



Figure 35 Thesis Art work No2

Title: The structure of the city

Size: 250cm x 145cm

Technique: Collage cloth

### 3. Thesis Art work No 3

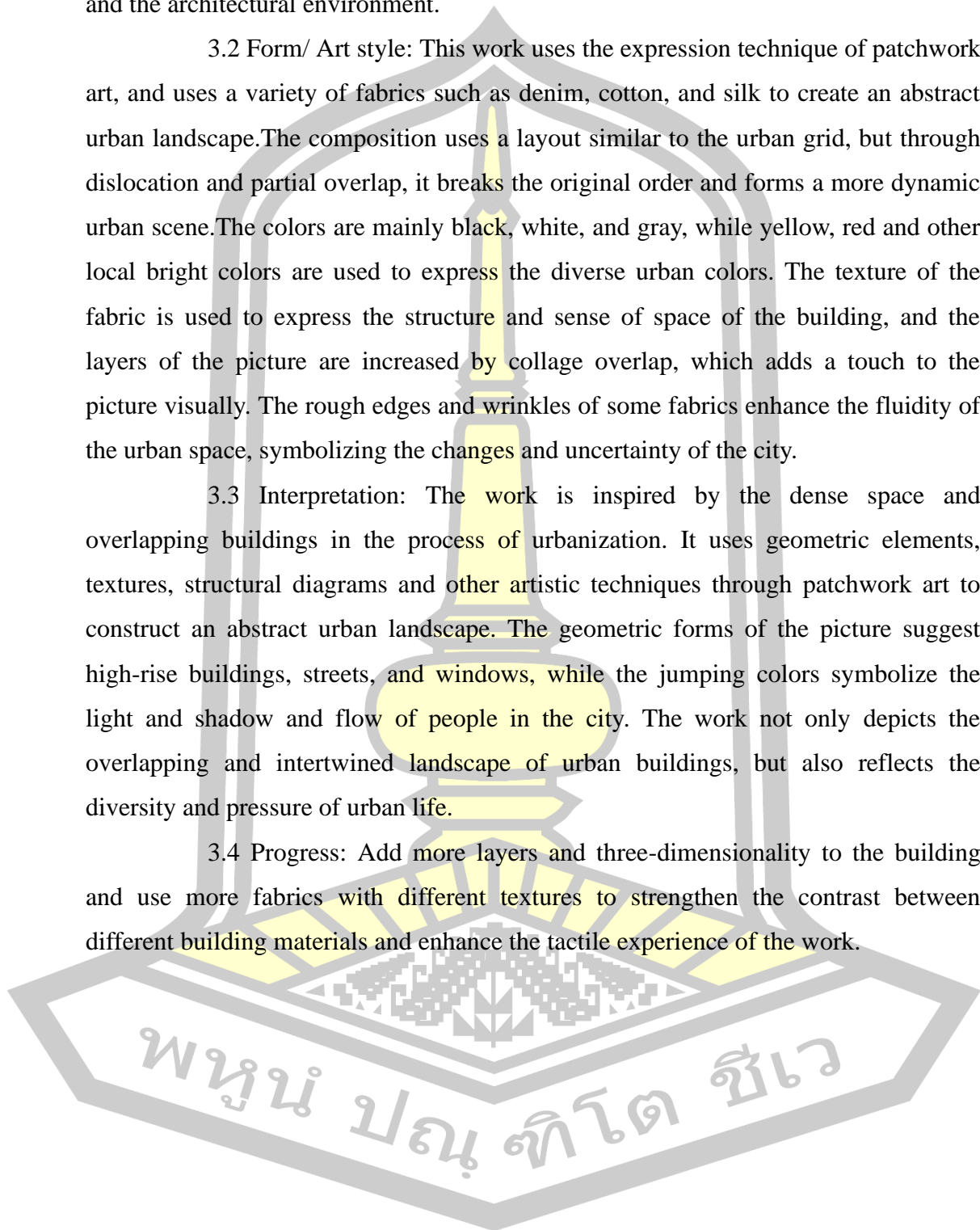
3.1 theme/ Concept: This work explores the structure of urban space and the level of visual works. Through the form of patchwork art, it expresses the overlapping and interlacing of architectural forms and structures, metaphorically representing the complexity of modern cities and the uncertainty in the process of development. Cities are not static, but form their own unique dimensions in the process of continuous expansion and filling. It is hoped that with the help of different materials, textures and colors, a landmark urban landscape can be constructed. Fabrics of different materials are seamlessly spliced, which strengthens the superposition

relationship of urban space and implies the mutual influence between human activities and the architectural environment.

3.2 Form/ Art style: This work uses the expression technique of patchwork art, and uses a variety of fabrics such as denim, cotton, and silk to create an abstract urban landscape. The composition uses a layout similar to the urban grid, but through dislocation and partial overlap, it breaks the original order and forms a more dynamic urban scene. The colors are mainly black, white, and gray, while yellow, red and other local bright colors are used to express the diverse urban colors. The texture of the fabric is used to express the structure and sense of space of the building, and the layers of the picture are increased by collage overlap, which adds a touch to the picture visually. The rough edges and wrinkles of some fabrics enhance the fluidity of the urban space, symbolizing the changes and uncertainty of the city.

3.3 Interpretation: The work is inspired by the dense space and overlapping buildings in the process of urbanization. It uses geometric elements, textures, structural diagrams and other artistic techniques through patchwork art to construct an abstract urban landscape. The geometric forms of the picture suggest high-rise buildings, streets, and windows, while the jumping colors symbolize the light and shadow and flow of people in the city. The work not only depicts the overlapping and intertwined landscape of urban buildings, but also reflects the diversity and pressure of urban life.

3.4 Progress: Add more layers and three-dimensionality to the building and use more fabrics with different textures to strengthen the contrast between different building materials and enhance the tactile experience of the work.



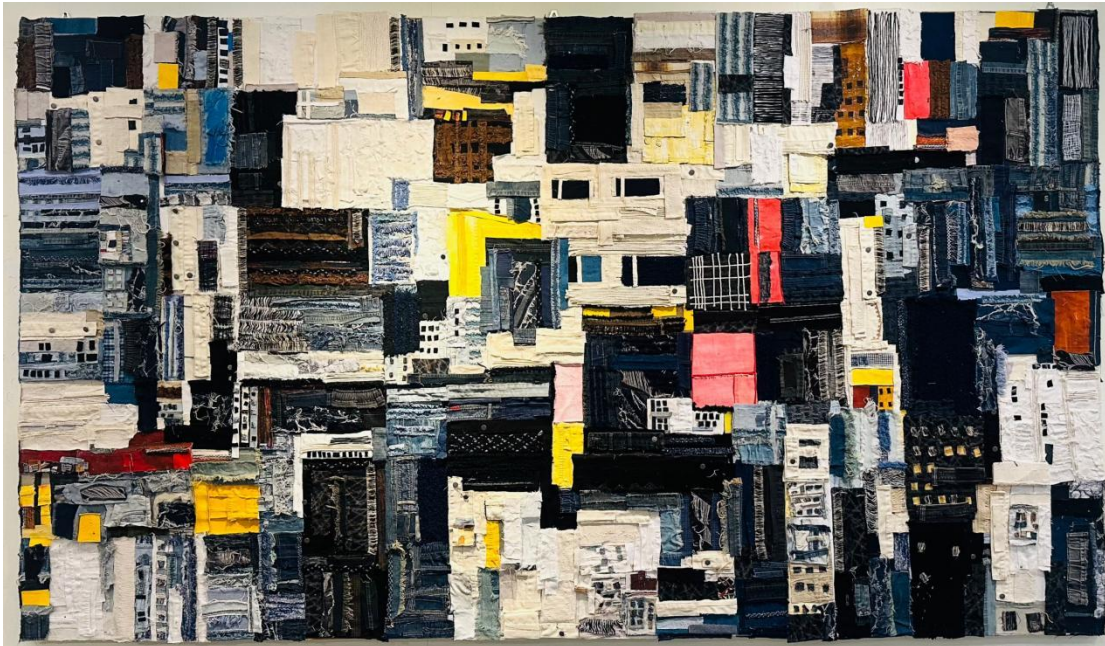


Figure 36 Thesis Art work No3

Title: Interlacing and Overlapping

Size: 345cm x 145cm

Technique : Collage cloth

#### 4. Thesis Art work No 4

4.1 theme/ Concept: This work explores the urban environment and focuses on the interweaving and overlapping of urban architecture and life context. By depicting dense urban space, it expresses the integration and collision of different lifestyles, social relations and cultural levels in the process of urbanization, and expresses the complexity and multidimensionality of modern cities.

4.2 Form/ Art style: The work adopts horizontal composition to simulate the visual experience of human eyes overlooking the urban landscape. Using patchwork art techniques, combined with different materials, colors and geometric forms, the effect of building stacking and space compression is constructed. The overall picture presents a crowded and orderly visual experience, guiding the audience to think about the close relationship between urban structure and interpersonal interaction.

4.3 Interpretation: Through the interweaving of different materials and warm and cold colors, the work presents the coexistence of order and chaos in the urban environment. The stacking of buildings symbolizes the tension and oppression of urban life, and also metaphorically the social dynamics of people's continuous adaptation and change in the city, triggering the viewer's emotional resonance with their own urban experience.

4.4 Progress: Currently, the collection of materials and the preliminary collage composition have been completed, and the stage of deepening details and processing texture has been entered. The overall style is becoming more mature, and the spatial depth and texture expression will continue to be strengthened to enhance the visual impact and narrative.

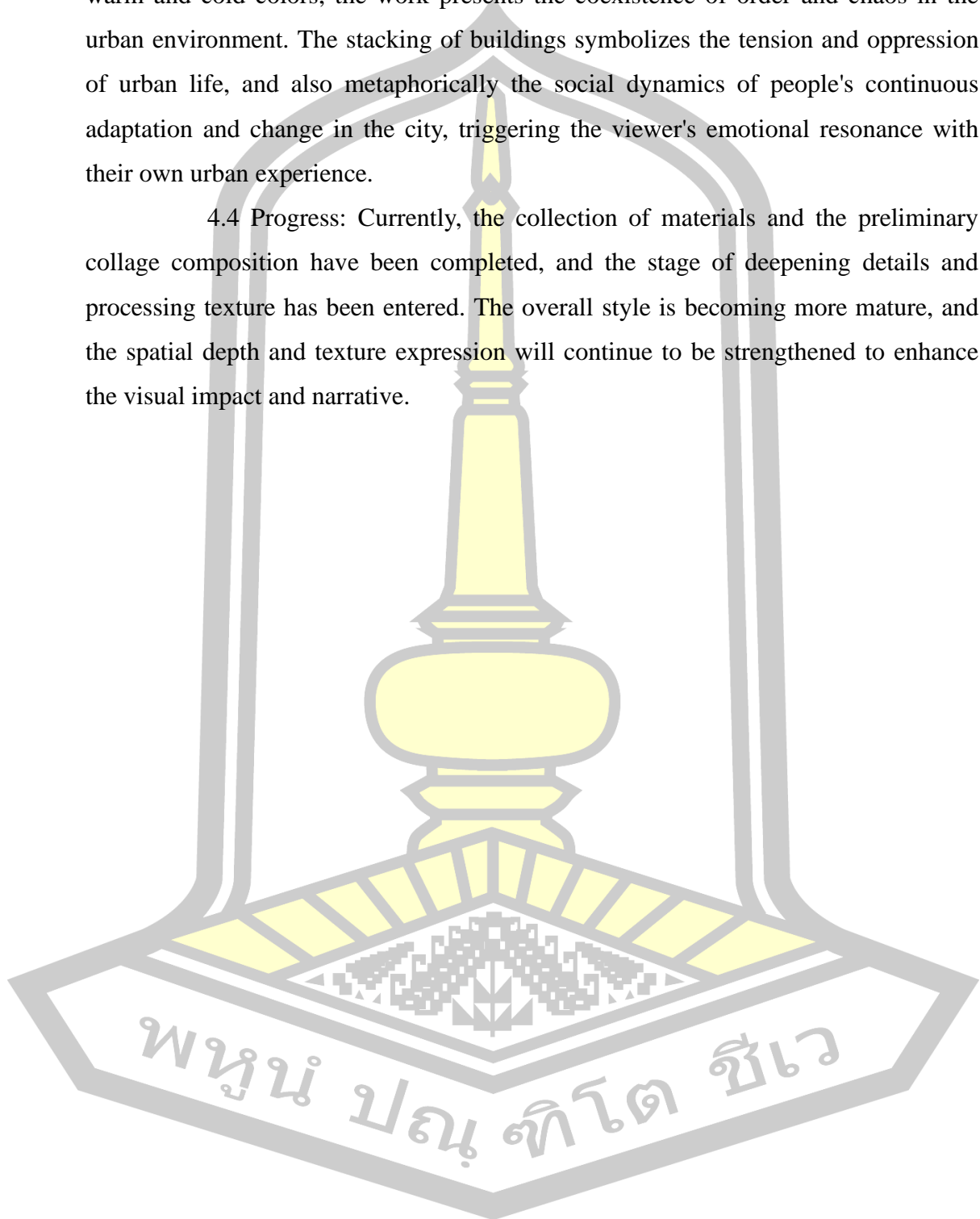




Figure 37 Thesis Art work No4

Title: The veins of the city

Size:200cm x 105cm

Technique :Collage cloth

## CHAPTER V

### CONCLUSION DISCUSSION AND RECOMMENDATION

This chapter examines the extent to which the study problems have been resolution by the work, study and how the findings add to the existent literature. Conclusion about the creation purposes and the creation resolution are drawn based on the results findings. It will be presented according to the following topics:

1. Purpose of Creation
2. Conclusion
3. Discussion
4. Recommendation

#### **Purpose of Creation**

1. To study urbanism and the overlapping dimensions of life and architecture.
2. To create mixed media art that can present the overlapping dimensions of urbanity.

#### **Conclusion**

This visual arts creation thesis [The Dimension of Urban] will be presented the conclusion according to the following content:

1. Theme/Concept: The four works take "urban dimension" as the core theme, exploring the social, economic and psychological impacts caused by the overlap of urban space and building density. The works focus on the phenomenon of building overlap and space compression in the process of urbanization, and express the urgency of urban life, the dense population and the complex interweaving of social relations through the patchwork art form, showing the coexistence of order and chaos, integration and conflict in the urban environment.

2. Form / Art Style: The works adopt the mixed media form of patchwork art and fiber art, and use horizontal or vertical composition to simulate the human eye perspective and frame perspective to show the crowding and layering of urban structure. Mainly using denim, cotton, printed cloth and other materials of different textures to collage into geometric buildings, using point, line and surface elements to construct urban structure, and using the contrast of warm and cold colors to express the rationality and coldness of the city and the temperature of life. Non-traditional materials such as silk, wool and paper are added locally to strengthen the architectural texture and three-dimensional sense of space.

3. Interpretation: The four works depict the dense state and social structure of modern cities from both macro and micro levels. The stacking of buildings symbolizes the tense rhythm of urban life, and the alternation of warm and cold colors metaphorically represents crowd activities and emotional temperature, presenting the complexity of human activities in urban space. The work is not only an expression of the physical structure of the city, but also conveys thoughts on urban social relations, class distribution and living experience.

4. Progress: In the future, we will increase the level of expression and spatial depth, enrich the production materials, enrich the visual touch and narrative tension through material combination, and enhance the expressiveness and appeal of the work.

## **Discussion**

The result of creation was discovered which indicated

### 1. Artistic

Works in this series shows the integration of art and urbanization through the collage of fabrics in geometric shapes such as rectangles, triangles, points, lines, and surfaces. The work as a whole consists of three independent but interrelated patchwork artworks, all of which use mixed media art creation techniques, combining fabrics, wool and other comprehensive materials, and collage, overlap and other artistic treatments on the oil painting frame to construct multiple dimensions of urban space. This collage technique not only enhances the layering of the work, but also

allows the audience to intuitively feel the overlap, interweaving and changes of urban space.

The four works have their own characteristics in composition, presenting different perspectives on the city. The first work uses a vertical composition, creating an effect of observing the city through doors, windows and building frames, allowing viewers to feel the extension and limitation of space, and emphasizing the symbolic meaning of urban architecture as a "window". The other two works use horizontal composition to simulate the perspective of human eyes looking far away, showing the vast sense of space in the city, and forming a more open interpretation of the urban landscape. Through these different composition methods, the work cleverly combines symbolic visual language to show the complex relationship and mutual integration between people and buildings, people and society in modern cities.

In addition, the work not only focuses on the construction of urban physical space, but also conveys people's psychological feelings in the urban environment at the emotional level. The texture of the fabric, the splicing of materials, and the contrast of warm and cold colors together create a warm urban image, allowing the audience to resonate with their own urban life while examining the work. This multi-dimensional expression method expands the expressiveness of patchwork art and provides a new exploration direction for contemporary art and urban research.

## 2.The new finding/ the new knowledge

This study originates from urban culture and is an important part of architecture and sociology. It uses contemporary art techniques, simple materials and patchwork art creation methods to present the complexity of urban space in the form of visual art. The impact of this study on perception is mainly reflected in the following two aspects:

- 1) Aesthetic value: This study creates a unique formal beauty through the splicing of different fabrics, the use of geometric structures, and the contrast of warm and cold tones. The combination of color effects and material texture makes the crowded, overlapping, and multi-dimensional space of the city intuitively presented, thereby enhancing the audience's perception of the urbanization process.

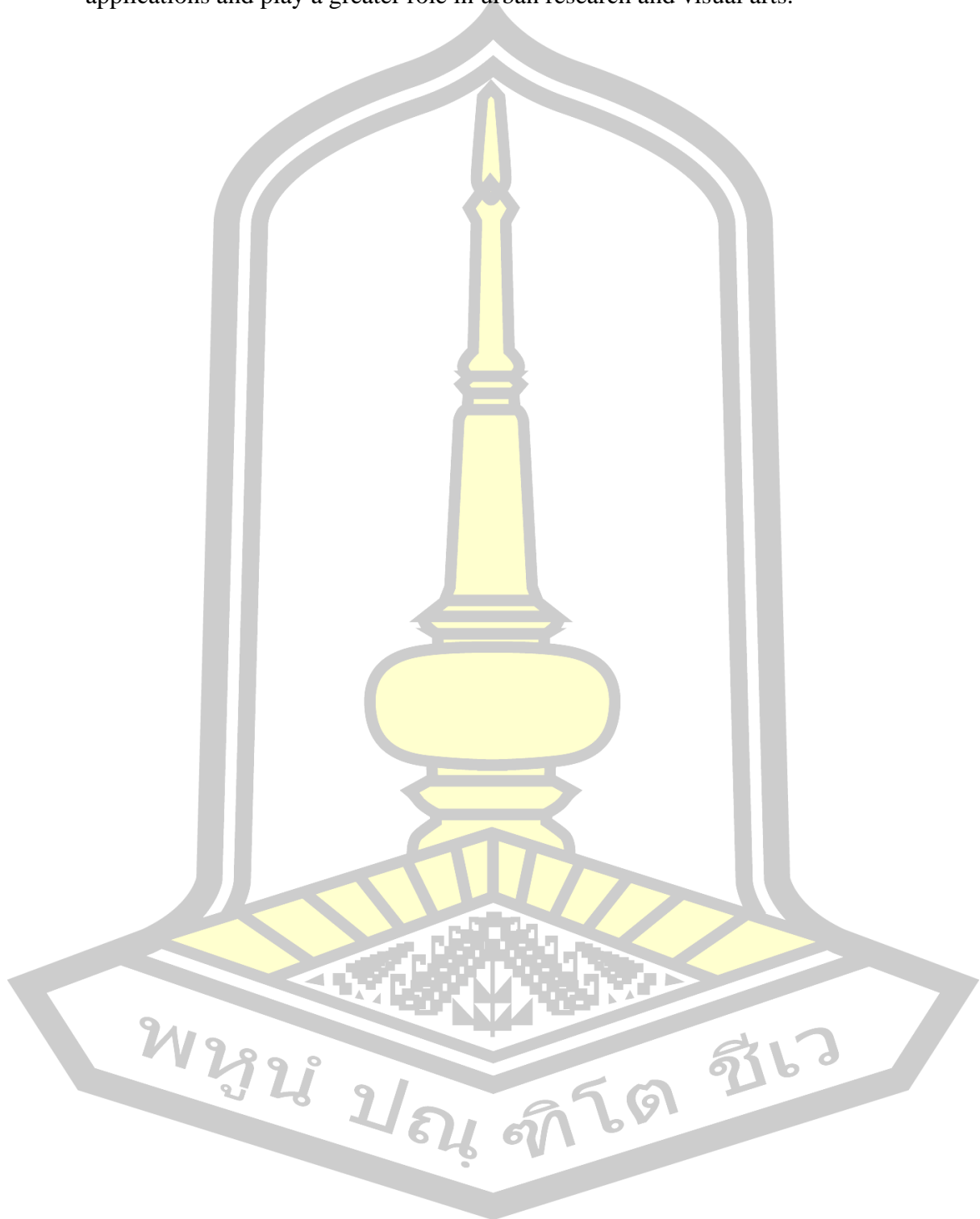
2) Social value: The work not only expresses the changes in urban space, but also reflects the overlap of urban lifestyles and the integration of multiple cultures. Through patchwork art and creative techniques, the study creates visual art works that can convey urban dimensions, show the interactive relationship between humans and urban environment, explore the relationship between individuals and groups in modern society, and reveal the overlap and complexity of urban space to the sense of crowding and the overlapping dimensions of people and cities.

### **Recommendation**

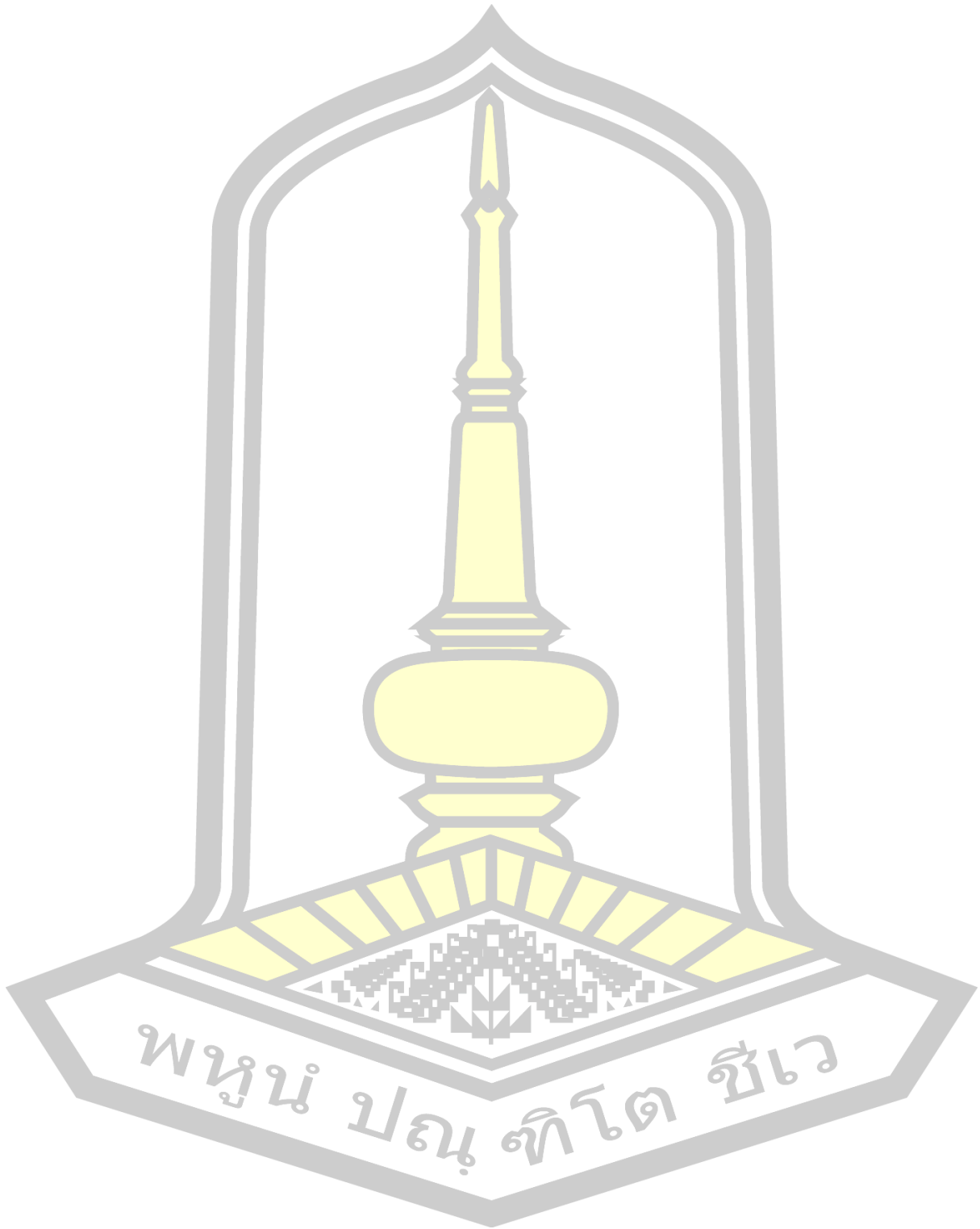
This study combines patchwork art with urbanization and urban environment, and takes "Dimensions of the City" as the theme to explore the spatial phenomena of overlap and crowding. This not only broadens the scope of expression of patchwork art, but also provides a new visual interpretation method for the study of urbanization, architectural space, and social environment. For artists and designers, this study can inspire them to explore the possibility of patchwork materials in overlapping and spatial expression, especially in the intersection of architecture and art. For the contradictions of the city, the elements of patchwork art can be used as a symbol of urban density and population mobility, inspiring them to understand the concept of urban structure from the perspective of visual art. In addition, viewers can reflect on the spatial challenges and social impacts brought about by urbanization through the works.

In the process of writing the thesis, I encountered the dilemma of combining theory with artistic practice, that is, how to accurately convey the abstract concept of urban dimensions with visual art language. The solution is to use architecture and urban planning theory to analyze the work from the perspective of spatial logic and visual symbols to form academic works. Secondly, the problem of materials and techniques is also a challenge in my creative process. It is recommended that later researchers try the gravity, cutting, and light and shadow interaction of different fabrics in the creative process to enhance the layering of the work. In addition, in the future, exploring new materials (such as technical fabrics, metal threads) or digital

technologies (such as AR/VR) will expand patchwork art to a wider range of artistic applications and play a greater role in urban research and visual arts.



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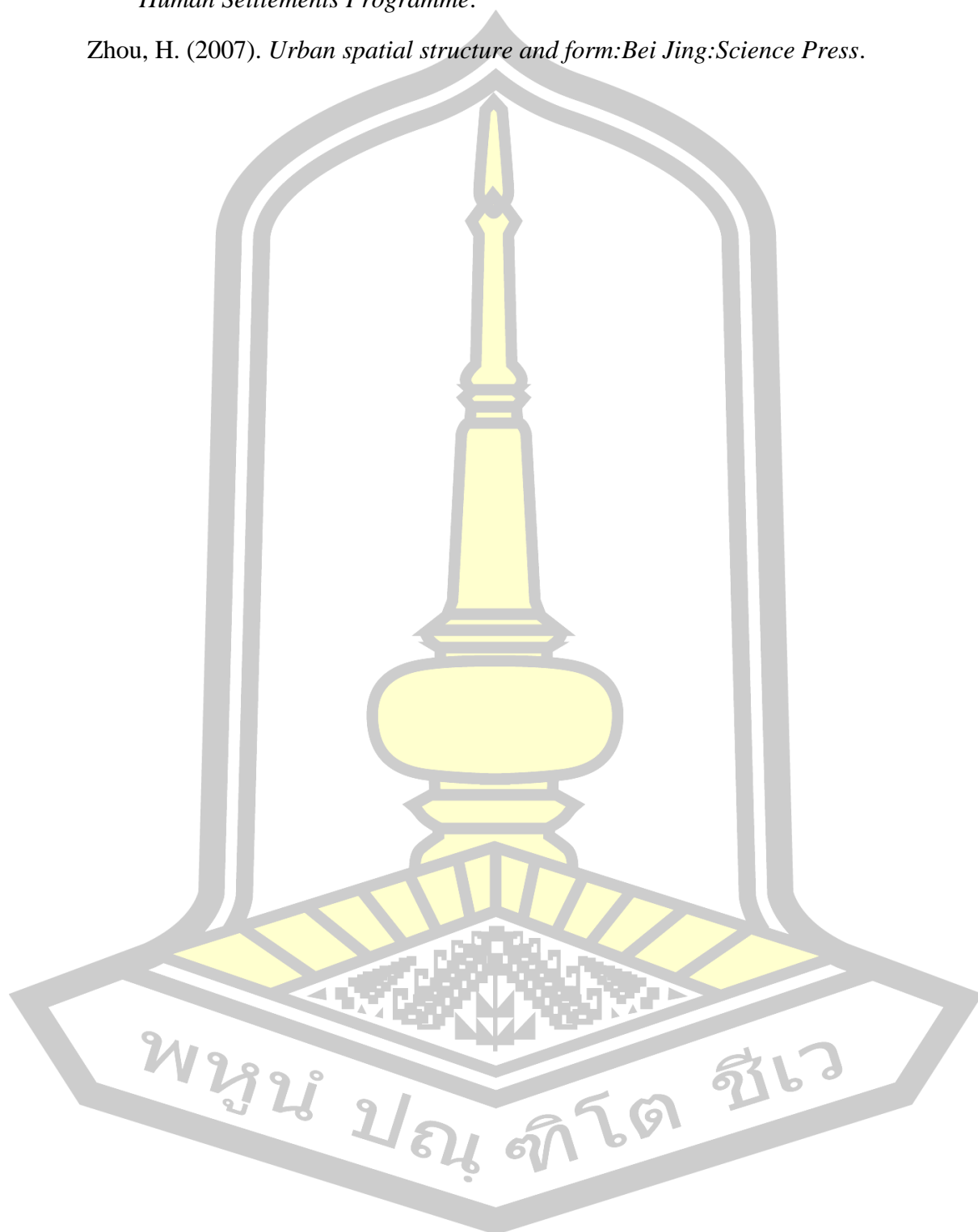


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## BIOGRAPHY

<b>NAME</b>	Mengning Xu
<b>DATE OF BIRTH</b>	15 DCT 1989
<b>PLACE OF BIRTH</b>	CHINA
<b>ADDRESS</b>	GUANGXI CHINA
<b>POSITION</b>	Student
<b>EDUCATION</b>	2013 Art Design for Drama Film and Television School of Film Television and Media Guangxi Arts Institute 2025 Master of Fine Arts Program in Visual Arts Faculty of Fine- Applied Arts and Cultural Science Mahasarakham University

