

Synopsis

The subject of doctoral dissertation entitled „Re-connections“ refers directly to the area of application of felt technology in the context of creative inspiration, technological development and the results of experimentation. In the analysis of the concept behind this project the connections to fashion, art and design are discussed within theoretical and practical framework. The summary of the dissertation is a group of spatial works and closely related objects which make a “collection” of unique garments.

Theoretical part of dissertation consists of four subject areas which discuss links between history of art and design. The chapter referring to practical issues includes a description of results obtained in designing and a presentation of the concept resulting from the analysis of the presented subject matter. It is an integral part of designing, which was carried out on many interconnected levels of research. The forms produced in particular phases of the creative process evolve from large, spatial objects which change their nature under external influences and entering into a dialogue with the body are transformed into garment-forms which define and delimit the external and internal space and become places “for inhabitation” for the body.

The result is closely connected to correlations between space, object, body and its motility which enables exploration of the relationship between what is “outside” and “inside”, where the internal influences and constructs the space and vice versa.

The concept of the subject matter, in accordance with the inspiration map, consists of three design phases represented by a series of evolving objects where every consecutive phase is a consequence of actions and experience gained from previous phases.

On the one hand design activities are based on theoretical premises which were presented in the first part of the dissertation and on the other hand they are closely integrated with the creative process which influences the final result of the subsequent phase.

Phase one “out of scale” is expressed by the soft preliminary form inspired by a Turkich *jurta* or a Mongolian *ger*. It is a large spatial form which, for the purpose of this project, is called a *flat for wearing*. Its construction is founded on a circular plan and includes a possibility of wearing, hiding and wrapping up; it is a form of a disproportionately vast cocoon. On the one hand the form is large enough to house a few persons, on the other hand it is possible to wear it and move around.

Phase two is an evolution of large round forms via spatial objects which interact with the body towards clothing forms turning into *garments for living*.

Objects prepared in three sizes – of single and double weight and two levels of felting – were used for experimentation in this phase.

Here designing activities focused on the processes which would reduce the impact of the material lag and initiate surface manipulation enabling motility and body expression.

The function of forms created in this way may be formally defined as similar to that of a vessel which may potentially be used for storage of objects, substances or bodies. Round forms may be inhabited or may exist as objects. Their function is defined only after they evolve to become *garments for living*.

Phase three is a continuation of activities and experience that was gained in the first two phases and a result of designing assumptions prepared on the basis of the preceding phases.

The common foundations of the collection are application of a circular plan and adaptation of elements to functions through modifications.

All phases of the project are linked through examination of spatial relationship between the scale of the body and clothing in the broadest sense. Designing of space between the body and garment is limited to the physical space which is closest to the human figure. It is an attempt to define a spectrum of connotations and impact of emotions connected to the body and the closest space around it.

The interpretation of these interdependences and the way I understand them are expressed in the objects presented with this thesis.

A handwritten signature in blue ink, reading "A. Spiegelhalter". The signature is written in a cursive, flowing style with a large initial 'A'.