

LUCY ALICE PEARSON // 'MOVE' A/W 2024.



LUCY ALICE PEARSON // 'MOVE' A/W 2024.

LUCY ALICE PEARSON / 'MOVE' A/W 2024.

'MOVE'

AS A DESIGNER I BELIEVE ART AND DESIGN PROVIDE NO BOUNDARIES IT IS REAL, RELEVANT, CONTINUOUS AND ALIVE. WITHIN MY PRACTISE I STRIVE TO PRODUCE WORK WHICH SEEKS TO CHAMPION AND CHALLENGE THE AVANT-GARDE SUSTAINABLY. IN DOING SO I SEEK TO DRIVE DESIGN AND THE INDUSTRY FORWARD IN A POSITIVE MANNER CHALLENGING NORMS AND SOCIETAL EXPECTATIONS.

IN ORDER FOR THE INDUSTRY TO SURVIVE AND THRIVE THERE MUST BE REAL CONCERN FOR SUSTAINABILITY SUPPORTED BY PRACTISES AND ACTIONS THAT LIVE AND DEMONSTRATE THAT COMMITMENT. HOWEVER, SUCH ETHOS AND PRACTISE MUST SUPPORT NOT COMPROMISE THE DESIGN PROCESS AND I SEEK TO EXPLORE THIS SYNERGY.

'MOVE' IS AN A/W COLLECTION INSPIRED BY THE NOTION OF MOVEMENT IN BOTH ITS MANY INTERPRETATIONS AND GUISES. IT'S A STATEMENT OF THE POWER, ILLUSION AND TRANSFORMATIVE NATURE OF MOVEMENT. THE COLLECTION IS CRAFTED USING RECLAIMED BICYCLE INNER TUBES CRITICAL IN THE MOVEMENT OF PEOPLE CREATING A NOVEL FABRIC WHICH HAS BEEN REDISCOVERED AND REPURPOSED IN TO A NEW SPACE AND FUNCTION FACILITATING MOVEMENT IN ANOTHER FORM. MOVEMENT IN THIS MANNER HAS BEEN TRANSFORMED IN A SUSTAINBLE AND ETHICAL MANNER.



LUCY ALICE PEARSON
lucyalice.p@icloud.com
07584655990
@lucy.pearson_

LUCY ALICE PEARSON

LUCY ALICE PEARSON / 'MOVE' A/W 2024.

WHEN

N

ILLUSION

INITIALLY TO BEGIN MY RESEARCH PROCESS I BEGAN REFLECTING UPON THE NUMEROUS CONCEPTS CAPTURED WITHIN THIS. MOVEMENT IS NOT ONLY AN ACT BUT A CHANGE AND DEVELOPMENT.

AS AN INDIVIDUAL I SAW MOVEMENT AS A TRANSFORMATION AND PROCESS OF ILLUSION.

AS A PERSON MOVES THROUGH A SPACE OR TRANSPORTED TO A NEW PLACE, TRANSFORMATION AND CHANGE IS REALISED LEADING THIS BODY OF RESEARCH TO UNCOVER THE ILLUSIONS WHICH HAPPEN WITHIN THIS.

'BASARA'

ILLUSION

CONCEPTS WHICH BECAME HEAVILY PREVELANT WITHIN THIS BODY OF RESEARCH WERE THE NOTIONS OF DANCE AND PERFORMANCE AS WELL AS OBJECTS AND TRANSFORMATIVE PERFORMATIVE CONTEMPORARY FASHION, LOOKING SPECIFICALLY AT THE WORK OF KANSAI YAMAMOTO'S 1971 COLLECTION

WHAT IS BEYOND? ...

RESEARCH

LUCY ALICE PEARSON // 'MOVE' A/W 2024.

CURIOUS

EXPERIMENTAL PUZZLE

IN ORDER TO FULLY EXPERIMENT WITH THIS IDEA I CREATED MY OWN HUMAN PUZZLE USING SPHERES TO SLOT ROUND THE HUMAN FORM. SPHERES WERE USED IN PARTICULAR WITHIN THIS AND FEATURED HEAVILY THROUGHOUT THE BODY OF WORK AS A WHOLE AS SHAPE IS FORMED FROM ONE CONTINUOUS LINE.

FROM MY INITIAL EXPLORATION INTO MOVEMENT AS AN ILLUSIONARY STATE I BEGAN TO THINK ABOUT PUZZLES.

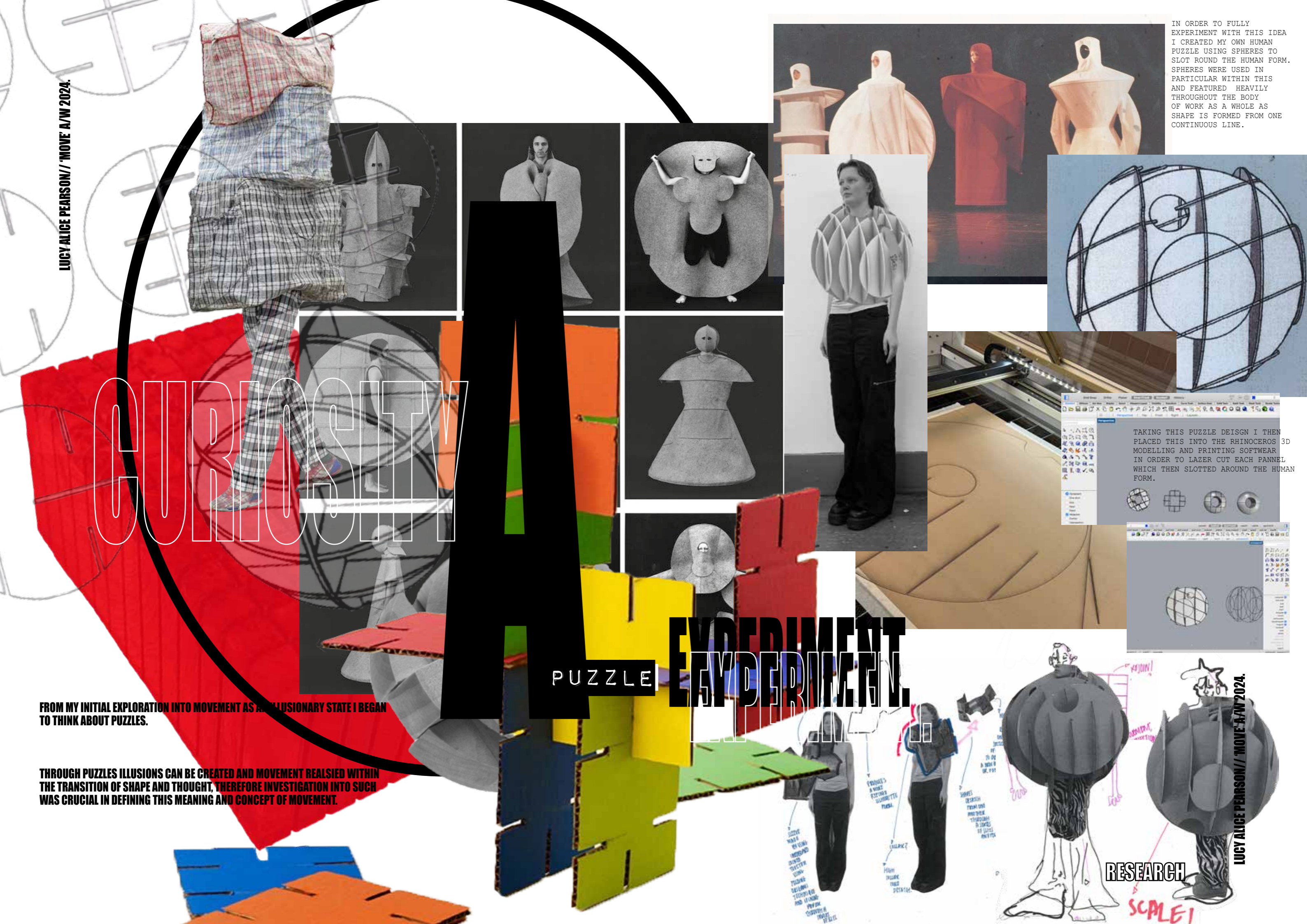
THROUGH PUZZLES ILLUSIONS CAN BE CREATED AND MOVEMENT REALISED WITHIN THE TRANSITION OF SHAPE AND THOUGHT. THEREFORE INVESTIGATION INTO SUCH WAS CRUCIAL IN DEFINING THIS MEANING AND CONCEPT OF MOVEMENT.

TAKING THIS PUZZLE DESIGN I THEN PLACED THIS INTO THE RHINOCEROS 3D MODELLING AND PRINTING SOFTWARE IN ORDER TO LAZER CUT EACH PANNEL WHICH THEN SLOTTED AROUND THE HUMAN FORM.

RESEARCH

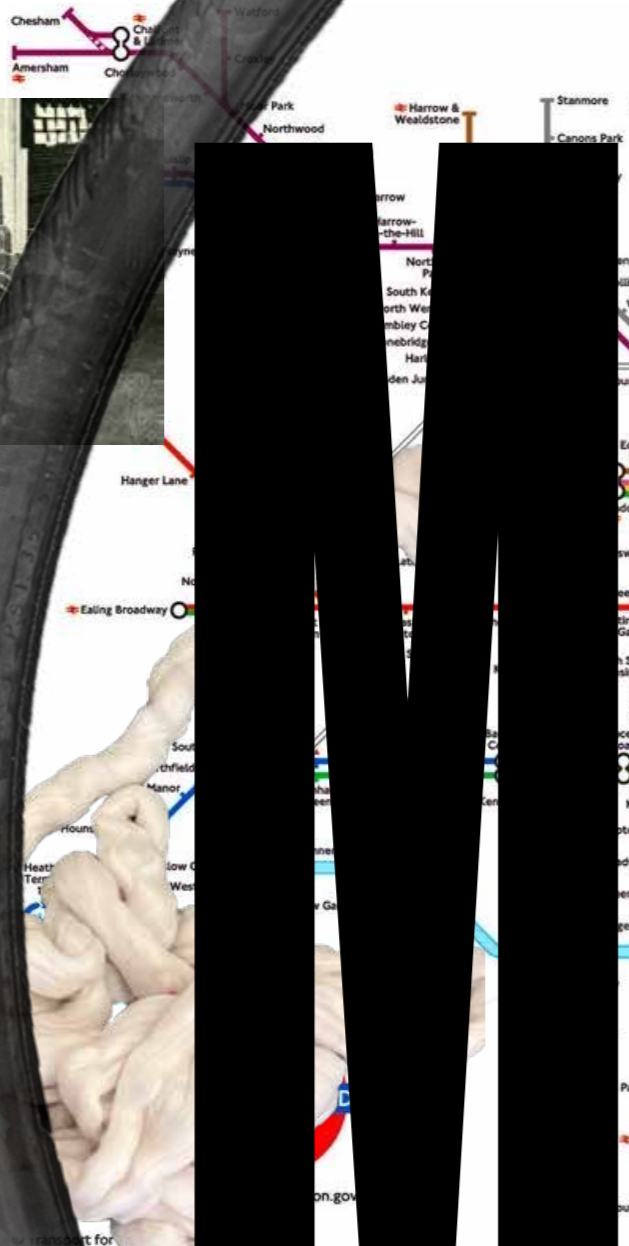
SCALE 1

LUCY ALICE PEARSON // 'MOVE' A/W 2024.



RESEARCH

LUCY ALICE PEARSON // 'MOVE' A/W 2024.



TRANSPORT MAP OF LONDON

MOVEMENT

AS WELL AS MOVEMENT AS AN ILLUSION AND TRANSFORMATIVE STATE I ALSO DELVED DEEPER INTO THE MORE LITERAL MEANINGS OF THIS NOUN. LOOKING AT MOVEMENT OF PEOPLE THROUGH DANCE AND THE BODY AS WELL AS HOW PEOPLE MOVE THROUGH A SPACE AND THE OBJECTS USED WITHIN THIS WERE ALSO CRUCIAL THEMES EXPLORED WITHIN MY RESEARCH.

I INITIALLY BEGAN LOOKING AT MOVEMENT AS HOW AN INDIVIDUAL MIGHT MOVE AND OPERATE WITHIN A PLACE THROUGH INITIALLY LOOKING AT TRANSPORT AND THE OBJECTS USED WITHIN THIS.

AS WELL AS THIS I ALSO FELT IT CRUCIAL TO EXPLORE THE WAY WE AS INDIVIDUALS OPERATE AND MOVE WITHIN OUR OWN SPACE BY EXAMINING MAPS AND THE WORK OF FRANK GILBERTS PRODUCTIVITY DIAGRAMS.

MATERIAL EXPLORATION AND EXPERIMENTATION INTO KNIT



MOTION

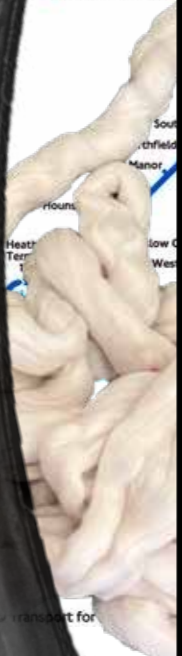
ALSO FUNDAMENTAL TO THIS MORE LITERAL RESEARCH WAS THEN MY DETERMINATION OF MATERIALITY AND HOW SUCH RESEARCH INTO MOVEMENT MAY INFLUENCE SUCH. I BEGAN THINKING ABOUT THE OBJECTS, WE USE TO MOVE THROUGH SPACES AND THOSE DISCARDED AFTER OUR USE WITH THEM. THIS LEAD TO LOOK AT TYRES AND HOW AN INNOVATIVE AND SUSTAINBLE FABRIC MAYBE CREATED FROM THIS DISCARDED RESOURCE.

SAMPLES

KNITWEAR WAS ALSO EXPLORED WITHIN MATERIALITY RESEARCH IN ORDER TO EXPERIMENT WITH HOW FABRICS MAY MOVE AND ADAPT WHEN WORN EMPLOYING THE IDEA OF MOVEMENT THROUGH AN ALTERNATIVE APPLICATION OF APPROACH AND MATERIAL DIRECTION.

RESEARCH AND DEVELOPMENT

LUCY ALICE PEARSON // 'MOVE' A/W 2024.



LUCY ALICE PEARSON // 'MOVE' A/W 2024.



USING LINES IN THE BODY



THROUGH LOOKING AT HOW INDIVIDUALS MOVE I BEGAN THINKING ABOUT OUR BODIES AND THE SHAPES CREATED WITHIN SUCH LINES OF MOVEMENT IN ORDER TO INFORM SILHOUETTE SHAPE AND FORM.

THROUGH COLLAGE, SKETCH AND PROTOTYPING TECHNIQUES SUCH IDEA WAS DEVELOPED AND EXAMINED.

MOVED

to LAYER



LUCY ALICE PEARSON // 'MOVE' A/W 2024.

DEVELOPMENT

LUCY ALICE PEARSON // 'MOVE' A/W 2024.

THROUGH MOVEMENT AND FLOW A CONTINUATION OF LINE IS REALISED WITHIN MY DEVELOPMENT OF THE COLLECTION AND LINEUP I FELT IT NECESSARY TO EXPLORE SUCH TOPIC IN ORDER TO CREATE BALANCE WITHIN THE COLLECTION.

BY PRODUCING TWO LOOKS WHICH EMBODY THIS SENSE OF MOVEMENT WITH A GREATER ORGANIC AND NATURAL SENSIBILITY JUXTAPOSING LOOKS ALREADY FEATURED WITHIN THE COLLECTION LINE UP, ALLOWS CONTRAST TO BE REALISED WITHIN THE COLLECTION AND FURTHER ENHANCES THE SENSE OF BALANCE AND SCALE ACROSS THE SERIES OF LOOKS.

THROUGH EXPERIMENTING WITH GATHERING AND A MORE DRAPED APPROACH TO TOILING AND PROTOTYPE CREATION I PRODUCED TWO LOOKS INFORMED BY THIS ORGANIC AND FLUID SENSE OF LINE SHOWN WITHIN MY RESEARCH IMAGERY. THIS PROVIDES AN ALTERNATIVE YET COMPLEMENTARY RESPONSE TO VOLUME PROVIDING BALANCE WITHIN THE COLLECTIONS LINEUP AND AESTHETIC STATEMENT.

SAMPLE OF GATHERED BIKE TYRE LEATHER

LINES OF THE HUMAN MOVING FORM INFORMED SILHOUETTE SHAPE.

FLUID LINE APPLIED IN PATTERN DRAFTING MIRRORING THE FLUID LINE SEEN WITHIN RESEARCH IMAGERY

REATING FLOW, VOLUME AND MOVEMENT

DEVELOPMENT

LUCY ALICE PEARSON // 'MOVE' A/W 2024.



MOVEMENT IS ALSO A TRANSFORMATION AS THROUGH ITS VERY IMPLEMENTATION IT ALLOWS SUCH.

I THEREFORE FELT IT WAS CRUCIAL TO EXPLORE THE IDEA OF TRANSFORMATION WITHIN MY WORK AND COLLECTION BY IMPLEMENTING THE NOTION OF MULTIFUNCTION.

I BEGAN TO THINK ABOUT HOW ELEMENTS OF MY COLLECTION MAY THEREFORE TRANSFORM AND OPERATE WITH MORE THAN ONE FUNCTION, NOT ONLY INCREASING THE USABILITY OF THE COLLECTION BUT ALSO PROVIDING AN ANSWER TO SUSTAINABILITY AS THROUGH APPLYING THE CONCEPT OF MULTI-FUNCTIONALITY MATERIAL AND ENERGY USAGE IS REDUCED.

MULTIFUNCTION

BOMBER BAG SAMPLE PROTOTYPE, WORN AS BOTH SHOWING INTERCHANGEABILITY AND MULTIFUNCTIONAL QUALITIES.



I THEN PRODUCED TWO LOOKS WHICH DEVELOPED UPON THIS IDEA.

USING THE SPHERICAL SHAPE I WAS ABLE TO CREATE A GILET BOMBER WHICH THEN COUPLED AS A BAG THROUGH THE SEGMENTING OF THIS SPHERE IN HALF AND APPLICATION OF FASTENINGS ALONG THE REAR OF THE SPHERE SHAPE ONCE FOLDED AND SEGMENTED.



I THEN CREATED AN INITIAL SAMPLE OF A MULTI USE ACCESSORY AS THE HAT BAG, INSPIRED BY THE FLOW OF LINE FOUND WITHIN RESEARCH THEMES AND IMAGERY. THIS PIECE AGAIN ALSO FURTHER ENHANCES THE WEARABILITY AND USABILITY OF THE COLLECTION AS A WHOLE.



HAT BAG ACCESSORY PROTOTYPED. LINE OF THE STRAP IS DESIGNED IN RESPONSE TO FLUID LINE WITHIN RESEARCH IMAGERY AND TO COMPLEMENT AND ENHANCE THE FLUID CUFF LENGTH AND DETAIL UPON JACKET.



WASH WASH WASH

FROM INITIAL EXPERIMENTATION INTO THE UTILISATION OF DISCARDED OBJECTS USED IN THE MOVEMENT OF PEOPLE I THEN BEGAN TO SAMPLE THE CREATION OF MY INNOVATIVE AND SUSTAINABLE FABRIC ON A LARGE SCALE. SUCH PROCESS PROVED SUCCESSFUL WITH THE IMPLEMENTATION OF THIS FABRIC CREATION APPLIED THROUGHOUT THE MATERIALITY OF THE ENTIRETY OF THE COLLECTION 'MOVE'.

EXAMPLE OF OLD AND PUNCTURED INNER TUBES READY TO BE SANITISED IN THE FIRST STAGE OF THE MATERIAL CREATION.

ONCE SOURCED, ALL THE PUNCTURED AND OLD INNER TUBES WERE THEN WASHED AND SANITISED TO ENSURE SAFE FOR USEAGE AND WEARABILITY. EACH TYRE LENGTH THEN NEEDED TO BE CUT INTO STRIPS AND PINNED IN ORDER FOR IT THEN TO BE SEWN INTO A FLAT PIECE OF MATERIAL.

STORE STORE

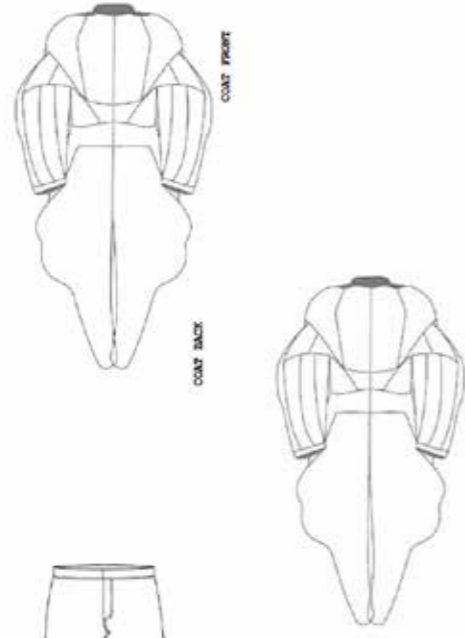
EXAMPLE OF ROLLED INNER TUBES READY TO BE PINNED.

WASHED AND PINNED INNER TUBES READY TO BE SEWN INTO LEATHER MATERIAL

M AKING MATERIAL

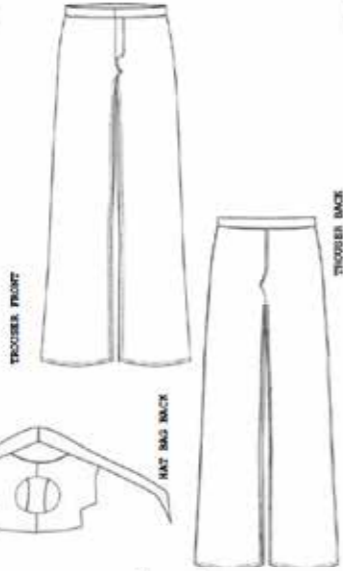
MANUFACTURE

LOOK 1



COAT BACK

COAT FRONT



TROUSER FRONT

TROUSER BACK



HAT MAG FRONT

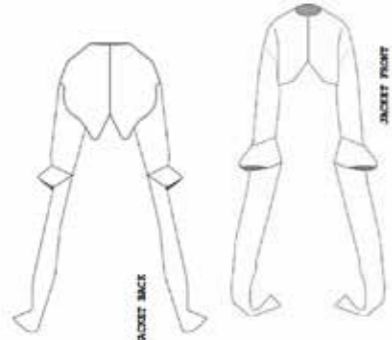
HAT MAG BACK



COAT BACK

COAT FRONT

LOOK 4



JACKET BACK

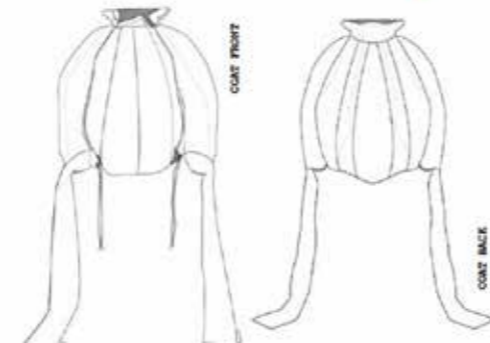
JACKET FRONT



TROUSER BACK

TROUSER FRONT

LOOK 5



COAT FRONT

COAT BACK



TROUSER FRONT



TROUSER BACK



TROUSER BACK



TROUSER FRONT



JACKET BACK



JACKET FRONT



HAT MAG BACK

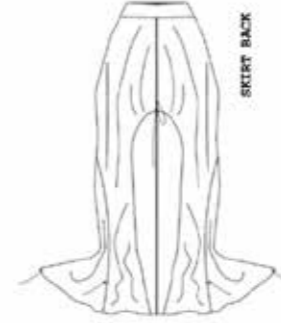


HAT MAG FRONT

LOOK 2



SKIRT FRONT



SKIRT BACK



JACKET BACK

JACKET FRONT



SKIRT BACK



SKIRT FRONT



SKIRT FRONT

SKIRT BACK

LOOK 3



TROUSER FRONT



TROUSER BACK



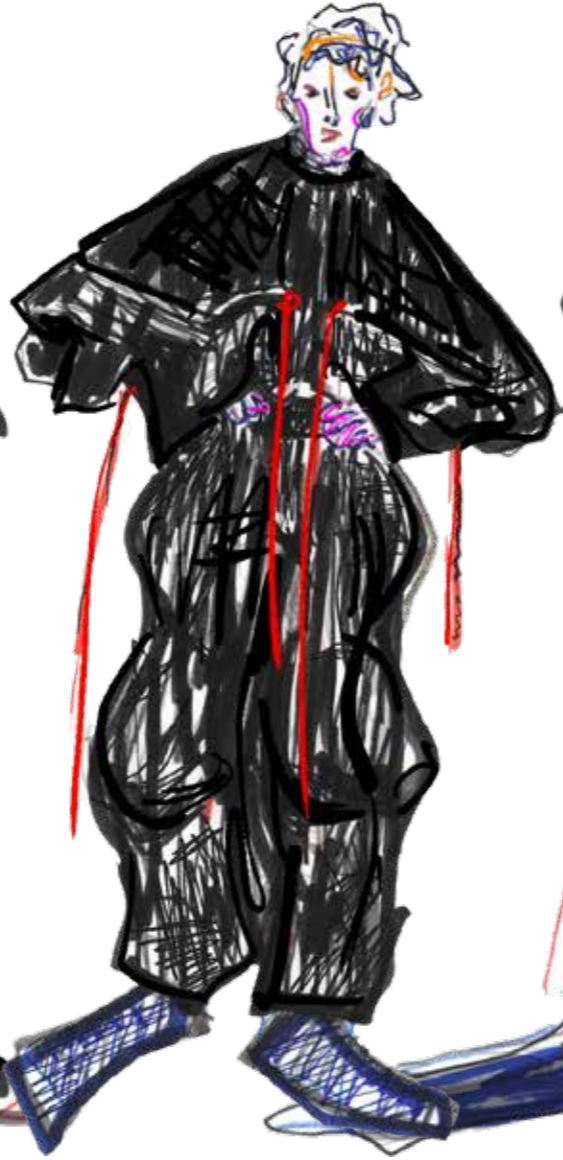
JACKET FRONT



JACKET BACK

LOOK 6





LUCY ALICE PEARSON // 'MOVE' A/W 2024.



LUCY ALICE PEARSON // 'MOVE' A/W 2024.

LUCY ALICE PEARSON / 'MOVE' A/W 2024.



LUCY ALICE PEARSON / 'MOVE' A/W 2024.

LUCY ALICE PEARSON// 'MOVE' A/W 2024.



LUCY ALICE PEARSON// 'MOVE' A/W 2024.

LUCY ALICE PEARSON // 'MOVE' A/W 2024.



LUCY ALICE PEARSON
lucy.pearson@icloud.com
07584655990
@lucy.pearson_



LUCY ALICE PEARSON // 'MOVE' A/W 2024.