

WELCOME TO

JOSHUACOWAP

SS25

THE HEIST

“While a robbery typically involves the use of force or threat against individuals to unlawfully take their property, a **HEIST** refers to a meticulously planned and often elaborate theft, especially targeting valuable items or large sums of money” (Cain and Herren, 2024)

A
Performance Workwear
Luxury Menswear
BA(Hons) Sportswear Design
Collection

Full portfolio available upon request

INTENTION

A **men's luxury workwear** collection for the purpose of conducting an illegal **heist**.

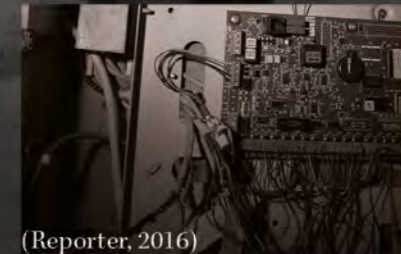
Exploring the intersection between functional clothing and luxury;

through the lens of a small organised gang committing an illegal heist.

MUSE / WORKER / ATHLETE

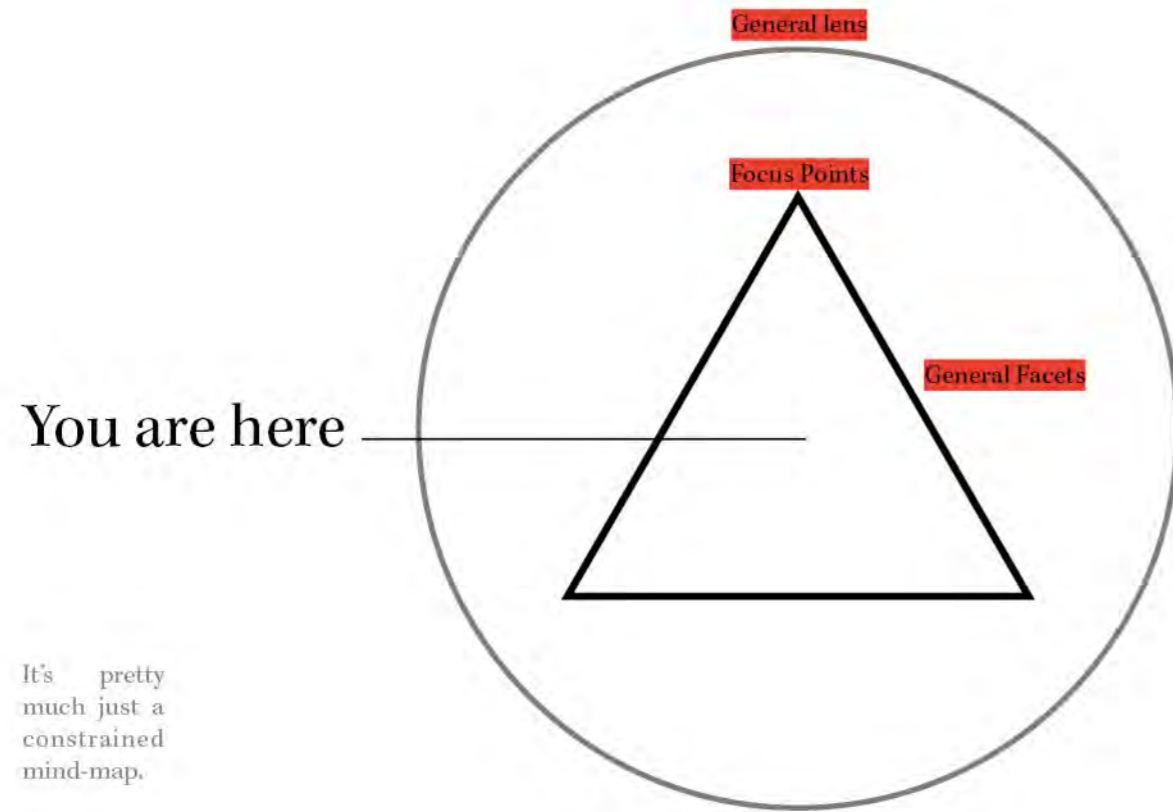
Hatton Garden Heist

2015 - Britain's largest burglary. A heist conducted over Easter bank holiday weekend in the heart of London's jewellery district. Breaking into and stealing valuables from 73 safe deposit boxes, with contents totalling over £14m; likely much higher in reality.

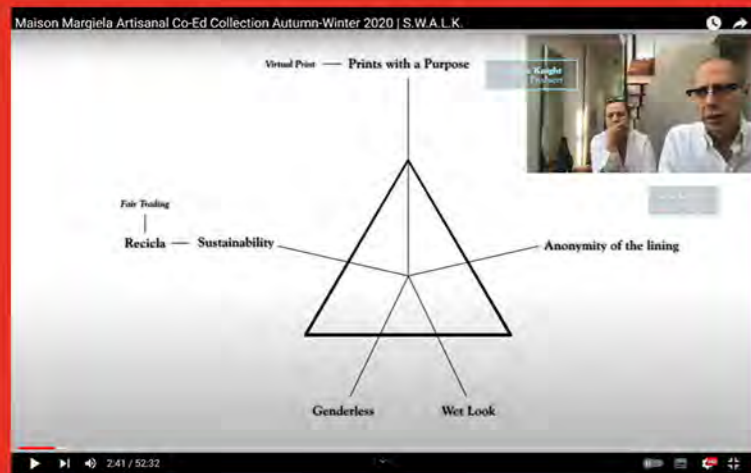


FOCUS TRIANGLE

For SS25 THE HEIST



It's pretty much just a constrained mind-map.



Being used to working in rules of 3 - I saw the triangle concept come up again in Maison Margiela's design briefing process, though I am unclear how they use it; I like building tools for design, so in a similar way: I use the triangles to draw focus. 3 Points, 3 facets. Perhaps all through a general lens.

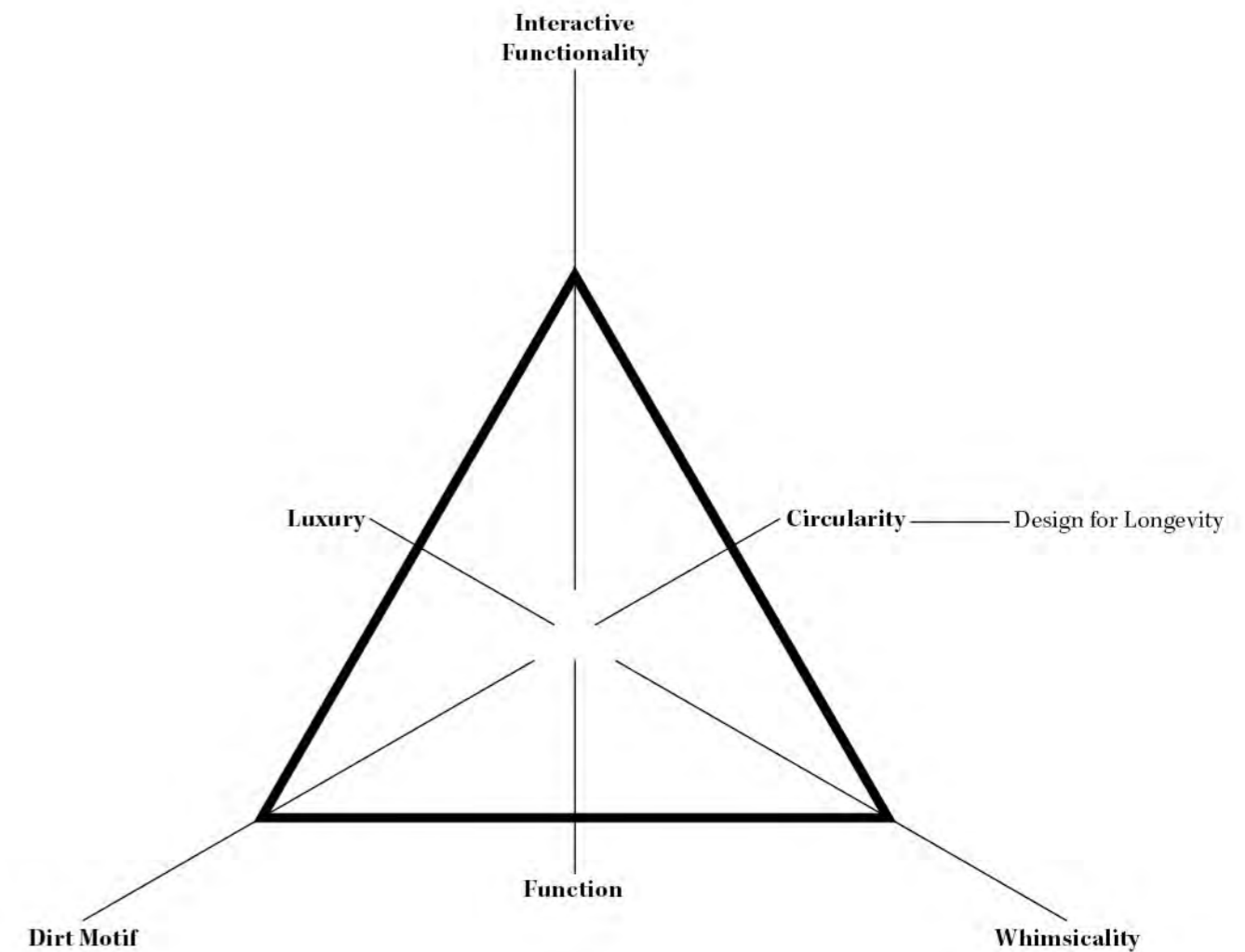
Maison Margiela (2020)

Visualising the System of Research

a **“Collection Map”**

or

“Concept Vision”



Linking overarching codes of narrative interactivity; playful whimsicality; and concurrent ironic use of dirt motifs, with the baseline design codes merging luxury and function; with special attention to design for longevity practice.

DIRT MOTIF



(Adobe Stock, 2024)



(Pollock, 1950)



Laser Engrave



Acid Dye Brushstroke



Bead Embroidery

Concurrent elements referencing dirt splatters, staining, or weatherings, without using actual dirt.
Bringing a stain concealment functionality, much like how a melange conceals staining, whilst nodding to the underlying criminal theme.
Critically also drawing contrast between the working class, and those typically purchasing luxury garments, as the working class thieves steal from the rich. Hiding in plain sight.

CIRCULAR STRATEGY

“fashion is a craft, a technical know-how and not in our opinion, an art form”

M.M.
2008

(Frankel,
2005)

“Luxury brands propose a dream. This dream cannot be based on uncontrolled destruction of the rarest resources of the planet.”

(Kapferer and Bastien, 2012)

Centre for Circular Design: “The TEN:

1 Design to Minimise Waste

How to reduce the many kinds of waste created within the textiles industry, both pre and post consumer?
Assess the potential forward impact of design choices /decisions, on production, use and eventual disposal of textile products. Create a design narrative in response to a life-cycle analysis of the product.

2 Design for Cyclability

How to upcycle existing garments and how to design with virgin materials, in anticipation of future recycling?
The initial design process anticipates the potential for eventual recycling and repurposing of the textile product. Also existing garments or products considered as ‘raw materials’, ready for added value to be applied.

3 Design to Reduce Chemical Impacts

How can the use of harmful chemicals at every stage in the life of the product be reduced by design?
Select the most appropriate material and processes for any product to minimise environmental impacts.

4 Design to Reduce Energy and Water Use

How to conserve water in the production and use of textile products?
Evaluate the ways water and energy are consumed in the processing of textiles. Assess the carbon footprint, particularly in consumer laundry.

5 Design that Explores Cleaner/Better Technologies

How can technology be used to make more sustainable textiles?
Design for new technologies to save energy and materials. Reduce environmental damage in the production of yarn and fibre, the construction of fabrics, dyeing and finishing of products.

6 Design that Takes Models from Nature & History

How can the practices of the past and models from the natural world inform textile design and production of the future?
Seek design inspiration, information and solutions from studying the textiles, habits and societies of the past and from nature including bio-mimicry.

7 Design for Ethical Production

How can design encourage ethical production, that supports and values people and skills? Designers can engage with communities, either in the supply chain or for local needs.

8 Design to Reduce the Need to Consume

How can designers make stuff that lasts, that people want to keep and look after?
Textile products can be designed and produced to adapt and improve with age. Encourage replacement of shopping with creative social experiences; the customisation of clothing and textiles; the DIY culture.

9 Design to Dematerialise and Develop Systems & Services

How can designers develop the concept of designing services that replace or support products?
Employ a design strategy for multi-functional products and materials conservation via temporary and non-invasive installations. Encourage repair. Facilitate on-line/local communities of producer-consumers.

10 Design Activism

How can designers extend their effect beyond the product to work creatively with consumers and society at large?
The textile designer becomes a ‘social Innovator’ using design skills to meet social needs. It includes designing events and communication strategies to increase consumer and designer knowledge about the environmental and social impacts of textile products.

Design for Longevity

DESIGN DEVELOPMENT ITERATION 2 COLLECTION

First Consolidation

First lineup of the collection's design, with a focus on hyper-functional jackets that are able to transform into other garments or tools for use in the heist. With the idea of the heist blending into public until they transform into the heist.

Exploration of hiding in plain sight

First notion of a standard work jacket

Exploration of fake limbs to disguise what the actual arm is doing

Driver is always seated so exploration of backless jacket

Dungarees become protective jacket

Concept that one keylook is dressed-down as their clothes have been given to other heist members

Large Collars for Self Esteem Silhouette Fold up to conceal face

Hyper-specific pocket layouts for critical equipment

Thermo-Chromic to indicate dangerous hot surfaces before burning the user

Heavy duty developments on the standard work jacket

Seen Conman

Basic Workman

Wheelman

Unseen Conman

Grease Man

Heavy Workman

Tech-Man

Access-Man

Indication of some dirt motif or embroidery

Trousers are generally very simple and act only as complementary pieces to the jackets, so not to over-complicate

Heavy use of dynamic layering with no compromise in development of layers beneath

A jacket with a split back ties around the waist to become protective chaps

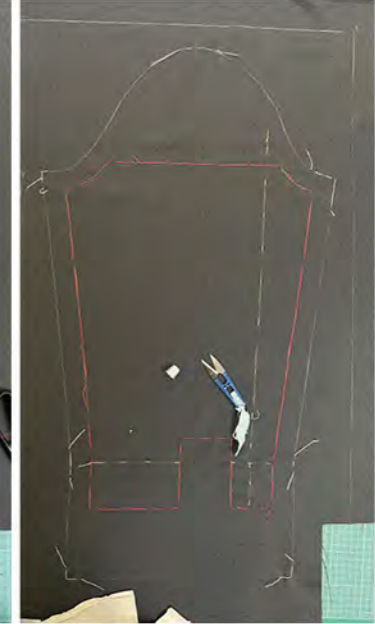
Technical tool Bag becomes a jacket

THE THIEF

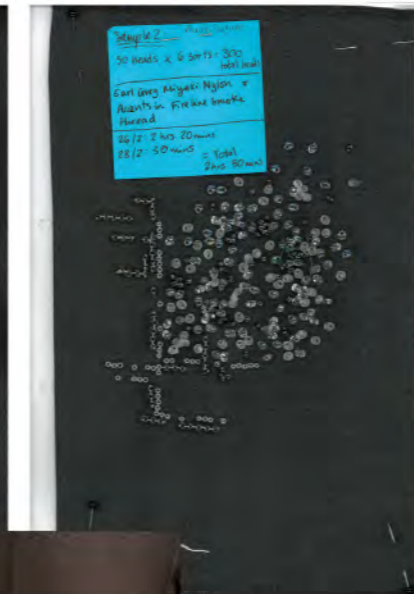


COLLABORATION

With Maisie Caldwell - BA(Hons) Textile Design - @MaisieTextiles



Preparing panels for handover

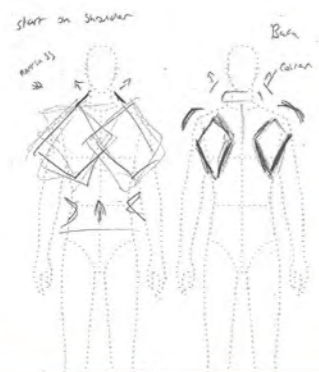


Maisie's Embroidery

Brief: "Luxury Mud Splatter"



FLOU



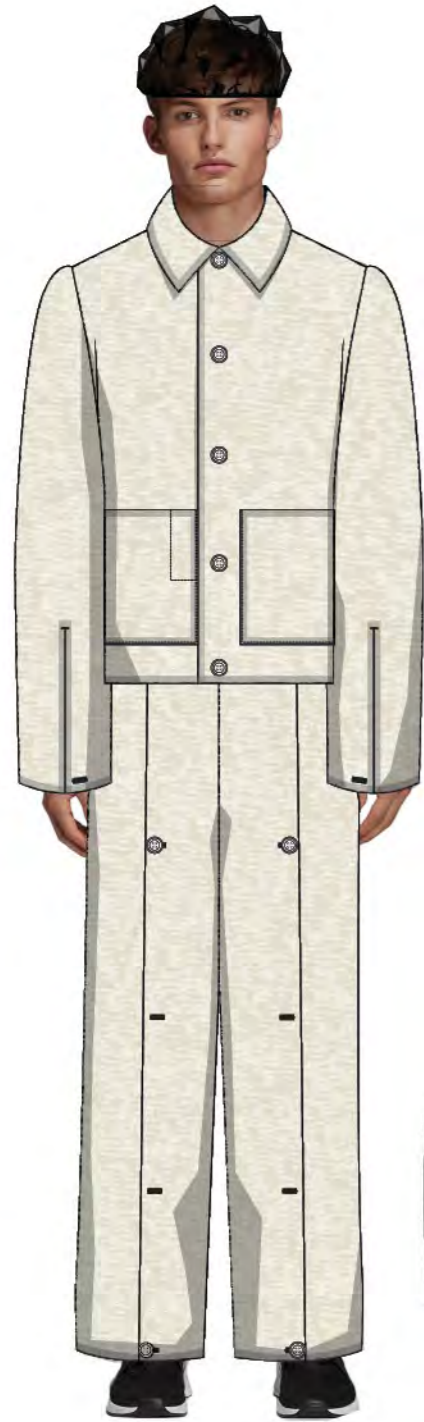
Creation of cascading spherical volumes around muscles and joints to build on the arm's silhouette.

Here discovering that a large volume around the cuff alone is interesting as it also pushes out the drape above, up to the shoulder point.

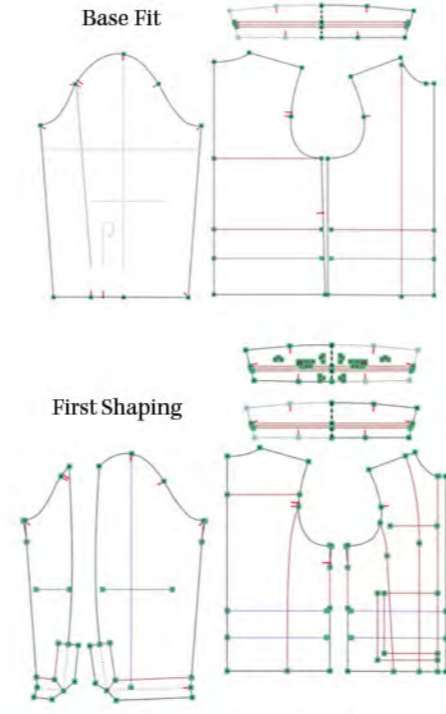
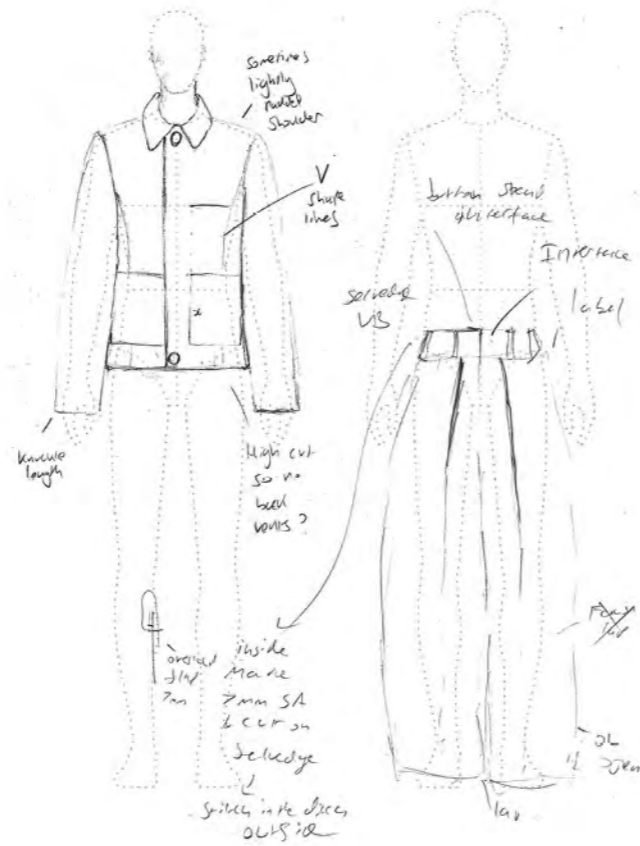


KEYLOOK 1
BOUNCER

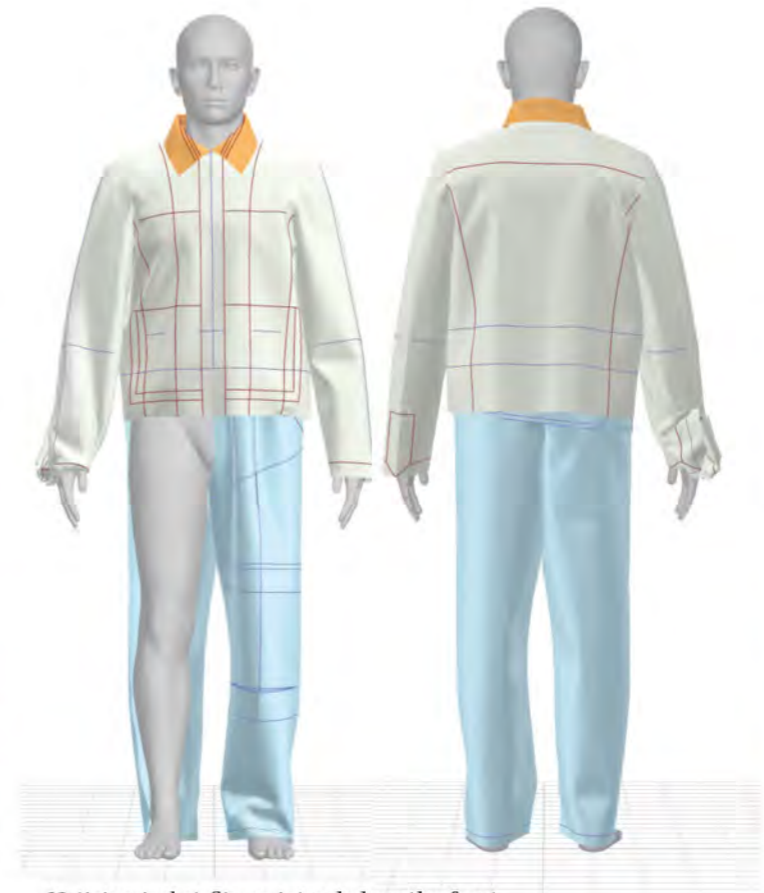
TAILLEUR



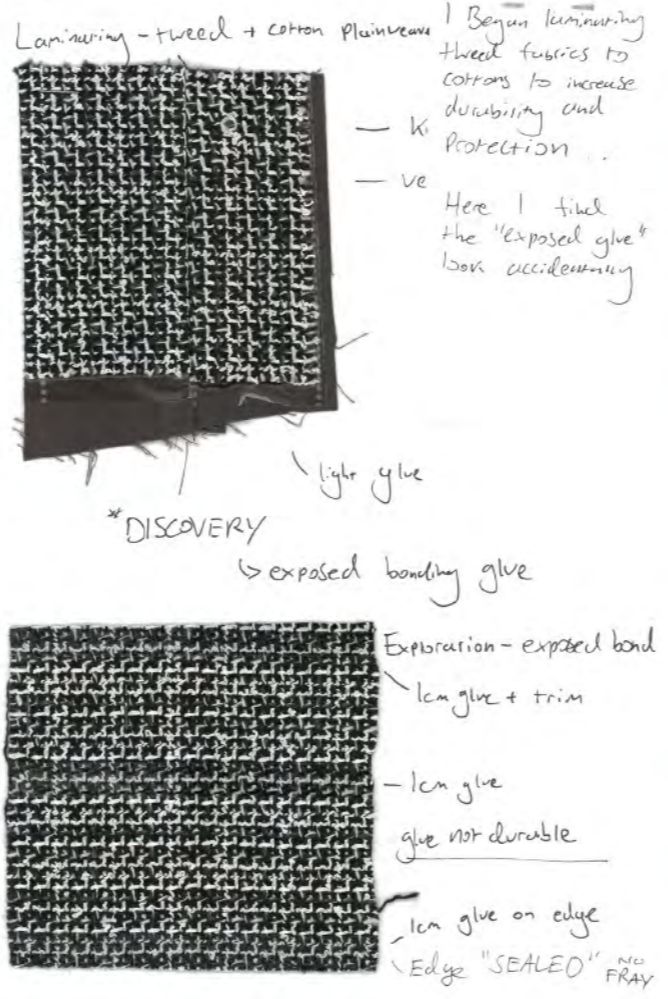
KEYLOOK 2
LOOKOUT



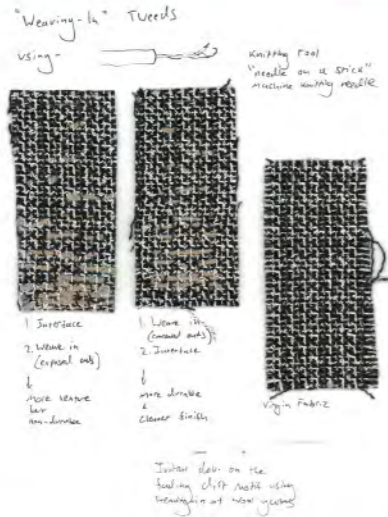
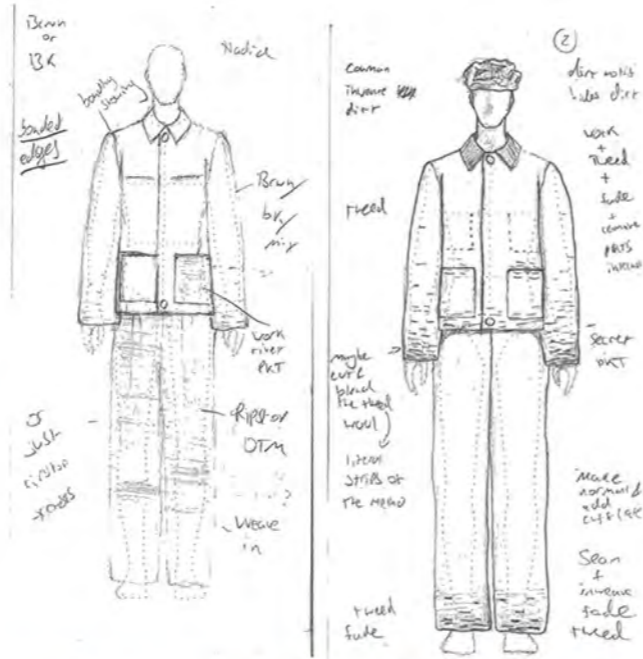
A focus on gentle shaping, and establishment of the correct lengths in the cuffs and hem; as well, the collar size and shape is established.



Noticing jacket fits as intended on the front bodice, but the back is far too unfitted.



TAILLEUR



Donated Fabrics

114
Black/white loose weave Sustrak silk, wool, cotton
Frying removing create "FADE"
As replacement to "m-lanung"

Date	Current Stock Le
11/01/23	24 70
17/01/24	DM Reson

(APPROVED)



KEYLOOK 3 DRIVER



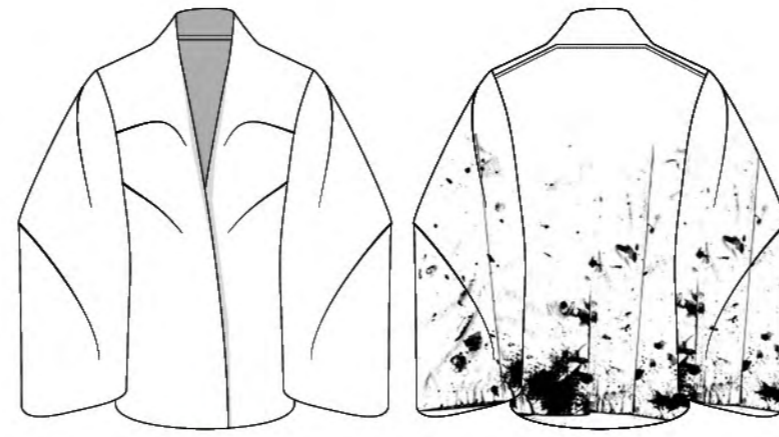
DESIGN DEVELOPMENT FINAL COLLECTION

Final Keylooks

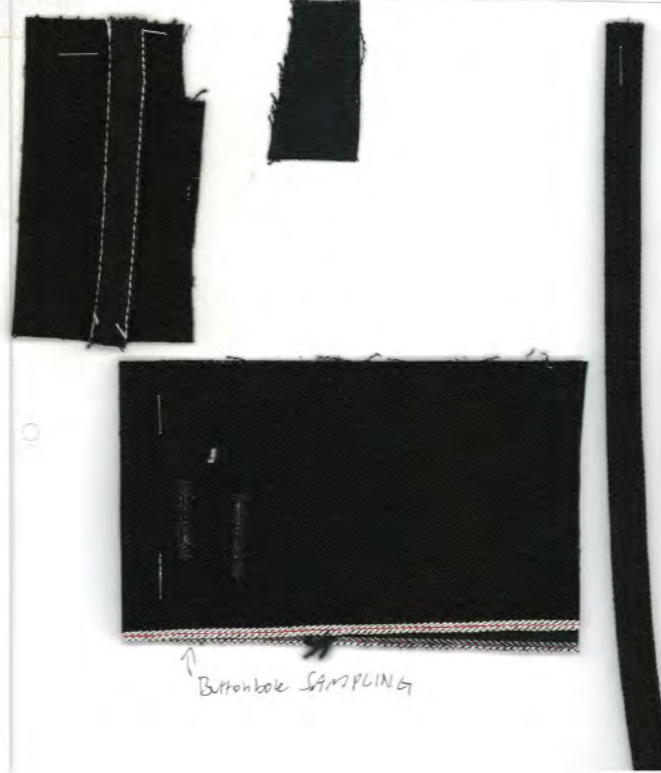


THE HEIST

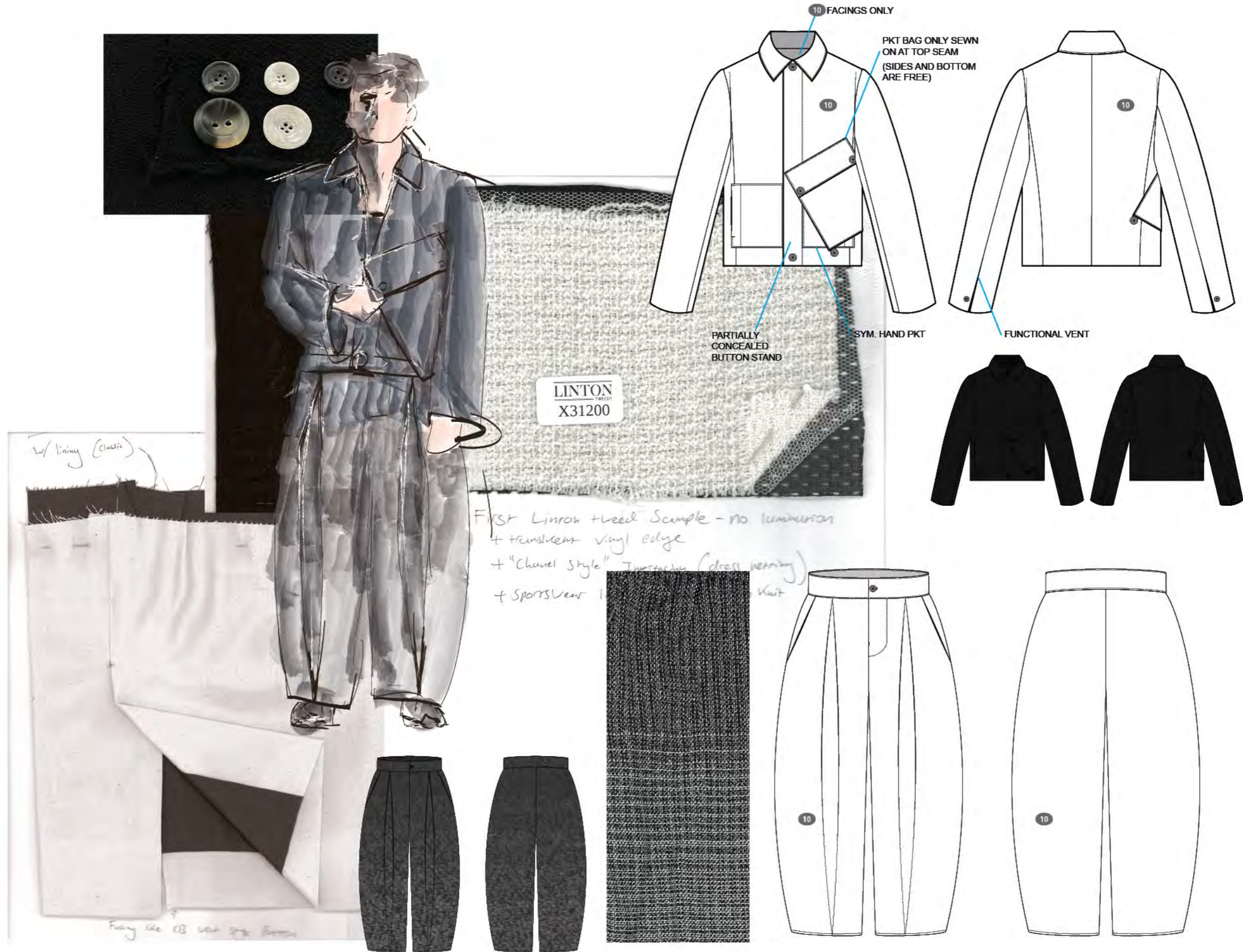
THE MUSCLE



MH 8 DUMMED FAL FTI
NATURAL DENIM - HEAVY
100% CO
80cm WIDTH BLACK 5.2m reserved / 8



THE DRIVER



THE LOOKOUT

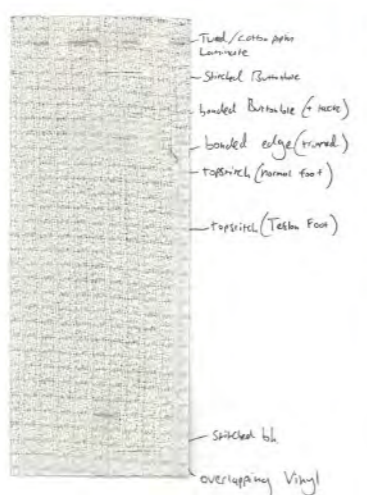
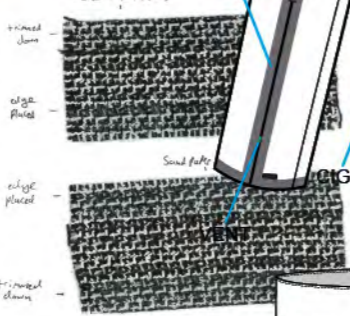
laminar, m + taping thread Sample



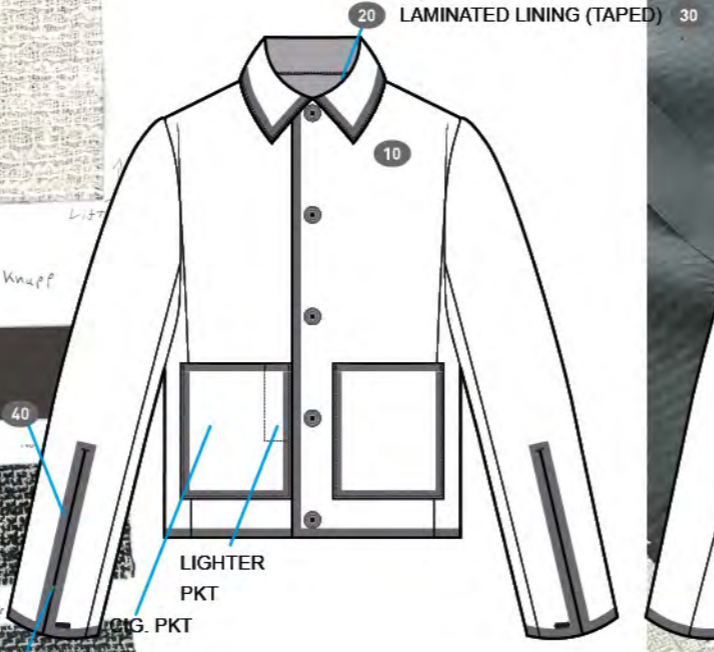
W/give
Stowed to "big-bare" Thread Knapp



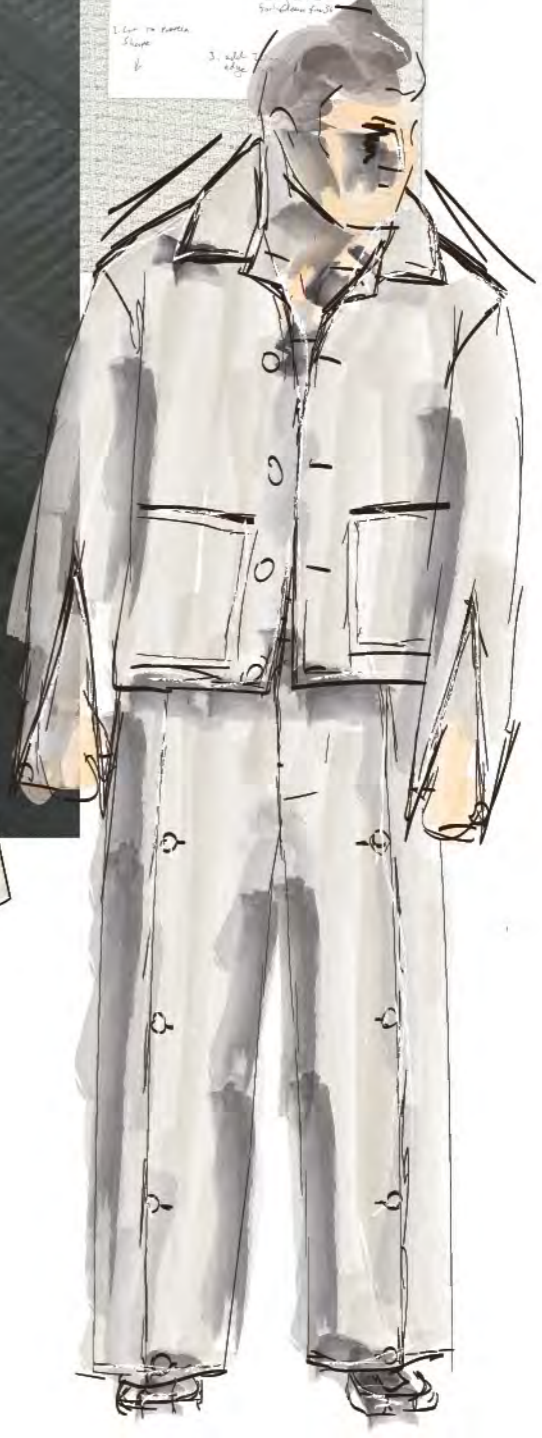
Condition:
1. Cut 2cm strips at width
2. Cut 10cm strips at length
3. Press @ 150°C for 15 seconds w/iron
4. (optional) re-press with sandpaper
5. Trim back 0.5cm



Tweed/Cotton poplin
Laminar
Stitchd Bismarck
bonded Bismarck (interior)
bonded edge (interior)
topstitch (normal foot)
topstitch (Tasha Foot)
stitchd bl
overlapping vinyl



1. Laminar Cotton -
+ seam placed (on side)
2. Laminar Cotton -
+ seam placed (on side)
3. Laminar Cotton -
+ seam placed (on side)
4. Trim edge
5. Trim edge
6. Trim edge
7. Trim edge
8. Trim edge
9. Trim edge
10. Trim edge





Outer: 100% Wool
Lining: 100% Cotton
Laminated with 100% Polyurethane

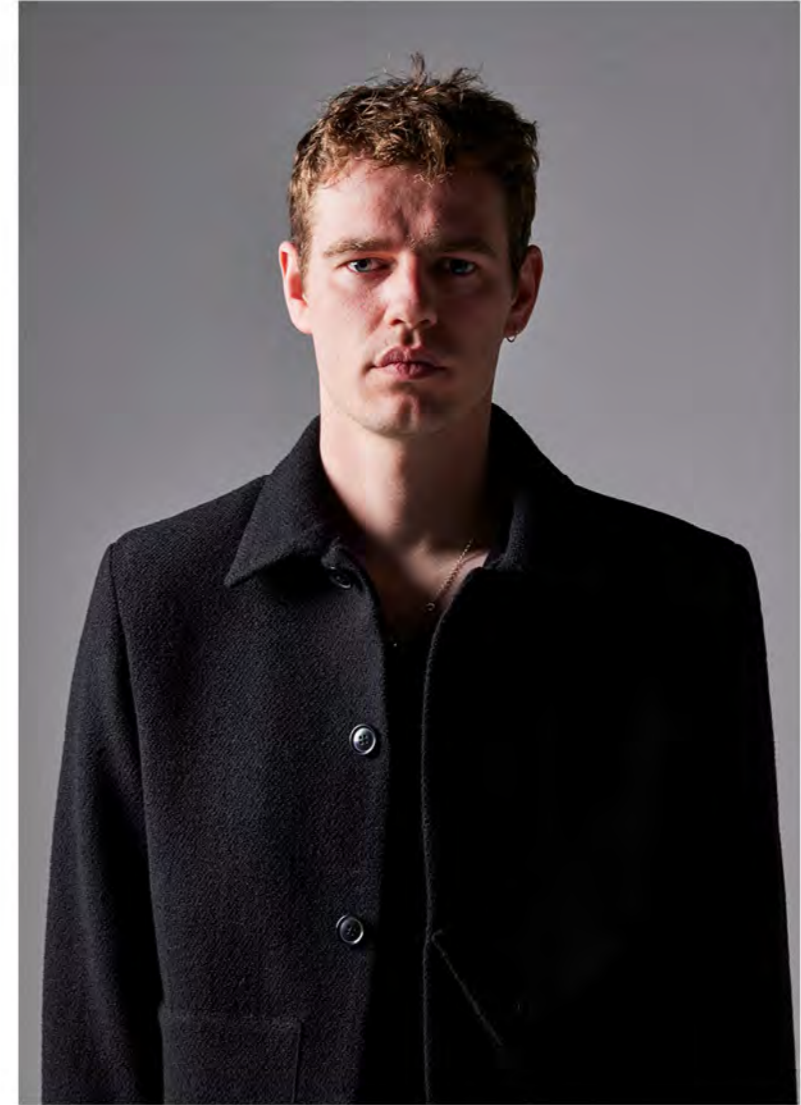
LOOKOUT JACKET

Lookout Jacket. For the heist member acting as lookout. The lookout must fit in and not look out of place or conspicuous, whilst also being ready for any sudden labour-task, confrontation, or escape.

The Jacket is made from a laminated tweed construction of Wool Tweed Bouclé to Lightweight Cotton Poplin, with all seams taped with matching poplin; creating an extremely durable and rugged tweed. The edges are double bonded to further secure the raw-edge-cut tweed for further durability.

The Jacket features forearm cuts to allow manipulation and usage of tools and devices without it looking like your arms are moving; concealing movement, with buttons to close during normal usage. Also featuring two front pockets, one with a specific cigarette box and lighter pocket layout - allowing the wearer to blend in anywhere without bother. Finally, a high one-piece collar that can be folded up to conceal the face.









Photography by Marc Hubbard

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