

KILTED TROUSERS:

AN EXPERIMENTAL DESIGN PROCESS



BRIAN SWIFT
BRIAN SWIFT

A COLORFUL STATEMENT

I became interested in exploring the kilt because it defies western gender roles. While some may perceive skirt-like garments to be feminine, the kilt is traditionally worn by men. This association with femininity may be exacerbated by the pleats, which are usually thought of as feminine. With a sporran, a front facing bag that is chained to the belt loops, the functionality of the garment can be improved.

Interestingly, the fabric of a kilt, traditionally a tartan wool, can be indicative of region, though this later came to symbolize family or clan. I would like to explore those aspects of the kilt which I find beautiful: its loose cut, its use of tartan weaves, and its pleating. This pleating imbues the kilt with movement, which I would like to accentuate in my design.

A GUESSING GAME: DRAPES AND IDEATIONS



Cross body cape



Pleated cape



Knife
pleated hem

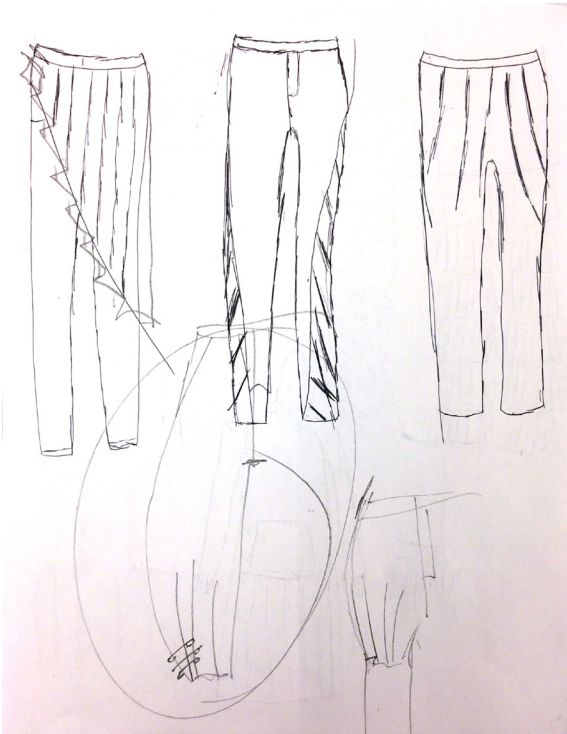


Pleats in front



Knife
pleated hem

RAPID SKETCHES



s
tions
terations
Iterations



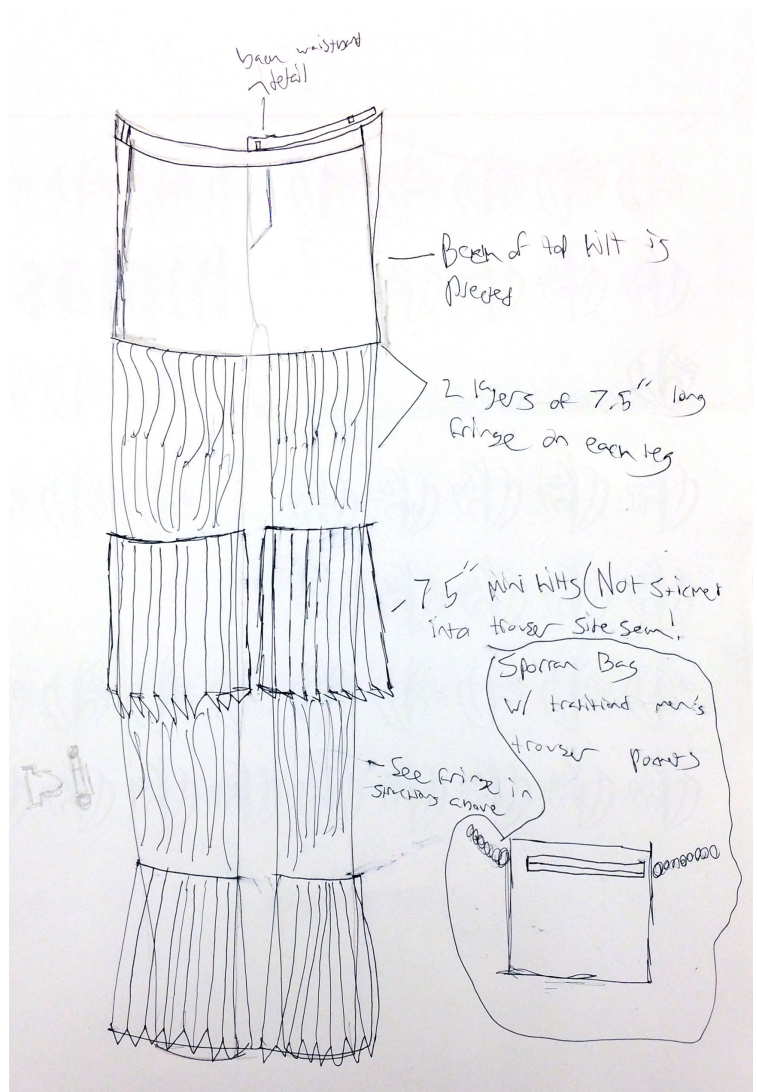
Final design concept

Final design concept

Final design concept

Final design concept

For a more commercially oriented design, I would eliminate the top kilt and replace it with slant pockets in the front and single welt pockets in the back.



FUN WITH FRINGE



2 layers of fringe rendered the tartan invisible, whereas 1 layer allows the viewer to see the tartan, so I decided to use 1 layer of fringe

FRINGE SEWN INTO SEAMS

FRINGE SEWN ONTO FABRIC



The fringe that was sewed into the seams looked much cleaner, because it didn't pull on the fabric as much. I was planning on sewing the fringe to the fabric surface, prior to sewing this test.

WORK IT OUT: TESTING ALTERNATIVES



1 leg entirely of fringe, 1 leg entirely of kilts



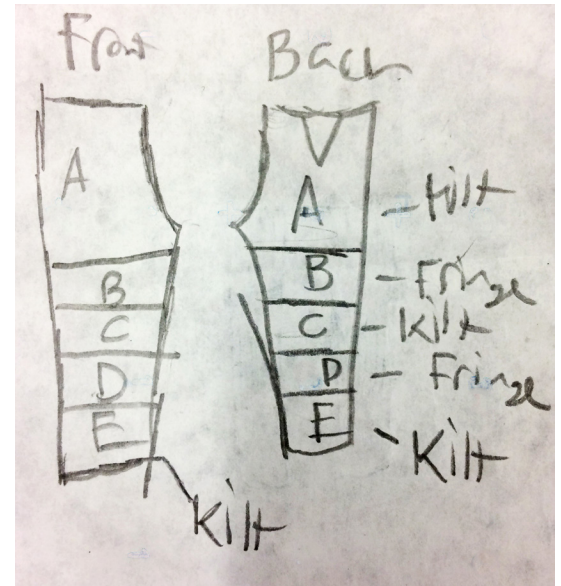
Alternating fringe and kilt leg



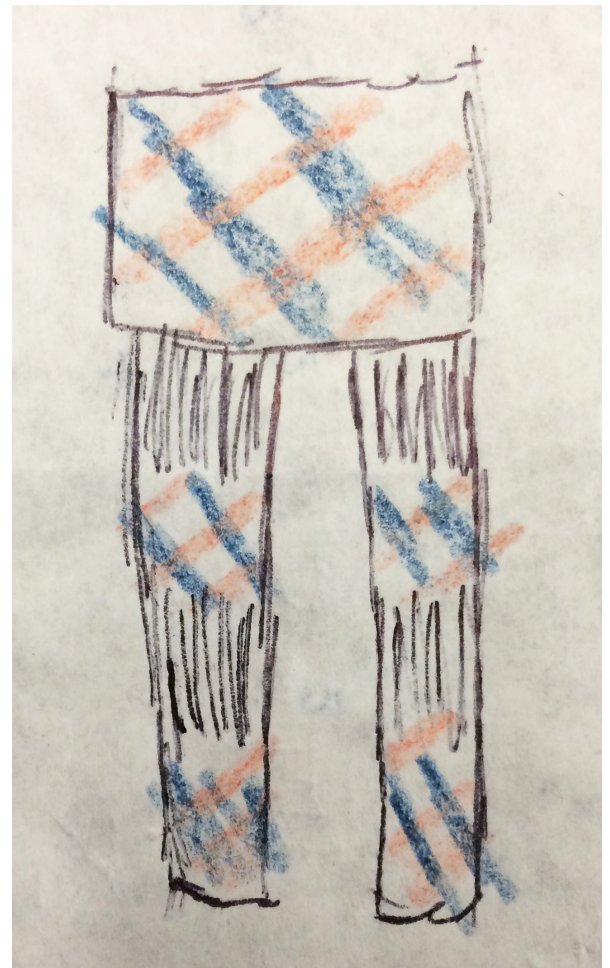
1 leg entirely of fringe, 1 leg entirely of kilts, with a top kilt

ARRIVAL: FINAL CONCEPT

At the testing alternatives stage, I iterated on the initial design. I started testing asymmetry in my design to see if it would help me understand why I was initially drawn to the symmetrical design. I created samples illustrating several possible fringe and kilt placements. After creating these samples, I realized that my original design was still the most appealing. Even though I went back to my original idea, I gained a newfound appreciation for why I gravitated towards this design first. Now, if asked why my pants are symmetrical with alternating kilt and fringe treatments down the leg, I can explain that this symmetry gives the pants a predictable quality which turns these treatments into a surface design. Had I not explored the other design possibilities, I would not be able to explain why this design is better.



Pattern layout guide



Final Layout Sketch

DANCING PANTS



BOP!



Featured in "Choose Life" in Vogue
Italia

Shot by Pedro Arieta
Styled by Juliana Giminez

Featured in "The Red Carpet Inn"
in WAD Mag
Shot by Tory Rust
Styled by Anna Neretto



