

How does Burberry Infuse ‘Freshness’ into Classic Trench Coats?

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Abstract Fashion brands need to have unique items that reveal the brand’s identity and satisfy consumers simultaneously, and they can maintain the lead in the field, notably if their bestseller is recognized as a classic. This study aims to examine how the Burberry infuses ‘freshness’ into the classic trench coat, which is the brand’s core identity, by decoding the coats created by designers Menechetti, Bailey, and Tisci from Spring 2000 to Pre-fall 2022 through the SCAMPER technique.’ As a result, all three designers used elements that transformed the trench coats’ designs in order of shapes within shapes, shape, texture, color, and pattern, but the ways were different. Menechetti had changed the shape of the inside details of the trench coats the most, and Bailey appeared to change the trench coats’ silhouette. Tisci had the highest rate of change in texture, color, and pattern. We confirmed that the way the three designers added novelty to the coat design is related to their aesthetics, namely minimalistic, feminine, and street style. This study can contribute to industries and designers who wish to develop classic items and can also be used in education to generate creative design ideas using the SCAMPER.

Keywords Burberry, Design elements, SCAMPER, Trench coat

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Introduction

Fashion brands strive to survive in the fashion industry by imprinting their unique design identities on consumers to achieve a competitive advantage. It is essential for fashion brands to have unique items that reveal the brand’s identity and satisfy consumers simultaneously, and they can maintain the lead in the field particularly if their bestseller is recognized as a classic. A classic fashion product has a distinct form or image that people can generally recognize, and that has been produced for a long while with only slight modifications (DeLong, 2015). In addition, in contrast to trendy, classic refers to a style or design long-loved that is accepted generally as good taste in fashion (Kwon, 2017; Stone & Farnan, 2018).

A trench coat is among the iconic fashion classics. Since British troops first wore trench coats during World War I, they have become a staple for men. They were followed by those for women in the 1940s and now have gained favor in both men’s and womenswear (Fairchild’s Dictionary of Fashion - 4th Edition, 2013; Leach, 2012). Trench coats are one of the major fashion items that various fashion brands have produced steadily (Tynan, 2011). In particular, Burberry, a British fashion brand, proved the symbolism of the representative brand of trench coats by obtaining a patent for gabardine, a waterproof fabric, in 1879 (Davies, 2008). Moreover, as King Edward VII of England began to refer to

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Burberry's trench coat as a 'Burberry,' people came to call it by the brand name Burberry (Digennaro, 1983).

Novelty has been regarded as a representative characteristic of creative fashion design. However, unlike the concept of complete novelty that has never existed, but which was considered creative in a previous era, novelty now adds 'freshness' by rediscovering, reimagining, or redefining what existed before (Kimbeck, 2021). Because adding variation to an existing design or style can increase consumers' enjoyment and raise expectations (Bianchi, 2002), brands reinterpret their best-selling items each season to offer more compelling choices for consumers. Burberry has made various efforts to add freshness while keeping the tradition of trench coats, which is the brand's identity and has maintained its global reputation to this day.

Previous studies on Burberry to date include one that examined the brand's modernization through a design comparison between Burberry and Burberry Prorsum (Jung, Kim, & Bae, 2009) and Burberry's digital innovation (Nguyen & Bug, 2016; Salice & Lunghi, 2015; Straker & Wrigley, 2016). Other studies have examined trench coat design (Kim, 2007; Kim & Lim, 2012; Park, 2015), but they

are not limited to Burberry. Although Kim (2011) analyzed the color of Burberry's trench coat, the study has a limitation, in that it focused only on color, and did not address other design elements, such as form, shape, pattern, and texture. Therefore, this study examines Burberry's past trench coat design, which is the core identity of the brand and has been considered a representative classical item throughout fashion history.

This study aims to examine the way the luxury brand Burberry adds novelty to the trench coat design by decoding the design elements of trench coats created by designers Roberto Menechetti, Christopher Bailey, and Riccardo Tisci from 2000 to 2022 through the SCAMPER technique. While SCAMPER is an activity-based checklist used typically in the stage where inchoate ideas are generated, we applied it to trace the process of preserving and modifying the trench coat archetype by disassembling each element of the outcome in accordance with previous studies (Kim & Lim, 2012; Kim & Lim, 2014; Lee, 2021). Through SCAMPER's checklist, this study compared and analyzed the difference between each design element, including shape and form, color, pattern, material, and detail, through 71 seasons of trench coats

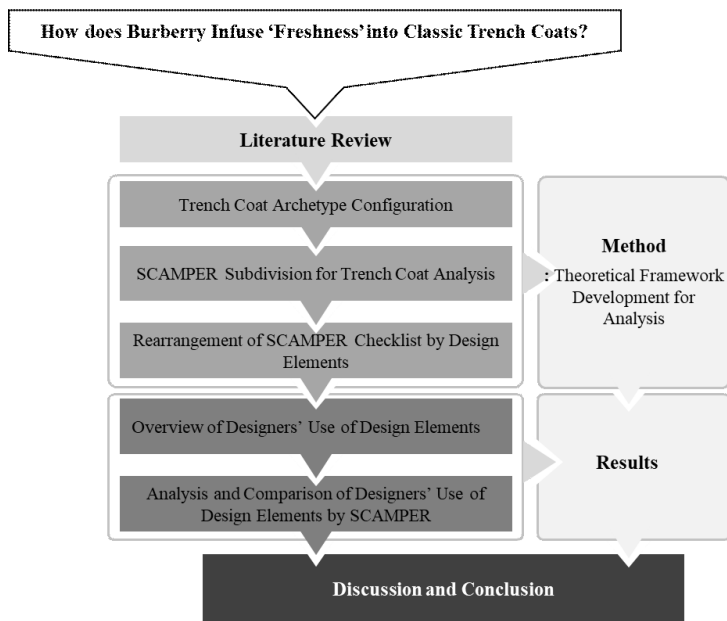


Figure 1. Research procedure

Burberry's three designers created from Spring 2000 to Pre-fall 2022, to interpret the code with which Burberry infuses 'freshness' into the classic trench coat.

This study can contribute to fashion brands' ability to increase competitiveness and achieve sustainable development by improving the understanding of the way modern fashion luxury brands add freshness while maintaining their brand identity. Specifically, this study can contribute to apparel companies that are determining their specific design direction, such as whether to follow or diverge from Burberry's design strategies or a particular designer's design aesthetics, when developing trench coats. Further, through analyzing design elements by the SCAMPER technique, design thinking methods can be presented that will be helpful to industries and designers who wish to develop classic items further and can also be used in training in the educational field to generate creative design ideas using the SCAMPER. It is a design idea technique that uses 7 simple keywords to drive various ideas, and its uses are endless. Since looking at how SCAMPER is used in real fashion design is meaningful for providing essential data, several studies are being conducted (Choi & Kim, 2014; Kim & Lim, 2012; Lee, 2019; Lee, 2021).

Literature Review

Rise of the Trench Coat

The trench coat derives from a waterproof coat the British army wore in the trenches during World War I (McRobbie, 2015; Tynan, 2013). In 1879, Tomas Burberry, the founder of Burberry, patented gabardine, cotton made by waterproofing yarn before weaving (Angus, Baudis, & Woodcock, 2015; Roetzel, 2009). It had the advantages of excellent breathability, waterproofness, and being lighter than waterproof materials that Macintosh & Co. made by using melted rubber, which was popular at the time (Park, 2015). These advantages led Burberry to develop trench coats for officers under the supervision of the British War Office as a 'recommendation' for the British army's new Dress Regulations in 1914 in the wake of World War I, although trench coats made of gabardine were designed initially for

leisure activities (Tynan, 2011). Burberry designed trench coats to protect the body from mud and unsanitary conditions in trenches, rain, and wind, and store various tools necessary for the war (Angus et al., 2015). Their pockets were large enough to hold a map and had a flap to keep out the rain and a vent to release sweat odor. The coats had straps that could tighten the sleeves to prevent rain from flowing inside when using binoculars in the rain and epaulettes with straps on the shoulders as well. By attaching a D-ring to the belt, a map case or knife could be hung on it (Foulkes, 2007).

These trench coats were made to satisfy not only practical, but also aesthetic needs. For four years after the outbreak of the war, trench coat advertisements that flooded British officers represented the image of trench coats at the time. For example, Burberry advertised its trench coats as a 'final expression of good taste' or 'distinguished' (Park, 2015). The image of the trench coats was combined with that of an elite British officer, a hero who is strong, stoic, and possesses a spirit of temperance and sacrifice. Thus, such an image of the trench coat became an object of envy by the middle class and they gained public popularity (Park, 2015; Tynan, 2013). By the 1940s, trench coats had become very popular among women as well because of the increase in women's social activities that resulted from the war, and their increased physical and social freedom compared to the previous era (Fairchild's Dictionary of Fashion- 4th Edition, 2013). Currently, trench coats have established themselves as clothing loved widely by the public because of their classic designs while they continue to maintain practical functions as outerwear.

Anatomy of the Trench Coat

Based upon the characteristics of trench coats provided by the Burberry website, analyzing their characteristics mentioned primarily in previous studies are summarized as follows. Traditional trench coats' design includes double-breasted with buttons, belt, Napoléon collar, epaulettes, gun patch/storm flap, raglan sleeves, buttoned flap/storm pockets, buckled sleeve straps, and back rain guard (Figure 2). The standard length was not more than 5cm, slightly below the knees, and waterproof gabardine was considered their primary fabric. In addition, khaki and beige

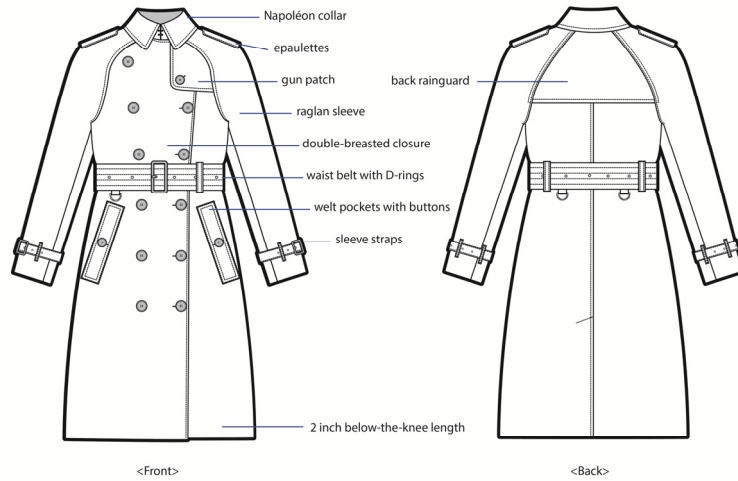


Figure 2. Anatomy of the trench coat (Created by authors)

Table 1. Trench coat criteria

Authors	Components
Angus et al. (2015)	gabardine, epaulette, gun patch, Napoléon collar, double-breasted closure, sleeve strap
Burberry (n.d.)	gabardine, raglan sleeve, double-breasted closure, epaulette, hook-and-eye collar closure, gun patch, Button-through welt pockets, sleeve strap, D-ring belt, check undercollar, storm shield
DeLong (2015)	khaki, double-breasted closure, belt
Foulkes (2007)	removable lining, gabardine, khaki, raglan sleeve, chin flap, epaulette, double-breasted closure, 10 buttons, self-fabric belt, big pockets, sleeve strap
Merriam-Webster (n.d.)	double-breasted raincoat with deep pockets, wide belt, and often straps on the shoulders
Leach (2012)	double-breasted closure, raglan sleeve, epaulette, a belt with D-rings, khaki, beige, black
Fairchild's Dictionary of Fashion- 4th Edition (2013)	Epaulette, gun patch, Napoléon collar, double-breasted closure, belt, pocket, back rain guard
Kim & Lim (2012)	below-the-knee length, double-breasted closure, Napoléon collar, epaulette, sleeve strap, self-fabric belt, gun flap or storm flap, raglan sleeve, welt pocket, 5cm below the knee length, gabardine, khaki, back rain guard
Kim (2007)	below-the-knee length gabardine, dark beige, double-breasted closure, raglan sleeve, epaulette, a belt with D-rings, storm flap, cape back,
Bae (2009)	below-the-knee length, beige, D-ring belt, chin flap, storm flap, flap & button pocket, epaulette, cape back, button loop, vent, sleeve strap

were their standard colors. Table 1 shows the results of investigations of the shape, material, and color of trench coats in previous studies and Burberry's website.

SCAMPER Technique for Design Development

SCAMPER is an abbreviation of seven words—Substitute, Combine, Adapt, Modify/Magnify/Minify, Put to Other Uses,

Eliminate, and Rearrange—and is Osborn's activity-based technique that Eberle complemented and completed (Eberle, 2008; Osborn, 1963). SCAMPER helps generate new ideas (Gündoğan, 2019) and has been regarded as a valuable tool for design development in education, design, arts, and particularly fashion.

When examining previous studies that have applied the SCAMPER technique to fashion, Suh's (2019a) fundamental

study created items to facilitate the development of fashion design using the technique and Suh (2019b) analyzed the technique as an idea that is suitable for the professional development of fashion design. Kang (2021) conducted a case study based upon systemized fashion design education that adopted SCAMPER. Kamis et al. (2020) revealed the way the SCAMPER technique enhances students' creativity in developing fashion design through a qualitative approach. Other studies have also been conducted that applied the SCAMPER technique practically to creative design development, including a study applied to develop contemporary menswear with Myanmar's traditional costume (Phyoe & Suh, 2021), and another that applied to the development of men's knitwear design (Yoon & Kang, 2013). Further, other studies have analyzed the results of existing fashion design by applying the SCAMPER technique, including a study of the generation of fashion design ideas (Kim & Lim, 2014) and another that analyzed Korean costume design and creative ideas using SCAMPER (Choi & Kim, 2014).

Kim and Lim (2014) and Choi and Kim (2014) presented analysis criteria that added the specificity of fashion design to the SCAMPER technique and analyzed the results of existing fashion design in their respective studies. Using SCAMPER as criteria to decode design, Lee (2019) analyzed surrealism-inspired fashion design, and Lee (2021)

classified womenswear design according to each SCAMPER checklist. These case studies of fashion design analysis using the SCAMPER technique conversely provide the idea of how to effectively use the SCAMPER technique and give 'freshness' to fashion design.

Method

Theoretical Framework

SCAMPER Checklist Subdivision for Trench Coat Analysis.

As this study limited the research subject to trench coats, a specific SCAMPER checklist that reflects their specificity was proposed. Hence, two researchers with more than 20 years of experience in both the fashion industry and education field organized a checklist by subdividing SCAMPER's seven activities into the trench coats' components (Table 2). The back-rain guard, which cannot be seen in front, was excluded from the analysis. The trench coats' design was analyzed, and focused on structural details, such as the epaulette, gun patches, sleeve straps, buttons, and belts, which are major details, together with the color, silhouette, collar shape, sleeve shape, and double-breasted fastening. At the same time, specific and detailed information on the design, such as types and patterns of materials that are

Table 2. Checklist for the design analysis of trench coats with SCAMPER

Activity	Checklist									
	1	2	3	4	5	6	7	8	9	10
Substitute	sleeve	collar	-breasted	belt	sleeve strap	pocket	Color	Pattern	Material	
Combine	item mix	2 colors mix	over 3 colors mix	2 patterns mix	over 3 patterns mix	2 materials mix	over 3 materials mix			
Adapt	surface	trimming	Fabric manipulation (whole)	Fabric manipulation (part)						
Modify/ Magnify/ Minify	silhouette	lengths	shoulder	sleeve	collar	gun patch	epaulette	belt	sleeve strap	pocket
Put to other use	dress	crop jacket	cape	vest						
Eliminate	sleeve	collar	gun patch	epaulette	belt	sleeve strap	pocket	button		
Reverse	inside out									

difficult to grasp in pictures, was collected and reflected in the analysis by referring to the collection reviews of Vogue and WWD. The color analysis was based upon the color psychology system using the Munsell color system of Color Research & Application (2018) and 11 hue groups, R, Y, GY, G, BG, B, PB, P, RP, and N, and 12 tone groups, V, S, P, VP, Lgr, L, Gr, Dl, Dp, Dk, and Dgr were divided to select colors similar to the Burberry designers' trench coats.

Therefore, a total of 43 checklists was developed for each SCAMPER activity, including S-9 items, C-7 items, A-4 items, M-10 items, P-4 items, E-8 items, and R-1 item. This method has the advantage of determining thoroughly all

design elements and details that add novelty to the trench coats. However, when consumers choose or judge clothing, they judge products primarily by aesthetic attributes such as silhouette, dominant colors, materials, and patterns (Eckman, 1997; Sproles, 1981). Therefore, considering these characteristics, this study reclassified each checklist into five design elements—form/shape (outline or silhouette of the garment), form/shapes within shapes (construction details such as pockets, collars, etc.), texture, color, and pattern—according to Ellinwood's (2010) classification (Figure 3).

Data Procurement. To examine the development of Burberry's trench coat design, the coat's essential

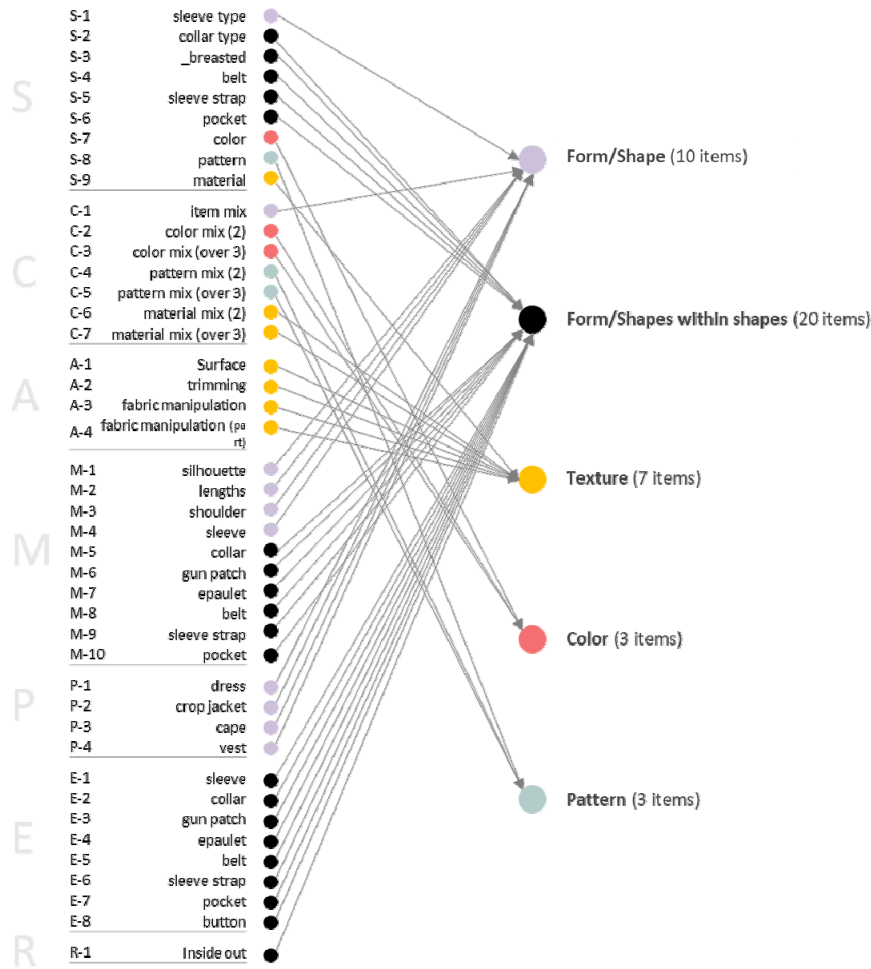


Figure 3. Classification of SCAMPER into design elements

characteristics were considered first through the literature review of the history of costume, fashion design development, and data from Burberry's website. In addition, a case study of image analysis of full-frontal photos of Burberry's trench coats released in 71 seasons, from Spring in 2000 to Pre-fall in 2022, were collected through Vogue US (https://www.vogue.com/?us_site=y), which is the reliable and representative runway image database. By investigating the definition and characteristics of the trench coats mentioned in the previous studies, the images selected included a total of 466 designs that were chosen carefully by limiting them to the significant features mentioned above: 1) double-breasted; 2) belt; 3) Napoléon collar; 4) epaulettes; 5) gun-patch; 6) pocket, 7) sleeve with strap, and 8) back guard to those matching three or more components or having two components and khaki and beige that are mentioned as representative colors. Table 3 shows the seasons the three designers released trench coats and the data collected.

Result

Overview of Designers' Use of Design Elements

As a result of analyzing the three designers' trench coat designs by reclassifying SCAMPER into design elements, all

Table 3. Data set

	Seasons (No.)	Trench coat No.
Roberto Menechetti	2000 Spring-2001 Fall (4)	20
Christopher Bailey	2002 Spring-2018 Fall (51)	330
Riccardo Tisci	2019 Resort-2022 Pre-fall (16)	116
Total	71	466

Table 4. Designers' application of design elements on trench coats

	Form/shape	Form/SWS	Texture	Color	Pattern
Roberto Menechetti	14.5	65.5	10.3	7.6	2.1
Christopher Bailey	34.3	36.0	17.2	9.5	2.6
Riccardo Tisci	24.1	42.5	19.6	10.7	3.1

three designers used elements that transform the design of trench coats in order of form/shapes within shapes (SWS), form/shape, texture, color, and pattern (Table 4). However, the three designers used each element differently. As shown in Figure 4, Menechetti had 1.5 or nearly 2 times more designs that changed the shape of the details of the trench coats compared to the other two designers. On the other hand, Bailey appeared to use a design that changed trench coats' silhouette primarily. Tisci had the highest rate of change in texture, color, and pattern compared to the previous two designers.

Analysis and Comparison of Designers' Use of Design Elements by SCAMPER

Form/shape. In fashion, shape refers to the shape of clothes around the human body, largely the silhouette. When looking at the SCAMPER techniques related to the silhouettes the three designers created, it was found that Substitute, Combine, Modify, and Put to Other Use techniques were used primarily. First, the S technique related to the silhouette appeared to replace the type of sleeves generally, which affects the outline of the trench coat's upper part. Only the set-in sleeve was found in Menechetti's designs¹; however, for Bailey, various types, such as puff, bell, leg of mutton, and dolman sleeves were used rather than the raglan sleeve², which is the traditional trench coat's sleeve. In the case of Tisci, a cape and bell sleeve contributed to changing the trench coat's shape.³

Secondly, the silhouette can be modified by combinations of clothing items. No example of this was found in Menechetti. In Bailey, designs were found in which the trench coat had a lower waist combined with a skirt to make it full-flow, or a biker jacket was integrated into the coat that changed the contour with quilted or articulated

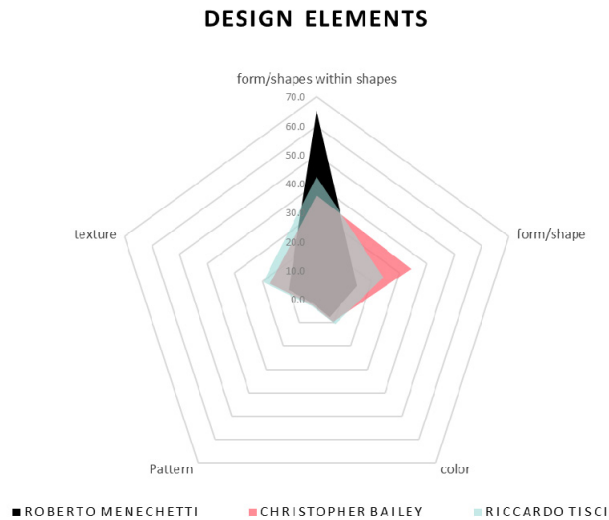


Figure 4. Comparison of designers' use of design elements

sleeves.⁴ Meanwhile, Tisci presented a design that combines a scarf panel below the coat's waist, which creates a flowing silhouette rather than the somewhat rigid shape of the traditional trench coat. In addition, Tisci created a new silhouette by inserting a circular or square panel or attaching a cape to the shoulders.⁵

Thirdly, another way to change the silhouette is to increase or decrease the scale of clothing, which can be achieved by the Modify/Magnify/Minimize technique. Menechetti changed the silhouette of the classic trench coat by reducing or extending its length. Bailey offered various designs that changed the trench coats' length and transformed the shape with A-line, Oval, and Tent silhouettes. Changes in length were also found in Tisci's designs, particularly different lengths of the front and back panels. Such designs were novel and were not found in Menechetti and Bailey's designs. Finally, the Put to Other Use technique also can transform a trench coat's silhouette.

The case of Combine includes designs in which a body with the material and shape of a classic trench coat is combined with sleeves or details of other clothing items, while 'Put to Other Use' refers to a case in which a trench coat is used as another clothing item. Menechetti showed an example of converting a trench coat into a long vest by

removing the sleeves alone.⁶

In contrast, Bailey used a trench coat as a cape with no sleeves, but slits, and as a cropped jacket by reducing the coat's length dramatically. In addition, he introduced a trench coat as a dress with a fit & flare silhouette.⁷ While Bailey gave the impression of a dress with a design that emphasized the waist primarily, Tisci used drapery materials, such as jersey, satin or viscose materials, for his trench coat, which resulted in a dress-like design.⁸ Further, he also introduced a design in which the sleeves were removed, and thus the coat was used as a vest or transformed into a cape. Figure 5 shows the type and ratio of each SCAMPER technique the three designers used to transform the shape of the trench coat.

Form/SWS. Shapes within shapes on a garment are considered smaller shapes considered construction details. Construction components that correspond to the interior shapes of the trench coat include a collar, type of breast, belt, sleeve strap, pocket, gun patch, epaulettes, and buttons. These elements can be replaced with other types using the Substitute or reduced, enlarged in scale, transformed in shape through Modify or Eliminate, or changed with the Reverse technique. Figure 6 shows the three designers' trends in detail design.

Firstly, Menechetti largely introduced designs that

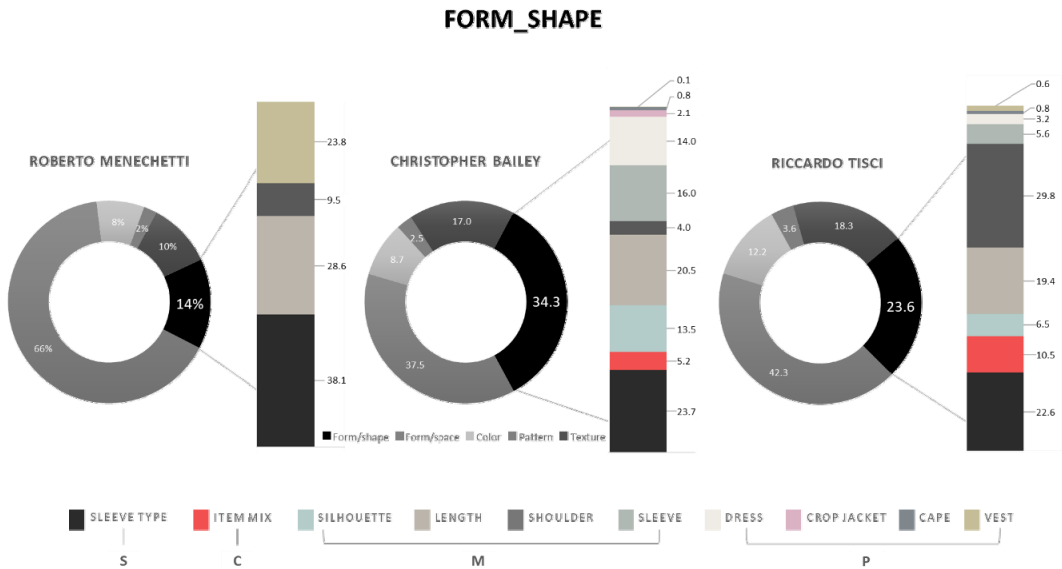


Figure 5. Comparison of designers' use of form/shape

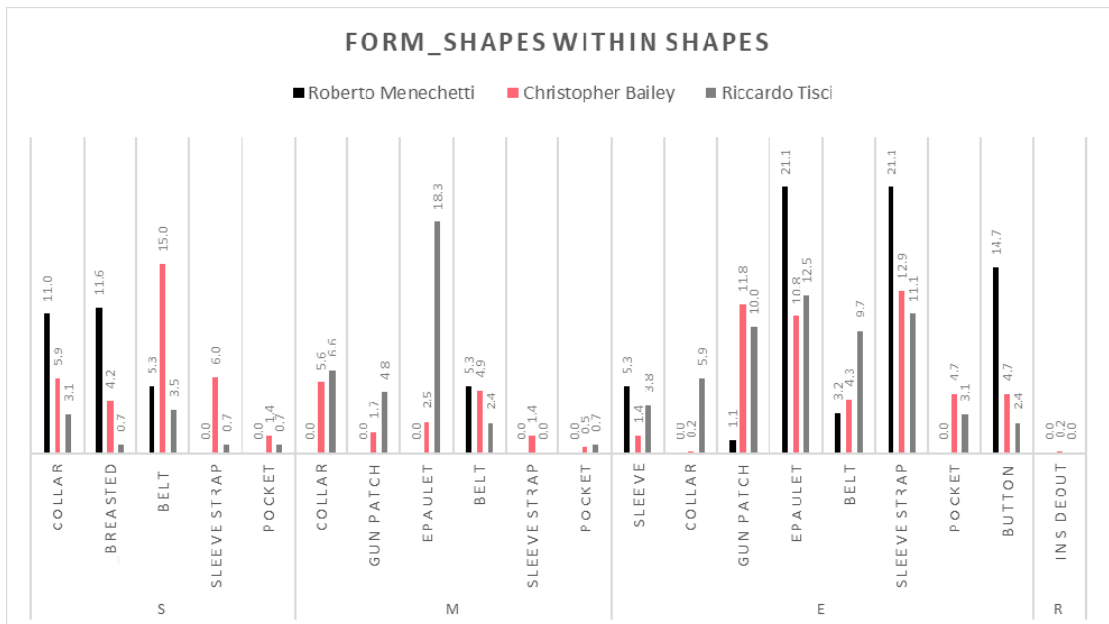


Figure 6. Comparison of designers' use of form/shapes within shapes

replaced the traditional trench coat's Napoléon collar with a convertible collar or that was single-breasted rather than double-breasted.⁹ Compared to the other two designers,

Bailey used Substitute to replace trench coats' details with other types, such as a ribbon belt, sash belt, and leather belt, rather than trench coats' typical self-fabric belt.

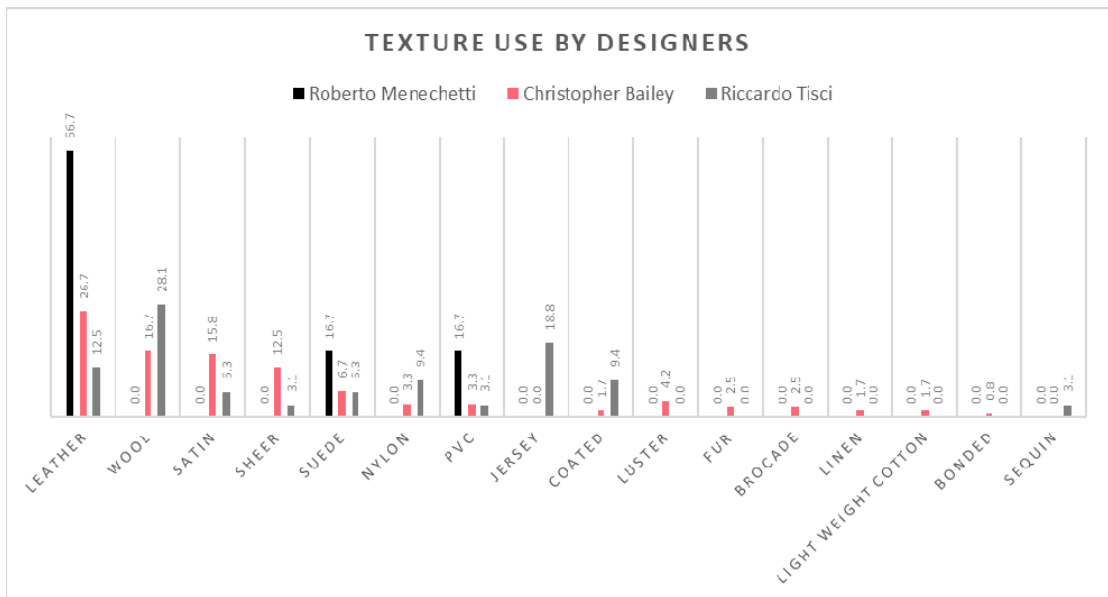


Figure 7. Comparison of designers' use of texture focused on 'S' technique

Secondly, Tisci presented several designs that enlarged the epaulette, which is considered Modify. Further, enlarged collar and gun patch also showed many more designs than the other two designers, which was analyzed to be attributable to the size of internal components that were also increased, as Tisci designed the entire silhouette of the trench coat to be large and boxy.¹⁰

Finally, Menechetti was found to have used the Eliminate technique more than the two designers with respect to the design of details. Menechetti showed substantial numbers of trench coat designs without sleeves, and thus, sleeve straps were also eliminated. Moreover, the rate at which epaulettes and buttons were removed was much higher than the other two designers, which shows Menechetti's minimalistic tendency.¹¹

Figure 6 shows the type and ratio of each SCAMPER technique the three designers used to transform the interior shapes of a trench coat.

Texture. In fashion design, texture refers to the sensation the surface of a material provides. There are actual or physical textures felt when touched and visual textures that are recognized visually. The texture varies depending upon the fabric elements, such as fiber, yarn, construction,

and finish, and is recognized differently depending upon the relation between material and light. We confirmed that the SCAMPER's S, C, and A techniques were used in Burberry's trench coat designs with respect to the coat's texture. The Substitute technique refers to the case of gabardine, and the Combine technique indicates the case in which two or more materials other than gabardine are combined. The Adapt technique refers to the application of such techniques as embroidery trimming and fabric manipulation.

Looking at each technique, Menechetti used the Substitute the most among the SCAMPER techniques to add novelty, while Bailey and Tisci preferred to adapt the coat with various decorative fabric techniques rather than simply combine two or more materials. Figure 7 shows the three designers' use of materials and focuses on the Substitute technique, which replaced the trench coats' material with materials other than gabardine. Menechetti replaced it with leather, suede, and PVC, and Bailey replaced it in the order of leather, wool, satin, and sheer. While Menechetti used leather or materials with relatively hard surfaces and less flexibility, such as PVC primarily, Bailey used materials with a low density, such as glossy and soft satin or luster materials and lace.¹² Tisci showed the coexistence of designs that use

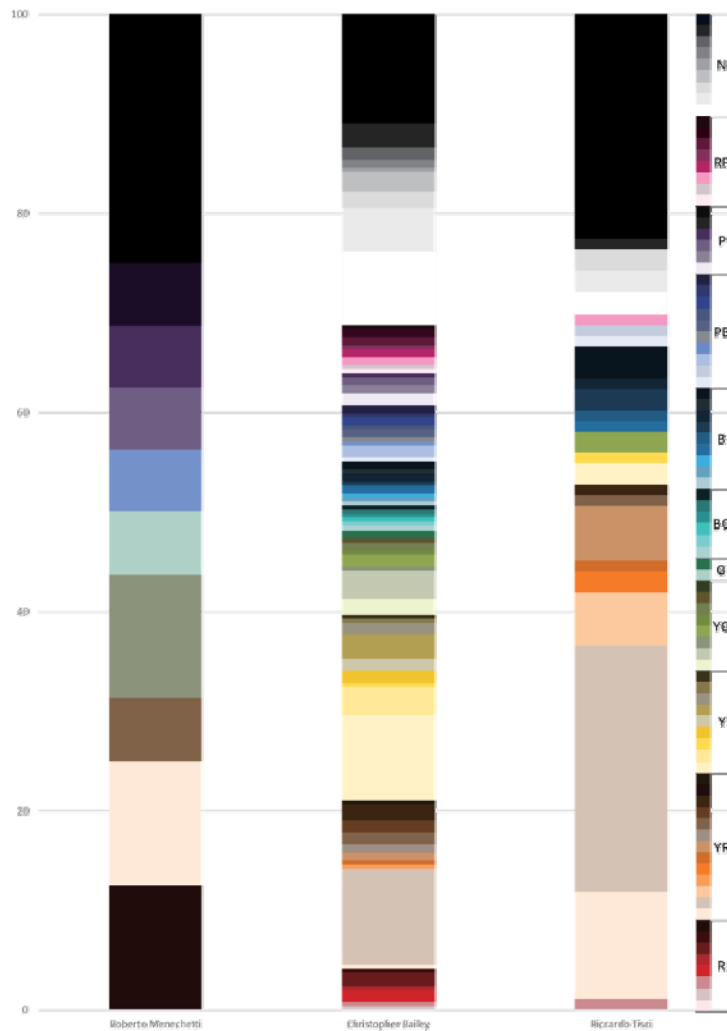


Figure 8. Comparison of designers' use of color

material with high compressibility, such as wool or a stiff, hard surface with coated fabric and the drapery feature of jersey.¹³

Color: Among all design elements, the proportion of colors accounted for approximately 10% for all three designers (M: 8, B: 8.7, T: 10.7); however, their use of colors differed. In the case of Bailey, the number of designs was relatively larger than that of the other two designers, and thus, various colors were used uniformly. In contrast, Menechetti and Tisci showed limited use of colors.

First, when looking at the use of beige and khaki,

representative colors of trench coats, Tisci's ratio was 55.8%, which was significantly higher than that of Menechetti (18.8%) and Bailey (17.0%). Further, the ratio of black, traditionally considered a classic color in fashion design, was 25.0% in Menechetti and 22.6% in Tisci, respectively, a quarter of the total color use, while Bailey was the lowest at 10.9%.

As a result of examining the designers' use of characteristics by color groups, R, YR, Y, YG, G, BG, B, PB, P, RP, and N, Menechetti used neutral, YR, and P colors primarily, while the other two designers preferred the cold

color series, such as YG, G, B, and P. Bailey appeared to use all 11 color groups, and it was found that except for black, he used light ivory the most. The results showed that, except for beige and black, Tisci used the navy groups the most compared to the other two designers. Further, it was observed that Tisci's use of colors was limited to the beige, neutral, and navy series compared to Menechetti and Bailey (Figure 8).

Pattern. Of all five design elements, the pattern rate accounted for approximately 3%, and all three designers (M: 2.1, B: 2.5, T: 3.1) used it to a minor degree. To determine the patterns the three designers used, the types of patterns found were classified into natural, manmade, imaginative, and symbolic according to themes. The results demonstrated that Menechetti used the traditional Burberry checkered pattern.¹⁴ Bailey's designs used not only imaginative patterns, including striped, abstract, and checkered (44.3%), but natural patterns, such as floral and animal patterns (51.4%) were also very prominent.¹⁵ In the case of Tisci, imaginative patterns were found the most (77.8%), followed by natural (16.7%) patterns centered on a stylized floral pattern and symbolic patterns (5.6%), such as Burberry's logo and map.¹⁶

The Way Burberry's Three Designers Infused Freshness into the Trench Coat

By decoding the design elements with SCAMPER, we investigated the way Burberry's three designers infused freshness into the traditional trench coat design. As a result, we found that the ways the three designers added novelty into the coat's design differed depending upon their aesthetics.

Menechetti presented a relatively small number of designs compared to the other two designers, but they revealed his minimalistic design tendency. He preferred slim and simple silhouettes that did not tighten the waist compared to the other two designers and restricted his use of colors. Therefore, SCAMPER's E techniques were used in his every trench coat design. He also used S techniques in single-breasted (11 pieces), set-in-sleeve (8 pieces), and convertible collar (11 pieces), which shows a simple silhouette. This is assumed to be attributable to Menechetti's work experience at Jill Sander for six years before he joined

Burberry in 1998 (Armstrong, 2000) and the fact that the minimalistic trend lasted until the late 90s.

Since Bailey joined Burberry in 2001, he has introduced the most diverse trench coat designs by using all types of design elements actively (Murphy, 2017), as he took charge of the most extensive collection compared to the other two designers. Nevertheless, we found unique design features that distinguished Bailey from the other designers. Bailey demonstrated a feminine tendency to inject freshness into trench coats by using patterns typically used in blouses and applying pastel colors rather than khaki and beige. In addition, he emphasized the waist with various belts and twisted details and eliminated sleeves or shortened their length to create a lighter touch, and applied high-quality fabrics such as satin and leather to emphasize the feminine in trench coats (McFarland, 2017). This feminine touch was implemented in the 324 trench coat with the S technique. Bailey also used P techniques to transform a traditional outer, a trench coat, into a 133-piece mini-dress with a tight silhouette.

According to his interview with *The Times* in 2005, this is interpreted as Bailey's intention to establish a new branding image through striking and sexy women, rather than the previous neutral image of women, as he became creative director of Burberry after Menechetti. Moreover, Bailey said that working for the wedding dress company Beverly Summers in his early career taught him the way to flatter women's figures and offer the fit they wanted. This experience appears to have helped him create a design that fit the woman's body well and established a feminine mood.

In the case of Tisci, designs that exaggerate the trench coat's size by enlarging the shoulder or lengthening the coat were noticeable. He tended to preserve the color and pattern of the Burberry trench coat's archetype but tried to infuse a youthful spirit into the brand and appeal to MZ generations by deconstructing the coat's original form. Tisci used the M techniques in 90 trench coats and E techniques in 75 trench coats to create the trench coats with unique proportions. The C technique, which combines a trench coat with other items such as a scarf, bomber jacket, tailored jacket, and denim jacket, was used in his 18 trench coats, showing his tendency toward deconstructivism aesthetics. This stems from his

gothic and street style aesthetic which appeared in long collaborations with Nike and athleisure look alongside highly tailored pieces and gowns for Givenchy since the early 2010s (Cochrane & Jones, 2019; Wilkinson, Symonds, & Moss, 2017).

Conclusions

By analysing the aesthetic attributes of Burberry's trench coats for over 20 years through SCAMPER, we examined how Burberry's three designers used design elements. As a result, all three designers used elements that transform the design of trench coats in order of form/shapes within shapes, form/shape, texture, color, and pattern. However, the three designers used each element differently. While Menechetti preferred to change the trench coat's details, Bailey changed trench coats' silhouettes primarily. Tisci modified trench coats in texture, color, and pattern compared to the other two designers.

Through SCAMPER, when looking at the design elements the three designers created, it was found that Substitute, Combine, Modify, and Put to Other Use techniques were used primarily in Form/Shape. In Form/Shapes within shapes, we found the details inside the trench coat replaced with other types using the Substitute or reduced, enlarged in scale, transformed in shape through Modify or Eliminate, or changed with the Reverse technique. We also confirmed that the SCAMPER's Substitute, Combine, and Adapt techniques were used in Burberry's trench coat designs with respect to the coat's texture. In terms of color, Bailey used various colors compared to the other two designers, which can be assumed to be due to the relatively larger number of designs. Of all five design elements, the pattern was used the least by all three designers.

Moreover, through this study, we determined the different ways the three designers infused the freshness into the classic trench coat designs. Menechetti revealed his minimalistic design tendency. Bailey demonstrated a feminine tendency by using patterns typically used in blouses and applying pastel colors rather than khaki and beige, and

he emphasized the waist with various belts and twisted details. Tisci exaggerated the trench coat's size by enlarging the shoulder or lengthening the coat were noticeable. He stuck to the color and pattern of the classic Burberry trench coat but tried to add youthful spirit to the brand and appeal to MZ generations by deconstructing the coat's original form.

This study can contribute to apparel companies determining their specific design direction regarding the trench coat, such as whether to follow or go against Burberry's design strategies. Further, through analyzing design elements by the SCAMPER technique, design thinking methods can be presented that will be helpful to industries and designers who wish to develop classic items further and can also be used in training in the educational field to generate creative design ideas using the SCAMPER.

As the number of trench coats the three designers presented in this study differs, the study was limited to comparing only the figures. We attempted to analyze the characteristics of each designer's aesthetics and muse in fashion here in the discussion. This quantitative and qualitative approach could provide a theoretical methodology for academia to implement research on design analysis. In addition, this study can contribute to the industry and practitioners when developing trench coats by providing data with various examples of the way the designers transform the Burberry trench coat continuously. Further, this study is valuable, in that it inspires students to generate their ideas by presenting the way to disassemble the SCAMPER checklist into each design element. If we expand the research subject in future work to other contemporary creative designers' works and analyze their design methodology, it will help us gain insight and a holistic view of designers with similar aesthetics and design philosophies.

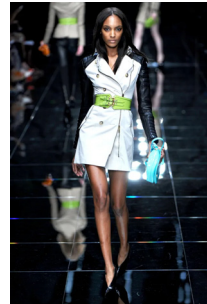
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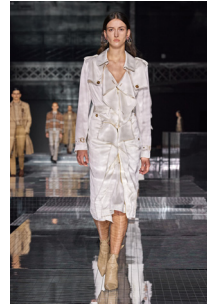
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Appendix



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