

# CAMPAIGN JUSTIFICATION

This justification represents The Getting Dressed Room, an experiential fashion activation suggested for The Corner Shop at Selfridges London, designed following the module logic of Fashion as Emotion/Experience. My research started with the question of what happens between entering a wardrobe and finishing a look. The four resources from My Creative Portfolio highlighted that being clothed is not only outfitting but also represents gesture, participation, transformation and identity negotiation. This viewpoint is backed by Findlay's (2016) phenomenological examination of clothes and the selves imagined through dressing, and Smith and Yates (2018) who show how dress can be involved in identity management and emotional experience. I therefore shift the emphasis of my communication output from presenting a polished fashion brand to enabling customers to participate in its creation. So its basic assumption is that wearing itself may be a type of fashion communication.

My research moved from the relationship between clothing and the body to the more complex issue of how clothing may be involved in identity building. In The Impossible Wardrobe, Tilda Swinton did not wear the historic garments, but moved through the garments through gestures of fashion conservation, drawing attention to the meeting between body, clothing and absence (Festival d'Automne à Paris, 2012). Curations V.O. After being dressed, I was more interested in participation. The workshops offered deconstruction and reconstruction of existing garments and a joint creation of new ones. (V.O Curations. 2021).

Kinetic Intimacies went further, demonstrating clothing, self-styling and personal transformation inside the public space of the museum, foregrounding the link between movement, clothes and the building of identity. (Museum of Arts and Design 2017). Dress Code finally introduced the social dimension of clothing, suggesting it as a language to negotiate and communicate gender, class and cultural identity. Newport Art Museum, 2023.

These materials as a whole helped me move from a view of the final product to a view of dressing as a process of becoming. This reading is further supported by Findlay and Romagosa's (2018) discussion of costume as a ritual which might enable movement into and out of character. The conceptual inspiration for this was the Getting Dressed Room, an experience in which the communication of fashion is the transition between potential selves.

My research focused on how dressing feels, not how it appears, therefore experiential activation was best. A normal editorial photo or commercial video may show change, but the viewer is still watching. Instead, the Getting Dressed Room communicates with viewers. According to Arvidsson (2006), contemporary branding positions customers as active partners who may create their own meanings and experiences with brands. He believes branding provides environments for connections, identities, and meanings rather than labelling things. This affects my activation because guests can choose, reject, edit, and interpret clothing rather than being given an identity or appearance.

This approach is also in line with Kawamura's (2023) view of fashion as an institutional, collaboratively generated system. Fashion is not just the garment, but the social and symbolic processes that provide its significance. The activation shifts fashion communication from transmission of meaning to meaning creation by the wearer through a participatory experience of clothing. This meant that, in the end, the idea was more about experience, less about a fixed visual output.

I chose fashion-curious 18-30-year-olds in London as the campaign's main audience to limit its tone, geography, and engagement. Not because clothes and identity are age-specific. People who wish to experiment with their clothes should try it, not those who demand professional style. Instead of categorising participants by gender or current identity, the prompts are open-ended to allow for the investigation of diverse self-presentations without suggesting a single ideal or “authentic” self.

I suggested The Corner Shop in Selfridges London, because it has a purpose that makes the activation possible in a contemporary fashion-retail environment. According to Selfridges (2025a), The Corner Shop is a permanent pop-up space where innovative ideas and partnerships are rotated. Recent examples clearly highlight its immersive potential: Prada Natural added further visitor experiences, such as a photobooth, while Victoria Beckham’s takeover was created as a full extension of her creative universe with dedicated Dressing and Fitting Rooms (Selfridges, 2025a; 2025b). These instances inspired me to propose The Getting Dressed Room as a temporary fashion experience in retail for the sake of experimentation, not for the sake of purchasing.

The implementation was designed to maintain the feeling of choice and uncertainty that came out of the research, rather than to lead people to a predicted outcome. As such, rather than providing stylistic tips, the room speaks through questions such as “Who do you want to become?” This reflects Findlay’s (2016) discussion of clothing in relation to imagined selves: dressing can involve projecting possibilities onto garments rather than simply expressing an already fixed identity.

Delaying the full length mirror was also a deliberate decision. I wanted participants to respond to how clothing feels, moves, and alters their feeling of self before evaluating the visual result. This is consistent with Smith and Yates’ (2018) findings that participants described clothing in relation to identity management, mood and the construction of a preferred or “best” self.

In a similar manner, the phases of choose, reject, and alter make altering one's mind a part of the experience rather than a sign of failure. This supports Arvidsson’s (2006) view of consumers as active participants in brand meaning rather than passive recipients. While you can optionally post or buy, the reflection card and social sharing amplify agency beyond the room. The dark, personal pictures stress that the campaign is about dressing as a private, contemplative activity rather than a product-driven retail event.

The Getting Dressed Room transformed my perception of fashion communication from a mostly showcasing of a finished product to one that’s interactive, embodied and emotionally captivating. My research suggests that clothes can be about gesture, experimentation, projected identity and social interpretation; so the ultimate activation places focus on the process above the actual apparel. The campaign speaks through experience rather than teaching, by letting individuals choose, reject, change and reflect. Ultimately, the concept explains how viewers can actively negotiate meaning rather than simply receiving it through fashion communication.

# REFERENCES

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