



MCM014 FASHION
COMMUNICATION

WHO ARE YOU GETTING DRESSED AS?

CREATIVE PORTFOLIO

STUDENT NO : 250056191

WORD COUNT : 1,757 (1,757 + 1,002)

RESEARCH FRAMING

GETTING DRESSED AS AN EXPERIENCE

Fashion communication often privileges the finished look. The campaign image, runway appearance, outfit post or styled body. This research instead turns towards the private moments that precede it. Choosing, trying on, rejecting, adjusting and combining clothes can make getting dressed an emotional and imaginative experience in itself.

Through the logic of Fashion as Emotion / Experience, this dossier explores dressing as a process of negotiation and transformation. It considers how clothing can mediate between the self we recognise, the self we remember and the self we imagine becoming. Rather than treating dress simply as an outward expression of an already-fixed identity, the research asks what happens during the process of constructing a dressed self.

Research question:

What happens between the person who enters the wardrobe and the person who leaves it?



RESOURCE 1

THE IMPOSSIBLE WARDROBE

Olivier Saillard & Tilda Swinton, 2012



The Impossible Wardrobe (2012), photograph © Katerina Jebb. Festival d'Automne à Paris.

Olivier Saillard conceived The Impossible Wardrobe, performed by Tilda Swinton at the 2012 Festival d'Automne à Paris, addressing the challenge of delicate vintage clothing in museum collections. Instead of wearing the garments, Swinton showcased them with careful gestures, highlighting the connection between body and clothing. This performance emphasized the emotional impact of clothes, inspiring a deeper consideration of the interaction between individuals and garments beyond mere aesthetics.

RESOURCE 2

GETTING DRESSED

Jack O'Brien, Sam Cottington, Tenant of Culture & Valerie Kong



V.O Curations (2021) Workshop: Getting Dressed. 2–16 December 2021, V.O Curations, London. Available at: V.O Curations website (Accessed: 26 August 2026).

"Getting Dressed" was a collaborative exhibition at V.O. Curations that explored the concept of dressing through collage, improvisation, and fabrication. It included three participatory sessions, where participants disassembled old clothing into new pieces and created sculptures from found materials. The exhibition showcased the resulting garments styled by Hamish Wirgman. This experience made me focus my study on discovery and involvement, and clothing as an active activity. It was why I chose to allow people to choose, change and rebuild outfits in The Getting Dressed Room.

RESOURCE 03

KINETIC INTIMACIES

Museum of Arts and Design, 2017



Kinetic Intimacies, Museum of Arts and Design, New York, 25 May 2017. Photograph: Heidi Bohnenkamp.

Kinetic Intimacies united artists, designers, and dancers to explore fashion through material and movement, rather than traditional commodities or runways, in response to MAD's exhibition. By framing the private actions of dressing and self-styling as public performances, it underlined the worth of the dressing process itself. This strategy moved the attention from the finished fashion image to the process of becoming, and hence influenced the basic notion of the campaign.

RESOURCE 04

DRESS CODE

Newport Art Museum, 2023



Bhen Alan, Excess (2021)



Abigail Glaum-Lathbury, After Marc, Spring 2017 Rainbow Ensemble

The “Dress Code” exhibition explored the impact of clothes on ideas of identity, gender, class and culture. It emphasised clothing as forms of protection, disguise, and self-expression, and framed dressing as a daily negotiation of cultural codes and social expectations. The show taught me about clothes as a visual language, about the influence of social expectations on our choices, and how this affects our self-perception and how we are seen by others.

THE OUTPUT

THE MOMENT BEFORE THE LOOK

The results of fashion communication are often the finished outfit, the campaign image or the groomed body. However, in my analysis, that outcome was often preceded by the most intriguing moment.

Dress Code illustrated how clothing can negotiate identity, perception, and social expectations; Kinetic Intimacies made dressing, transformation, and self-styling visible as performance; The Impossible Wardrobe highlighted gesture and the encounter between body and garment, and Getting Dressed positioned clothing as something that can be reconstructed through participation.

When taken as a whole, these tools changed my attention from what people are wearing to what happens during the dressing process.

CORE RESEARCH INSIGHT

Dressing is a practice for an unrealised version of oneself.

The wardrobe turns into a transitional area where one can envision, select, reject, change, and momentarily inhabit many personalities.

The wardrobe becomes a transitional space. a place to imagine, choose, reject, alter and temporarily inhabit different versions of the self.

WHO ARE YOU GETTING DRESSED AS?



THE BIG IDEA

THE GETTING DRESSED ROOM

AN IMMERSIVE FASHION EXPERIENCE WHERE DRESSING IS A PRIVATE RITUAL THAT TAKES CENTER STAGE.

Fashion usually presents us with the finished piece. The primary concern of the Getting Dressed Room is what happens before it.

The guests are led into a private dressing room to picture, choose, try on, refuse, alter, and change their minds. They play with attire as a way of becoming, temporarily, multiple versions of themselves, rather than being moulded into a single, predefined ideal.

The experience turns the wardrobe into a place of possibilities, not a place for show. Mirrors, clothing and carefully considered clues allow guests to see what they wear and how their choices affect their feelings, movements and self-image.

The aim is not to find one "true" identity.
It is to go through the process of becoming.

CONCEPT STATEMENT

The finished look is not the
experience.
Becoming it is.

CAMPAIGN QUESTION

WHO ARE YOU
GETTING DRESSED AS?



EXPERIENCE JOURNEY

HOW THE ROOM WORKS

The visitor does not arrive to be styled. They arrive to experiment with who they might become.



ENTER

Leave your finished self behind. Visitors enter the peaceful, private dressing room alone. The area is purposefully cut off from the outside world to create a sense of an intimate environment.



IMAGINE

Who do you feel like becoming today? Instead of a trend, aesthetic or “look” visitors are given open ended prompts to ignite their imagination. Visible or not so visible? Known to you or not? Strong or soft? Who would you dress up as if no one was watching? There is no right answer.



CHOOSE

Create Possibilities. A curated wardrobe consists of opposing outfits, shapes, fabrics and accessories. Collections are not about categories but feeling and possibility, making for a more natural pick than shopping.



TRY

Wear your imagined self. Dressing begins in a private changing area. Mirrors are initially limited so focus is on how garments feel and modify the body, not the overall look.



REJECT

Experience includes changing your perspective. You can take, leave, or trade anything. Rejection is dressed up as dressing rather than failure.



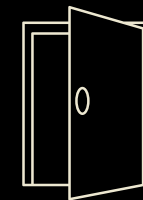
ALTER

Own it. You may layer, pin, fold, belt, style, and recombine. The goal is experimentation and agency, not perfection.



BECOME

Meet your version. A full length mirror appears. After envisioning, choosing, and altering, the visitor sees the dressed self.



LEAVE

Take the question with you. Clothing stays in the room.

WHY THIS MATTERS

The Getting Dressed Room facilitates conversation. Instead of showcasing a finished fashion identity for viewers to enjoy, the activation allows the wearer to create, reevaluate, and experience one for themselves.

THE QUESTION YOU LEAVE WITH

WHO DID YOU
BECOME IN
THERE?

AUDIENCE & CONTEXT

WHO IS THE ROOM FOR?

PRIMARY AUDIENCE

London's fashion-conscious 18–30-year-olds

The experience is intended for those who currently explore and communicate themselves through clothing, styling, and fashion pictures.

They don't have to be specialists in fashion.

All they have to do is be open to trying new things.

AUDIENCE MINDSET



CURIOUS

Open to trying something unfamiliar.



SELF AWARE

Interested in how clothing changes how they feel and present themselves.



PARTICIPATORY

More interested in doing than simply viewing.



SOCIAL BUT PERSONAL

Shareable, yet its most crucial moment happens privately in the room.

HOW IT WORKS IN CONTEXT

Visitors can book a brief session or walk-in.

Multi-Brand Wardrobe Curation - Instead of “looks,” clothing and accessories are chosen for silhouette, texture, and sensation contrast.

NO PURCHASE NEEDED - The room is for testing first. Visitors may uncover artefacts during the event, but buying is not the goal. One person. One room. Many options.

WHERE DOES IT RESIDE?

SEEKING SPONSOR

SELFRIDGES LONDON

THE CORNER SHOP - OXFORD STREET

The Getting Dressed Room is intended to be a short-term immersive project in Selfridges London's Corner Shop.

The Corner Shop already serves as Selfridges permanent venue for rotating innovative retail concepts and partnerships, and the London flagship frequently organises immersive experiences and events, so the location is suitable.

The project would temporarily convert store space into a place for creativity, experimentation, and self-styling instead of serving as a traditional fitting room.

WHY SELFRIDGES?

Retail → Experience makes fashion more than just looking.

Product = Possibility

Garments become experimental tools, not rail toys.

Shopper → Participant

Visitors communicate.

YOU DONT ENTER TO FIND AN OUTFIT,

YOU ENTER TO TRY ON A POSSIBILITY.



Prada Natural at The Corner Shop, Selfridges London, 2025. Source: Selfridges.



The House of Victoria Beckham at The Corner Shop, Selfridges London, 2025. Source: Selfridges.

BEFORE. INSIDE. AFTER.

The Getting Dressed Room starts before visitors arrive and follows them when they leave.



The preview shows open wardrobes, abandoned apparel, hands selecting fabric, and fragmentary reflections before the final look.

CAMPAIGN WORLD



The room communicates through questions rather than instructions.

CAMPAIGN LINE

WHO ARE YOU GETTING DRESSED AS?

who are you today? who might you be tonight?
what would you wear if nobody was watching?



Before leaving, each visitor receives a reflection card. What will you take with you? The card can be kept or photographed, extending the experience beyond the physical room.

TOUCHPOINTS



Event Listing
Book your
Selfridges London
Events session.



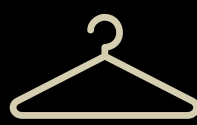
Corner Shop
Editorial Page
Discover the concept
and visual world



Social Teasers
Short clips and stills
prior to the outfit.

SOCIAL OUTPUT

#WHOAREYOUGETTINGDRESSEDAS



The piece i
almost
chose.



The piece
i rejected.



The moment
i changed
my mind.



The version i
became.

DON'T JUST SHOW US WHAT YOU
WORE.
SHOW US WHO YOU BECAME.

FINAL CAMPAIGN EXECUTION

THE GETTING DRESSED ROOM

A PROPOSED IMMERSIVE FASHION ACTIVATION
FOR SELFRIDGES LONDON

WHO ARE YOU GETTING DRESSED AS?

Not all outfits start with a character.

Sometimes you pick.
sometimes you reject
Sometimes you reconsider.

Getting Dressed Room converts a private process into a
fashion experience.

ENTER . EXPERIMENT . BECOME



THE CORNER SHOP - SELFRIDGES LONDON
PROPOSED ACTIVATION



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