



**WE BUY THINGS WE DON'T NEED,
TO IMPRESS PEOPLE WE DON'T LIKE.**

C O D E R S

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"CODERS" CONCEPT

CONCEPT

CORE MESSAGE

CODERS is a **zine** about overconsumption, it examining its dual impact on psychology and the environment. Rather than merely romanticising fashion, It doesn't just frame fashion as glamorous; it forces us to stare down the spiral of desire we're drowning in.

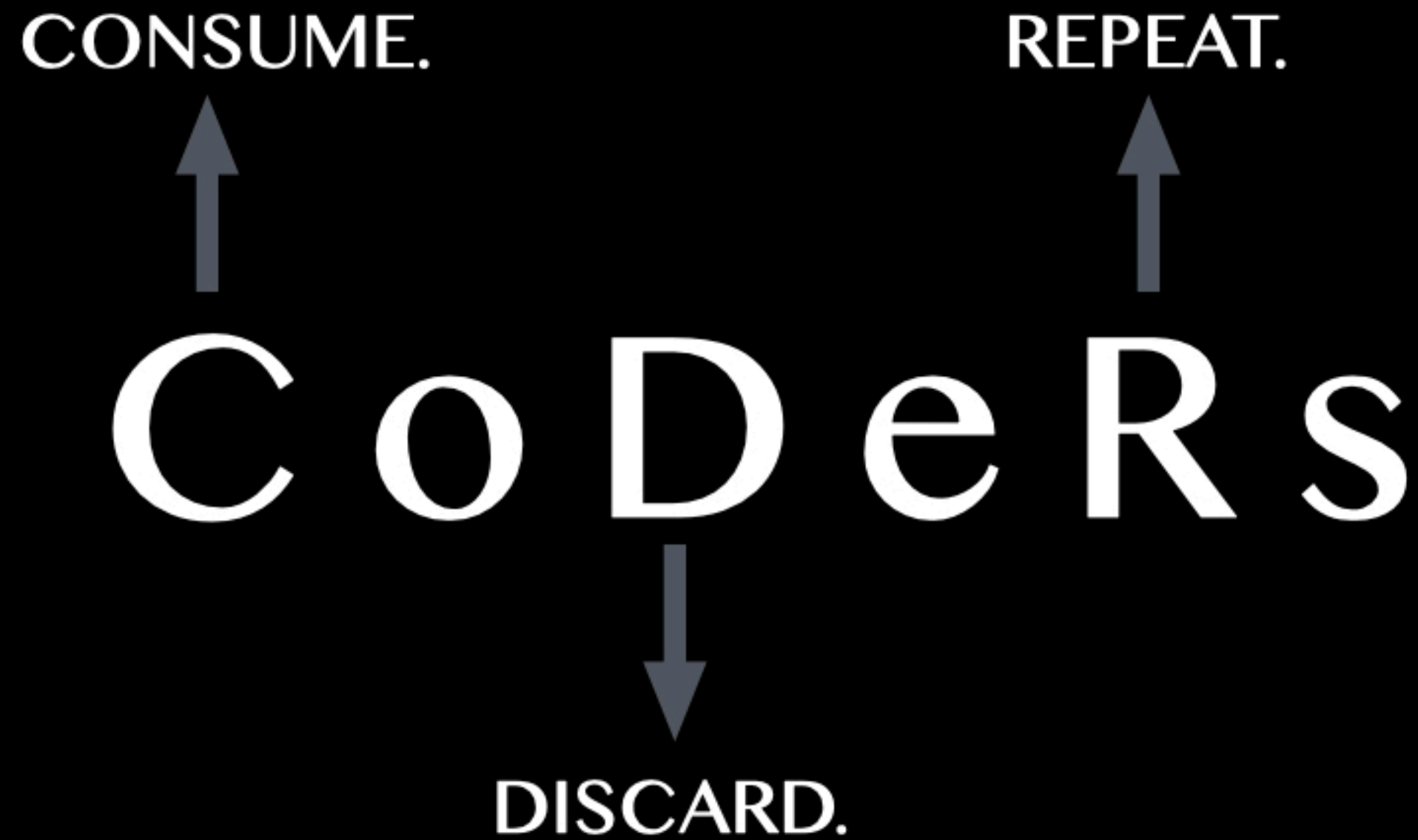
CHALLENGING THE ILLUSION OF FASHION'S ENDLESS APPEAL
HIGHLIGHTING THE EMOTIONAL BURDEN OF CONSUMPTION
EXPOSING THE ENVIRONMENTAL CONSEQUENCES
CHOOSE FASHION THOUGHTFULLY, NOT IMPULSIVELY

CODERS presents the themes through high-fashion aesthetics, surreal visuals, and mirrors the mental processes of consumers stimulated by social media and consumption-driven tactics. CODERS deconstructs the emotional burden of overconsumption into **three key stages: Consume. Discard. Repeat.** Each stage will be styled by different looks, presented in an editorial photoshoot. The project will wrap up with a **zine**, then spin off into a capsule campaign using **posters** and **clothing tags** to raise public awareness.

AIMS

The CODERS project aims to raise **public awareness**, encouraging people to reflect on the issue of excessive consumption. It aims to **inspire** individuals to start with themselves, **learn** from this awareness, and **take active steps** to change their consumption habits.

CODERS: BEHIND THE TITLE

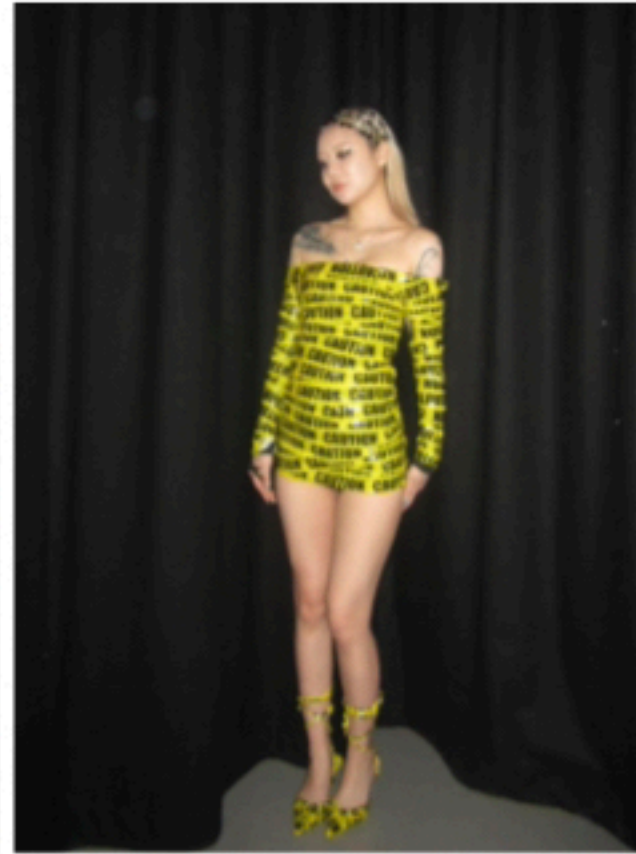
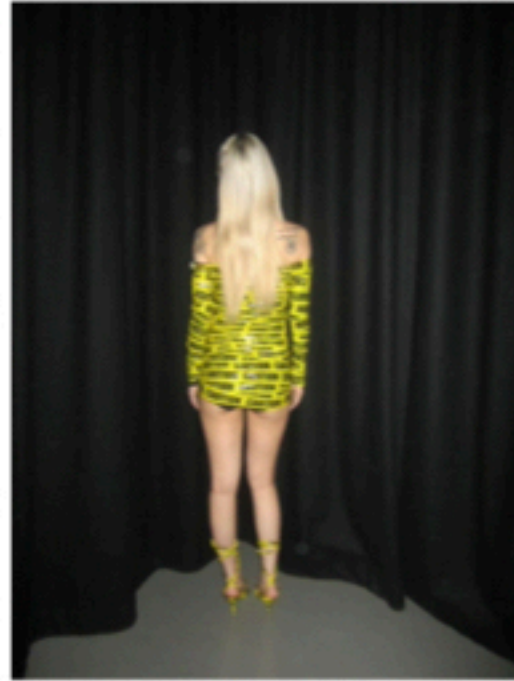


I named this project **CODERS** based on the initial letters of the 3 key stages “**Consume, Discard, Repeat**”. **CODERS** represents a **generation (Gen Z)** who are no longer just consumers – but active coders trying to hack, expose, and rewrite fashion’s toxic consumption cycle. By calling this project **CODERS**, we are naming the **problem** (coded consumption patterns) and the **solution** (we decoding and disrupting it).

STYLING PROCESS

PHOTOSHOOT 1 Consume.

FITTING



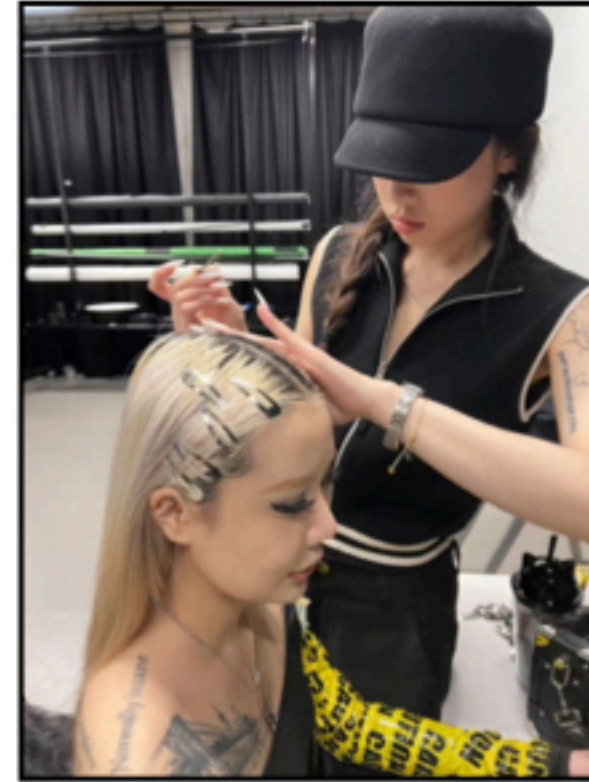
- Caution tape wrapped around the body like a bondage tool.
- Caution tape = symbol of danger and warning.
- The taped-up look evokes a feeling of tension, mirroring the emotional burden of over-consumption.



First, I wrapped black plastic cling film around model's bodysuit to smooth and shape her body, while also creating a better surface for the tape to stick to.



I gave my old unworn heels a makeover by completely wrapping them in caution tape - creating edgy new shoes that perfectly complemented the whole outfit.



HAIR & MAKEUP

- Smoky eyes, bold eyeliner
- The hair was slicked down with wax and adorned with clusters of silver clips - creating a doll-like rounded shape while adding playful details to the look.



Wrapped the model in polythene plastic sheeting, the model becomes a **visual product**— something to be bought, consumed, and discarded, just like the fast fashion items that flood our closets.

Leave breathing holes in the back of the plastic bag for the model's safety during shooting.

STYLING PROCESS

PHOTOSHOOT 2

Discard.

SETUPS



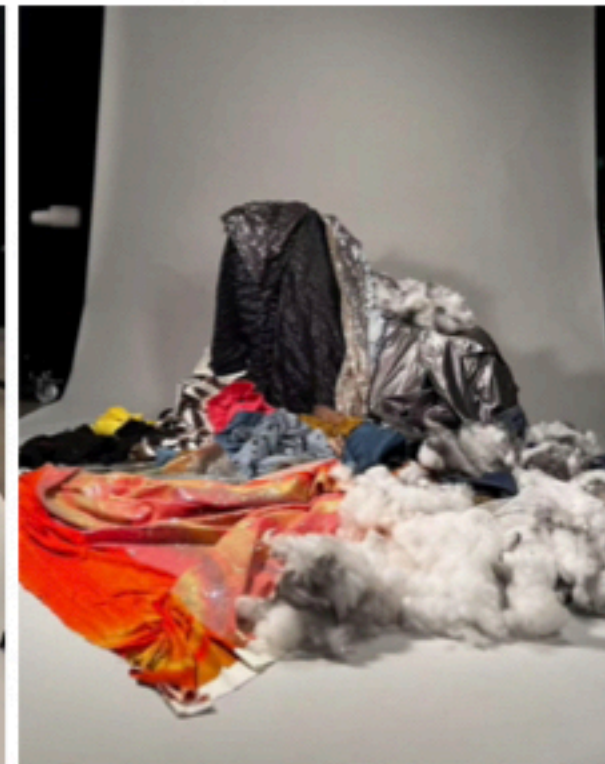
To recreate a landfill's aesthetic, I sprayed 1kg of cotton with irregular black stains using spray paint. This weathered effect enriches the visual layers while nailing that grungy, thrown-away-clothes look.



I created two distinct setups using a ladder and stools.



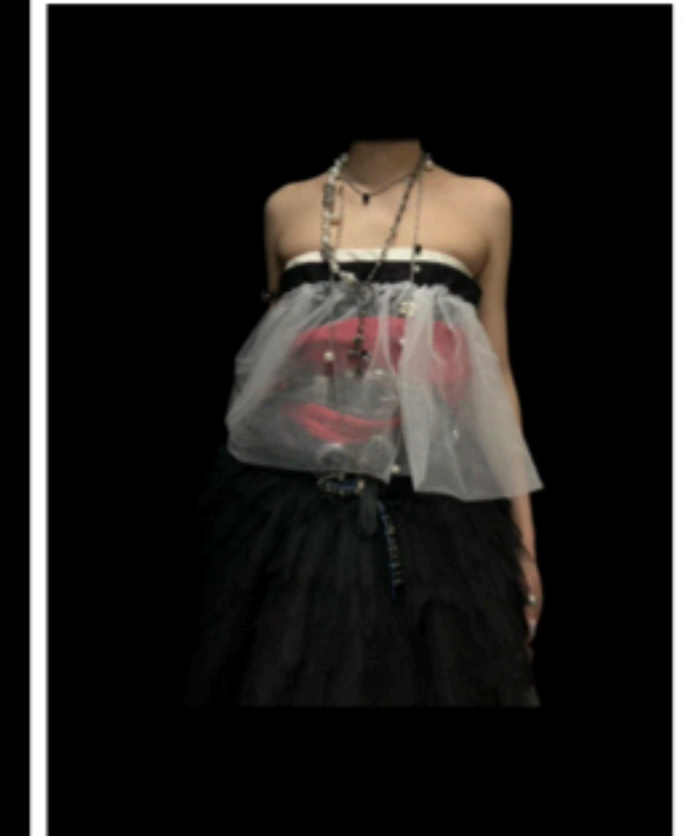
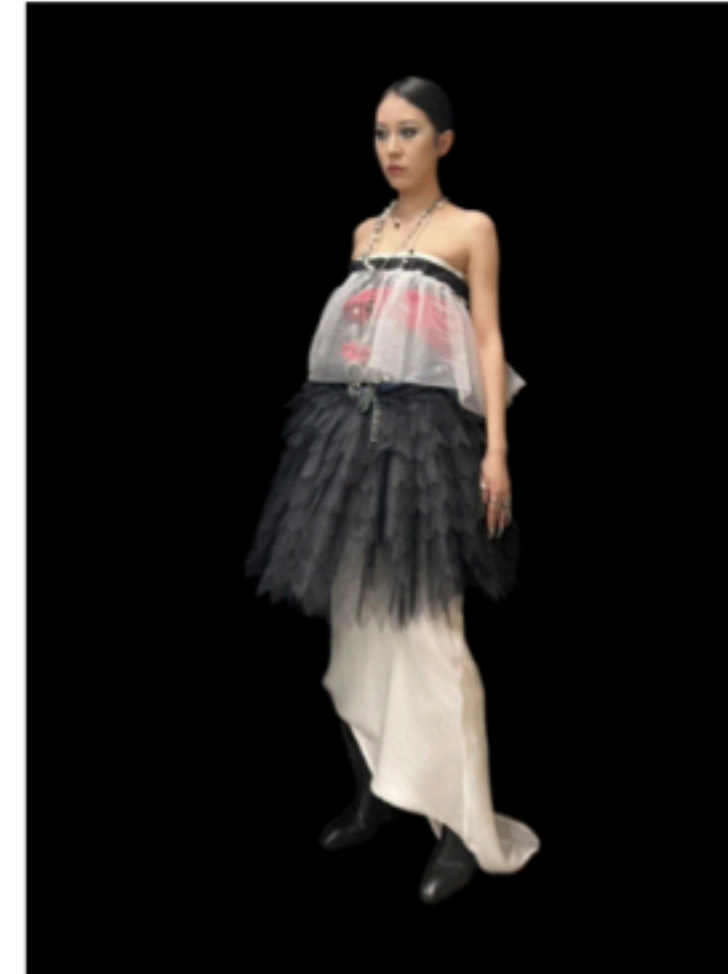
I piled clothes around a central ladder—carefully arranging the colours to make the cascading garments look like an extension of the model's skirt.



Another with stools disguised under black fabric to create a 'clothing hill' for the model to lie on

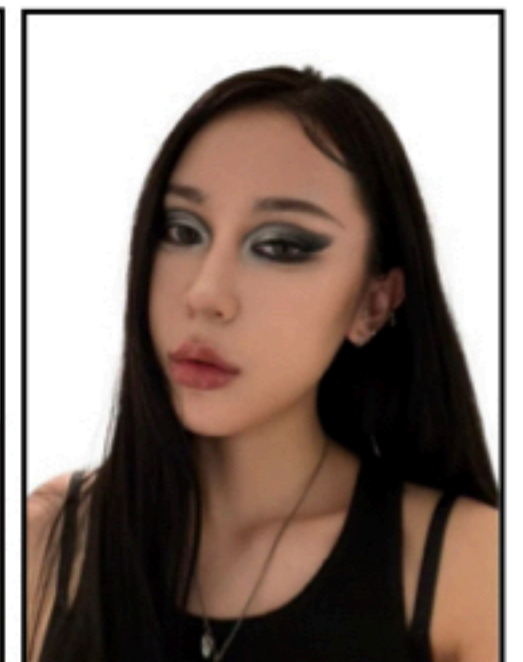
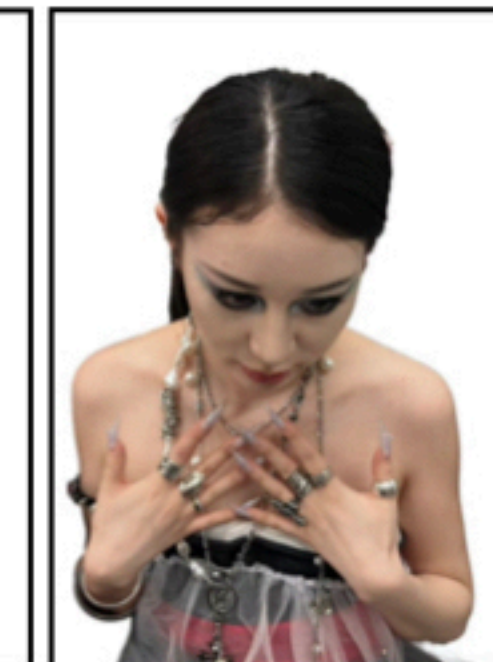
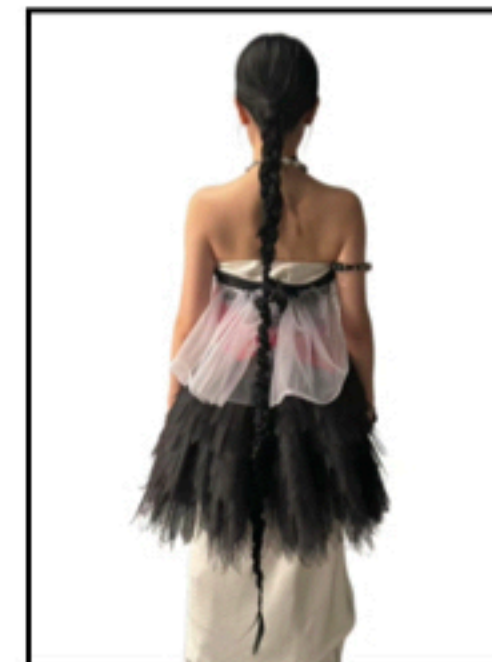
FITTING

All the clothes were from my unworn clothes and UAL's styling & prop store.



By stacking three skirts, I built volume and movement. A bold red waist wrap with multiple belts became the focal point, saving the outfit from being just another monochrome look. Finished it off with multiple silver accessories for extra texture.

HAIR & MAKEUP



- Smoky eyes, bold eyeliner.
- The hair was slicked down with wax for that skin-tight look, then added fake braids for extra length.
- The model wore multiple sunglasses at once—a visual punchline about overconsumption

STYLING PROCESS

PHOTOSHOOT 3

Repeat.



All the clothes were from my unworn clothes and UAL's styling & prop store.

I started by using a photography studio cart as the main base, arranging the garments to spill out from it. **However, I wasn't completely satisfied with the final result** - since the cart wasn't fully packed, the overall composition looked sparse and underwhelming.

Next, I repurposed the studio's director's chair as a structural anchor to separate the top and bottom garments. A model-less still-life where the carefully arranged clothing pile whispers a human presence.



STYLING PROCESS

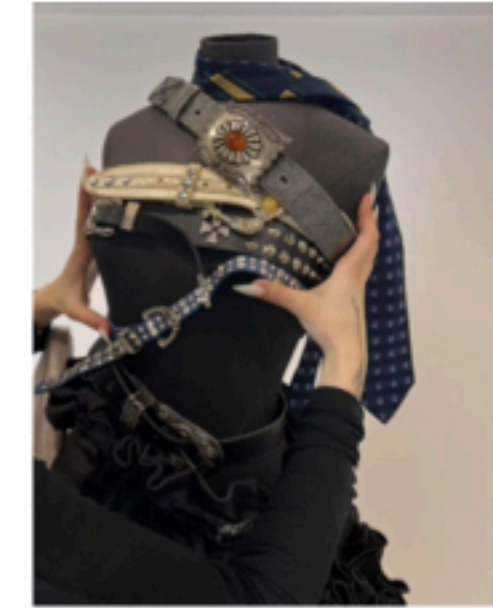
PHOTOSHOOT 3

Repeat.

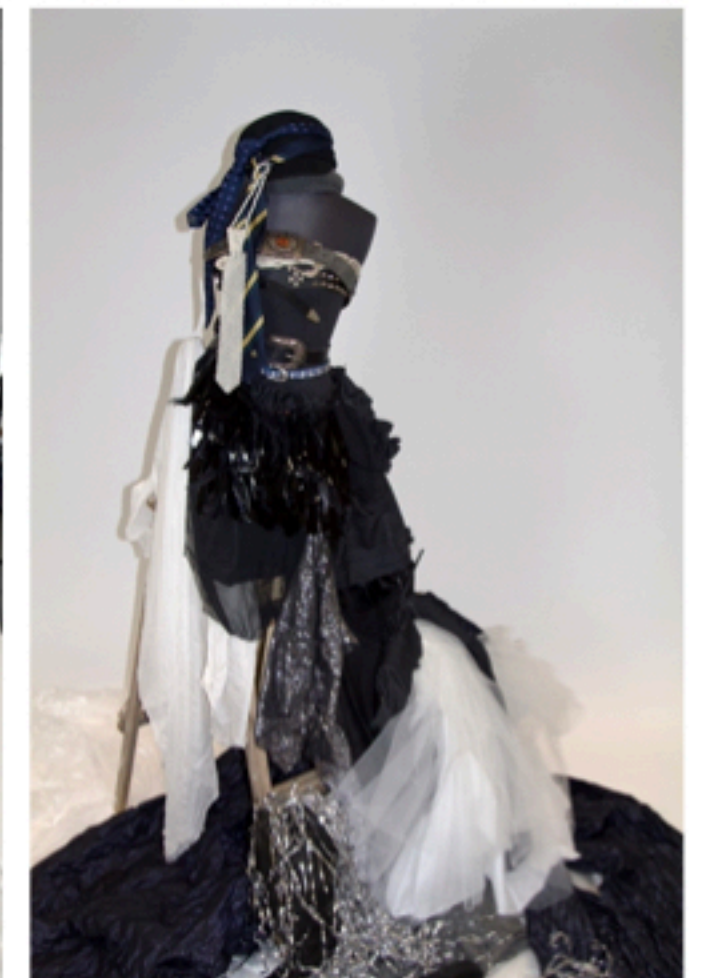


All the clothes were from my unworn clothes and UAL's styling & prop store.

I began by styling with vibrant-coloured clothes, wanting to echo the first still life. However, I found that this would be too repetitive, so I switched to the colour tone of the second tested look – mainly **black and white tones**, adding variety with accessories like ties and belts. I also used fabrics in different textures to create the shape of a skirt.

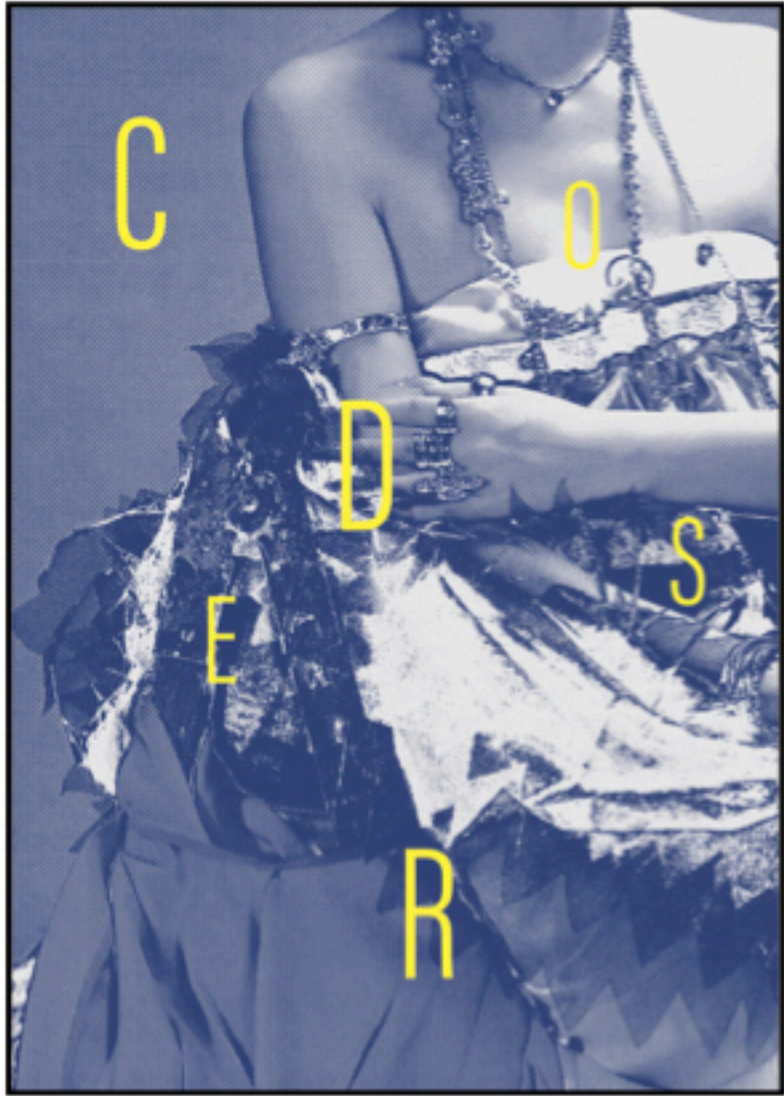


Based on Stage 2's **'Discard' aesthetic**, this still life is devoid of figures but focuses on the pile-up and abandonment of clothes, giving physical form to the **emotional emptiness** left by impulsive consumption. By elevating discarded garments, the work **challenges consumption's paradox**: we buy to craft identities, but those versions of ourselves end up as nameless textile waste.

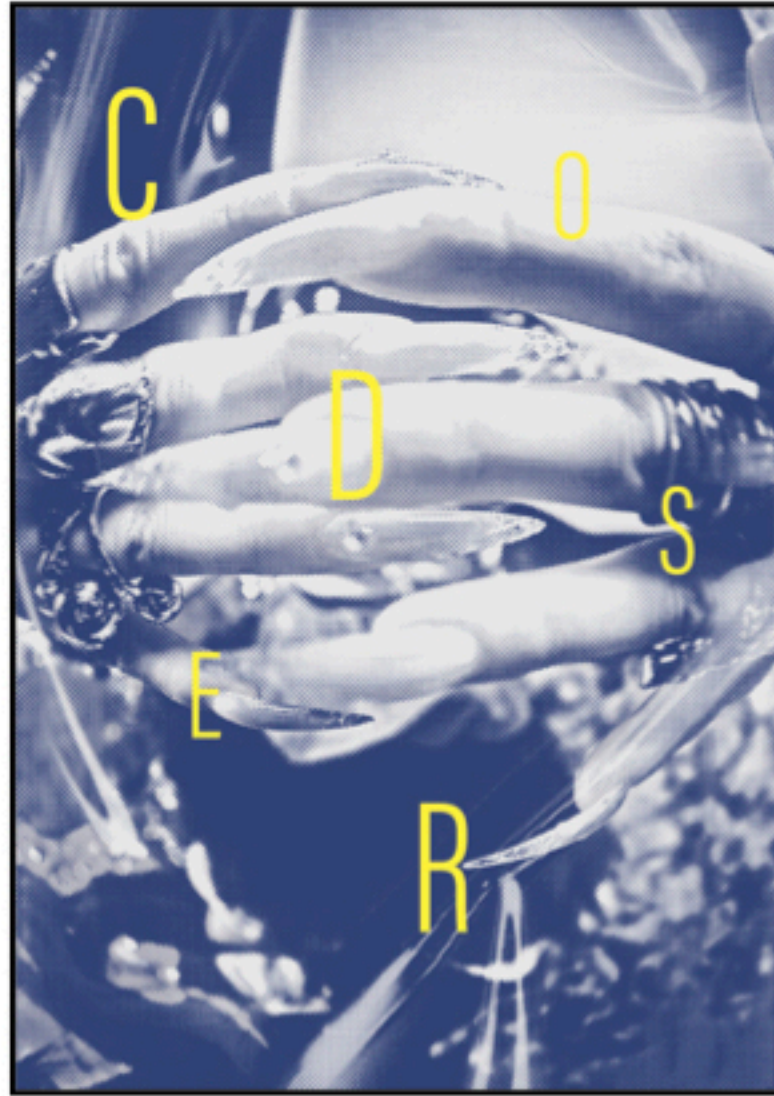


ZINE LAYOUT

COVER



BACK



For the zine's cover and back design, I edited two photographs with pixelated textures and scan lines evoking digital control systems. The letters 'CODERS' scatter across the layout like glitching code fragments.

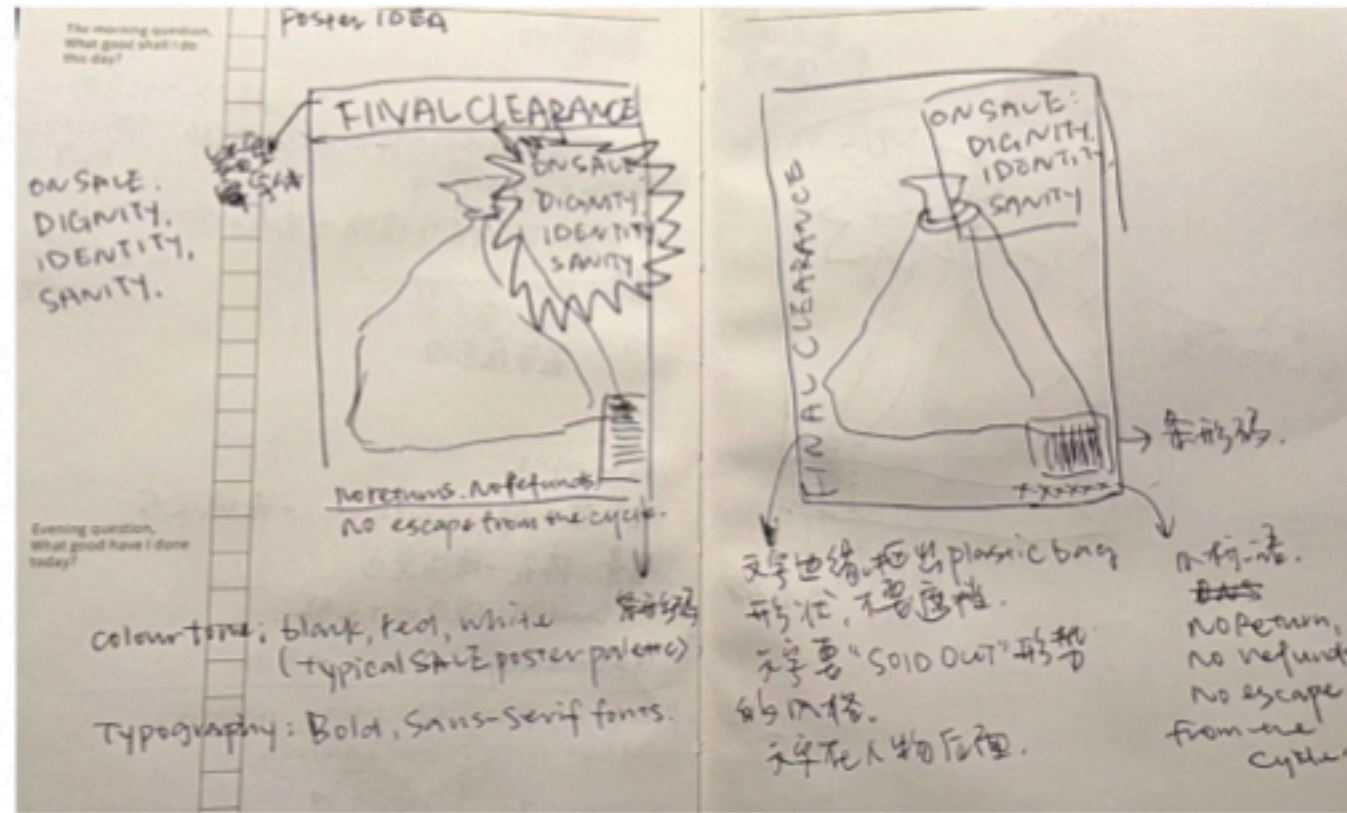


The interior content is structured into three distinct chapters, mirroring the CODERS project's stages (Consume. Discard. Repeat.) The fractured typography, styled as glitching code fragments.

**ZINE
OUTCOME**

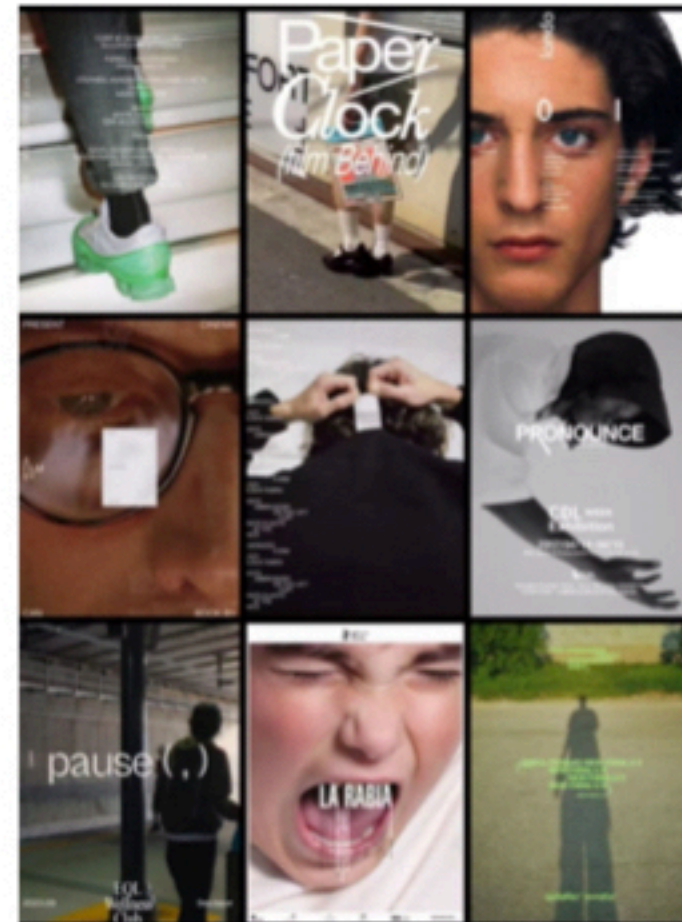


CAPSULE CAMPAIGN: POSTER LAYOUT



I started with a typical sales poster—bold discount banners and flashy slogans everywhere. But when the final design looked overcrowded and cheap, I stripped it all back. What emerged was something quieter: clean lines, subtle typography, that understated elegance I should've trusted from the start.

Inspired by the street-style minimalism I captured in Brick Lane, I kept the typography clean and readable—mirroring the raw simplicity of the photographs themselves.



FINAL VERSION



CAPSULE CAMPAIGN: POSTER LAYOUT



For the second poster, I decided to make a poster based on the photoshoot from stage 2. Following a bold, retro-inspired aesthetic that blends vintage editorial design with contemporary street influences.

Mixed of a mix of bold, blocky, and typewriter-style fonts. Contrasting, high-saturation colours.

FINAL VERSION





PLATFORM

CAPSULE CAMPAIGN: POSTER MOCK-UP



CAPSULE CAMPAIGN: POSTER

MOCK-UP




CAPSULE CAMPAIGN: POSTER

MOCK-UP



CAPSULE CAMPAIGN: CLOTHING TAGS LAYOUT



- Discard. —————> Name of Stage 3: Discard.
- Warning: —————> Replace instructions with warning slogan.
- Overconsumption Kills —————> Replace instructions with warning slogan.
- More Than the Planet. —————> Replace instructions with warning slogan.
-  —————> Symbolic numbers: Emphasises mass production
- 0000001 —————> Symbolic numbers: Emphasises mass production

Each garment tag combines tracing paper and coated paper. The translucent tracing paper front cover allows subtle visibility of the main content beneath. At the base of every main tag, a bold slogan will be stamped, reminding consumers to think before they buy impulsively.

CAPSULE CAMPAIGN: CLOTH TAGS

OUTCOME





IMPACT

This project CODERS—through the zine, street poster, and symbolic clothing tag—seeks to disrupt the normalised cycle of overconsumption by reframing fashion as a site of responsibility rather than impulse. By placing visual interventions in public spaces and directly on garments, CODERS invites both consumers and passersby to pause, reflect, and question the hidden costs of what we wear.

CODERS ignite hope through action, inspiring others to embrace change starting with themselves. We channel critical thinking to examine both our personal choices and the societal 'Symbols' that shape them.