



Cultural & Market Significance

In today's fashion conversation, use of technology is becoming more prevalent and this collection lands into the niche tech-forward category of art and design. In a market where "tech in fashion" often appears as novelty gadgets or LED decoration, this project proposes technology as storytelling, making garments feel animate and emotionally charged rather than simply futuristic ultimately using technology to create fabrications rather than mere instalments.

Distinctions from competitors :

- **Kinetic Fashion Focus:** the brand looks to create an interdisciplinary fusion between fashion and engineering to explore craft with technological innovation. It actively experiments with robotic components and personalized coding to generate various kinetic fabrications made exclusively by my brand rather than outsourced. The main goal is integrating robotics, servo motors, and Arduino coding to create garments that move as organically as possible to mimic a sense of the clothes becoming alive without any visual giveaway of it being robotic.
- **Importance of giving back:** Since 2022, the brand has committed to donating 5% of its annual profits to a private Charity Foster Care in Tabriz, Iran, ensuring that the donations go directly to the families and children in need rather than government-owned establishments and remains devoted to continuing this contribution. Although international sanctions have made the process increasingly difficult, the brand continues to find alternative ways to ensure that support reaches the children and families who need it most.
- **Method designing:** A process I define as method designing is studying a concept by fully emerging into the theme like a movie actor allowing lived experience to replace theoretical research. Previously, I trained as a boxer and intentionally experienced physical impact to translate disorientation into garment form for a look impaired by boxing. For *Diş*, I extended this immersion by self-inducing psychosis through 3 months of intentional hunger and sleeplessness which resulted in encountering a hallucinatory figure – the "Tooth Fairy" – who became the collection's conceptual core. Although I acknowledge the potential risks of such methods, full immersion enables an authenticity that conventional design research cannot achieve. My practice functions as performative investigation, positioning the designer as both subject and actor. Through this process, the body becomes a site of inquiry, and the garments serve as tangible evidence of psychological and physical embodiment.

Concept synopsis

“Diş / Teeth” is a study of dual consciousness expressed through the temporal lens of decay and restoration. Under the brand •|•, which symbolizes two selves divided by a single line, this collection explores the passage of time through the biological and emotional erosion of the body – how beauty, identity, and structure shift between preservation and collapse. At face value, Diş explores tooth decay, cavities, and dental intervention but beneath the material narrative, Diş is a portrait of the self rotting from the inside while appearing intact on the surface.

The key visual narrative of Diş is based on the temporal transformation of teeth: enamel thinning, cavity formation, and eventual amalgam restoration. As we age, our teeth naturally lose density and resilience, revealing a fragility that mirrors our internal decay (Capps & Carlin, 2011, p. 785). This process becomes a metaphor for the two minds within one body – one that smiles through the pain, and another that fractures beneath it. The tooth is the perfect vessel for this philosophy: simultaneously strong and vulnerable, polished yet decomposing.

As the collection progresses, garments follow a circular rhythm of erosion and repair, aligning with Derrida’s notion that “no element can function as a sign without referring to another element which itself is not simply present” (Kiziltunali, 2012, p. 6; Derrida, 1981). What is incomplete in one garment finds its resolution in the next; what is restored becomes fractured again. Decay and restoration are not opposites but two pulses within the same living system – a dialogue between the self that performs and the self that deteriorates.

Each garment in Diş represents a specific stage of decay, expressed through evolving form, colour, and motion. Silhouettes reflect dental anatomy with concave arcs, cavities, and enamel ridges, while gradients shift from ivory to deep amalgam grey, marking the transition from purity to deterioration.

In addition, The brand’s visual system, (•|•) becomes the biological map of the collection: The left dot (•) embodies the outer enamel – composed, aesthetic, performative. The bar (|) acts as the enamel boundary, fragile yet essential, holding the structure together while separating what is seen from what is felt. The right dot (•) represents the internal decay, the subconscious movement, the second consciousness that stirs beneath calmness.

Ultimately, “Diş / Teeth” transforms the body into a mouth and the garment into a tooth – a living form that remembers every fracture.

It is an exploration of beauty as a temporary state and identity as a constant negotiation between control and collapse – visibility and motion, surface and core.



Design Statement

"Diş / Teeth"* under the brand (•|•) explores the dual consciousness through the lens of decay and restoration. The collection examines how beauty and identity erode over time, mirroring tooth decay, enamel thinning, cavities forming, and eventual restoration. Beneath its material focus lies a portrait of the self: polished on the surface, decomposing within. Each garment reflects a stage in this cycle, balancing erosion and repair. The brand symbol (•|•) embodies this duality—outer enamel, fragile boundary, and inner decay, transforming the body into a mouth and the garment into a living tooth that remembers every fracture.

Colour Palette

Ivory

Gingival

Pulp

Dentin

Enamel

Cavity

Amalgam



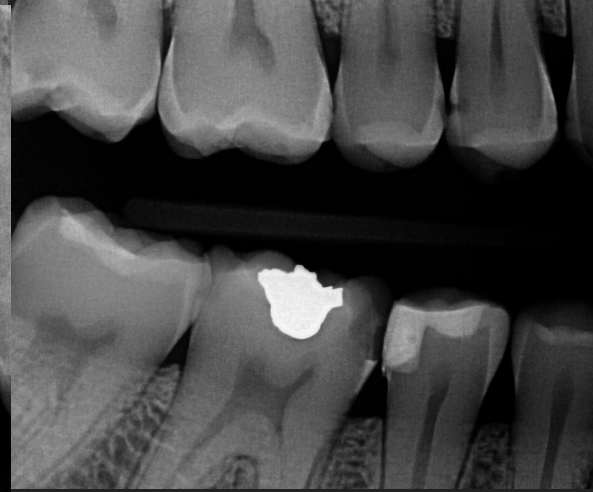
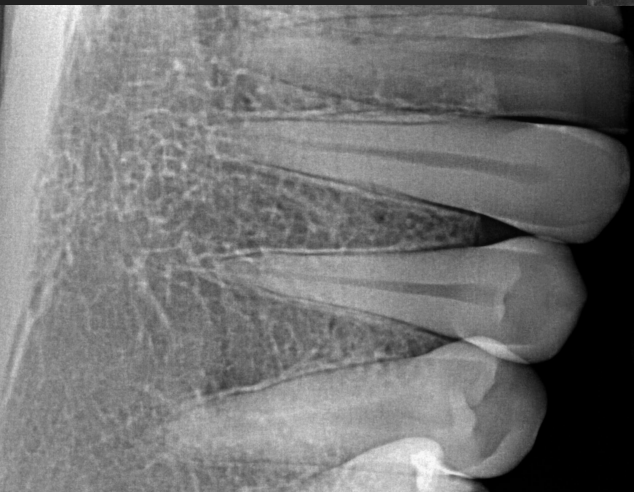
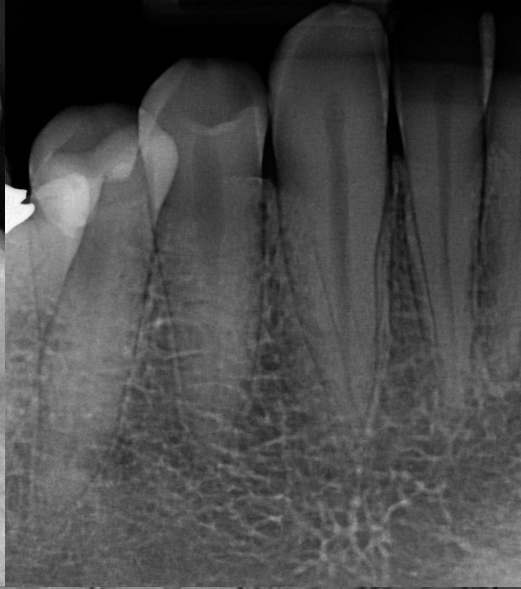
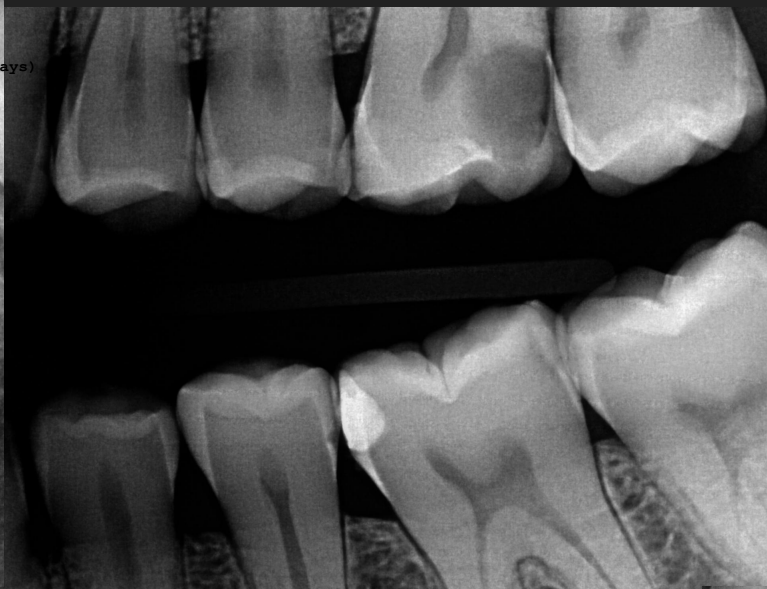
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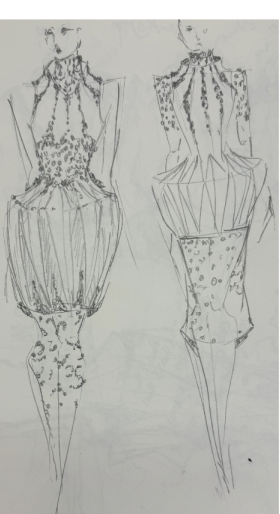
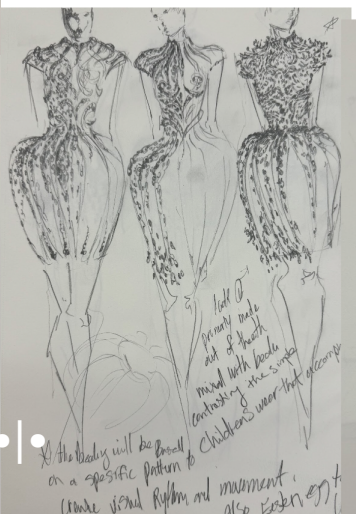
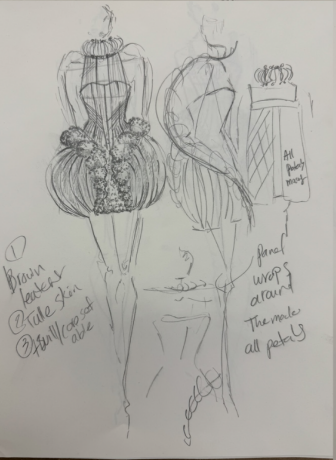
Moodboard 2



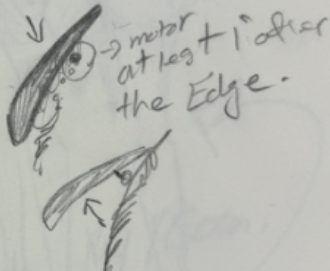
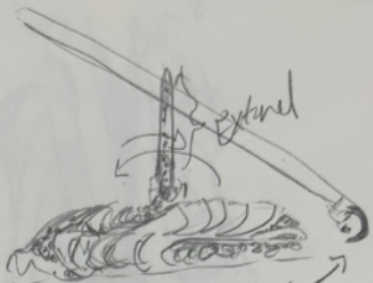
Moodboard 3 (images of personal dental X-rays)



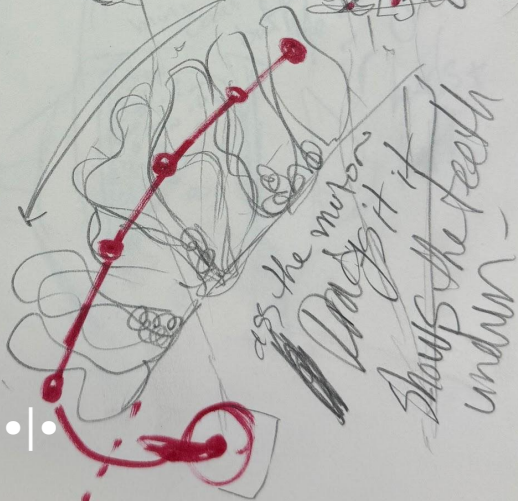
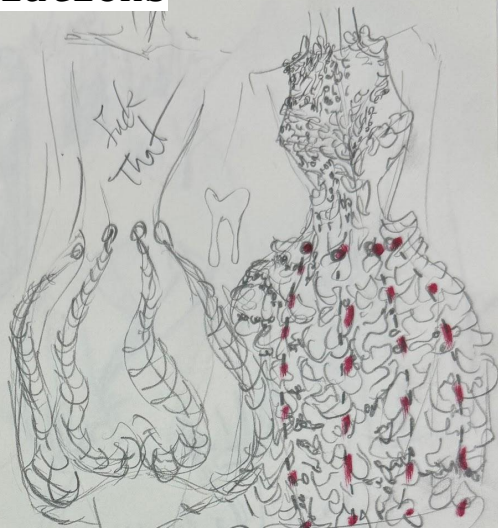
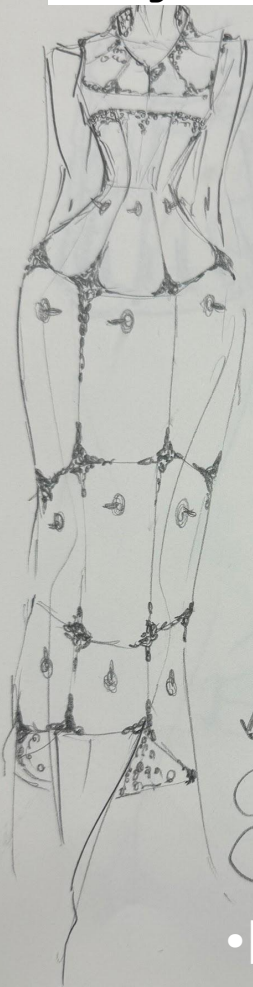
Design Idiations



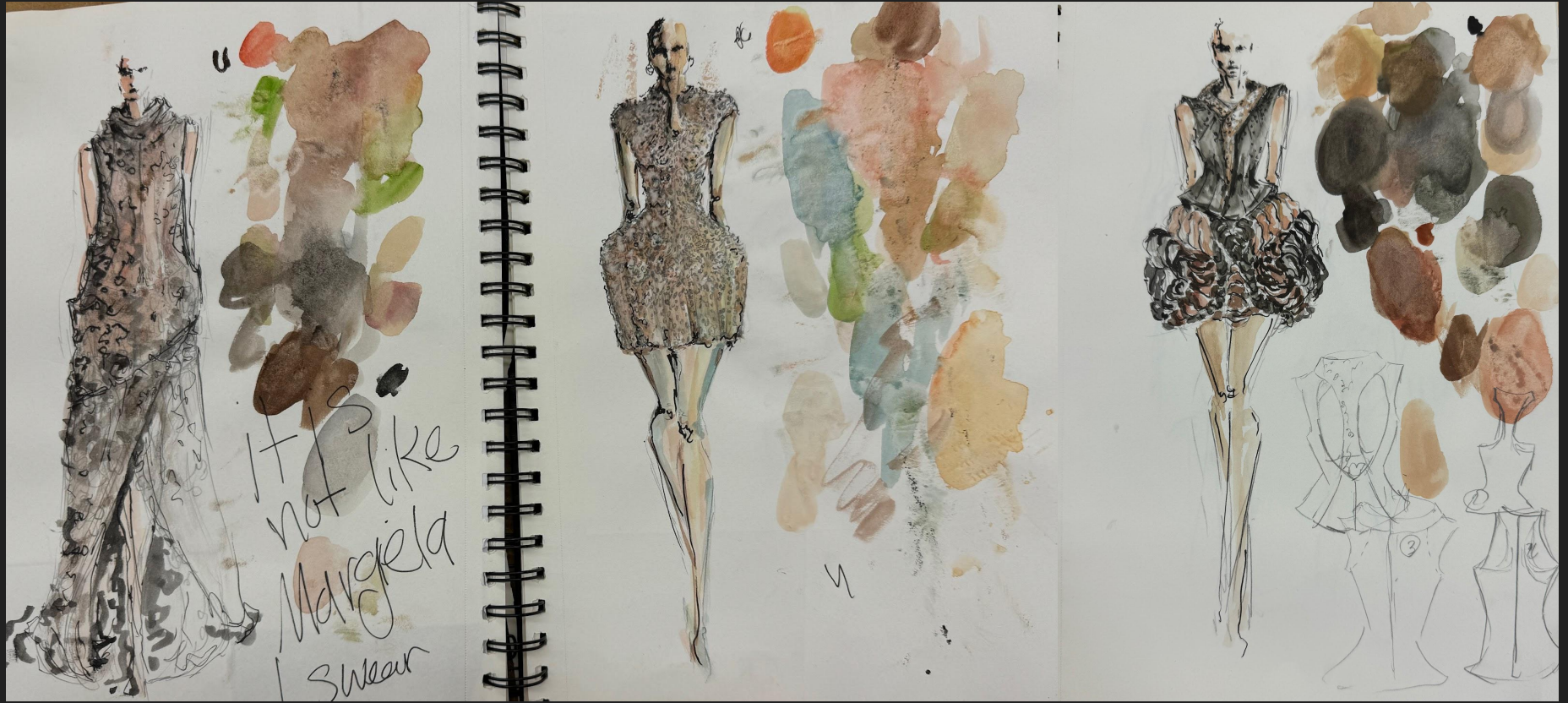
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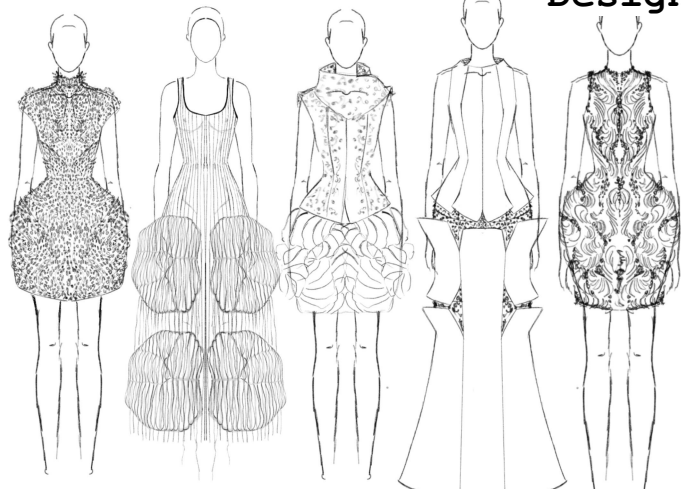
Robotic Elements =
look $\frac{1}{2}$: opening and cloth
separations are basal ?
on Either an adjustable
Judy or ~~fundament~~
shape of wisdom
teeth



Design Idiations



Design idiations

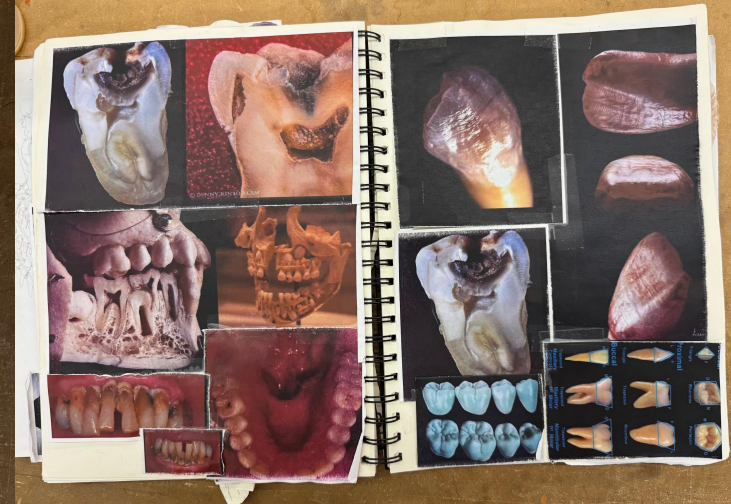
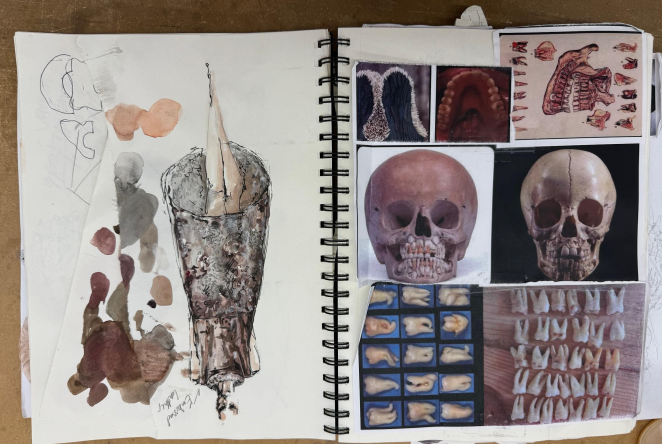
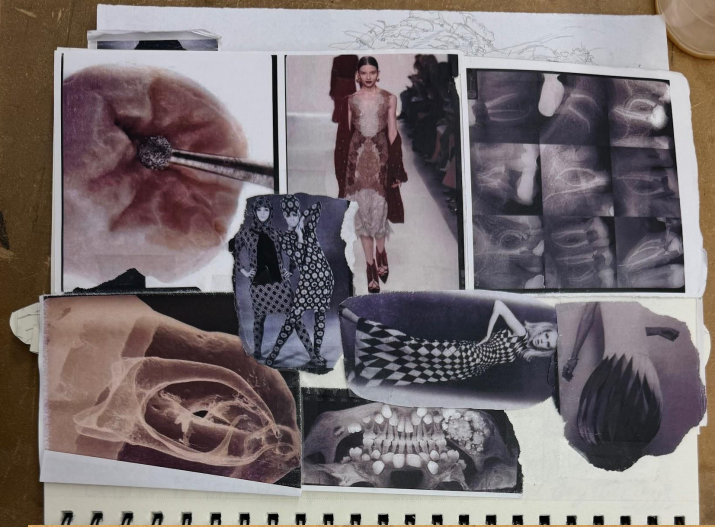


Design idiations





Design journal



The dual consciousness theory suggests that humans under certain conditions host two (or more) semi-independent streams of consciousness (or conscious "selves") within one brain. It's the idea that one mind might not be unitary, but rather divided (in some sense) into two "centres" of awareness. This collection focuses on the psychological and philosophical aspects of this theory.

In psychology The idea of "Dual-Brain Psychology" (by Fredric Schiffer) extends the idea of hemisphere-based personality/trait differences into therapeutic theory in which stimulating one hemisphere may evoke a different "personality mode" than stimulating the other. In philosophy of mind there are related theories of unitary versus divided (or multiple) consciousness ("unitary" vs "dual model") which discuss whether consciousness must always be a single unified stream vs. whether multiple conscious streams can coexist. Philosophically, many hold that conscious experience inherently involves unification (awareness of experience as "mine", integrated in time). If two independent "I's" existed, then the meaning of "I" gets messy. Some argue the observed phenomena are best seen as dissociated modules but still one self.

Dual Consciousness × ◡•

- Two dots = two selves
- The vertical bar = the boundary between them
- The symmetry = they coexist as one form
- The simplicity = something complex made visually "normal"

- Two Selves Coexisting in One Person

Dual consciousness says we can hold multiple identities simultaneously.

Your brand expresses:

- The external, presentable self
 - The internal, chaotic/childhood/distorted self
- **What the world sees vs. What is truly felt**

One "consciousness" speaks for us while the other acts quietly.

- The hidden self (subtle mechanics, movement, underlying structure)
- The visible self (beauty, glamour, cinematic presentation)

- **Motion as the Sign of the Other Self**
- Motors = the second consciousness
- Fabric = the speaking consciousness
- Motion = the moment the second self reveals itself

- The audience meets both versions at once

- What they control
- What the garment controls

This creates tension: who is performing whom? That is dual consciousness as experience.

Diş Collection × Dual Consciousness × ◡•

Your SS26 Diş collection explores tooth decay, cavities, and dental intervention — but beneath the material narrative, Diş is a portrait of the self rotting from the inside while appearing intact on the surface.

Healthy enamel (Self 1) | cavity (Self 2)



Part 2 : How Diş embodies two selves

The wearer's body = The mouth
 Garment surface = enamel (mask of perfection)
 Kinetic interior = cavity movement trying to escape

Part 3: Surface vs. Subsurface Construction

- Clean sculptural outer forms (Self 1)
- Darker, decayed internal structures revealed by motion (Self 2)
- Mechanisms hidden between = the Bar (|)

When the garment moves → the secret self erupts.

Self 1 – The Performer

Self 2 – The Distorted

Design journal

High-gloss enamel textures

Corroded, eroded fabrics

Pearl whites, porcelain

Molars turning black, resin "infection"

Formal structures

Chaotic swelling shapes

Animated Decay

- Servo motors act as infection spreading
- Rotations mimic tooth drilling
- Expanding pleats = gum swelling
- Panels drop = enamel cracking

Movement = the moment the other consciousness becomes visible.

Lineup structure breakdown :

- collection begins with healthy white teeth and as it progresses they decay and leave a shell of what they were before : look 5 is the decayed version of look1 / look 4 is the decayed version of look 2/ three is the transitional phase (cavity formation)
- Right dot : 1&5 / left dot : 2&4 / middle bar : 3

Self 1 — The Beautiful Self

Self 2 — The Rotten Self

Porcelain white, pearl finishes

Resin yellows, corrosion textures

Tight structural tailoring

Warped swelling volume

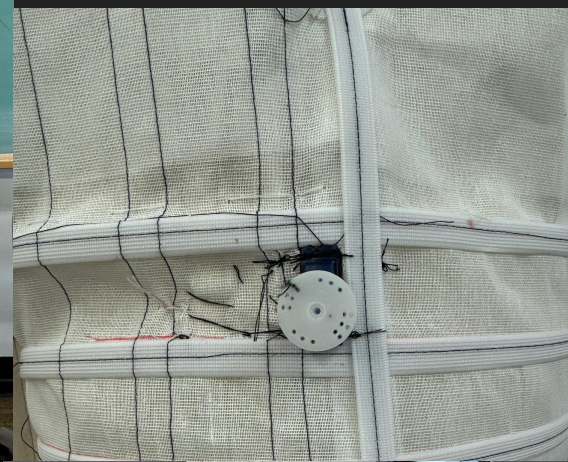
Smooth gloss surfaces

Grooves, cavities, voids

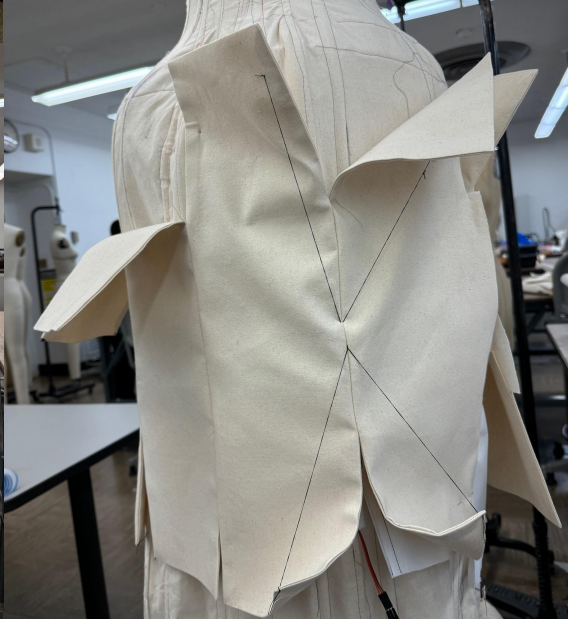
Silent stillness

Unpredictable movement

Visual/Material Layer	Consciousness Layer	Brand Symbol
Enamel: smooth, white, pristine	The visible, controlled self	Left ◡•
Dentin decay + infection underneath	The hidden self — pain, anxiety	Right ◡•
Filling / amalgam barrier	The boundary protecting the mask	



Testing and sampling



Moodboard1&2 Image Appendix

Fig 1. admin. (2024, September 21). Endodonzia - Dentista Dott. Murruni - Giussano. Dentista Dott. Murruni - Giussano. <https://studiodentisticodottmurruni.com/endodonzia/>

Fig 2. Brooks, M. (2018). Threading Along. Blogspot.com. <https://threadalongwithme.blogspot.com/2013/10/>

Fig 3. Campoverde, D. (2019). Operatoria dental 2019. Slideshare. <https://www.slideshare.net/slideshow/operatoria-dental-2019/98973351>

Fig 4. Cath Janes | Anatomical Hand Embroidery [NX001]. (2018, April 7). Mr X Stitch. <https://www.mrxstitch.com/megan-jane-mitchell/>

Fig 5. Dentarbre. (2024). Dentarbre.com. <https://www.dentarbre.com/en/services/endodontics>

Fig 6. Dixon, R., & Dixon, R. (2025, June 20). Sperm whale tooth unearthed in Valencina. DevX. <https://www.devx.com/daily-news/sperm-whale-tooth-unearthed-in-valencina/>

Fig 7. donnasresources@gmail.com. (2023, January 14). Dental Fillings - Byron Dental Group | Dental Clinic in Byron, Minnesota. Byron Dental Group | Dental Clinic in Byron, Minnesota. <https://byrondental.net/dental-fillings/>

Fig 8. East Village Dental. (2024, November 14). East Village Dental. East Village Dental. <https://eastvillagedental.ca/when-do-wisdom-teeth-typically-emerge/>

Fig 9. Unit 19: Dental Insurance Flashcards. (2025). Quizlet. <https://quizlet.com/522617994/unit-19-dental-insurance-flash-cards/>

Fig 10. Carlos a. Ayala Paz - Denti-Pro Photography. (2022, December 13). Denti-pro Photography. <https://denti-pro.photography/portfolio/carlos-a-ayala-paz/>

Fig 11. Dentarbre. (2024). Dentarbre.com. <https://www.dentarbre.com/en/services/endodontics>

Fig12.uDocz. (2024, April 26). Anatomia dental y Morfologia. UDocz: uDocz Comunidad Online de Articulos Académicos. <https://www.udocz.com/apuntes/875423/anatomia-dental-y-morfologia-de-hilton-riquieri-co>

Fig 13. Клуб стоматологов. (2018). Срез зуба, пораженного кариесом 2 (2487) - Неудачные работы и ужасные случаи - фотогалерея - Профессиональный стоматологический портал (сайт) "Клуб стоматологов." Профессиональный стоматологический портал (сайт) "Клуб стоматологов." <https://stomatologclub.ru/galereya/neudachnye-raboty-i-uzhasnye-sluchai-4/srez-zuba-porazhennogo-kariesom-2-2487/>

Fig 14. Main | Avensis Dental Clinic. (2025, April 13). Avensis Dental Clinic. <https://avensis.am/main/>

Fig 15. Matthew. (2016, February 6). 1965 Fashion. MATTHEW'S ISLAND. <https://mattsco.com/2016/02/06/1965-fashion-2/>

Fig 17. PlayWell Pediatric Dentistry. (2023). Playwellpediatricdentistry.com. <https://www.playwellpediatricdentistry.com/blogs/why-do-we-have-baby-teeth-at-all>

Fig 18. Пространство Пьера Кардена | Архив статей | Intermoda.Ru - новости мировой индустрии моды и России. (2025). Intermoda.ru. <https://www.intermoda.ru/doc/arch/old3268.html?print=true>

Fig 19. The Dental Experts on Instagram: "Dental anatomy features. #dental #dentist #dentistry #smile #teeth #dentista #odontologia #dentalcare #tooth #dentalclinic #dentalhygienist #orthodontics #oralhealth #dentalimplants #dentalhygiene #dentalphotography #teethwhitening #cosmeticdentistry #dentalassistant #odonto #veneers #dentalstudent #dentistryworld #health #di #dentaltechnician #smilemakeover #dentallab #doctor #braces." (2017). Instagram. <https://www.instagram.com/reel/CLNaY2LjpvS/>

Fig 20. Weekend Eye Candy - Guy Laroche, 1966. (2016). Blogspot.com. <http://coutureallure.blogspot.com/2012/01/weekend-eye-candy-guy-laroche-1966.html>

Fig 21. Will I Be Okay Doing Invisalign Without Palatal Expansion? (photo). (2025). RealSelf.com. <https://www.realslf.com/question/without-palatal-expansion>