

Statement of Intent

Adaptive Metamorphosis is a story about living within limits—of space, of time, of self—and still finding room to bloom. It began with a comic book, *How to Live in a Flat*, where humans shrink their living spaces but expand their imaginations. Beds rise into ceilings, pianos hide storage drawers—each absurd solution is a quiet act of resistance, a refusal to let pressure erase personality.

I followed this thread across decades and disciplines, from foldable furniture to origami, from paper folds to aerospace tech. Folding, rotating, compressing, unfolding—these gestures became my design language. In my hands, fabric is not just a surface, but a mechanism. A skirt collapses into a sculptural diamond. A sleeve spirals into motion. A jacket stores kinetic memory in every seam.

Material choice speaks just as clearly: translucent organdie holds fragile strength; brushed nylon feels like softened armor; sequined denim reflects shifting light like water over concrete. A metallic folding skirt crafted from silver Tyvek-like fabric adds a glint of futurism—a survival tool disguised as elegance.

This collection is made for women like the ones I admire: walking through cities with heavy bags and sharp minds, laughing between deadlines. They want garments that move, flex, and sometimes shine. Not to escape reality—but to fold it into something of their own.

Collection Abstract

Adaptive Metamorphosis is a response to structure, emotion, and the quiet constraints of modern living.

Set against the backdrop of shrinking urban spaces, the collection takes its cue from the satirical comic *How to Live in a Flat*, exploring how imagination and adaptability flourish under pressure. Tracing a path from modular furniture and origami to aerospace engineering, each piece unfolds like a wearable act of transformation.

At its core lies the logic of transition—from 2D to 3D—through folding, rotating, compressing, and expanding. The garments not only reshape form but express quiet resistance, softness, control, and adaptability. Every fold tells a story of reshaping space and reclaiming movement.

Like chapters in a book, the six looks move from geometric precision to luminous flow, from biological rhythm to futuristic deployment. In every rotation and reflection, the collection offers a portrait of the modern woman in motion—quietly powerful, structurally free.



Research- Urban Survival

Rotational Geometry in Space Design

In searching for more dynamic spatial systems, I looked beyond rectangular forms. Architectural studies that combine triangles and squares into rotational patterns offered a new rhythm—one that disrupts symmetry, adds movement, and makes small spaces feel alive.

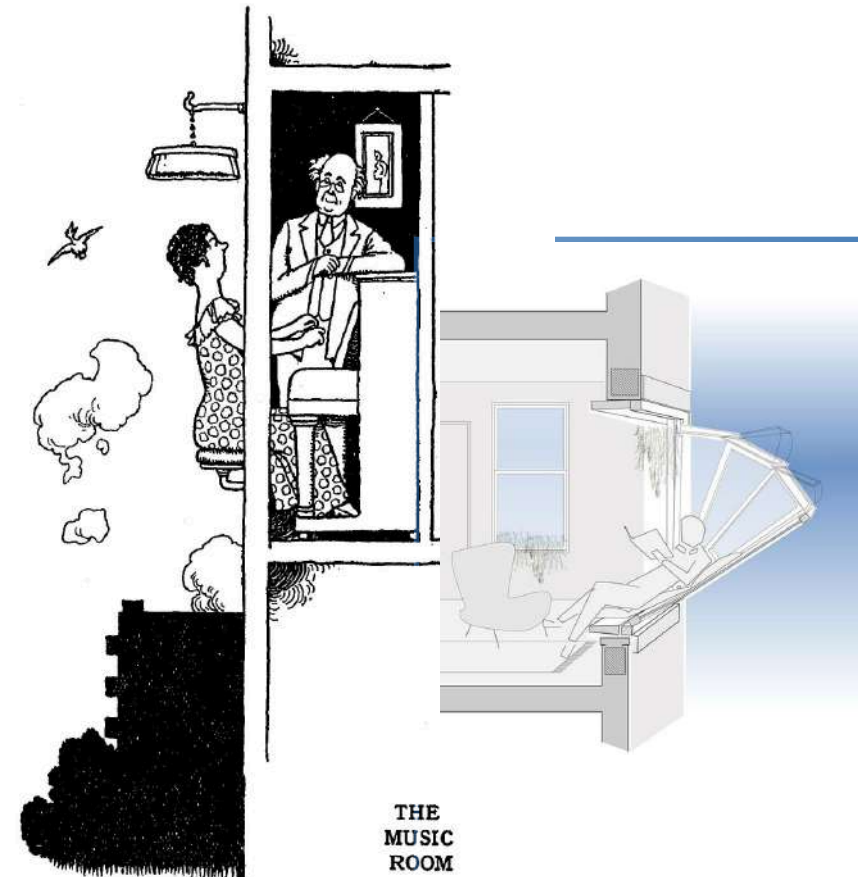
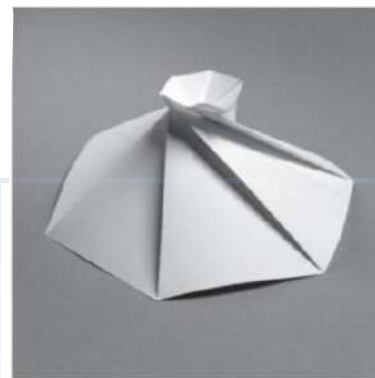
These design strategies inspired how I approached folding and rotation in garments—moving away from rigid grids and into flowing geometry.



Fig. 1-1
The grid can be broken into a series of triangles and squares. The arrangement of these shapes can be used to create a new rhythm—one that disrupts symmetry, adds movement, and makes small spaces feel alive.

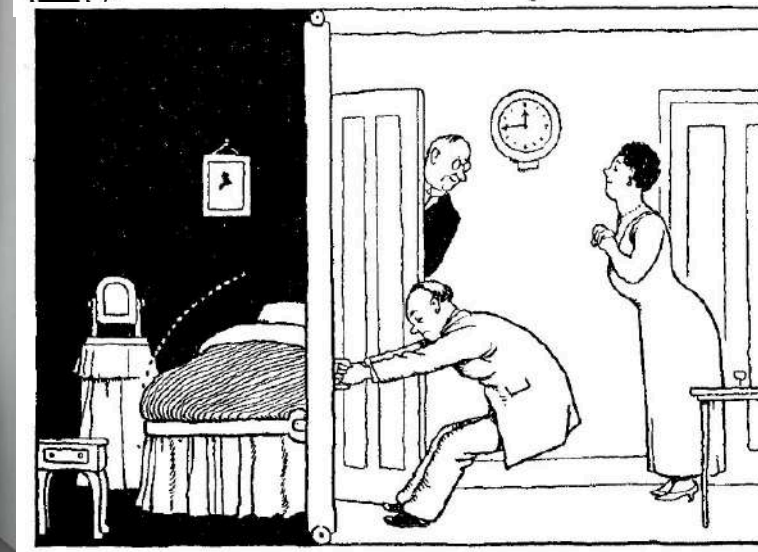
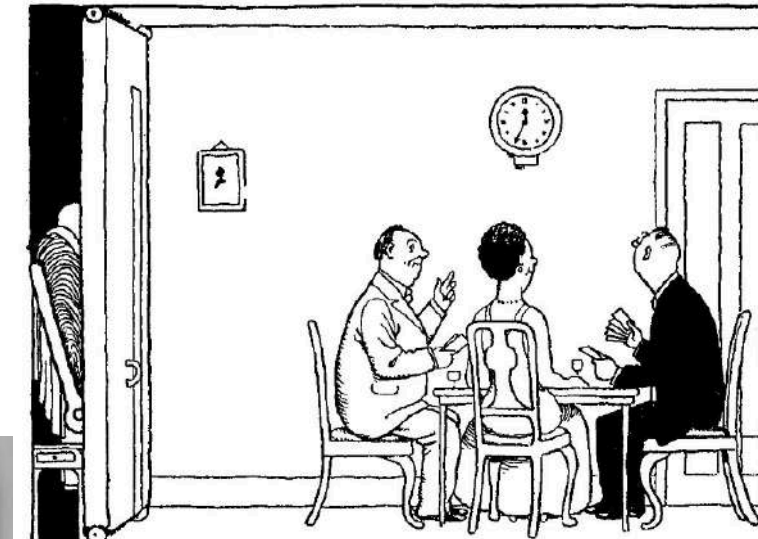


Fig. 1-2
The grid can be broken into a series of triangles and squares. The arrangement of these shapes can be used to create a new rhythm—one that disrupts symmetry, adds movement, and makes small spaces feel alive.



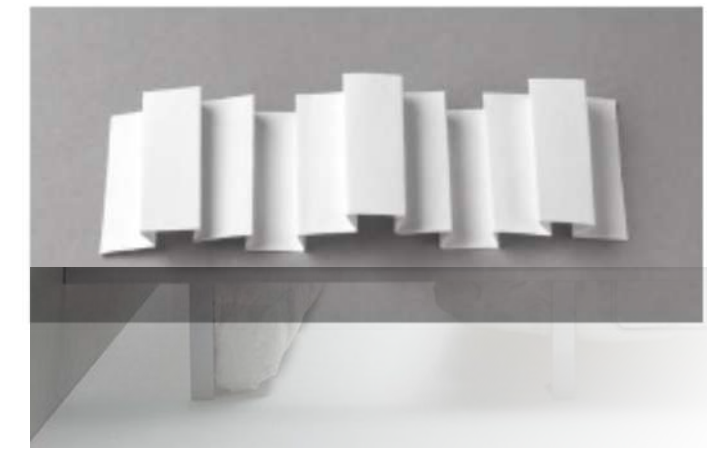
THE MUSIC ROOM

Foldable furniture



THE SPARE BEDROOM

Foldable furniture and sliding partitions redefine how we use space—beds flip up to walls, layered bunks optimize height

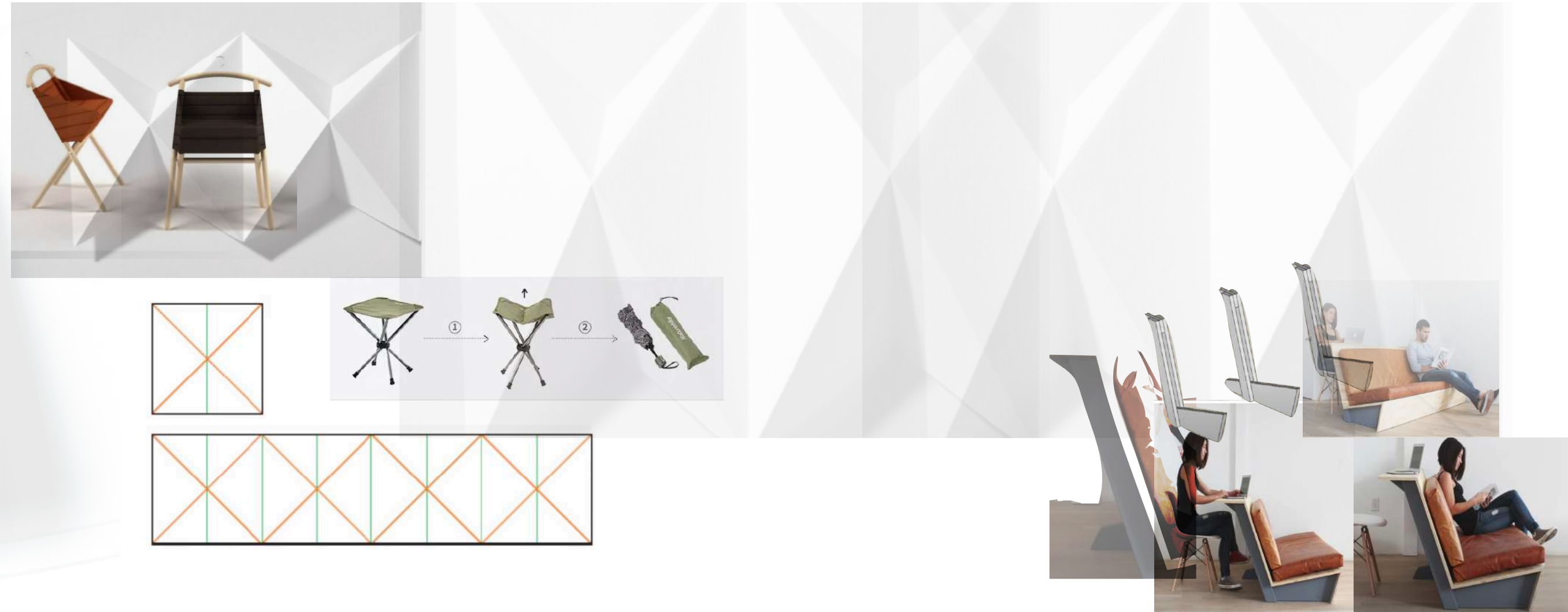


Research- Urban Survival

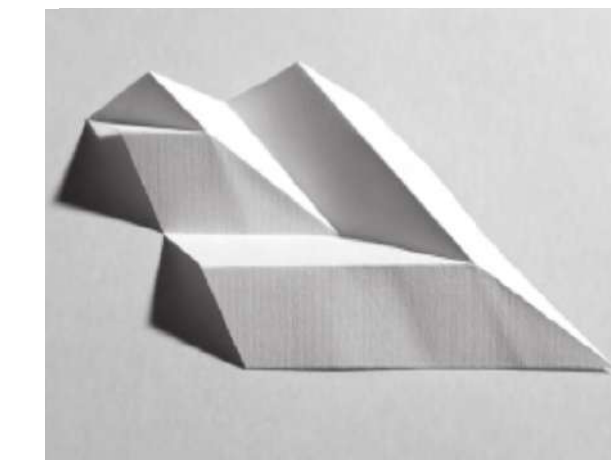
Geometry in Motion – Triangles & Diamonds

Folding chairs often rely on soft straps or cushions to control movement—stopping excess opening while allowing flexibility through fixed pivot points. Many of these systems use repeated triangles and squares to create stable transitions from flat to folded.

This inspired my use of triangles and diamonds in garment construction—shapes that guide movement and define spatial transformation.



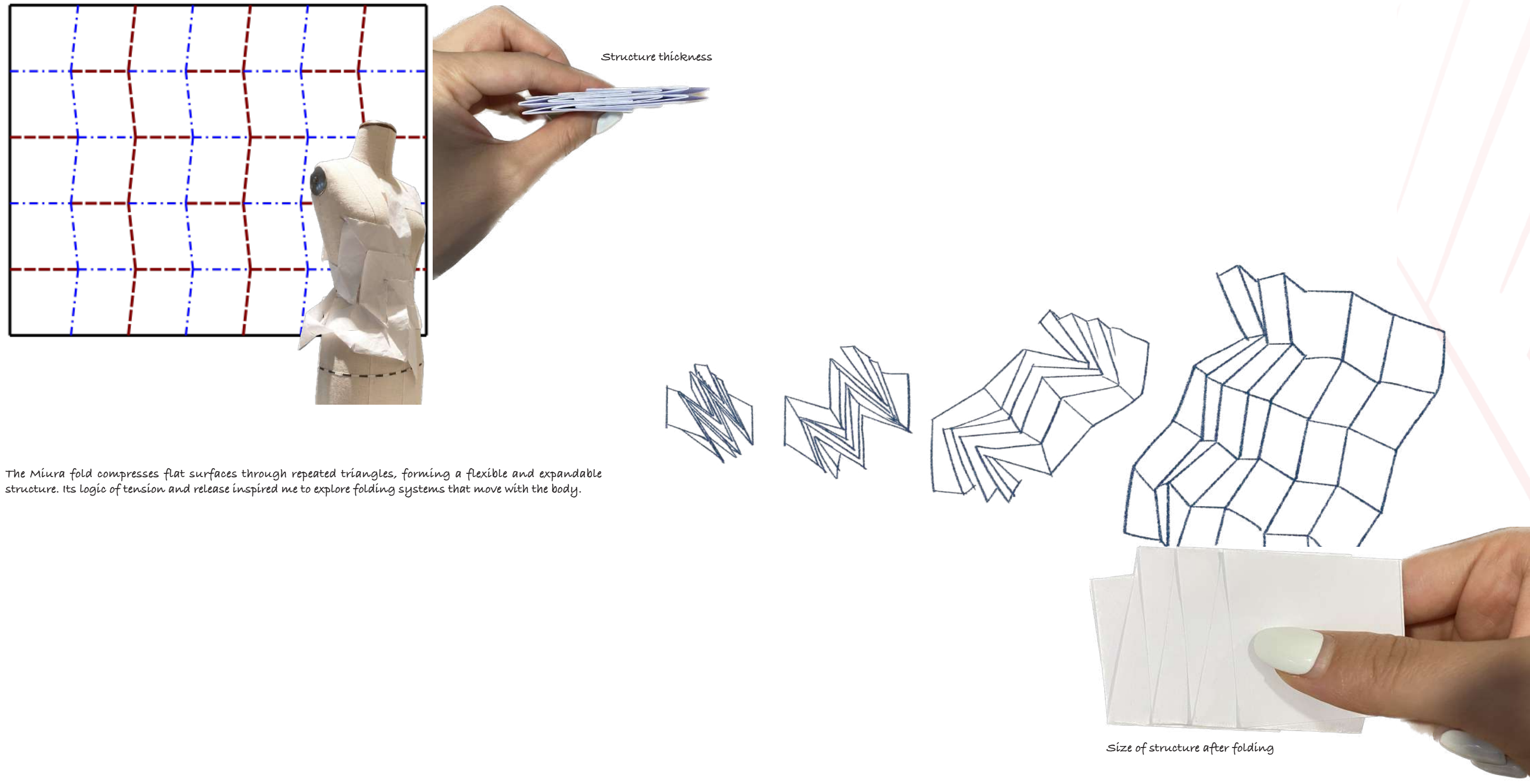
Functional Folding



One example uses two L-shapes—positive and negative—to create a sofa that functions front and back. The sloped backrest becomes a desk space behind the seating area, reclaiming unused volume.

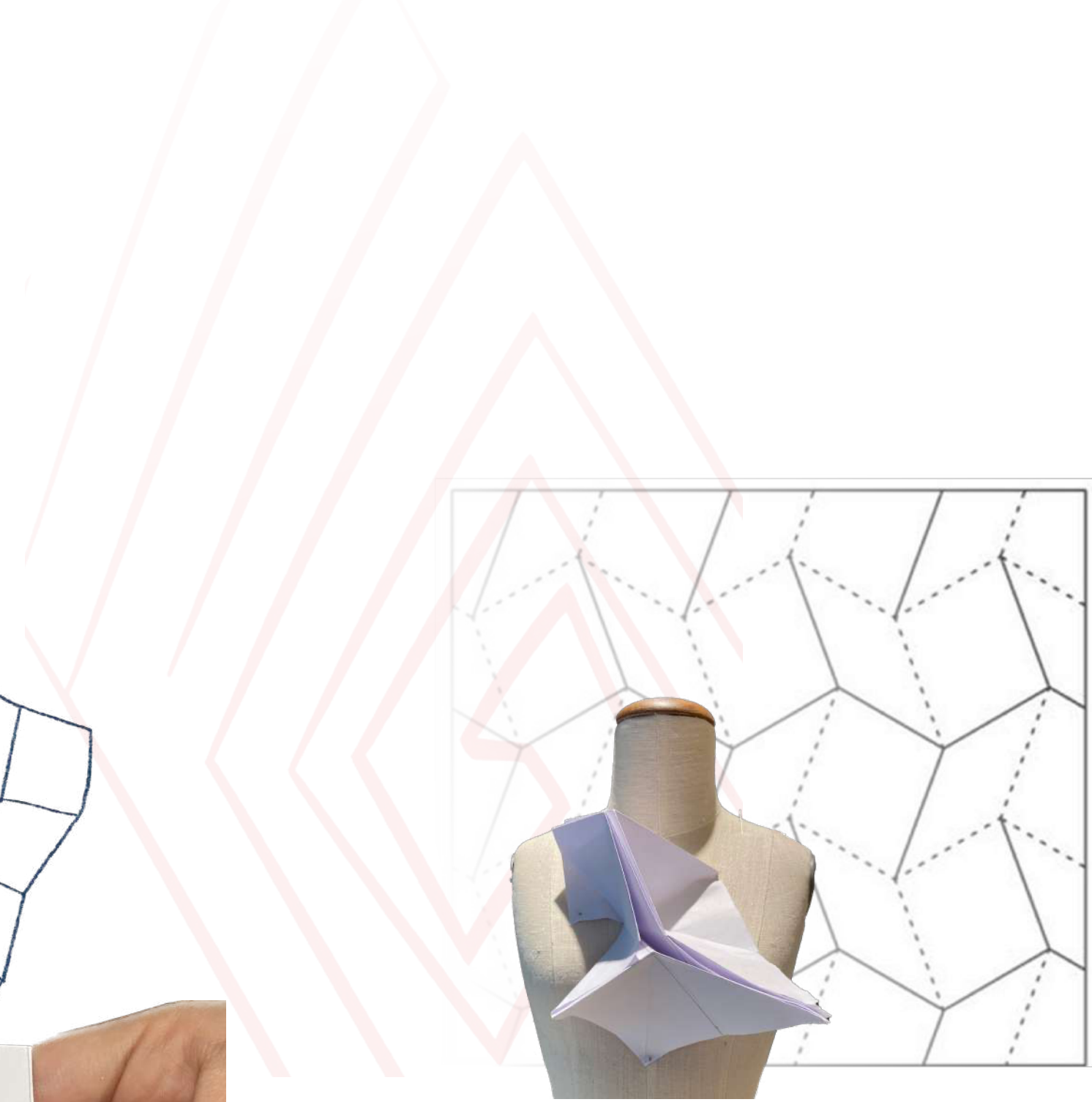
These solutions echo in the language of folding. Similar L-shaped angles appear in rhombus-based origami, where repetition and rotation create 3D forms from flat sheets. These principles guided my approach to transform garments—not just aesthetically, but functionally.

Miura Fold - Folding Logic in Triangles and Diamonds

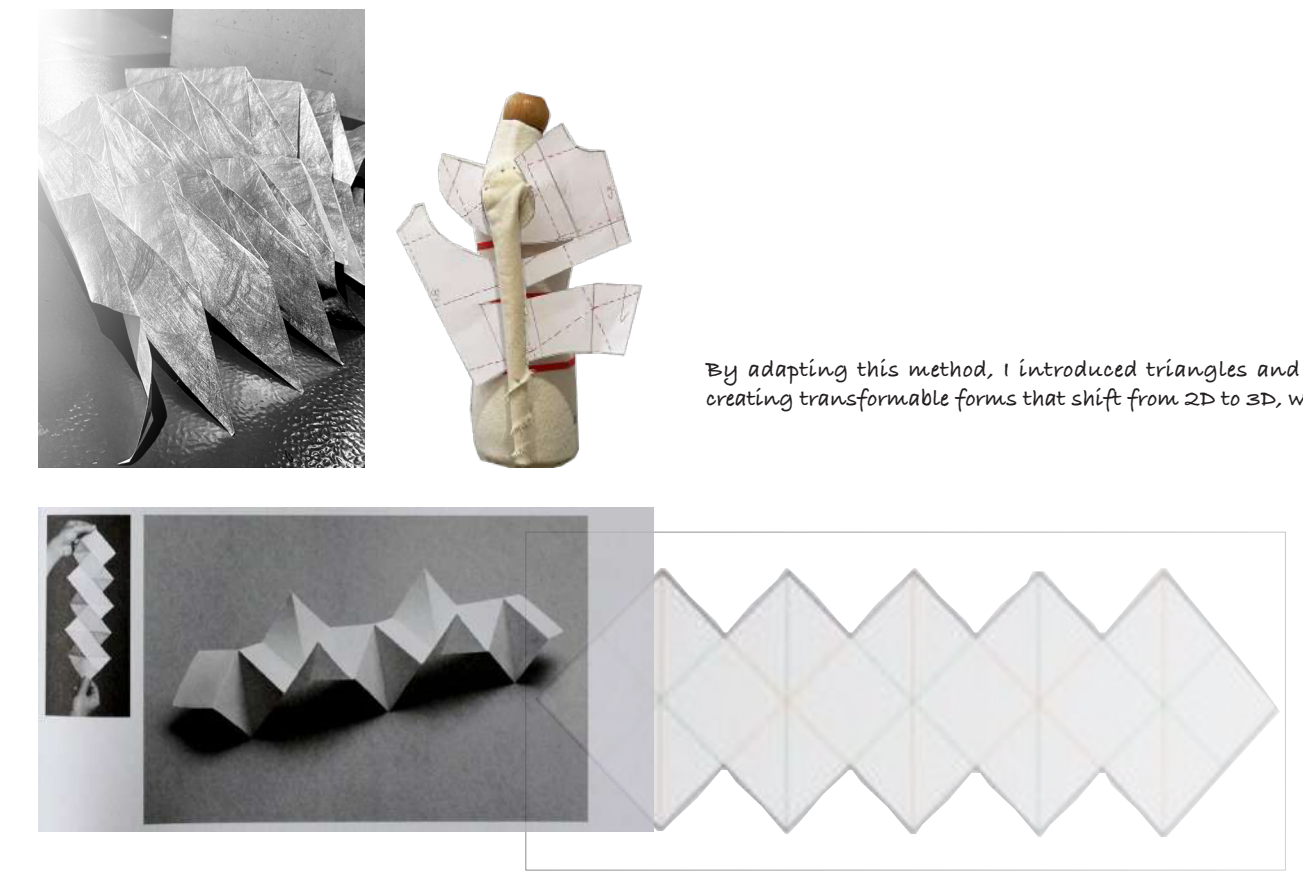


The Miura fold compresses flat surfaces through repeated triangles, forming a flexible and expandable structure. Its logic of tension and release inspired me to explore folding systems that move with the body.

Research - Biological Adaptation

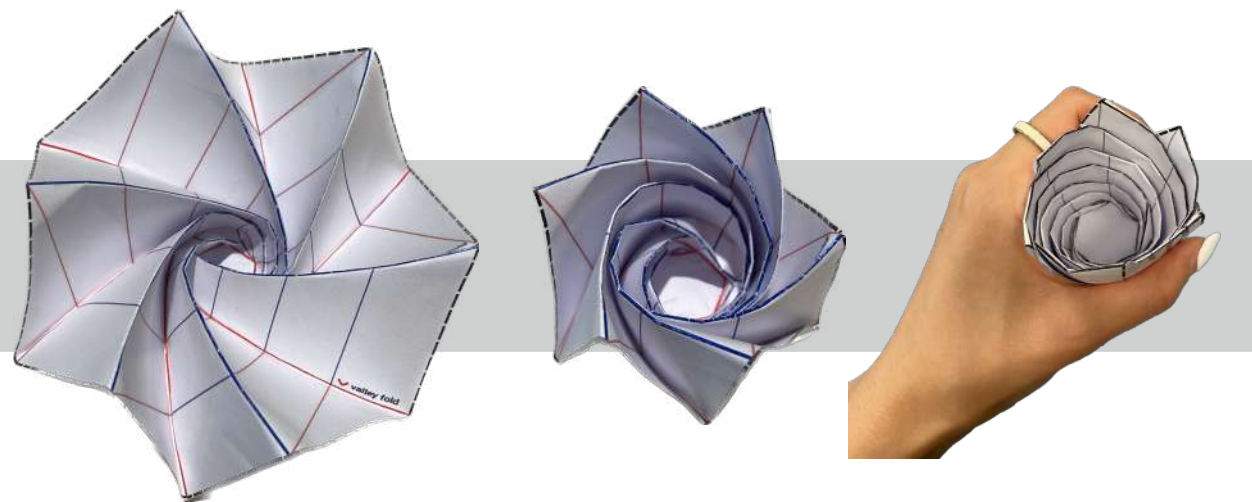
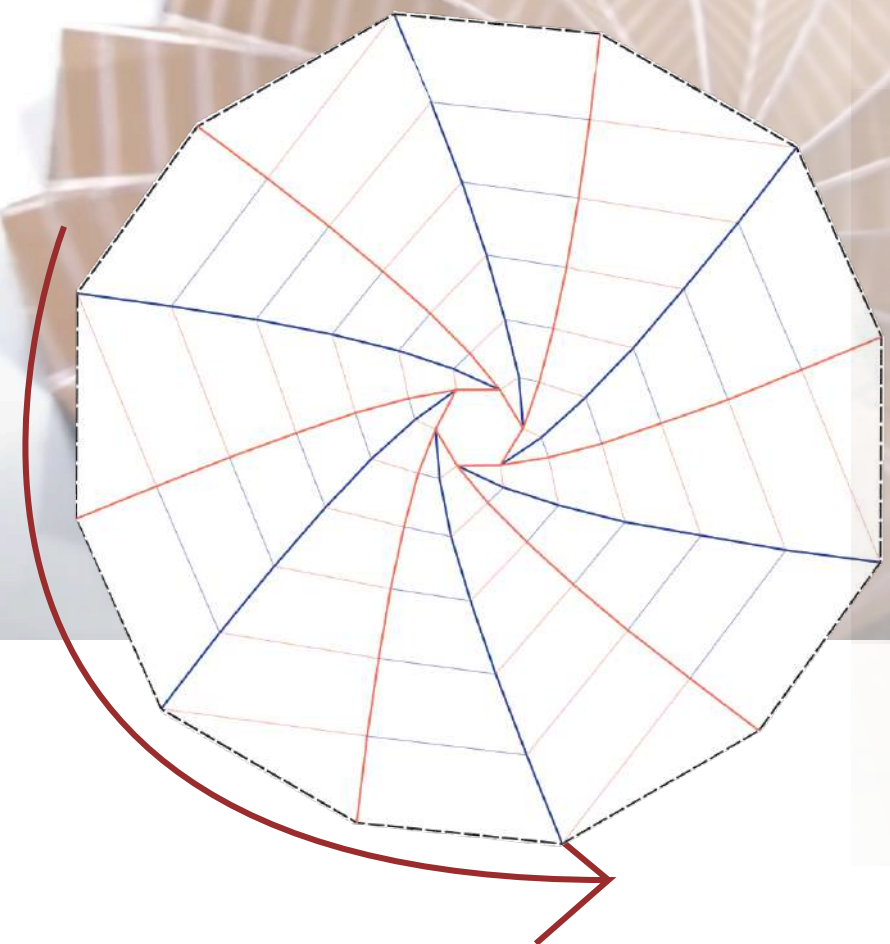


Miura Fold Experiment



By adapting this method, I introduced triangles and diamond-shaped units into my garments—creating transformable forms that shift from 2D to 3D, with controlled volume and motion.

Research - Biological Adaptation



This design is inspired by NASA's folding space parachute, which expands from a flat surface into a large three-dimensional structure through clockwise rotational folds. Devices like the sunflower-shaped Starshade use origami logic to compress massive areas into compact launchable forms.



I translated this system into garment design by integrating rotation, flipping, and radial unfolding. Triangles form the structural backbone, defining direction and tension; Circular geometry guides the rotation and visual flow.

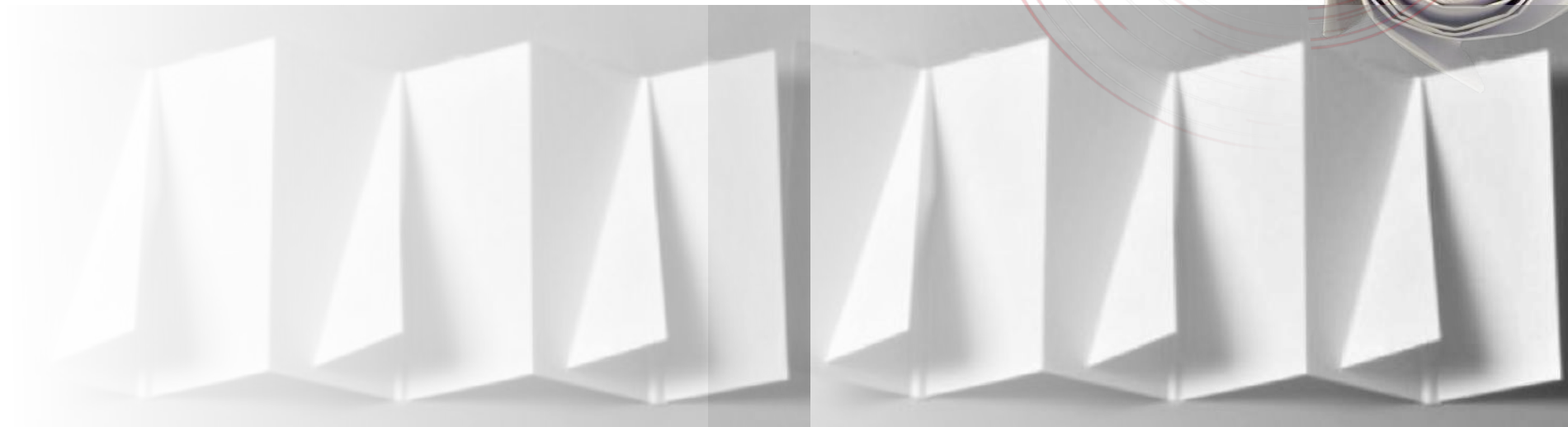


Development - Rotating



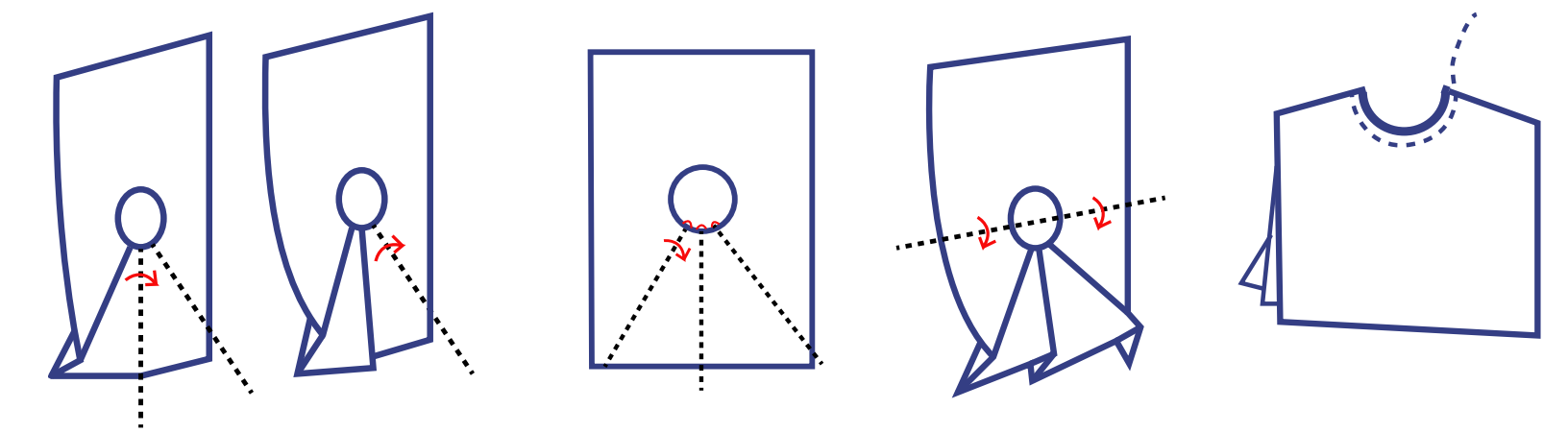
Graphic Exploration - Breaking Symmetry

Starting with circular geometry, I explored how mirroring and flipping across axes creates dynamic asymmetry. Simple circle splits were rotated and flipped along horizontal or vertical axes to test directional flow and tension.



Paper Mock-ups - Rotation in Flat Plane

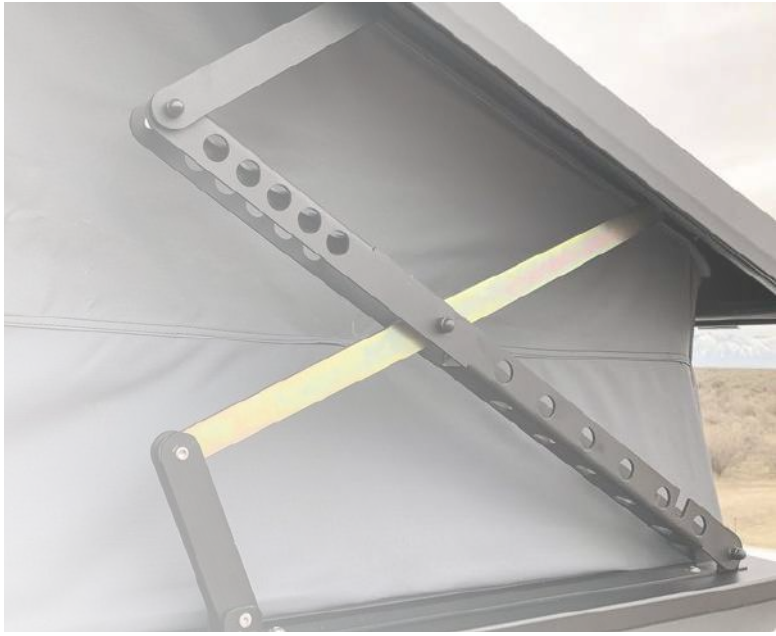
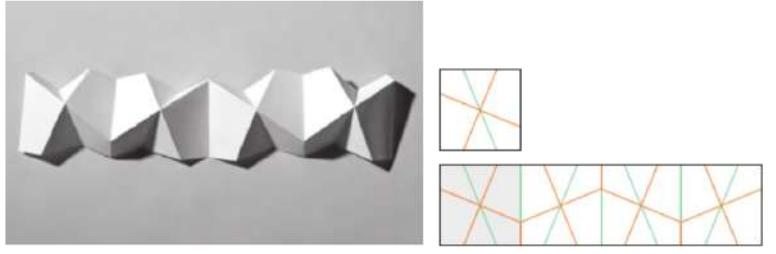
Using paper, I built radial fold patterns—like rotating semicircles—that spiral outward from central points. These trials allowed me to visualize how flat patterns could twist and bloom without breaking continuity.



2D to 3D Transition - Integrating Rotation + Inversion

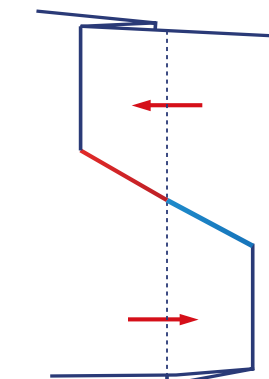
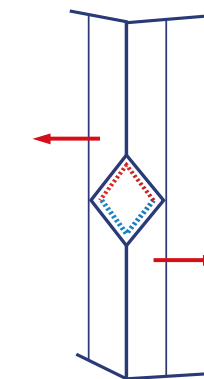
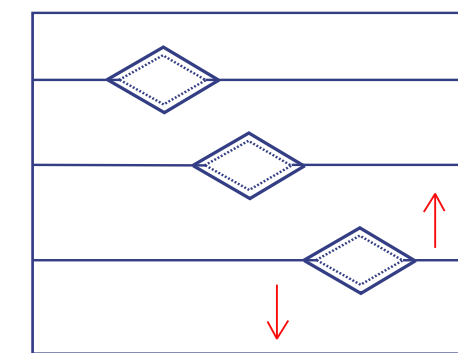
By folding mirrored circular sections in opposite directions, I introduced internal rotation into the garment surface. This allowed the structure to appear fluid, directional, and transformable—while remaining anchored to a flat origin.



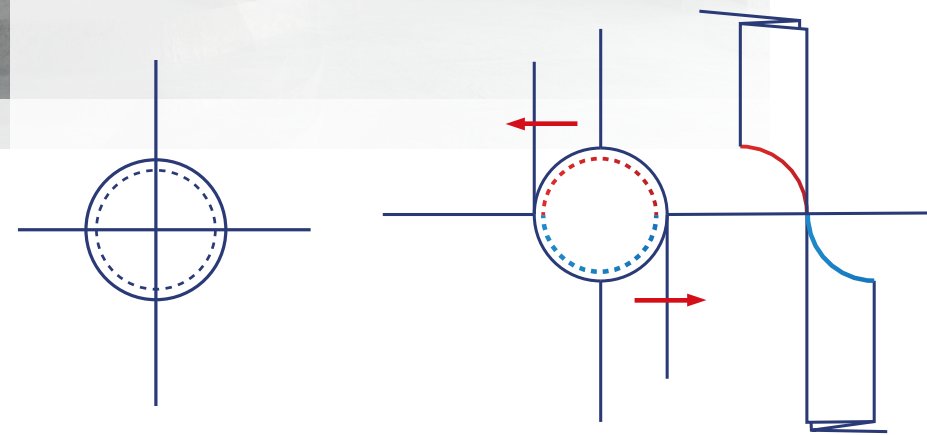
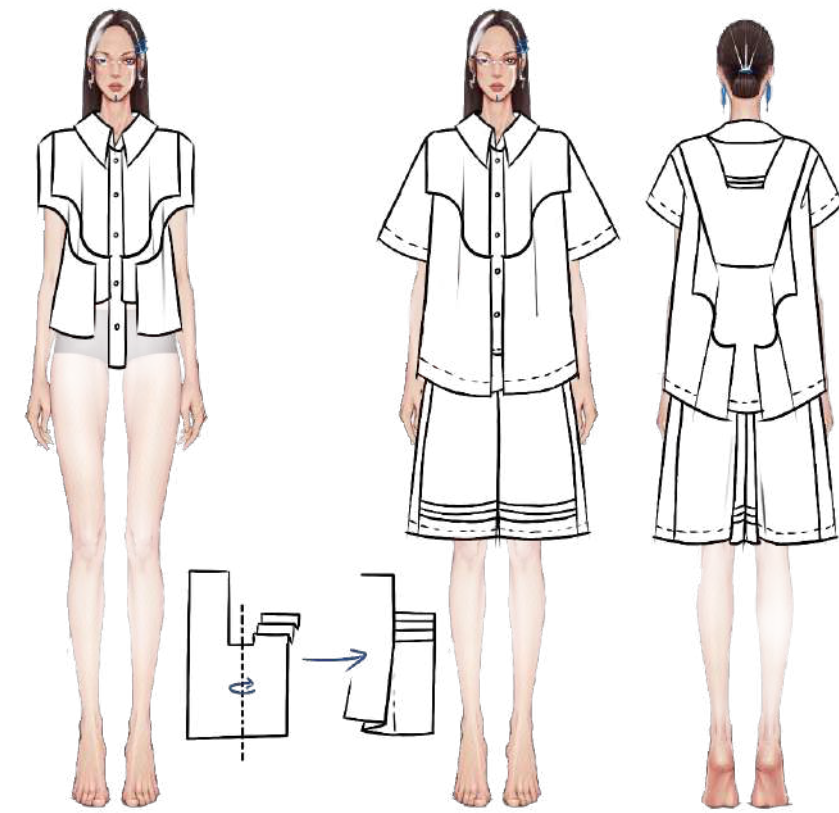
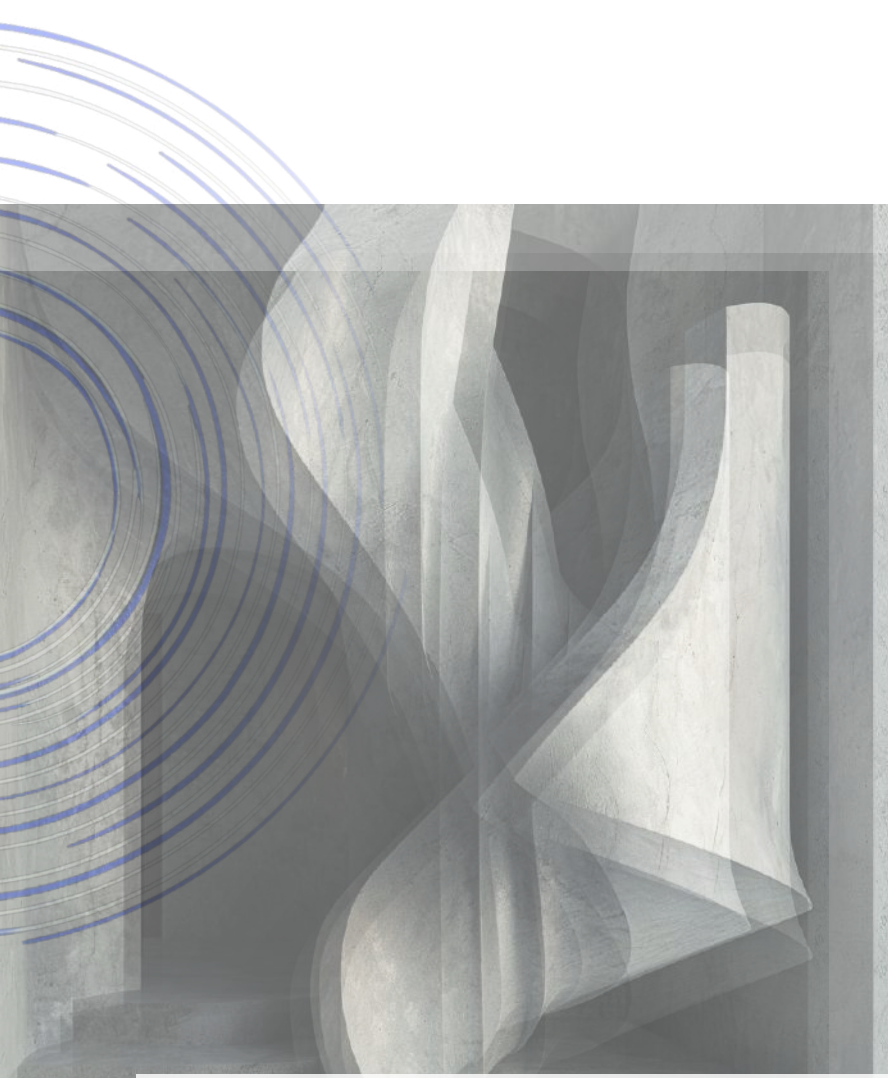


Rotational Diamond Development

This structural concept was inspired by the rotational mechanics seen in tent joints and folding architectures—where triangular and rhombic hinges form kinetic frameworks. I adapted this principle into garment design by developing a series of directional diamond folds. Each diamond is cut and connected in a way that allows controlled rotation, transforming flat surfaces into sharp, sculptural volumes.

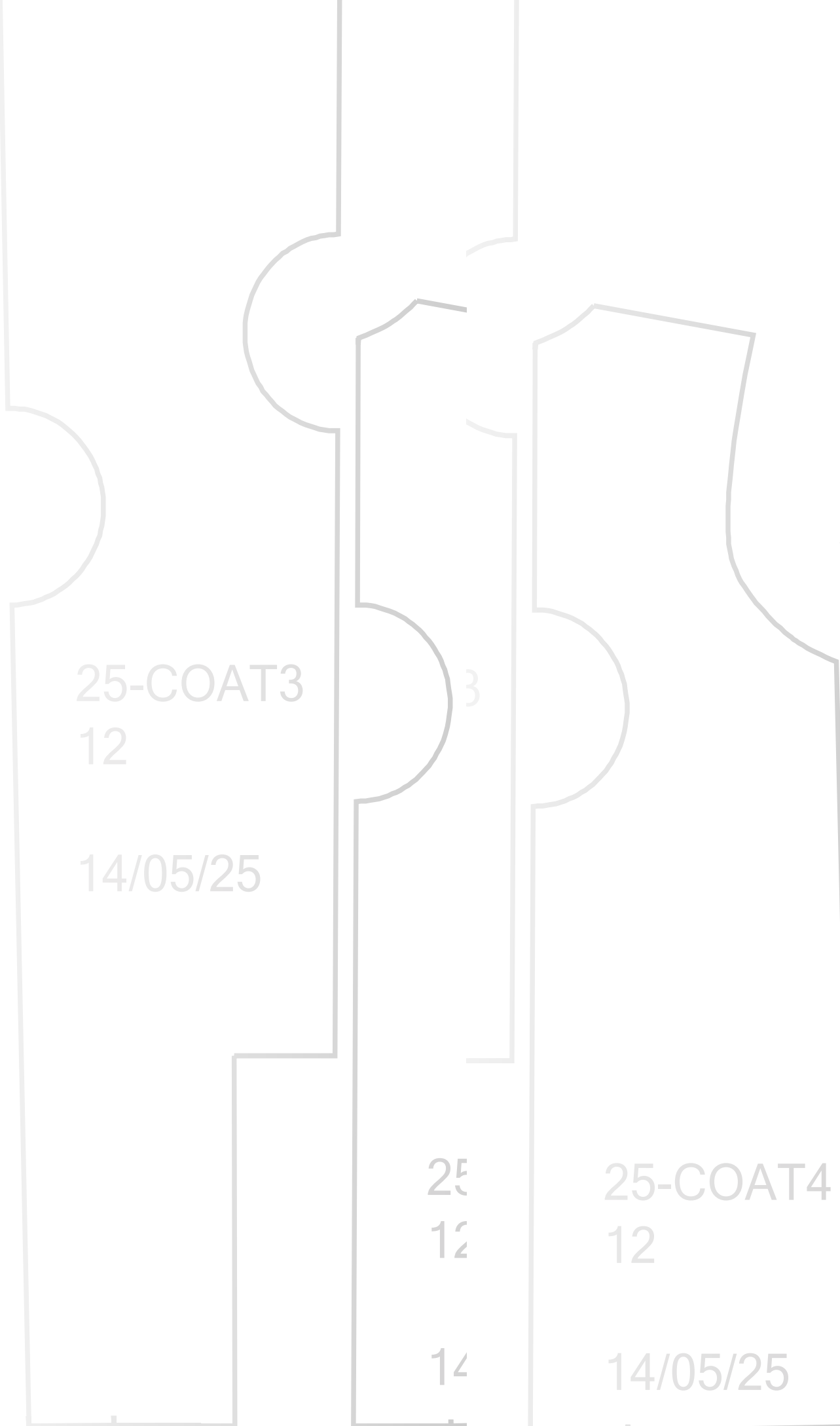


This diagram shows a flat-out system composed of repeated diamond units. Each diamond is arranged directionally, and through folding and flipping, the segments rotate in opposite directions across the surface. This creates a visual flow of alternating movement, while the base remains entirely two-dimensional. The interaction of symmetry and inversion gives rise to sculptural rhythm without requiring volume.

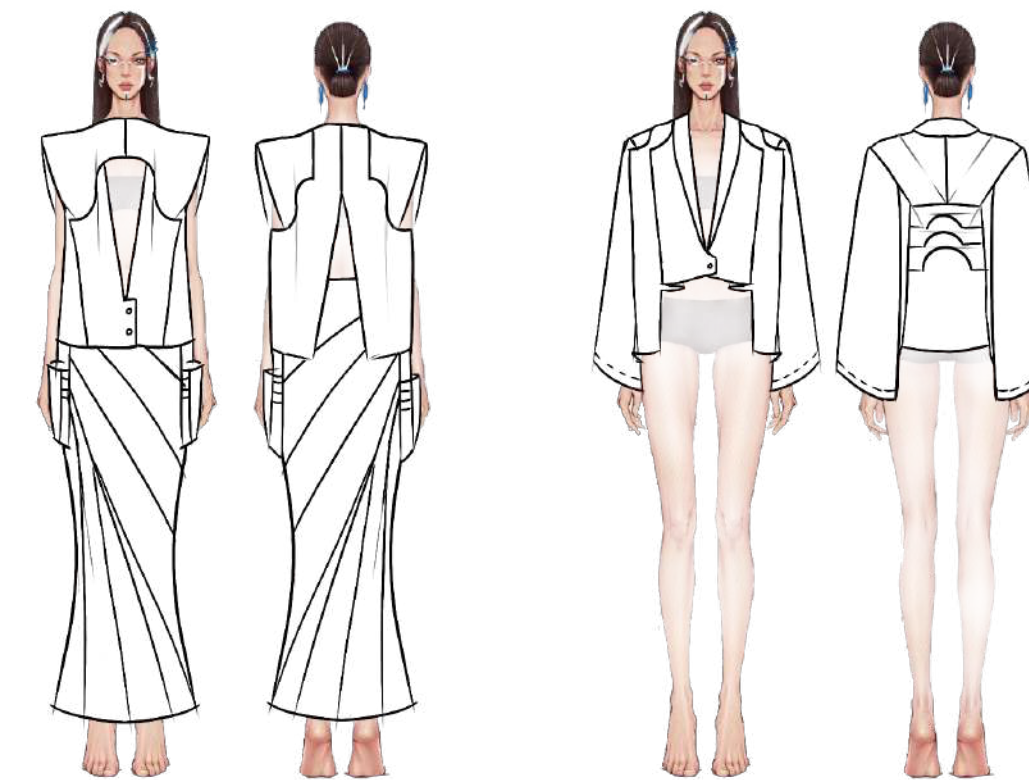


This development extends the diamond-based folding logic into circular geometry. The full circle is divided into two mirrored semicircles—red (upper) and blue (lower)—each folded along a central axis. By joining the curved folds along the horizontal centerline, the structure achieves a clean left-right inversion. This results in a continuous flipping motion with radial symmetry, transforming the static circle into a dynamic, wearable form.

Circular Flip Structure Development



By continuously modifying the size and placement of the circular fold structure, I explored how the same logic behaves across different parts of the body. The goal was to observe shifts in volume, balance, and movement—testing how inversion and symmetry respond to curvature, tension, and flexibility when scaled or reoriented.



Development



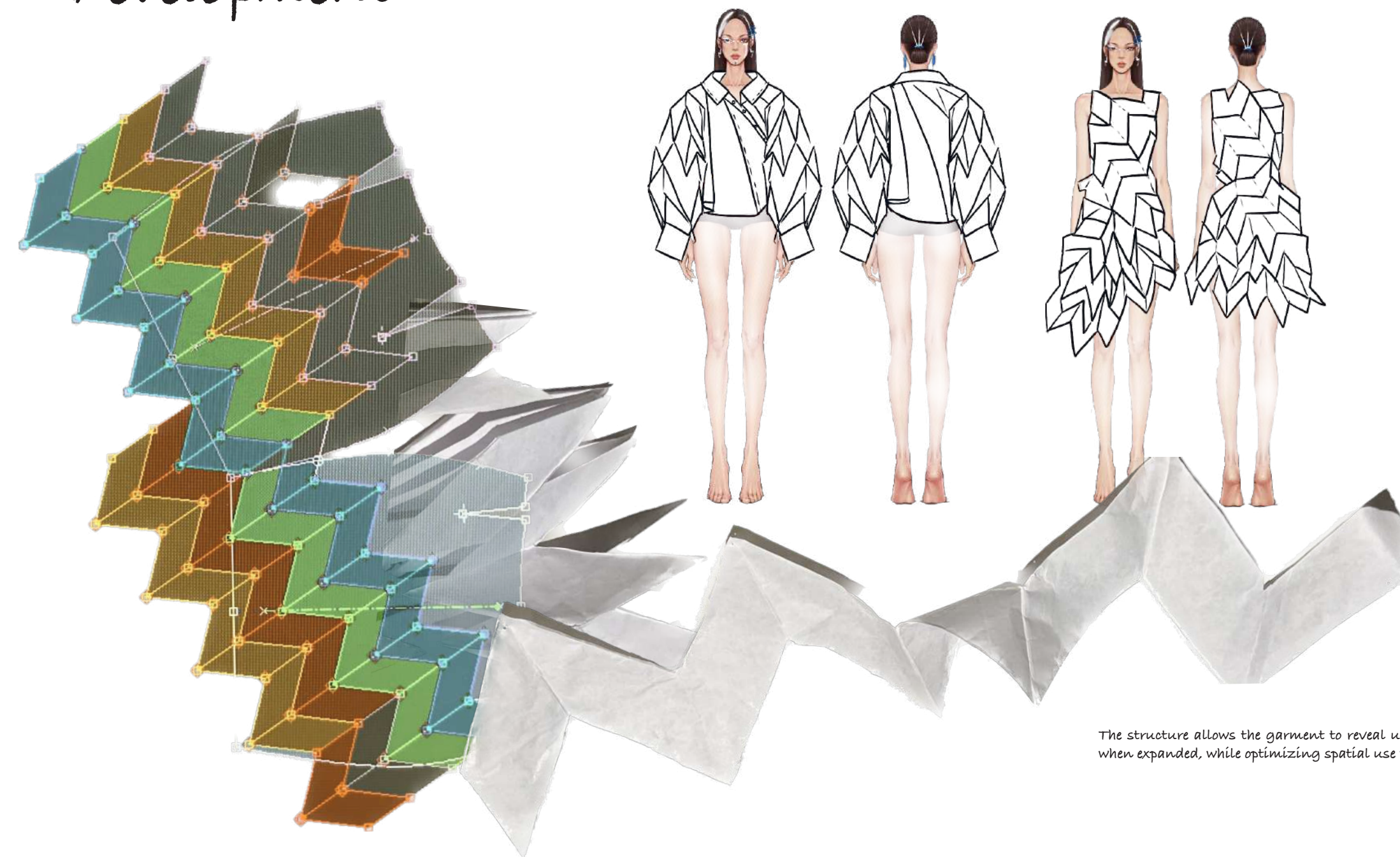


Development

unlike angular folds, the circular inversion introduces a continuous, flowing motion. When split and folded symmetrically, each half curves inward and outward, producing a soft but precise flipping effect. The result is a structure that feels simultaneously gentle and controlled—moving with the body, yet holding its sculptural form.



Development



The structure allows the garment to reveal unique layers and visual transformations when expanded, while optimizing spatial use when compacted.