



Fashion: Anita Michaluszko, Flavia Bon / Photo: Augmented Weaving



FashionTEX Festival

6. - 7. November 2025

www.fashiontex.eu

NEW STANDARDS

for a future-oriented and sustainable fashion industry

REVOLUTION

of teaching methods at eleven European fashion universities in the field of Digital Fashion

PARTNERSHIPS

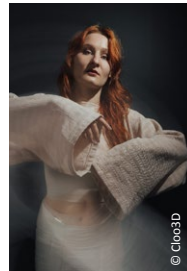
between European educational institutions, research institutes, and textile companies

DIGITAL EDUCATION

for educators and students at universities, as well as its practical implementation in residency programs

EUROPEAN NETWORK

between students, educators, researchers, high-level experts, and renowned fashion and textile companies



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© Raphael Hermann



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»Innovation begins where tradition has the courage to reinvent itself.«

Bernhard Reeder,
Board Member, European Culture Forum



A warm welcome to the FashionTEX Festival 2025 in the European Capital of Culture, Chemnitz. Over these days, Chemnitz transforms into a stage for the future of textiles—fabrics that respond to movement, and fashion that consists not only of fabric but also of code and experimentation.

The FashionTEX Festival impressively demonstrates how design, technology, and sustainability merge into a new creative system—precise, lively, and open to discoveries. As part of the program of the European Capital of Culture Chemnitz 2025, the festival is emblematic of the European spirit: exchange, innovation, and the connection between cultural heritage and the challenges of the future.

Students and creatives from eleven European partner universities present collections that merge real and virtual fashion—digital simulations meet handcrafted prototypes, smart materials meet sustainable fabrics. The festival is much more than an exhibition; it makes visible that fashion today is no longer solely based on fabric, but on ideas, processes, and shared creativity.

The European Culture Forum sees the FashionTEX Festival as an example of how European cooperation, education, research, and innovation can work together. When young talents, universities, companies, and creative minds engage in dialogue, a space is created where boundaries between disciplines, generations, and cultures blur. In this way, the FashionTEX Festival becomes a vivid expression of what makes Europe distinctive: openness, diversity, and the power of joint creation.



The Factory – Where History Wears the Future

The Fabrik Chemnitz, once the heart of the city's industrial history, is now a meeting place for creatives and a symbol of the transition from production to innovation. In the revitalized tulle factory, a historic industrial monument of the former Kappel knitting machines, history blends with the future.

After decades of stagnation, a new era began: carefully renovated, yet without losing its rough charm. Steel beams, brick walls, and large windows tell the story of the industrial origins, while modern lighting, energy, and event technology bring the building into the present. The space remains raw, open, and adaptable – the ideal stage for a festival that unites fashion, technology, and sustainability. Exhibitions, workshops, and performances showcase how digitally designed fashion becomes tangible in physical space. The architecture itself takes on a role: a resonating body, a projection surface, a meeting point.

The building complex stands for a new form of urban development: preserving what already exists, saving energy, mixing uses. The former place of production becomes a cultural driver, linking education, craftsmanship, and the creative economy – a symbol of what the FashionTEX Festival represents: the future emerges when we reinterpret what already exists, with respect, curiosity, and a desire for change.



»From the workshops of yesterday arise the innovation labs of tomorrow.«

Barbara Klepsch, Saxon State Minister
for Culture and Tourism



The FashionTEX Festival 2025 fits perfectly into this development. It connects the rich industrial culture of Saxony with the themes of our time: digitalization, sustainability, and creative responsibility. Under the motto „Fashion for Future,“ it showcases how technology, design, and research find a common language. A language that is understandable across borders and makes the future tangible.

Fashion is part of our culture – in every European country. It reflects values, identity, and the spirit of the times. It shows how traditions can be reinterpreted, materials rethought, and ideas reshaped. Fashion is an expression of our time and at the same time a bridge between the past and the future.

Artificial intelligence, 3D design, and smart materials are changing the world of fashion, along with our understanding of creativity and production. Yet behind all these innovations stands the human: with their knowledge, imagination, and ability to imbue the new with meaning. Education, art, and technology interweave here, creating spaces where thinking, doing, and dreaming come together.

I am pleased that the FashionTEX Festival makes exactly this dialogue visible. It shows how tradition and progress inspire each other, how industrial culture becomes a stage for future culture – and how the workshops of yesterday give rise to the creative labs of tomorrow.

My thanks go to everyone involved, the partner universities, the designers, the organizers, and the many supporters who make this festival possible.

Barbara Klepsch



»European projects connect
what makes Europe strong!«

Stefan Schmidtke, Managing Director, Program
European Capital of Culture Chemnitz 2025 gGmbH



With FashionTEX, the European Culture Forum places the rich textile and fashion expertise of the Ore Mountains at the forefront, combined with the opportunities offered by digitalization and new forms of collaboration. Designers and students from eleven European universities will jointly develop forward-thinking approaches to design, production, and presentation here. From November 6 to 7, 2025, „die fabrik Chemnitz“ will become an open workshop for the fashion of today and tomorrow. Virtually conceived, digitally designed, and handcrafted.

FashionTEX shows how innovation arises when craftsmanship, technology, and artistic research enter into a productive dialogue. The festival invites exchange across disciplines, generations, and national borders. It makes clear that progress thrives through shared experimentation, knowledge transfer, and mutual inspiration.

In this way, FashionTEX becomes a vibrant example of European cooperation—a platform where cultural heritage and the digital future meet. Here, it becomes evident how new visions emerge from traditions, and how fashion becomes an expression of shared European thinking.

The European Capital of Culture Chemnitz 2025 extends its thanks to all those who make FashionTEX possible—the initiators, partner institutions, and contributors—whose commitment, creativity, and openness shape this project.

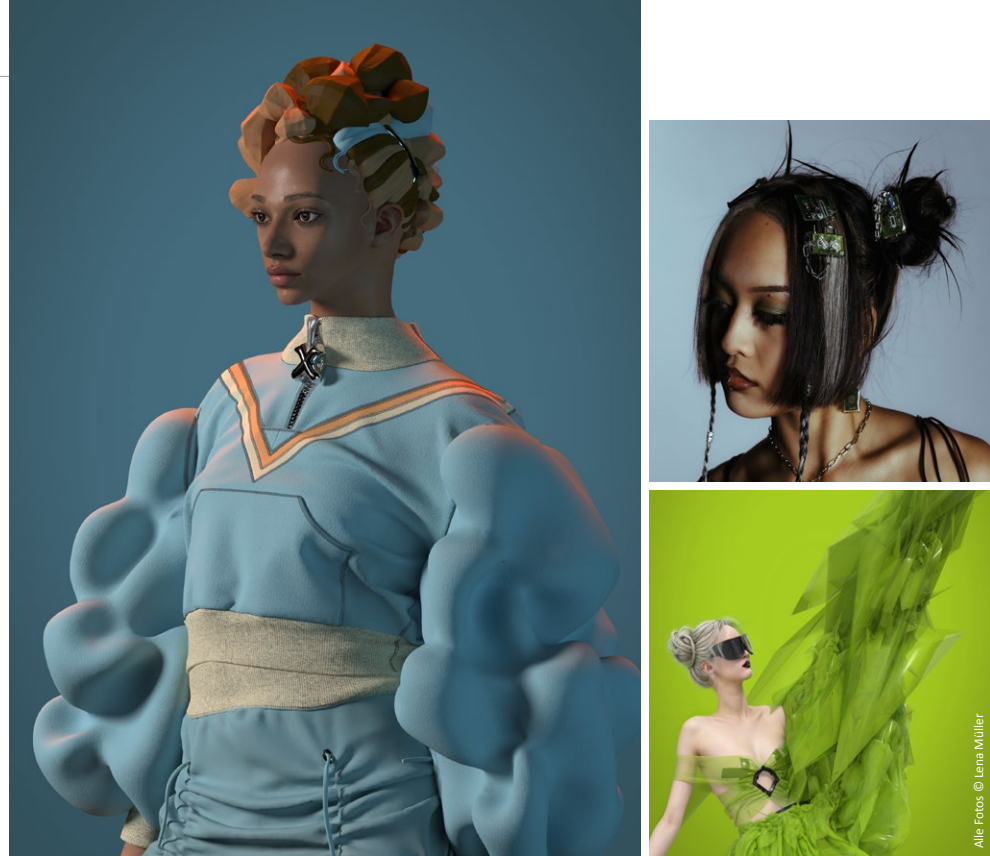
FashionTEX – The Future of Fashion Education in Europe

Eleven universities, one common goal: to rethink the future of fashion. With FashionTEX, a new form of European fashion education begins. The visionary project, funded by the Creative Europe program of the European Union, brings together leading universities from eleven European countries. Together, they are developing new ways to connect fashion, technology, and sustainability in a digital world, shaping the education of future designers in a forward-thinking way. FashionTEX sees itself as a European laboratory for innovation, education, and creativity. In a time when technological developments are deeply transforming the fashion industry, the project creates new learning formats that combine digital skills and design excellence. The goal is clear: students should not only design fashion but also actively contribute to the transformation of the industry. At the heart of this is the integration of cutting-edge technologies into the design process.

Through 3D modeling, virtual prototypes, artificial intelligence, and sustainable production methods, students learn how to translate creative ideas directly into digital fashion worlds. In specially designed makerspaces, analog and digital processes are combined. Here, fashion is created that transcends boundaries and generates new forms of expression.

FashionTEX brings together people who believe in the future of European fashion. Teachers, students, and experts from design, technology, and culture collaborate across national borders. Through joint research projects, workshops, and exchange programs, a network is formed that promotes innovation and strengthens the European creative scene sustainably.

A special highlight of the project is the FashionTEX Festival, which will take place in 2025 in Chemnitz, the European Capital of Culture. This festival will become a vibrant stage for digital fashion, creative experi-



ments, and cultural dialogue. In exhibitions, performances, and discussion formats, the results of this collaboration will be showcased. Fashion here becomes a medium for exchange, innovation, and future design.

The funding from the Creative Europe program of the European Union enables FashionTEX to make Europe's cultural diversity visible, while creating a common platform for modern, sustainable, and digital fashion education. FashionTEX connects disciplines, creates new educational pathways, and gives young talents the tools to actively shape the transformation of fashion. FashionTEX embodies the fusion of aesthetics and technology, sustainability and innovation, European identity and global thinking. It is a project that demonstrates how creativity turns into the future – open, digital, and boundless.

#Teaching Needs Progress

TEAM FASHIONTEX



Antonio lo Presti

Graphic for Apparel
Fashion Portfolio
Clo 3D Software



Rita Almendra

Designer and
Assistant Professor



Viera Devecková

Master of
Fine Arts



Agnese Narnicka

Head of the Department
of Fashion Design
Associate Professor



Dorette Bárdos

Head of Fashion
Design department



Audronė Drungilaitė

Director



Cristiano Carciani

Director



Piret Pupart

Professor and
Head of Department



Tetiana Struminska

Head of the Department
of Fashion and Style,
Associate Professor



Irena Šabarić Škugor

Associate Professor



Magdalena Owczarek

Head of postgraduate
studies in Clothing Design



Bernhard Reeder

Board of Directors
European Cultural Forum

In the ateliers and makerspaces, fashion is created between craftsmanship, technology, and digital vision

Students from all over Europe dive into the world between fabric and software, between craftsmanship and high-tech. They experiment with new technologies, test digital tools, and transform visions into tangible reality. Here, fashion is not just designed, but created.

Lisbon and Prague – the beginning of a movement

With the launch of the EU project FashionTEX at the University of Lisbon in March 2024, a new form of digital and sustainable fashion education began at the eleven participating fashion universities in eleven European countries. Together, they are working to integrate innovative technologies and 3D design more deeply into the training of fashion designers.

At the second project meeting in Amsterdam in September 2024, the focus was on exchanging experiences: The partners gave a positive assessment of the first atelier courses and the introduction of the design software CLO3D. At the same time, plans were made for upcoming makerspaces and festivals in Chemnitz (2025) and Riga (2026). In March 2025, the next major meeting took place in Pra-

gue, marking a creative highlight with intensive workshops, discussions, and new ideas for the digital future of fashion.

At the UMRUM Academy studios, theory and practice merged into an inspiring exchange on 3D design, sustainability, and international collaboration. FashionTEX is growing as a movement that shows that fashion education in the digital age can be more: collaborative, experimental, and forward-thinking.

Schneeberg – where high-tech meets craftsmanship

In the fall of 2025, the creative hub shifted to Schneeberg, right in the heart of a traditional textile region. At the Faculty of Applied Arts Schneeberg, a branch of the West Saxon University of Zwickau, students, designers, and technicians came together to rethink fashion in the tension between digital innovation and artisanal precision. At the Makerhouse, run by KulturWerk e.V., the heart of the regional creative scene, the past and future fused: CLO3D, 3D scanning, motion capture, and laser cutting met experienced hands and curious minds. Virtual collections took shape, simulations turned into precise cuts, avatars became photo series, and finally, real garments emerged. Machines, materials, and human creativity entered into a lively dialogue, accompanied by international mentors from design, technology, and production.



Participants Makerspace Schneeberg 2025



Participants Makerspace Prag 2025



Amsterdam – fashion becomes light

On November 20, 2025, FashionTEX reached a new highlight.

At a spectacular holographic 3D fashion show at the Digital Art Center Fabrique des Lumières in Amsterdam, digital collections will come to life in breathtaking projections. Virtual designs with real movements, fabric simulations, and light architectures will present fashion beyond physical boundaries. What was previously tested in the Makerspace now appears as a three-dimensional, floating experience: clothing made of light, movement as material, and the body as a projection surface. Amsterdam showcased how fashion continues to live in digital spaces—poetic, technical, and visionary.

Riga – the network is growing

From 2026, Riga will become the center for the European FashionTEX network. The new Makerspace will become a hub for exchange, education, and innovation.

At its core is Knowledge Sharing, enabling ideas, workflows, and digital toolchains to grow across borders.

Fashiontex ateliers – learning In the digital space

Meanwhile, the FashionTEX ateliers will emerge at partner universities: places where students learn how fashion lives in the digital dimension. From 3D tailoring to virtual fittings and interactive runways, this is where the future meets the present.

First insights into AI-supported design processes and digital business models will open new perspectives on what fashion can be.

A european learning ecosystem is emerging

FashionTEX shows: The future is created through making. Here, fashion is not just conceived, but crafted, tested, and made tangible.

With passion. With curiosity.

And with the courage to try something new.

DigiMoK



The Digital Mobile Classroom: Experience AI, Shape the Future

D The Digital Mobile Classroom (DigiMoK) brings digital education not only directly to schools across Saxony but also to the FashionTEX Festival. Practical, tangible, and full of possibilities, it impressively demonstrates the opportunities that Artificial Intelligence (AI) and digital media offer for contemporary learning and creative thinking.

„In DigiMoK, we show students how to interact with Artificial Intelligence and what potential it holds, particularly for vocational education,“ says Thomas Schmidt, Managing Director of Helliwood Media & Education in fjs e.V. Students and teachers dive together into a world where AI, coding, and digital media not only fascinate but also invite participation.

It's about curiosity, exploring new ideas, and developing their own projects—directly inspired by the lives of young people. DigiMoK creates a space where learning is reimagined: mobile, interactive, and inspiring. It shows how digital technologies enrich learning processes, make knowledge more tangible, and open up new perspectives—whether in everyday school life, personal interests, or career orientation.

„Anyone who starts early and sharpens their skills in dealing with AI will not be left behind in a rapidly changing world,“ emphasizes Thomas Schmidt. DigiMoK makes this experience visible and tangible.

Social Media, Smartphone and KI – The Everyday World of Our Students and Children in 2025

November 6, 2025 15:15-16:00 PM

KEYNOTE PRESENTATION with interactive elements, discussion, and practical examples for parents, teachers, educators, school social workers, and anyone interested with Jonas Kolbenslag

DigiMoK

Digitales **Mobiles** Klassenzimmer

11:00 AM EVENT

Opening of the FashionTEX Festival

11:30 AM – 12:00 PM PANEL 1

AI in the Classroom

Artificial Intelligence is revolutionizing learning: Digital assistants, smart tools, and automated learning processes are fundamentally changing education. Opportunity or loss of control? An open discussion about the future of education, its opportunities, risks, and responsibilities in dealing with AI.

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Conrad Clemens,
State Minister for Education
of Saxony



Students from Chemnitz

Doreen Friedrichs, Expert in
Digital Education at Deutsche
Telekom



Thomas Schmidt Media and Competence
Expert, developing educational
initiatives and programs in
digital media with the agency
Helliwood.



Sandra Gockel Former school principal with
a blend of educational experience
and political engagement, familiar
with the challenges faced
by students and teachers today.



Jonas Kolbenschlag Media Competence
Teacher, training teachers across
Germany on digitalization,
automation, and AI in the
classroom.



12:30 PM – 1:15 PM PANEL 2

From the Spool to the Slow Fashion Studio – Reconnecting Textile History

How can the textile heritage of an industrial region be translated into the present and future? The discussion brings together three perspectives: Witness Thomas Zinke reflects on decades of textile production and shares insights into the working worlds, values, and changes in the industry.



Ruben Nowak
Designer and founder
of the label nowrubi



Thomas Zinke
Clothing Manufacturer of
Outerwear



Sandra Cienkowski
Project Leader of Threads
of Unity Chemnitz 2025



René Kindermann
Moderation
FashionTex-Festival

1:45 PM – 2:15 PM PANEL 3

AI Between the Fashion Atelier and Algorithm



What will the education of the next generation of designers look like? Artificial Intelligence, digital design processes, and sustainable technologies are rapidly changing how fashion is designed, produced, and experienced. This panel discusses what skills the creatives of tomorrow really need – and how universities and educational pathways can adapt to this change.



Antonio Lo Presti
Lecturer and Managing Director
of the Koefia Fashion Academy
in Rome



Prof. Dorette Bárdos
Professor of Fashion Design
at the Faculty of Applied Arts



Audronė Drungilaitė
Director, Vilnius Academy
of Arts



Anita Michaluszko
Designer, Researcher, and
Co-Founder of Augmented
Weaving

2:30 PM – 3:00 PM PANEL 4

Next Generation – How Young Designers Are Shaping the Future of Style



© Steven-Schwanz

Four fashion students discuss their paths, values, and experiences in the FashionTEX project. They represent a generation that not only designs fashion but rethinks it between sustainability, digitalization, and new craftsmanship.



August Oster
Amsterdam Fashion Academy



Artūrs Skurstenis
Art Academy of Latvia



Linda Kozina
Faculty of Textile Technology,
University of Zagreb



Giovanni Delija
Koefia Academy Rom

3:00 PM – 3:20 PM

KEYNOTE 1

New Professions in Fashion with AI



Artificial Intelligence is changing the way fashion is created – and creating entirely new professions. This keynote explores what opportunities this offers for students, designers, and the industry. A look at the future of an industry in digital transformation.

**Mathilde Cadoux**

Academic Lead France
CLO VIRTUAL FASHION

3:30 PM – 4:00 PM

KEYNOTE 2

Plauen Lace Between Tradition and AI – Craftsmanship in the Digital Transformation

How much human input does the machine need? Where does AI in textile design reach its limits today, and where are new possibilities emerging? Between intricate embroidery, smart textiles, and digital designs, a fascinating view into the future of Plauen lace is unfolding.

**Manja Reinhardt**

CEO Modespitze
Plauen GmbH

4:30 PM – 5:00 PM

PANEL 5

When Analog Patterns Become Digital Experiences



Traditional patterns transform into virtual 3D designs, vividly presented on realistic avatars. This panel introduces the creative process of this transformation, where fabrics are simulated, movements calculated, and collections digitally experienced – an inspiring look into the future of fashion between craftsmanship, high-tech, and vision.

**Julia Braun**

Leading Expert in 3D Product
Development and 3D Design
Trainer

**Dorothea Michalk**

Dresden-based designer representing a new generation that connects craftsmanship, technology, and aesthetics

5:15 PM – 5:45 PM

PANEL 6

Fashion in Light – When Fashion Becomes a Projection



Virtual identities, holographic models, and AI-generated runways blur the lines between real and digital fashion. A spectacular holographic fashion show will be presented as part of the FashionTEX program in Amsterdam, where avatars will wear virtual outfits – sustainable, emotional, and endlessly adaptable. Fashion here is not sewn, but projected.

**Cristiano Carciani**

Director Amsterdam
Fashion Academy

**Isabelle Udo**

Digital Artist and
Entrepreneur

**Anita Michaluszko**

Designer and Co-Founder of
Augmented Weaving

6:00 PM

EVENT

Dress Rehearsal

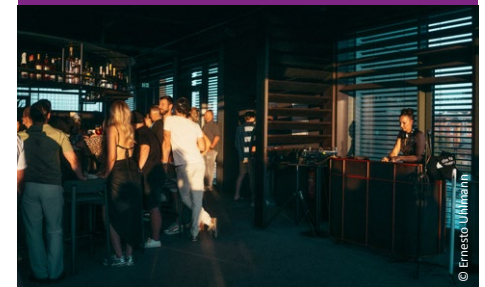


Students and participants of the European FashionTEX project show an exclusive behind-the-scenes look in their dress rehearsal. A fascinating fusion of physical and digital fashion emerges, where real designs and virtual creations meet. This is where craftsmanship, technology, and vision blend into the fashion of tomorrow.

From 8:00 PM

EVENT

Get-together



Networking in a relaxed atmosphere at the rooftop bar above the rooftops of the European Capital of Culture 2025. Perfect for meeting new people and enjoying the fantastic view over the cultural capital of 2025.

11:00 AM – 11:20 AM

KEYNOTE 3

From Fabric to Simulation – How CLO 3D Accelerates the Design Process

CLO 3D revolutionizes how fashion is created – fast, precise, and sustainable. Concrete examples show how digital pattern development and 3D visualization not only speed up the creative process but also fundamentally change communication, prototyping, and production.



Daniel Mohr

3D Design & Implementation Specialist at CLO Virtual Fashion GmbH. A pioneer in the digital transformation of the fashion industry.

11:45 AM – 12:00 PM

KEYNOTE 4

From Pixels to Production – Connecting Digital and Physical Fashion

What technologies are necessary to seamlessly transfer digital designs into real-world production? And what role does 3D printing play? This talk addresses the necessary technologies to transition digital designs into real-world products.



Vanessa Fuhrmann

Expert in Digital Fashion Innovations at Hohenstein Laboratories GmbH, creates realistic 3D prototypes and tests fit and material impact.

12:30 PM – 12:45 PM

KEYNOTE 5

3D Scan to Custom Tailoring

Measuring bodies, 3D scanning, creating avatars – and from this, a perfect pattern emerges. Botspot demonstrates how precise 3D scans are revolutionizing the path from measurement to custom-made garments. Visitors will experience live how a scan is created and seamlessly integrated into digital design and production processes.



Timothy Early

Founder and CEO of Botspot, shows how full-body 3D scan technology creates digital twins of clothing and people.

1:00 PM – 1:15 PM

KEYNOTE 6

Materials of the Future – How Digitalization Changes Design Processes

Digital materials are revolutionizing the fashion world: They accelerate design and production, reduce costs, and foster sustainable practices. The talk demonstrates how material digitalization is seamlessly integrated into modern workflows, from realistic fabric simulations to virtual collections.



Martin Semsch

Founder of Vizoo and pioneer in material digitalization, developed innovative fabric scanners now considered an industry standard.

2:00 PM – 2:30 PM

PANEL 7

Loss of Intuition – When Transformation Changes Design



The fashion world is changing: Digital processes, new technologies, and sustainable demands are altering how we design, produce, and think. But what happens when speed and efficiency overshadow the creative process? Designers ask whether there is still room for intuition and artistic signature in this transformation. How can creatives preserve their identity in a rapidly changing fashion world between progress, adaptation, and the desire for true expression?



Thomas Rath

one of Germany's most famous designers, known for fashion that embodies elegance, joie de vivre, and personality.



Sara Linke

a sustainable fashion designer from Saxony, whose label blends clean cuts, vibrant colors, and high-quality materials.

2:45 PM – 3:15 PM

PANEL 8

AI Changes Fashion – Opportunities and Risks for Businesses



Artificial Intelligence is revolutionizing design, production, and brand management. It creates efficiency, new business models, and creative freedom. But with innovation come legal and ethical challenges. How can businesses find their place in an AI-driven fashion world between progress, responsibility, and transparency?



Carl Tillessen

Managing Director of the German Fashion Institute and one of the leading trend analysts in Germany.



Luca Strehle

one of the most prominent figures at the intersection of fashion, finance, and digitalization.



Ines Tacke

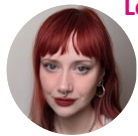
Researcher at the Chair of Private Law and Intellectual Property Law at the Technical University of Chemnitz.

3:30 PM – 4:15 PM

KEYNOTE 7

How Fashion Becomes a Brand in the Digital Space

Virtual fashion opens up new ways for brands to creatively advertise and digitally reach their target audiences. This talk will show how companies strategically use virtual fashion in social media, games, and the metaverse to tell stories, strengthen brand identity, and create new forms of customer engagement.

**Lena Müller**

3D fashion designer and expert in virtual fashion, explores how digital clothing is redefining brand communication.

4:30 PM – 5:00 PM

KEYNOTE 8

How 3D Design Accelerates Creative Processes – and Rethinks Production and Campaigns

This talk will demonstrate how tools like CLO 3D are revolutionizing design, production, and marketing. Through real-life projects – from Splash! Festival merchandise to the Adidas x Foot Locker campaign – it will be clear how 3D technologies enable faster idea execution, more sustainable workflows, and stronger brand presentations.

**Julian Blockschmidt**

3D artist and creative director, merges creativity and technology, such as motion capture and 3D design.

5:00 PM – 5:30 PM

PANEL 9

The Textile Industry of Saxony – Innovation from Tradition

Saxony's textile history is a story of glamour and transformation, marked by international successes, creative pioneering, and bold new beginnings after crises and bankruptcies. How can tradition become a driving force for innovation, and what opportunities do digitalization, sustainability, and AI offer for the textile future in Saxony?

**Jan Jassner**

CEO of bruno banani, focuses on bold brand presentation, innovative fragrance strategies, and strong brand values.

**Dr. Gottfried Betz**

under his leadership, Strick Zella GmbH & Co. KG has become an innovative textile company in Germany, blending traditional knitting craftsmanship with cutting-edge technology.

**Andreas Reinhardt**

CEO of Modespitze Plauen GmbH, one of the most renowned houses for authentic Plauen lace, leads with a passion for tradition and a clear vision for the future.

5:30 PM – 6:00 PM

KEYNOTE 9

Threads of Memory – Design, Craft, and Fashion Culture Between DDR Tradition and Saxon Future

How much history is woven into fabrics? Witnesses from Saxony's textile and design scene will share stories of creativity and craftsmanship in the DDR – from everyday fashion to the legendary Lößnitzer Jeans. This panel shows how fashion, balancing tradition and innovation, creates identity – and why textile design continues to be an expression of attitude, culture, and memory.

**Christine Werzner**

who shaped the design of the legendary Lößnitzer Jeans in the DDR, will share her insights. This iconic piece symbolized creativity and style despite limited resources.

Contemporary witnesses

from the worlds of design and textile craftsmanship

6:00 PM – 7:00 PM

EVENT

Behind the Scenes of a Fashion Show – Dress Rehearsal**Afterwards**

EVENT

Experience fashion in motion!

Experience Fashion in Motion! The video presentation at the FashionTEX Festival will feature visionary short films and creative media works by students, offering a fascinating look behind the scenes of innovative textile design and digital fashion worlds.

8:00 PM – 9:30 PM

EVENT

The Grand Finale of the Fashion-TEX Show with Award Ceremony: European Förderpreis „Next Generation – Fashion 2025“

A spectacular competition that highlights the most innovative European fashion schools. Young designers showcase how creativity, fashion, and technology shape the future. Featuring the fashion label bruno banani – bridging global style with regional creativity – and Dresden-based designer Dorothea Michalek, who will present her latest creations – elegant evening gowns and ball dresses.

From 9:30 PM

EVENT

After Show Party in the Rooftop Bar

THREADS OF UNITY – An Exhibition on Textile Memories and Future Visions at the FashionTEX Festival

The exhibition Threads of Unity connects the present of young design with the memories of an entire generation. It showcases jackets designed and sewn by young people — unique pieces created in collaborative workshops with designers, tailors, and artists. Each item tells a story of creativity, experimentation, and the search for a personal language in fashion and design. At the same time, the exhibition offers a look back: in striking portraits, former textile workers from the GDR share their stories. They worked in spinning mills, weaving factories, and clothing businesses. Their narratives reflect the significance of the textile industry for the region and make visible how closely work, identity, and everyday culture are intertwined with textiles.

Thus, a dialogue is created between the past and the future: between craftsmanship tradition, critical reflection on fashion and sustainability, and the questions of how we want to design clothing today and tomorrow. This project is part of the European Capital of Culture Chemnitz 2025.



© Jonas Mertens

A LOOK AHEAD - Holographic Fashion Show



© Augmented Weaving



On November 20, 2025, Amsterdam will become the stage for a visionary fashion experience: FUTURE FRONT ROW, in collaboration with FashionTEX, presents a Holographic Fashion Show that spectacularly unites innovation, design, and technology. When digital elegance meets sustainable creativity, an event emerges that engages all the senses. Light, movement, and emotion merge into a new dimension of fashion—aesthetic, immersive, and boundlessly inspiring. Every projection, every look, and every detail tells its own story. Fashion becomes the interface between reality, virtuality, and technology—a new expression of style. The show will feature the work of 24 students from the FashionTEX project, created in the Makerspace Schneeberg. Their innovative designs combine textile craftsmanship with digital technologies.

November 20, 2025

19:00 – 22:00 PM

Fabrique des Lumières

Pazzanistraat 37

1014 DB Amsterdam - NL

www.futurefrontrow.com

EXHIBITORS

Our exhibitors showcase the latest developments in the fields of digital fashion, AI, and smart textiles—from intelligent, sensor-based fabrics to practical applications with Clo3D—and demonstrate how technology is transforming the fashion and textile industries.

VIZOO

Vizoo is a global leader in material digitization. With its xTex technology, fabrics are quickly and consistently converted into digital materials. Visitors to the exhibition space will experience how digital materials form the foundation for efficient, sustainable processes in design, prototyping, and marketing.



HOHENSTEIN

In the Digital Fitting Lab, Hohenstein combines decades of expertise in fit with cutting-edge 3D technology. Virtual avatars and simulations help brands optimize fit early on and develop collections more quickly, cost-effectively, and sustainably.



botspot

BOTSPOT stands for precise 3D scanning „Made in Germany“. In seconds, photorealistic 3D models of people, clothing, and objects are created—the basis for virtual try-ons, digital fashion, and many other applications.

Blockschmidt

Julian Blockschmidt presents a best-of of his 3D works and invites the audience to participate: using Rokoko gloves, visitors control an avatar in real-time—and experience how virtual fashion and live animation merge.



DigiMoK

Digitales **Mobiles** Klassenzimmer

The Digital Mobile Classroom (DigiMoK) stands for digital education, creativity, and innovation. It combines technology with learning and opens up new spaces for ideas — from the classroom to digital textile design. At the Fashion-TEX Festival, the glass classroom will be presented as part of the European Capital of Culture 2025 — and will show how education, fashion, and digital innovation are coming together.

Threads of Unity

Threads of Unity – An exhibition that connects the past and present. Young people designed unique jackets in workshops with designers, tailors, and artists. The exhibition is complemented by portraits of former textile workers from the GDR, whose stories bring the significance of the textile industry for the region to life. An inspiring dialogue between tradition and future, craftsmanship and innovation—and the question of how fashion can be sustainably designed.

Concept and Implementation: Sandra Cienkowski, Emma Kirmse, Valentin Mici

bruno banani.
NOT FOR EVERYBODY

The bruno banani brand stands for courage, individuality, and true character. With iconic design and provocative style, it celebrates people who go their own way—confident, free, and unmistakable.



Plauener Spitze®
MADE IN GERMANY

Fine, bold, modern: Modespitze Plauen represents textile passion „Made in Saxony.“ Here, true craftsmanship meets digital innovation, sustainability meets style, and fine lace becomes a statement. Whether fashion, interior design, or design, Modespitze Plauen gives every detail character, class, and soul.



CLO Virtual Fashion is a global leader in the development of innovative 3D design software for the fashion industry. With CLO 3D, the company is revolutionizing the entire product development process, from the initial idea to the virtual prototype. Designers and brands use CLO to create realistic digital garments.



Deutsche Telekom is shaping change with responsibility, innovation, and passion. With projects in artificial intelligence, media literacy, and digital learning environments, it prepares people for tomorrow and creates opportunities for all generations. Digital education is the key to the future.



The Mittelstand-Digital Zentrum Chemnitz makes digital transformation tangible. It supports small and medium-sized businesses in practically implementing digital technologies and AI. As an exhibitor in the Makerspace, the center shows how smart innovations strengthen the medium-sized sector and shape the future.



KulturWerk Schneeberg is a creative space where craftsmanship, design, and technology come together. As an exhibitor at the FashionTEX Festival, it will showcase in a hands-on way how 3D printing and digital design are shaping the fashion world of tomorrow.



When fashion comes to life, it's the faces that wear it that make the difference. Valentino Models from Chemnitz presents itself at FashionTEX as a strong partner for brands, designers, and creative visions.

BRUNO BANANI - From Chemnitz comes the courage for fashion

KNo label embodies the creative breakthrough from Chemnitz as much as bruno banani.

Since the 1990s, the brand has been shaping a distinctive mix of experimentation, technical innovation, and bold design. Known for its playful approach to conventions, bruno banani combines function and fantasy, research and fashion, while staying deeply rooted in a city that has long been defined by industry and creativity.

As part of the FashionTEX Show, this connection becomes visible: Chemnitz's textile tradition meets modern production aesthetics. bruno banani has long been exploring new materials and pushing the boundaries of textile technology. This has led to designs that merge movement, the body, and material into one, translating the region's innovative spirit into contemporary design.

Industrial culture here is not reflected in the past, but in ongoing inventiveness that emanates from Chemnitz and shapes the future.



JURY



Thomas Rath

Fashion designer and
fashion entrepreneur
Thomas Rath pants,
THOM



Stefanie Kreusel

Corporate Officer for
Digital Education and
Schools
Deutsche Telekom



Anja Demuth

Head of Academic
Programs
CLO Virtual Fashion



Carl Tillessen

CEO German Fashion
Institute



Jan Jassner

Managing Director
bruno banani



Luca Strehle

Transformation Expert
BrightPlaces

»We wish all finalists the best of luck!«

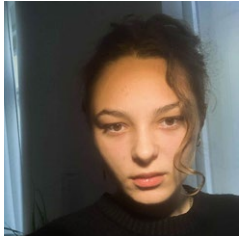
The European Förderpreis NEXT GENERATION Celebrates the Designers of Tomorrow

Under the motto „Fashion for Future,“ the European Cultural Forum honors the boldest young talents in Europe—visionaries who are taking digital, sustainable, and unconventional paths. The search was on for ideas and projects that show what the future of fashion might look like: outfits developed with 3D tools, virtual collections and digital avatars, intelligent materials that respond to technology, captivating runway experiences, and interactive concepts that reinvent fashion. And innovations that merge design, research, and sustainability into something entirely new.

However, this award is more than just a prize; it is a signal for the future. Where creativity meets technology, a new fashion reality is born. From sustainable high-tech solutions to radical design ideas, the next generation is showing how visions can become reality.

The Next Generation Award honors students who are opening new paths in fashion design through digital tools, innovative materials, and responsible thinking. The nominees are final projects from the FashionTEX Makerspace 2025, coming from the eleven European partner universities of the FashionTEX project. These works demonstrate how Artificial Intelligence, virtual prototypes, and circular concepts are transforming the creative field.

An international jury of experts from fashion, research, business, and digital fashion will evaluate the projects based on originality, feasibility, and future potential. It is not about perfection, but about the courage to venture into the unknown and to embrace design as an open field for experimentation.



Alica Grebáčová

Academy of Arts, Architecture and Design
in Prague, Czech Republic

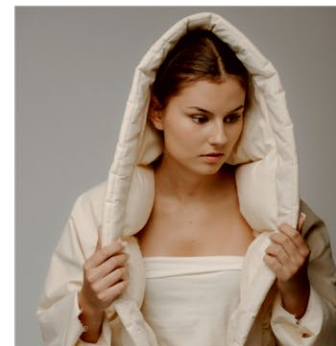
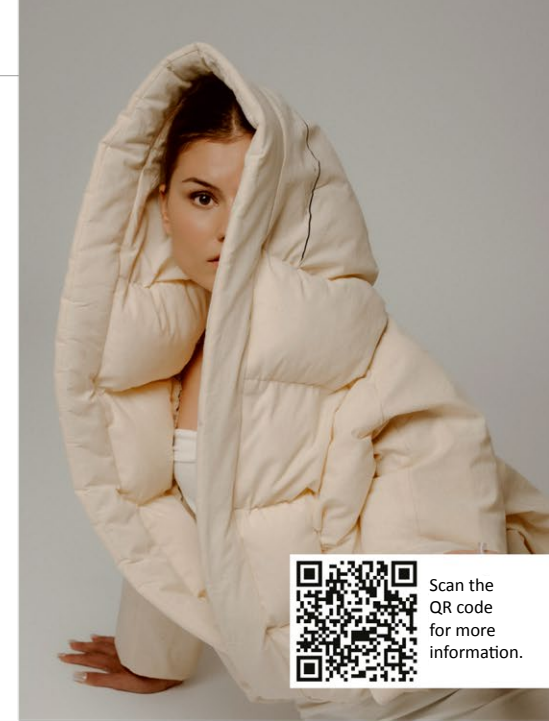
Twenty-two-year-old student Alica Grebáčová from the Academy of Arts, Architecture and Design in Prague explores the connection between body, technology, and nature in her work. The design created here is more than clothing. It is a vision of posthuman aesthetics in which the human, the digital, and the organic merge into a new whole.

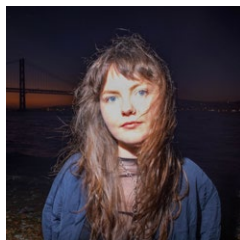
The ensemble plays with the idea of a synthetic nature where the boundaries between growth and construction blur. The silhouette recalls a cocoon that symbolizes both protection and transformation. Mutating textures and organically appearing spores emerge on the surface, developed with 3D printing processes. They seem to grow out of the body as a sign of a symbiosis between technology and life.

Leather, mesh, synthetic fabrics, and experimental materials such as PLA, metal filaments, and resin were used. This combination creates a tension between digitality and corporeality. While leather evokes something primal, the smooth, glossy surfaces of the prints stand for the digital and the unfamiliar. The ensemble is complemented by glass elements that function as sunglass objects and open another layer of artificial seeing, a filter between reality and digital perception.

In the creation process, Alica Grebáčová combines craft and digital methods. She models forms virtually, experiments with parametric design, and translates digital simulations into physical prototypes. 3D printing becomes a creative tool, not a means of mass production, but an expression of a new way of thinking.

“I am interested in how the digital world changes our ideas of the body, identity, and aesthetics. We live in a time when reality has become elastic and can be shaped, simulated, and expanded. In my design I wanted to make this new reality visible. For me, the aesthetics of the posthuman mean that the human is no longer at the center but becomes part of a larger hybrid system.”





Alžběta Drčmáňková

Academy of Arts, Architecture and Design
in Prague, Czech Republic

Twenty-four-year-old student Alžběta Drčmáňková from the Academy of Arts, Architecture and Design in Prague studies textile design and challenges conventional ideas of outdoor clothing, garments that are meant to connect us with nature but often harm it instead.

Alžběta Drčmáňková uses leftover fabrics from local manufacturers and integrates secondhand outdoor gear to create sustainable alternatives. She merges functional sportswear with elements of traditional Czech folk costumes, which themselves were inspired by nature. The result is a hybrid design that unites past and present, craftsmanship and digitality.

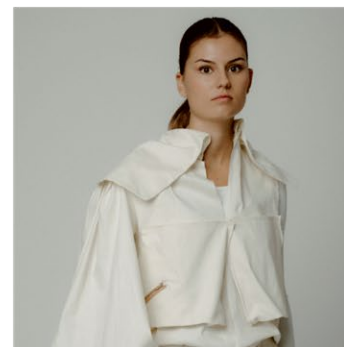
Her work is based on two archives: the rich visual heritage of Czech folk dress and her own personal memory, shaped by photographs, village festivals, and paper dolls illustrated by her grandmother. “I dive into my past to imagine a new future. I tell the story of a girl born among hills who now finds her way through the concrete jungle,” says Alžběta Drčmáňková.

She develops her fabrics using pleating and patchwork techniques, embellishing them with embroidery and colors reminiscent of traditional patterns. Together with artist friends, she creates metal buttons and a silver daffodil whose sharp petals recall ancient Slavic myths.

In parallel, Alžběta Drčmáňková creates a digital version of her outfit, a 3D avatar inspired by the paper dolls of her childhood. In the animation, a hood transforms into a collar, symbolizing change and adaptability. 3D printing and digital embroidery complement the physical design, weaving both dimensions into a single narrative.

“I had to unlearn how to sew in order to work digitally, and then learn again to sew anew. Both worlds function differently, and that’s exactly what makes it exciting.”

With *Between Hills and Concrete*, Alžběta Drčmáňková creates a poetic vision of sustainability, memory, and a digital future.



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for more
information.





Ana Neves Ribeiro

Faculty of Architecture, University of Lisbon, Portugal

Nineteen-year-old student Ana Neves Ribeiro from the Faculdade de Arquitetura da Universidade de Lisboa developed in her project *Maestrina* the vision of a female orchestra conductor of the future. In this imagined future, Portugal has sunk into the sea, culture has been displaced, and home has been lost. The *Maestrina* stands for memory, transformation, and hope at once.

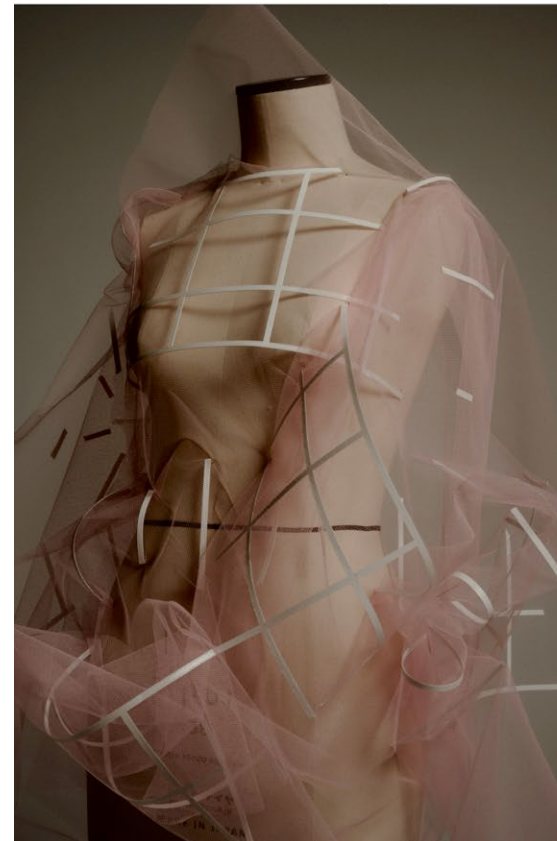
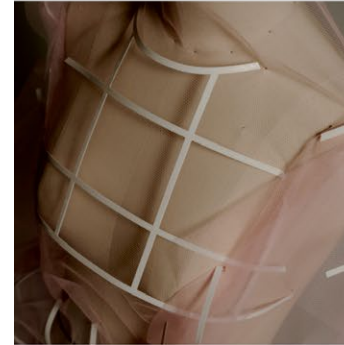
Drawing on the ideas of the retrofuturist movement, Ana Neves Ribeiro seeks to understand downfall as a form of progress. Her design reflects a forced optimism that manifests in an exaggerated, almost ironic sense of romanticism. “In the figure of the *Maestrina*, loss and hope, discipline and passion, transience and renewal are mirrored,” says Ana Neves Ribeiro.

The design combines the formal elegance of classical orchestral attire with the passion and dynamism of Spanish flamenco. This results in reinterpretations of traditional garments such as shirts, skirts, and accessories that merge movement, music, and emotion into a hybrid cultural identity.

The shirt features a custom print, while the skirt is made of hand-dyed silk with a laser-cut lace pattern through which the color of the layer beneath shimmers, a play between surface and depth, between control and expression.

The outfit particularly emphasizes the movement of the arms, inspired by the gestures of a conductor and the rhythmic motions of flamenco. This connection between traditional craftsmanship and digital technique symbolizes the central theme of the work, the fusion of past and future, of craft and innovation.

“I wanted to show that identity is not something fixed. It changes like music, like movement.”



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Anastasiia Stelmakh

National University of Technology
and Design, Kyiv, Ukraine

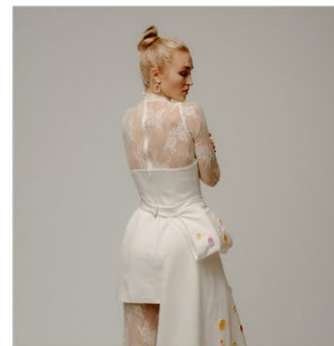
Nineteen-year-old student Anastasiia Stelmakh from the Kyiv National University of Technologies and Design dedicates her work to Samchykivka painting, an almost forgotten Ukrainian folk art style. This powerful ornamentation, once used to decorate houses with bright colors, trees of life, birds, and flowers, was nearly eradicated in the 1930s during the “Executed Renaissance.”

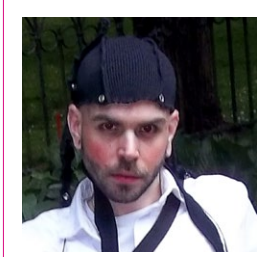
Anastasiia Stelmakh sees her design as an act of cultural resistance, a living symbol of memory, hope, and the indestructible Ukrainian identity. The work reinterprets the traditional visual language of Samchykivka: bold shapes, symbolic floral motifs, and vibrant colors transform historical ornamentation into a contemporary fashion aesthetic.

She combines 3D printing technology with a self-developed bioplastic made from gelatin, glycerin, water, and natural pigments derived from food waste such as beetroot and carrots. In doing so, Anastasiia Stelmakh unites tradition with ecological innovation. The corset skirt with train merges textile craftsmanship with digital precision. The 3D-printed outlines of the ornaments form small chambers filled with colored bioplastic. Once dried, they create a soft, relief-like surface reminiscent of painted house walls that moves in harmony with the fabric.

“This dress is more than fashion, it is a living talisman. Samchykivka is the unconquerable soul of Ukraine, forged from beauty, memory, and defiance,” says Anastasiia Stelmakh.

Her work stands for resilience and renewal. At a time when Ukrainian culture is once again fighting for its survival, Anastasiia Stelmakh transforms this ancient ornamentation into a modern symbol of national rebirth, combining folk art, sustainability, and technology into a new poetic form of fashion.





Artūrs Skurstenis

Latvian Academy of Art, Latvia

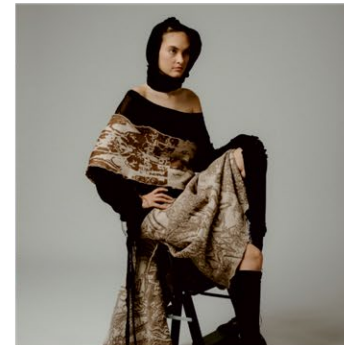
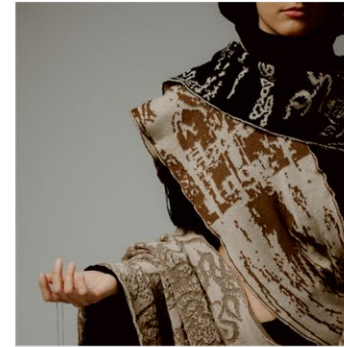
Twenty-seven-year-old Artūrs Skurstenis from the Art Academy of Latvia designs an outfit that understands the human body as a bearer of memory. Scars, wrinkles, and shifts in color are not seen as flaws but as inscriptions of identity. From this idea arises the concept of a “second skin,” a protective shell that both conceals and reveals, appearing soft and vulnerable yet expressing strength.

In terms of form, Artūrs Skurstenis brings together two opposing poles: a voluminous, ruffled dress with fluid movement and sculptural leather segments with clear contours. The tension between camp and couture creates a theatrical exaggeration in which overstatement becomes emotional truth. Organic asymmetries, shifts, and deliberate irregularities turn the body into a narrative surface.

At the center is materiality. Artūrs Skurstenis combines silk taffeta, crêpe de Chine, chiffon, and digitally knitted inserts with leather. Hand dyeing, silk painting, and airbrushing produce soft gradients ranging from delicate bruise tones to scar-like lines, translating the idea of healing and transforming skin. 3D-printed details and textured edges accentuate the transitions between softness and structure, technology and craftsmanship, synthetic and organic.

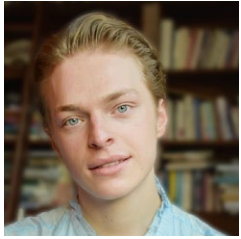
The digital process is an integral part of the design. In CLO3D, Artūrs Skurstenis models silhouette, proportion, and layering, testing transparency and density before transferring the results to pattern development and draping. Adobe Substance 3D refines the fabric textures. The digital simulation is not merely visualization but a conceptual tool that sets the emotional tone.

In the physical realization, the digitally developed volumes are precisely reduced. Layered ruffles meet leather armor pieces at the shoulders, waist, and hips. Knitted inserts connect zones that breathe and stretch. The result is a hybrid couture piece that reacts like skin: it stores traces, changes its appearance in the light, and tells a story of transformation, vulnerability, and resilience.



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August Oster

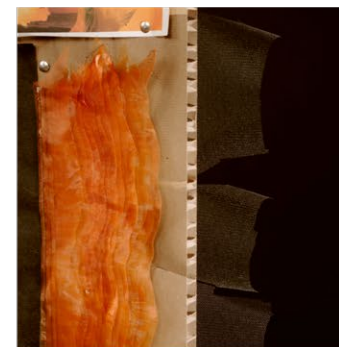
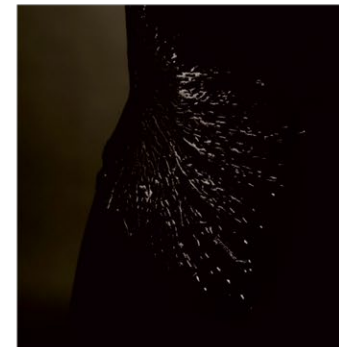
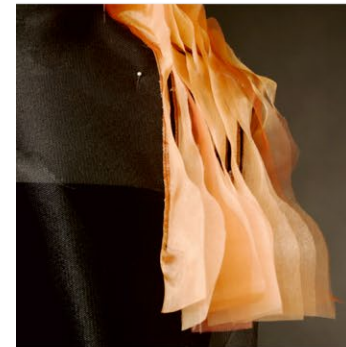
Amsterdam Fashion Academy, Netherlands

Twenty-two-year-old August Oster from the Amsterdam Fashion Academy developed his design as a poetic visualization of a total solar eclipse, a moment of perfect alignment between sun and moon. Inspired by Howard Teich's book *Solar Light, Lunar Light*, which redefines archetypal gender energies, August Oster interprets the eclipse as a symbol of inner balance, strength, gentleness, rationality, and intuition, light and shadow in perfect harmony.

The outfit consists of two elements, a moon dress and a sun cape, which together embody the equilibrium of opposites. The moon dress features a floor-length, narrow silhouette with an invisible corset inside. It represents introspection, emotional depth, and stillness. The overlying sun cape, composed of multiple layers of silk organza in warm gradients from gold to copper to crimson, symbolizes energy, radiance, and movement. As the wearer moves, transparency and opacity overlap like waves of light, creating a fluid interplay between revelation and concealment. August Oster works with velvet devoré, silk, coutil corset fabrics, Mylar, and organza. Craftsmanship and technology intertwine. Sublimation printing, heat-cutting, and heat-sealing techniques produce precise edges and controlled reflections. The designer describes light as his true material. It travels across the body, changing form, mood, and symbolism.

In the digital version of the design, created in CLO3D, August Oster simulates the sun cape as a flaming movement. Twenty translucent layers, animated through wind simulation, merge into a virtual explosion of color and energy. The physical prototype translates this dynamic into reality, where fabric, air, and body merge into a living eclipse.

"I wanted to show that wholeness does not arise by choosing one side, the sun or the moon, but by uniting both within oneself. For me, the eclipse is not a moment of darkness but of balance."





Cindy Hartwich

West Saxon University of Applied Sciences,
Zwickau, Germany

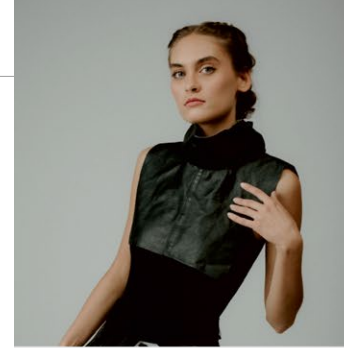
Twenty-four-year-old Cindy Hartwich from the West Saxon University of Applied Sciences in Zwickau combines baroque opulence with modern urbanity in her project City Futurist. Her design plays with contrasts between past and future, structure and movement, functionality and ornament. The starting point was Baroque fashion, especially the hoop skirts that once displayed the volume and social status of the wearer. Cindy Hartwich takes this form and turns it inside out.

The wide, swinging skirt recalls a crinoline, but its structure is inverted. Zippers and Velcro fasteners become visible, serving both functional and aesthetic purposes. They allow individual panels to be opened and rolled up, a practical feature for modern mobility, such as cycling or riding an e-scooter. The inside of the skirt is lined with lambskin, providing warmth, stability, and comfort.

Baroque garden motifs incorporated into the fur contrast with reflective surfaces that symbolize safety in urban space while projecting the look into the future. “I am interested in how historical forms can function in a modern environment, not as costume but as a tool for freedom and expression,” explains Cindy Hartwich.

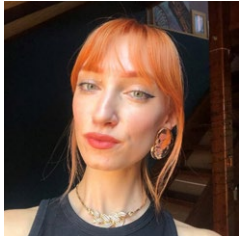
A short jacket echoes the lines of the skirt, while a collar piece references the deep necklines of Baroque dresses. Despite its nostalgic silhouette, the outfit is designed for flexibility and movement — a baroque armor system for the city.

For the realization, Cindy Hartwich combines organza, tulle, leather, and 3D-printed elements. The 3D print, first tested on organza and later perfected on tulle, gives the skirt the stability of a crinoline while remaining visible, creating a modern, technical aesthetic. The digital version of the outfit, developed in CLO3D, shows a transformation: a baroque silhouette walking through a palace and entering a futuristic city, a symbolic transition from one era to another. City Futurist stands for the dialogue between tradition and innovation.



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Doris Lenarčič

Faculty of Textile Technology, University
of Zagreb, Croatia

Twenty-four-year-old Doris Lenarčič from the Faculty of Textile Technology in Zagreb created Modular Symphony, an outfit that translates architecture into motion. Inspired by the Sydney Opera House, she transforms its structuralist aesthetic into a wearable form — a suit that is both constructive and poetic. Her goal was to capture the essence of the building, its rhythmic lightness and the tension between line and surface, and to interpret fashion as walkable architecture.

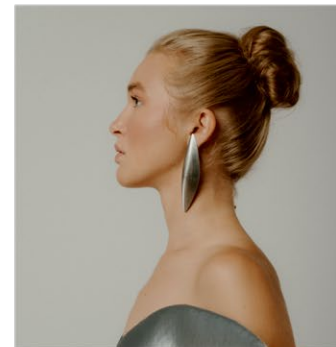
The design consists of modular elements connected by visible zippers. These serve a dual purpose: they are both a design feature and a mechanism. Individual modules can be removed, recombined, or adjusted, allowing the wearer to become an active part of the design process. The result is a transformable garment that oscillates between sculpture and function.

“I wanted to create a design as alive as the Sydney Opera House itself, something that changes, moves, and breathes. Architecture that can be worn,” says Doris Lenarčič.

For the realization, she combines laser-cut techniques, embroidery machine work, and printed fabrics. The precisely laser-cut patterns reference the geometric structure of the opera house, while fine embroidery translates its iconic shell roofs into textile textures. The fabric is treated to balance structure and fluidity, stiff enough to hold architectural shapes yet flexible enough to move harmoniously with the body.

Sustainability is a key part of the project. Doris Lenarčič uses environmentally friendly materials, focuses on energy-efficient production, and designs the suit as a circular system — modular, repairable, and expandable. This approach extends the garment’s life cycle and unites technological innovation with responsible design. Clothing thus becomes space, structure, and movement, a textile interpretation of architecture and transformation.

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Eugenia Lazariv

National University of Technology and Design, Kyiv, Ukraine

Twenty-one-year-old Eugenia Lazariv from the Kyiv National University of Technologies and Design combines technology and nature in her project Pulse. Her design seeks balance between innovation and sustainability, showing that progress and responsibility belong together. The suit at the center of her work embodies this idea.

Inspired by the structure of a computer chip, Eugenia Lazariv understands technology as an extension of human life. The fabric print visualizes abstract lines, circuits, and organic forms that flow into one another, reflecting the vitality of modern humanity and the interplay between digital pulse and biological rhythm.

“I wanted to show that technology not only drives machines but also life itself, that it has become our pulse,” explains Eugenia Lazariv.

The suit consists of modular elements that can be adjusted or removed through zippers. Each part is adaptable and can be worn in different ways. This modularity serves as both an aesthetic and sustainable principle. It extends the lifespan of the garment, reduces material consumption, and allows for individual variation.

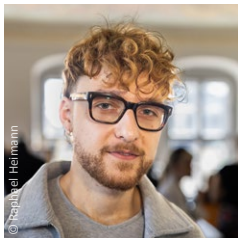
For the realization, Eugenia Lazariv combines denim, laser cutting, and heat transfer printing. Precise laser cuts create technical structures, while the print produces pulsating color gradients reminiscent of flowing energy. Embroidered details add accents that evoke the microconnections of electronic circuits.

The design was also further developed digitally in CLO3D. In the virtual version, movement and light emphasize the technical character even more — the fabric seems to breathe, vibrate, and come alive. Pulse represents a new generation of fashion that is technological, modular, and sustainable.



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Giovanni Delija

Koefia Srl Academy, Italy

Twenty-five-year-old Giovanni Delija from the Accademia Koefia in Rome combines cultural heritage, emotional depth, and digital innovation into a poetic Gesamtkunstwerk in his project Shpirt, the Albanian word for “soul.” Inspired by the symbolism of the Albanian Alps, the geometric embroidery of the Xhubleta, and the Burrnesha — women traditionally known as “sworn virgins” or “sister-brothers” — Giovanni Delija transforms memory into form.

The design is based on a crinoline structure that gives the dress architectural stability. Over it lies a hand-knitted wool covering made of undyed natural yarns in three different thicknesses, creating a tactile, organic surface. The deliberate absence of dye preserves the authenticity of the wool and reflects a respectful approach to materials and resources. The dress becomes an embodiment of artisanal purity, a sculptural silhouette that radiates both resilience and vulnerability.

In contrast to the handcrafted texture, Giovanni Delija uses 3D printing technology to create a coppola, a traditional Albanian cap, and a long necklace. These digital elements symbolize the connection between past and future, the merging of analog heritage and digital evolution.

Giovanni Delija also created a second, virtual version of his work using CLO3D and Blender. In a cinematic video, a figure — half woman, half memory — wanders through the ruins of the Abbey of San Galgano. Amid fog and light, fragments of Albanian dances and rituals appear, fleeting echoes of a past that continues to live on.

“Shpirt means soul, but in my dialect it sounds like home. This dress is both — a place of memory and a path into the future,” says Giovanni Delija. His design is a homage to northern Albanian culture and at the same time a manifesto for the future of fashion, a dialogue between tradition and technology, between past and vision.



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Giulio Zahnd

Amsterdam Fashion Academy, Netherlands

Twenty-three-year-old Giulio Zahnd from the Amsterdam Fashion Academy presents *Snafu*, a radical queer response to a world in crisis. The title, an ironic acronym from military jargon meaning “Situation Normal: All Fucked Up,” captures the feeling of a generation living through political setbacks, climate catastrophe, and social alienation. For Giulio Zahnd, fashion is not a luxury but a tool for survival — a shield, a voice, a protest.

His silhouette is a hybrid of prepper aesthetics, gender theory, and emotional exposure. It consists of three main elements: the INCH bomber jacket (I’m Never Coming Home), the EXIT knit dress, and the TRUTH underwear, complemented by the FUD heels (Fear, Uncertainty and Doubt). Each piece embodies a different dimension of identity, fear, and strength.

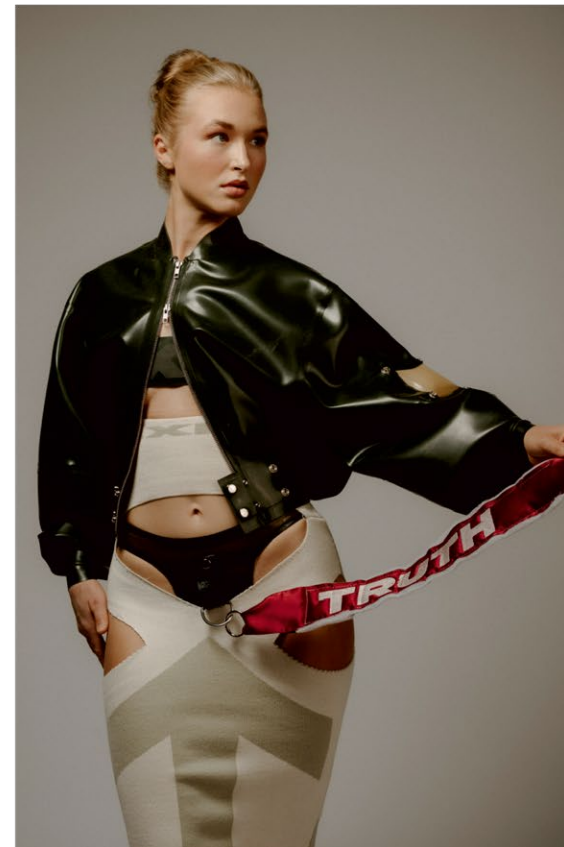
“I wanted to create an outfit that is loud, that screams — not out of anger, but out of will to survive. Something that shows our vulnerability and turns it into strength,” says Giulio Zahnd.

The INCH bomber jacket forms the centerpiece of the look. It is designed from the inside out. The brightly colored silk organza lining, usually hidden, is turned outward, symbolizing both visibility and vulnerability. Originally worn by pilots, the jacket becomes, in Giulio Zahnd’s interpretation, a queer cry for help — a sign of isolation, pride, and self-protection.

The EXIT knit dress stands for radical self-liberation. It breaks with shame and gender norms, setting the body in motion and turning it into a stage for identity and defiance. Together with the TRUTH underwear, inspired by safety harnesses, and the FUD heels, a fusion of Pleaser heels and trail shoes, the ensemble becomes a system of self-expression and boundary-crossing. *Snafu* presents fashion as a manifesto of freedom, vulnerability, and resistance. It celebrates queer existence as a source of power and self-assertion in an unstable world.



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**Gloria
Cerrito**

Koefia Srl Academy, Italy

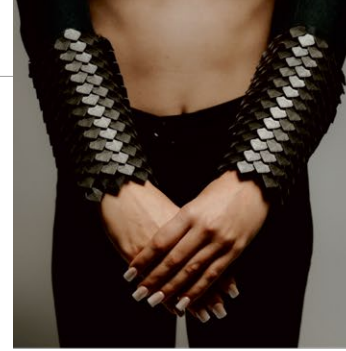
Twenty-four-year-old Gloria Cerrito from the Koefia Academy in Rome merges the world of haute couture with the fleeting, enigmatic aesthetics of dreaming in her graduation project REM. Her design emerges from the space between reality and dream, inspired by the mysterious figures that appear in our nightmares — familiar yet unsettlingly strange.

“I wanted to portray the beings that appear in our dreams, those that seem human but reveal their true, monstrous nature through a small, uncanny detail,” says Gloria Cerrito.

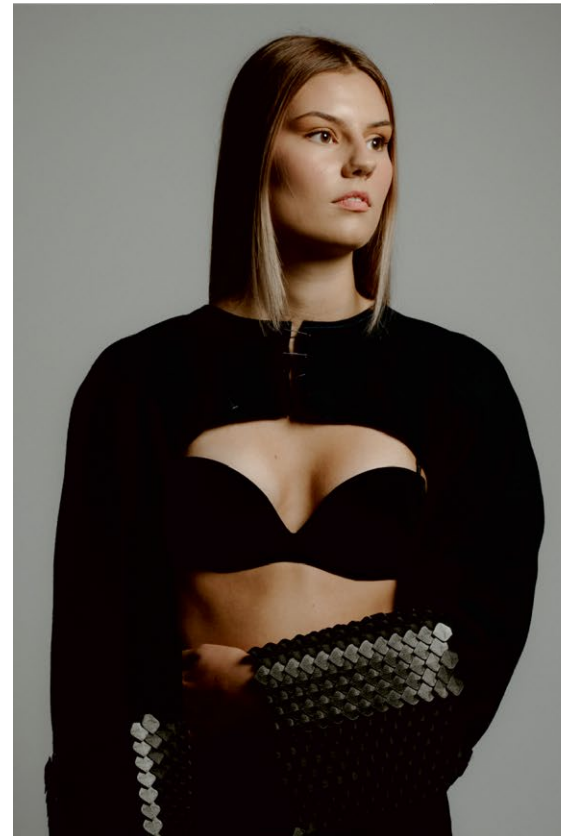
The dress is an homage to the REM sleep phase, when the brain dreams actively and the boundary between reality and illusion begins to blur. Gloria Cerrito translates this psychological phenomenon into fashion, creating a silhouette full of tension in which elegance and unease intertwine.

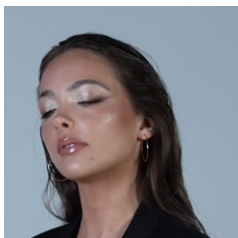
The physical dress is made of fine couture fabrics overlaid with 3D-printed scales. These elements, first digitally designed in CLO3D and then precisely crafted, give the look an organic yet surreal structure. The scales climb over the sleeves like growing fragments of a dream, while luxurious wool shimmers beneath the surface.

The digitally created details enable precise staging of contrasts, while the hand-executed couture techniques add sensual depth to the design. In REM, simulation and reality, dream and fabric merge. The result is a symbiosis of traditional tailoring and digital design that transforms the intangible realm of dreams into a tangible garment.



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Joanne-Heleene Sõrmus

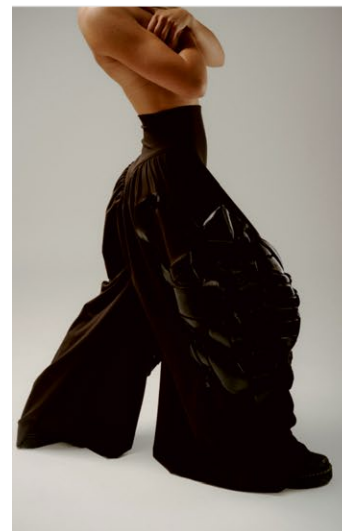
Estonian Academy of Arts, Estonia

The outfit I don't know who I am, but I have a six-pack by Joanne-Heleene Sõrmus, a second-year master's student at the Estonian Academy of Arts in Tallinn, unites the body, technology, and material research. The title is a self-ironic yet profound reflection on identity caught between discipline and digital transformation. "I wanted to make my lifestyle visible. Bodybuilding and fitness are not just sports for me — they are part of my creative thinking," says Joanne-Heleene Sõrmus.

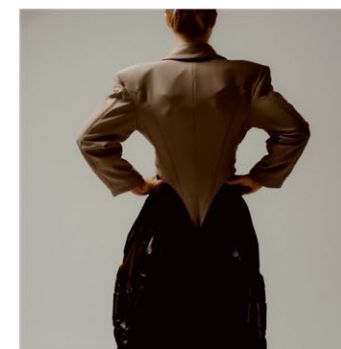
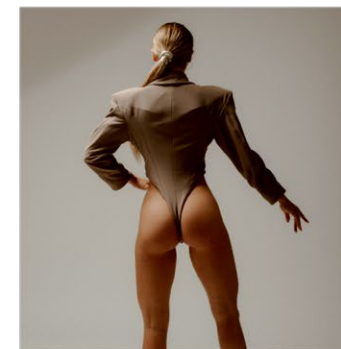
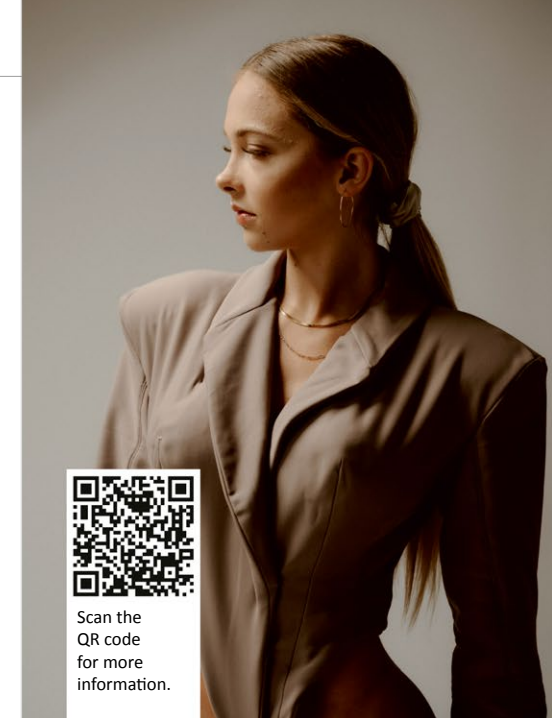
Starting from anatomical structures, she developed surface layouts inspired by muscle textures and fat layers, which were transformed into three-dimensional reliefs and printed directly onto fabric using a self-developed technique that she has researched for over three years. "I see the body as a kind of sculpture that I shape, study, and observe every day. This physical engagement defines my work as a designer."

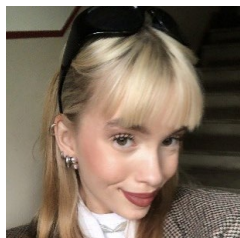
The outfit is made of elastic Lycra fabric and TPU filament. The goal was to translate athletic materials into everyday silhouettes — garments that feel like a second skin and combine freedom of movement with futuristic design. "I want fashion to feel like an extension of the body, not a shell but an organic continuation," says Joanne-Heleene Sõrmus.

Her method of printing directly onto stretchable fabrics without additional heat processing is particularly innovative. This allows filament and textile to merge into a flexible, breathable surface that moves with the body. "This project showed me that technology is more than just a tool for me — it is part of my artistic language."



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Katriin Raudsepp

Estonian Academy of Arts, Estonia

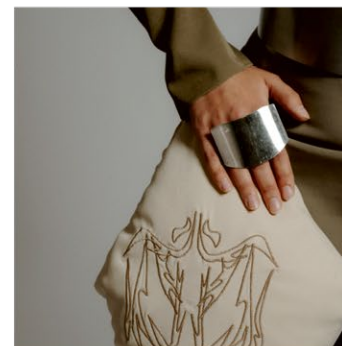
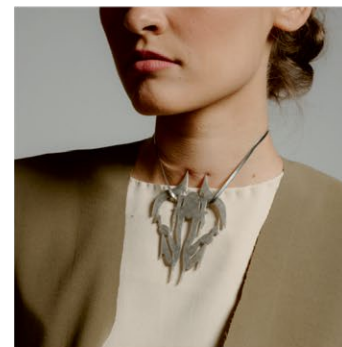
Twenty-year-old Katriin Raudsepp from the Estonian Academy of Arts dedicates her project Nayo to women, to their strength and quiet resilience. Her design is an ode to the duality of femininity — to softness and hardness at once. It embodies protection, vulnerability, and self-assertion.

The silhouette is both archaic and futuristic. Floating side panels frame the body like armor made of fangs. They protect, yet they also threaten. This interplay of danger and beauty runs throughout the entire design. At its center lies a reflective metal corset that wraps tightly around the body. It represents the silence and selflessness imposed on women from an early age, a shining yet uncomfortable shell that both restrains and protects.

“I wanted to show how women are forced to hide their gentleness — and how they turn that gentleness into strength,” says Katriin Raudsepp.

The ensemble is deeply rooted in Estonian culture and folklore. Katriin Raudsepp drew inspiration from traditional metal brooches and mythical female figures in folk art that symbolize courage, sacrifice, and perseverance. Ethnographic forms and motifs are transformed into a contemporary expression of female identity.

The material concept combines traditional craftsmanship with modern technology. Embroidered fabric panels, molded leather, metal plates, and padded structures merge into an organic kind of armor. The designer uses machine embroidery, hammering, metalworking, and 3D printing to reveal both strength and delicacy. The result is an armor of emotion, a garment that not only protects but also tells a story. It feels like an heirloom from another time that has found new meaning in the present.



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Kotryna Manukian

Vilnius Academy of Arts, Lithuania

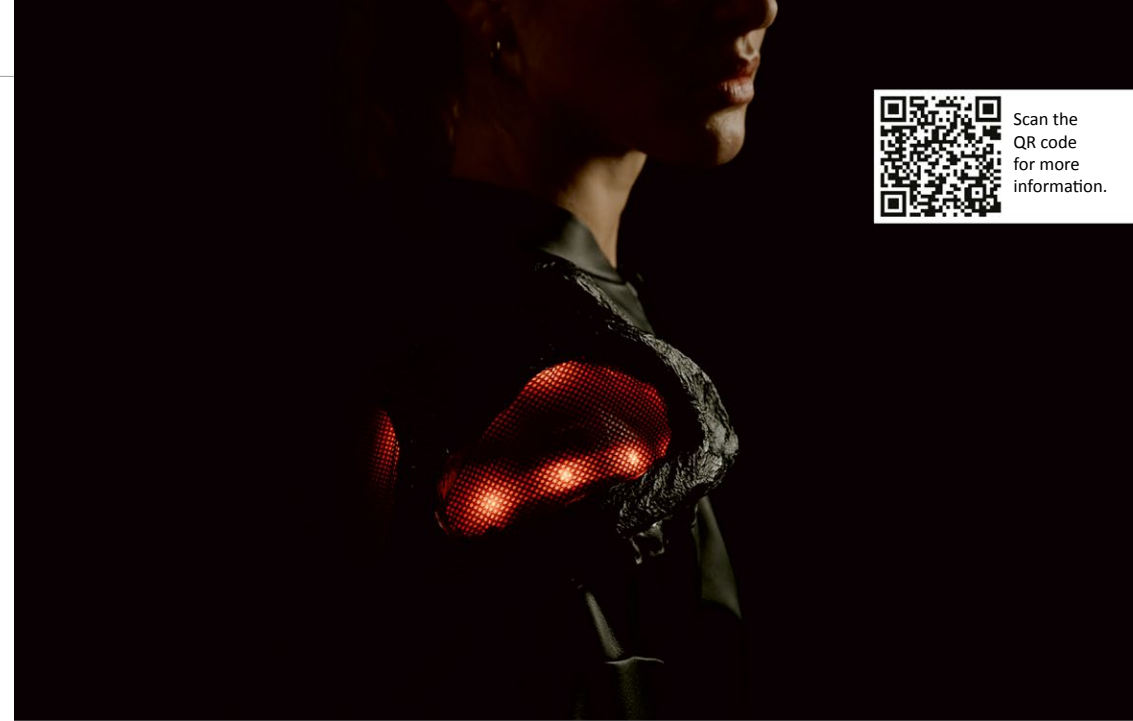
Twenty-year-old Kotryna Manukian from the Vilnius Academy of Arts explores the meaning of existence, identity, and the human condition in her project Cycle of Being. Her design is less a garment than a philosophical experiment in fabric, light, and movement — a reflection on the cycle of life, on adaptation, resistance, and the search for freedom.

The starting point was a personal confrontation with the question of whether life has a higher purpose or simply repeats itself in an endless rhythm of birth and death. Kotryna Manukian translates this sense of entrapment into an aesthetic language of technology, motion, and organic form. “I wanted to show that sometimes there is no way out until we realize we can change our own perspective,” she explains.

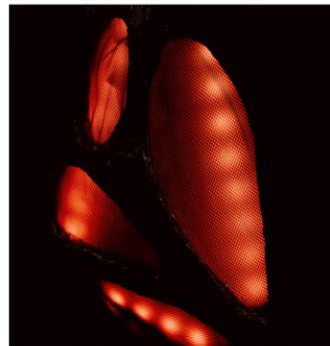
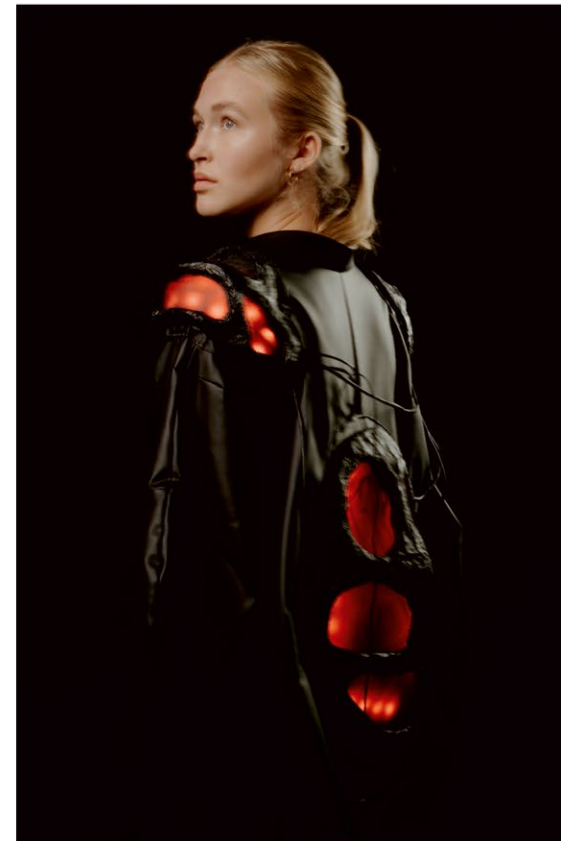
Her outfit consists of two main elements: an LED bomber jacket and a reactive backpack object. The jacket is equipped with sensors that respond to the wearer’s heartbeat — the light pulses in rhythm with life itself. The body becomes a measuring instrument of existence, fashion an extension of human vitality. The stronger the heartbeat, the brighter the light, symbolizing the moment when self-awareness becomes tangible.

The second element, a futuristic backpack with moving components, reacts to proximity. When someone approaches, its parts expand and create space — an instinctive protective mechanism inspired by animal behaviors that display strength to conceal vulnerability.

For the technical realization, Kotryna Manukian combines 3D printing, sensors, electronics, and digital simulations. The goal is to create direct emotional interaction between garment and wearer — fashion that responds to sensations, making them visible and amplifying them. Cycle of Being is a poetic equilibrium of technology and spirituality.



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**Linda
Kozina**

Faculty of Textile Technology,
University of Zagreb, Croatia

Twenty-two-year-old Linda Kozina from the Faculty of Textile Technology in Zagreb explores the tension between humanity and divinity in her project Divine Reflection. Her design serves as a visual metaphor for the human search for meaning, for something greater that can never be fully grasped. Like a reflection in a mirror, we see in the divine our own image — familiar, yet forever out of reach.

“I wanted to make the incomprehensible visible, to capture the moment when a person reaches for the divine and, in doing so, hurts themselves,” says Linda Kozina.

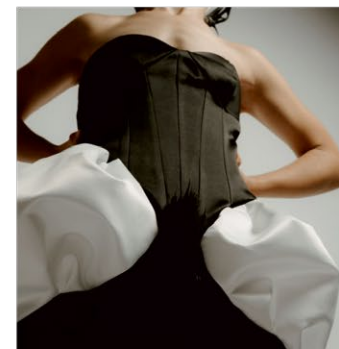
The outfit consists of two symmetrical corsets that enclose the body from above and below, creating a double form — a symbol of human duality between body and spirit, pain and enlightenment, reality and transcendence. Made of American satin and transparent organza, the fabric plays with light and reflection, emphasizing the idea of mirroring. A voluminous hip structure transitions into a flowing, floor-length gown that expresses movement and harmony amid tension.

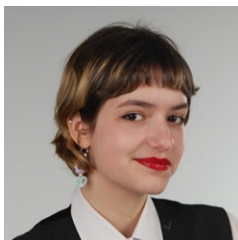
Particularly striking is the headpiece made of shattered mirrors, worn like a crown. Each fragment reflects the wearer’s face in broken form, a symbol of inner conflict and the pain born from the pursuit of perfection. The crown is not merely an accessory but a representation of inner fragility — both beautiful and dangerous.

Technically, Linda Kozina combines classical haute couture techniques with contemporary methods such as 3D printing and digital simulation. Using programs like CLO3D, Blender, and Substance, she unites physical and digital elements. The real dress becomes the material manifestation, while its digital counterpart serves as its metaphysical echo. Divine Reflection reveals the symbiosis of craftsmanship, technology, and emotion, transforming spirituality into tangible form.



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Mariana Fernandes Mira

Faculty of Architecture, University of Lisbon, Portugal

Twenty-year-old Mariana Fernandes Mira from the Faculdade de Arquitetura da Universidade de Lisboa looks to the future with her project Space Child — not with fear, but with childlike curiosity. Her design is a homage to the optimism of the 1960s, when humanity conquered space and the vision of a bright, technological future was still filled with hope.

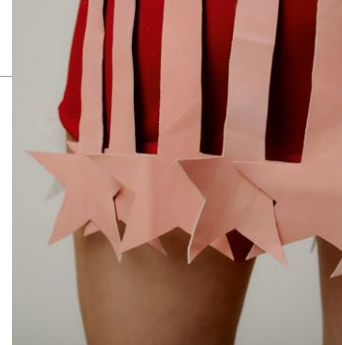
“I wanted to imagine a future that is colorful, playful, and bold again — the way children see it before we teach them to be afraid of it,” says Mariana Fernandes Mira.

Inspired by the retrofuturistic spirit that shaped the design, film, and fashion of that era, Mariana Fernandes Mira creates a garment that revives the magic of childhood imagination and the dream of a better world. The look, Head in the Stars, consists of a shirt, a white leather jacket, a tie, two skirts, leg warmers, boots, and a 3D-printed headband.

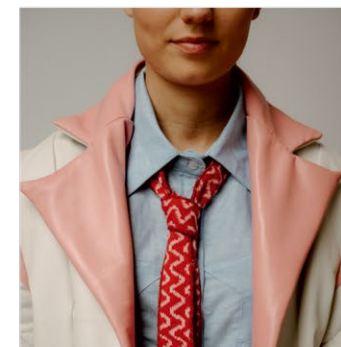
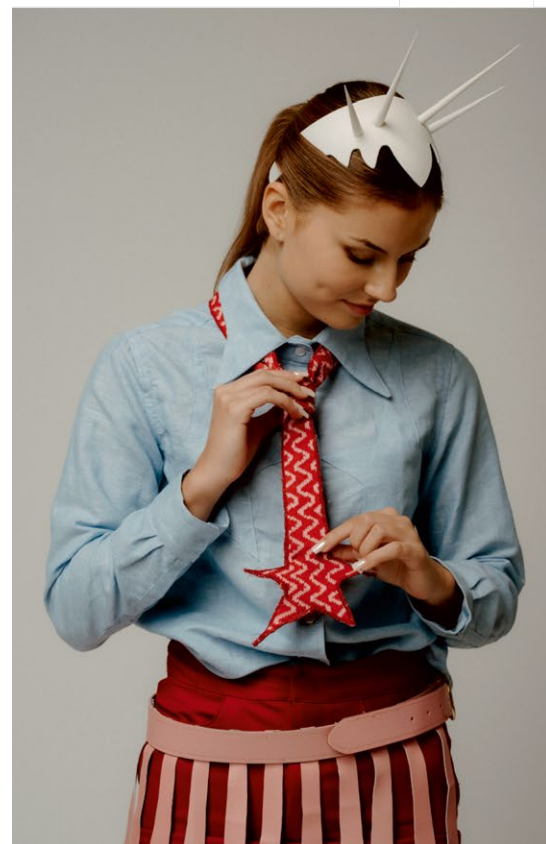
The light-blue cotton shirt features star-shaped appliqués — a playful reminder of space-bound fantasy. The double-layered skirt combines red cotton with an outer layer of laser-cut leather stars that capture light and movement. The jacket’s clean lines reference 1960s style, while a pink leather star on the back recalls vintage spaceflight emblems.

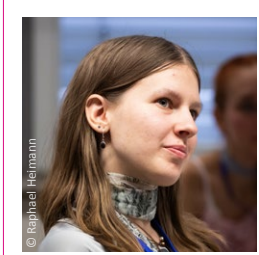
Some materials were sourced from reused fabrics. Accessories such as the tie and leg warmers were produced on a Kniterate knitting machine, while the headband and star-shaped boot heels were made using 3D printing. In this way, Mariana Fernandes Mira merges traditional craftsmanship with modern technology while emphasizing sustainability.

In the digital space, she recreated her outfit in CLO3D, transferring the physical version — with identical textures and colors — into an animation. Space Child is a playful vision of the future, shaped by courage, color, and imagination.



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**Monika
Maciąg**

Łódź University of Technology, Poland

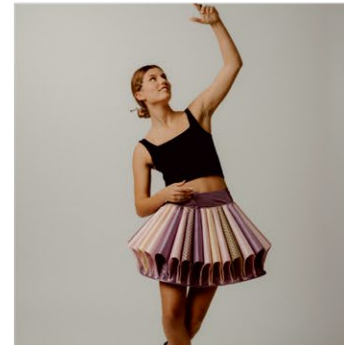
Twenty-one-year-old Monika Maciąg from the Lodz University of Technology dedicates her project Inner Child to the question of what fashion might look like if we had preserved our childhood imagination. Her design is a colorful, experimental reflection on lightness, creativity, and the freedom to rethink form and material — a return to wonder and the joy of invention.

“I wanted to explore what fashion would be like if adults had kept the playfulness and courage of childhood,” says Monika Maciąg.

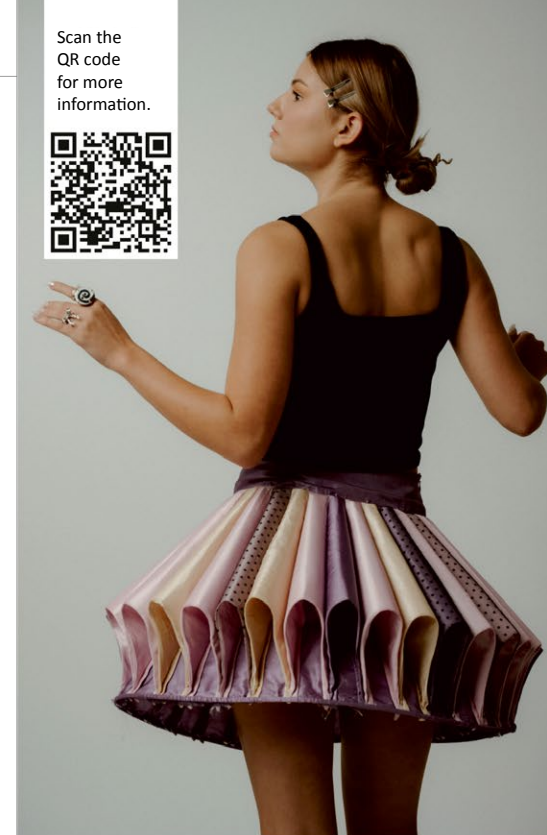
The central element of her outfit is a voluminous, wave-shaped sleeve structure that floats around the body like a transparent construct. It reveals glimpses of the garment beneath and symbolizes openness, curiosity, and the ability to see things from multiple perspectives. The skirt is composed of several rigid segments, each telling its own story. Every wave is designed differently, employing techniques such as dyeing, embroidery, fabric manipulation, or hand painting — each one reflecting the diversity of a child’s imagination.

Part of the outfit transforms into a sculpted corset that provides both structure and form. This combination of stability and playfulness symbolizes the process of growing up — a balance between holding on and letting go.

Monika Maciąg uses materials such as cotton, painted fabrics, embroidery, and experimental elements made of bioplastic. Through spatial structures, sculptural forms, and vibrant colors, she creates a garment that changes continuously with movement and light. Inner Child is more than fashion; it is a poetic reminder that creativity is born through play.



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**Oliwia
Ruczyńska**

Łódź University of Technology, Poland

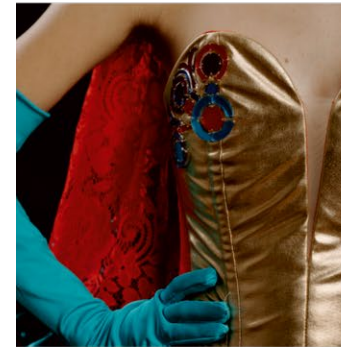
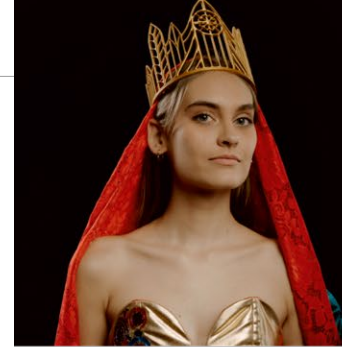
Twenty-two-year-old Oliwia Ruczyńska from the Lodz University of Technology dedicates her project Stained Light to the beauty of Gothic cathedrals and their vividly colored stained-glass windows. Her design translates this spiritual architecture into fashion — a play of light, color, and structure that unites mysticism and craftsmanship.

“I wanted to capture the feeling of standing inside a cathedral when sunlight breaks through the glass and floods the space with colored light,” says Oliwia Ruczyńska.

At the center of the look is a corset designed like a glowing window. It is composed of small, laser-cut mirror and plexiglass pieces coated with colored transparent films. The layering creates the illusion of real stained glass. Each fragment reflects light differently, making the garment shift continuously with movement and perspective. Beneath the corset, the designer combines delicate lace with flowing satin — materials that express the duality of strength and softness.

The silhouette feels sculptural, balancing architectural precision with sensual lightness. Complementing the outfit, Oliwia Ruczyńska designed a crown and shoes created using Blender and 3D-printing technology. These modern elements form a deliberate contrast to the historical inspiration, illustrating how digital tools can reinterpret traditional art forms.

For the digital realization, she used CLO3D to virtually reconstruct her design and simulate the interaction of light and material. The result is a digital twin of the physical outfit — a testament to the dialogue between craftsmanship and technology. Stained Light is a love letter to light and an attempt to translate the grandeur of Gothic architecture into wearable form.



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**Paula
Vēvere**

Latvian Academy of Art, Latvia

Twenty-four-year-old Paula Vēvere from the Art Academy of Latvia continues her collection Ness, in which she explores fashion as a medium of collective memory. Her design combines personal reflection with national history, addressing the flooding of the Daugava Valley caused by the construction of the Pļaviņu Hydroelectric Power Plant — a defining event in Latvia’s landscape and identity.

“I am interested in how human power inscribes itself into nature and how memory can be transformed into material,” says Paula Vēvere.

Her design is not a nostalgic return but a dialogue between past and present, between nature, technology, and emotion. The silhouette appears architectural, layered, and fluid at the same time — like the water that once flowed through the valley and is now confined in concrete.

Paula Vēvere works with machine-knitting techniques that intertwine different types of yarn into textile reliefs. These structures evoke the movement of water and geological strata, metaphors for memory, change, and loss. Draperies and asymmetrical folds create the impression of a river searching for its form, while metallic elements produced through laser cutting or 3D printing symbolize human interventions in nature.

The interplay between softness and rigidity, fabric and metal, reflects the duality of her theme. Paula Vēvere leaves room for process and improvisation in her design, altering shapes spontaneously through interaction with the material and following its inherent rhythm. The result is a garment that reads like a poetic topography of yarn, memory, and movement. Ness stands for transformation, reflection, and the quiet strength of remembrance.



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Roosi Mändmaa

Estonian Academy of Arts, Estonia

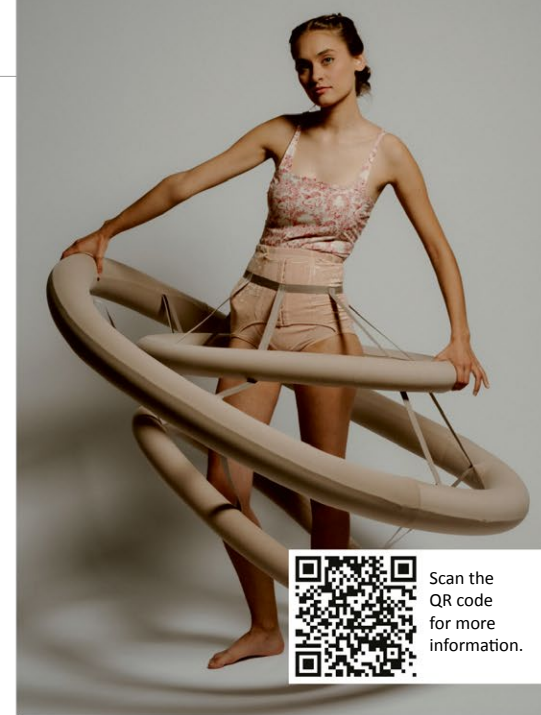
Twenty-year-old Roosi Mändmaa from the Estonian Academy of Arts dedicates her project *Seven Layers of Skin* to the skin as a boundary, an archive, and a symbol of human existence. The title sounds like a fairy tale, and indeed, the dress tells a story of protection, memory, and identity.

“Our skin is the most honest archive of our lives. It records sunlight, wounds, scars, and touch — everything we have experienced,” says Roosi Mändmaa.

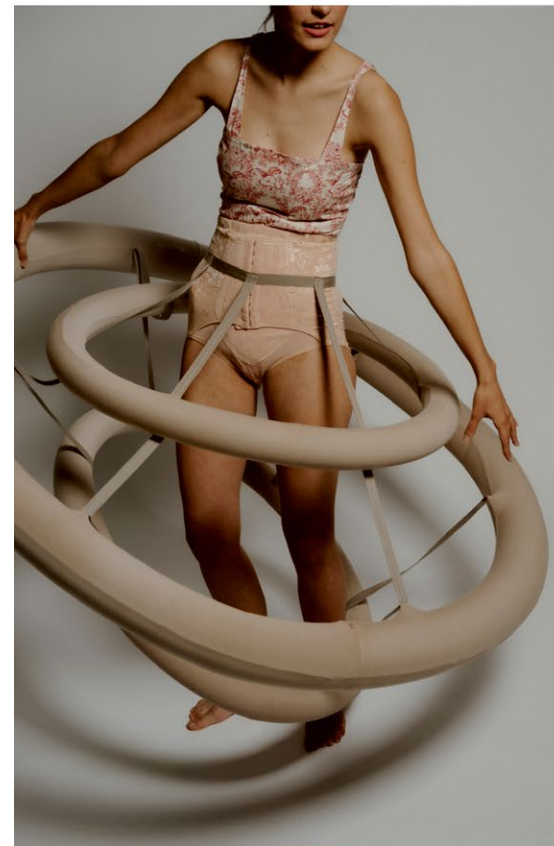
The design resembles a modern armor of transparency and fragility. The voluminous, floating silhouette evokes the garment of a mythical figure — light, airy, yet protective. It symbolizes an eighth layer of skin that humans create for themselves: clothing as both emotional and physical protection.

The inflatable framework forms the heart of the design, giving the dress adaptability and movement, much like skin itself. For its construction, Roosi Mändmaa uses recycled PVC material from old swimming pools, welded and shaped into a flexible structure. Layered above are transparent fabrics in varying skin tones, overlapping to resemble the layers of human skin.

Roosi Mändmaa experiments with skin-like surfaces, using 3D printing to transfer details such as moles, scars, and fine hairs directly onto the fabrics. The result is a dress that neither conceals nor idealizes the body but celebrates its diversity and vulnerability. Through heat sealing, UV stitching, and digital texturing, she combines traditional craftsmanship with contemporary technology. *Seven Layers of Skin* is a manifesto of self-acceptance and naturalness.



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Roshanak Mobram

Amsterdam Fashion Academy, Netherlands

“Veiling to be Seen” by Roshanak Mobram, a third-year fashion design student at the Amsterdam Fashion University, is an impressive exploration of protection, visibility, and resistance. Inspired by her family’s experiences in Iran, her work reflects the tension between safety and rebellion. “I wanted to draw attention to the ongoing struggle of women in Iran,” says Roshanak. “Since the beginning of the ‘Woman, Life, Freedom’ movement, much has faded from public awareness but the fight continues.” The idea emerged from a deeply personal connection: “I was fascinated by the architectural veil of the mashrabiya a symbol of separation and control, but also of protection and identity.” She was also inspired by her grandfather’s delicate metal craftsmanship.

The project thus weaves cultural heritage and contemporary design into a dialogue between past and present, craftsmanship and digital innovation. The design process evolved from digital to physical. “I first designed the piece in Clo3D and only later translated it into reality,” explains Roshanak. “I was curious to see how far I could push digital draping without losing sight of the craft itself.” For the realization, she used 3D printing, laser cutting, and fabrics sourced in New York. A self-developed digital metal texture, based on a photo of a rusty nail, symbolizes “strength and vulnerability at the same time.” The physical outfit became a protective evolution of its digital twin. “Both versions tell the same story, but in different ways. We have to learn to think in two realities at once the physical and the digital.”

This duality represents visibility and concealment, strength and fragility. “Whether people are forced or forbidden to wear a veil their appearance becomes politicized, and decisions about their rights are made through it. With “Veiling to be Seen,” Roshanak makes an artistic statement against social control and an appeal for self-determination, expression, and the courage to be seen. Technically, she worked with Clo3D, Blender, Photoshop, and Substance. “The greatest challenge was bringing all these techniques together in such a short time.”



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Urtė Kavaliauskaitė

Vilnius Academy of Arts, Lithuania

Twenty-year-old Urtė Kavaliauskaitė from the Vilnius Academy of Arts dedicates her project *Armor of Her Own* to the role of women in contemporary society. Her design is both an armor and a manifesto — a symbol of strength, vulnerability, and the relentless fight for equality.

“I wanted to create a dress that feels like armor. Not to hide behind, but to stand one’s ground,” says Urtė Kavaliauskaitė.

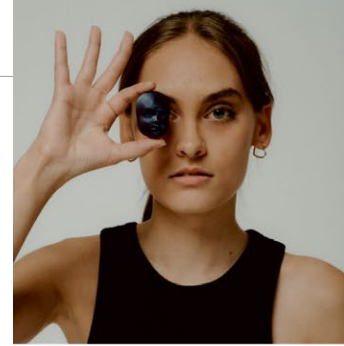
She draws inspiration from history, art, and feminist movements. The power and elegance of Queen Elizabeth I, the rebellion of the Riot Grrrl era, and the grotesque body art of Freya Jobbins merge into a multifaceted narrative about female identity and self-determination.

The dress is constructed like a contemporary armor, tight-fitting and almost constricting, making the social pressure placed on women visible. At the same time, wing-like shapes unfold that resemble thorns — symbols of self-protection and freedom, but also of the constant balance between adaptation and resistance.

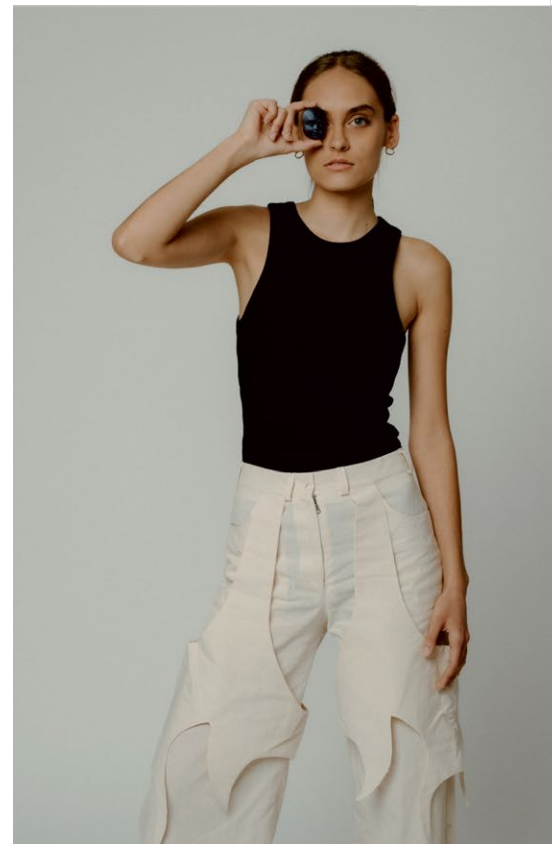
Its color palette reflects society’s fixation on the female body. Skin tones and metallic accents become a commentary on sexualization and objectification, as well as on reclaiming the body as an expression of power and identity.

For its realization, Urtė Kavaliauskaitė combines digital and handcrafted techniques. Using 3D printing, she creates small doll faces that are pressed into heated thermoplastic fabrics — a symbolic representation of the many voices and experiences of women that often go unheard. Structural wire gives the wings movement and stability, while the fabric is manually shaped and sewn to form a harmonious blend of precision and organic design.

Armor of Her Own is a quiet yet powerful statement of self-determination, showing fashion as an expression of resistance, memory, and female strength.



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Vincent Röse

West Saxon University of Applied Sciences,
Zwickau, Germany

Twenty-three-year-old Vincent Röse from Angewandte Kunst Schneeberg has designed a transformable garment that unites function and aesthetics in a fluid system. His project poses the question of whether clothing can be more than protection and style — whether it can become an expression of adaptability, movement, and transformation.

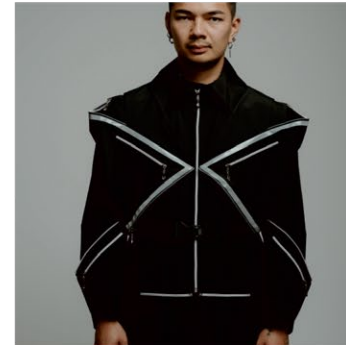
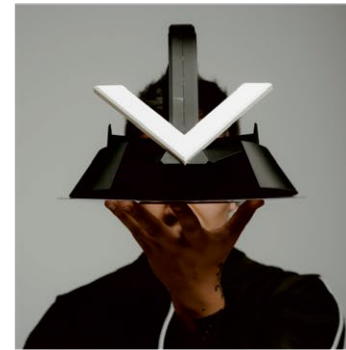
“I wanted to create a garment that changes without losing anything, a system that can unfold like a living organism,” says Vincent Röse.

At the center of his design is a variable folding system that allows the silhouette to shift. A minimalist, waterproof bomber jacket transforms — through carefully placed folds and zippers — into an architecturally inspired coat with dynamic volume. The transformation occurs without removing or adding elements. The garment itself becomes the medium of change.

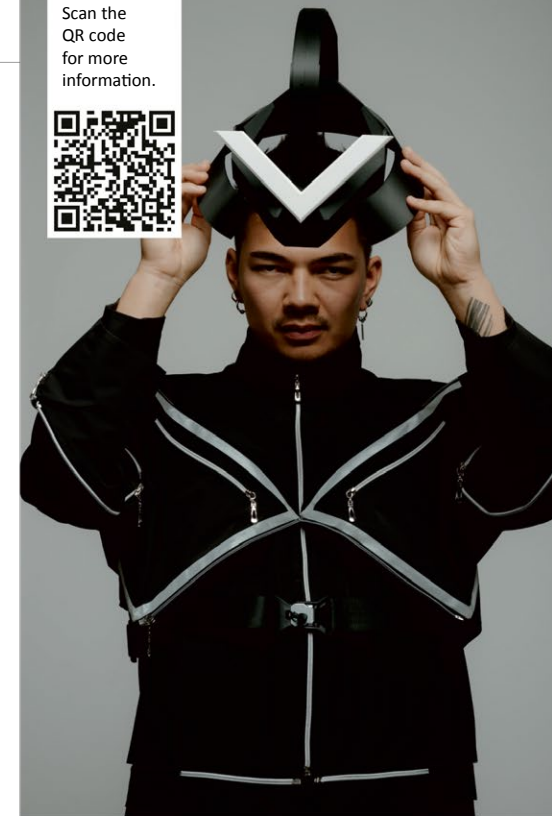
Vincent Röse works with materials such as Gore-Tex and welded seams to ensure waterproofing, while the folding principle creates a sculptural, flexible form. He draws inspiration from designers like Rick Owens and C.P. Company, who combine avant-garde design language with functionality.

In the digital space, Vincent Röse expands his concept using CLO3D and Shapr3D to animate the transformation — a digital unfolding process that could not exist in reality. The look is complemented by a 3D-printed samurai mask and pants that continue the theme of transformation, completing the design into a cohesive ensemble.

Integrated vest-like sections with reflective bands add depth and visibility, both functionally and aesthetically. In doing so, Vincent Röse fuses the vocabulary of urbanwear design with futuristic, almost technical elements. Fold is a statement on change as a state of being — fashion that moves, breathes, and evolves.



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