



COMMUNITY BUILDING

DIGITAL KNOWHOW



MAKERS GONNA MAKE



HANDS ON

PREPARING

CREATING

Agenda

01

WHAT IS THE MAKERSPACE?

02

TECHNOLOGICAL TOOLBOX

03

INNOVATIVE APPROACH

04

PROGRAMME

05

WORKSHOPS & EXPERTS

06

FROM RIGA TO THE FESTIVAL



WHAT IS THE MAKERSPACE 2026 IN RIGA?

The Riga Makerspace 2026 is an inspiring creative environment where digital fashion design, emerging technologies, and hands-on experimentation come together. It provides an interdisciplinary space in which emerging designers can move freely between digital concepts, experimental processes, traditional techniques, and physical making.

A Creative Residency and Learning Programme

Taking place in Riga from August 31 to September 12, 2026, the Riga Makerspace brings together 24 emerging fashion designers and numerous creative practitioners for an intensive period of experimentation, learning, and collaborative production. Participants are encouraged to develop their ideas through a combination of digital design, material exploration, prototyping, and hands-on fabrication.

Rather than following a conventional workshop format, the Makerspace functions as a creative laboratory where participants can test ideas, learn new technologies, exchange knowledge, and develop experimental approaches to fashion and design.

Designed for Emerging Talent

The program is aimed at emerging designers and students who are interested in exploring the relationship between fashion, technology, materials, and contemporary making.

24 participants -selected among the students of the 11 European partner institutions of the FashionTEX project- are provided with access to digital and physical tools, allowing them to transform initial concepts into prototypes, garments, objects, and other tangible and digital outcomes. The emphasis is placed not only on the final result, but also on experimentation, learning through making, and developing new creative methodologies.



TECHNOLOGICAL TOOLBOX

- Digital garment design and simulation, including CLO3D and other 3D fashion-design software;
- 3D scanning: enabling experimentation with the relationship between the body, garments, and digital environments;
- 3D printing, for developing experimental garment components, accessories, structures, and material prototypes;
- Laser cutting and digital fabrication, enabling precise cutting, pattern development, surface manipulation, and experimentation with alternative materials;
- Digital embroidery and textile technologies, connecting computational design with textile-based processes;
- Industrial and digital knitting, offering new possibilities for construction, customization, and material development;
- AI-driven creative tools, supporting ideation, image generation, design development, and experimentation;
- Traditional making and craft techniques, providing a tactile and material counterpoint to digital processes.

Creative Exchange & Support

A central element of the Riga Makerspace is knowledge exchange. Participants work alongside other emerging designers, makers, researchers, artists, and industry professionals, creating an environment where ideas and expertise can circulate freely.

Through workshops, mentoring, experimentation, and collaborative making, participants are encouraged to share their knowledge while learning from others. This interdisciplinary approach allows fashion to become a meeting point between technology, craft, art, design, and material research.

From Digital Concept to Physical Reality

One of the key principles of the Riga Makerspace is the movement between virtual and physical forms.

A garment can begin as a digital simulation and subsequently become a physical prototype. A traditional textile technique can be digitally captured and transformed into a new structure. A 3D-printed element can become part of a hand-made garment, while digital fabrication can be used to reinterpret traditional patterns, surfaces, and construction methods.

This continuous movement between digital and physical processes encourages participants to question conventional ideas of how fashion is designed and produced.

INNOVATIVE APPROACH

Why the Makerspace? What Is Its Innovative Approach?

The Riga Makerspace 2026 pursues an innovative approach by bringing together digital fabrication, emerging technologies, material experimentation, and hands-on craft within a single creative environment.

Its innovation lies not simply in providing access to advanced technologies, but in encouraging participants to combine digital and physical methods in unexpected ways. Technologies such as 3D scanning, 3D printing, laser cutting, digital embroidery, industrial knitting, CLO3D, and AI enable designers to experiment with forms, structures, surfaces, patterns, and production methods that would be difficult or impossible to achieve through conventional techniques alone.

At the same time, these technologies are not understood as replacements for traditional craftsmanship. Instead, the Makerspace approaches digital tools as extensions of making ways of preserving, transforming, questioning, and expanding established techniques.

For example, a textile developed through traditional knitting or weaving can be digitally scanned and translated into a new three-dimensional structure. A traditional decorative motif can be digitally reconstructed and transformed through laser cutting or digital embroidery. A garment developed in CLO3D can be translated into a physical prototype, while digitally fabricated components can be combined with hand-sewn or traditionally constructed elements. This dialogue between heritage and innovation, hand and machine, physical and digital creates opportunities for new forms of contemporary fashion practice. The Riga context further strengthens this approach by positioning the Makerspace within a city with a strong creative, technological, architectural, textile, and craft culture. Rather than treating technology as an isolated field, the Makerspace creates connections between different creative communities and encourages participants to explore how local knowledge and contemporary technologies can inform one another.

Learning Content

The learning content delivered during the Riga Makerspace 2026 is designed to provide participants with both practical technical skills and conceptual tools for creative experimentation.

Based on the program structure, the learning experience can include:

- Digital fashion design and 3D garment simulation;
- Digital pattern development and virtual prototyping;
- 3D scanning and body-related technologies;
- 3D printing and additive manufacturing;

- Laser cutting and digital fabrication;
- Digital embroidery and textile manipulation;
- Industrial and computational knitting;
- AI-assisted creative development;
- Material experimentation and sustainable prototyping;
- Integration of digital fabrication with traditional craft;
- Collaborative and interdisciplinary design methodologies;
- Development of physical prototypes from digital concepts;
- Documentation and presentation of experimental design processes

The overall objective is not simply to teach participants how to operate individual technologies, but to enable them to think through technology and materials creatively. Participants learn to select the appropriate tools for their ideas, combine different techniques, experiment with unexpected processes, and critically consider how emerging technologies can influence the future of fashion and making.



PROGRAMME

Specific Programme Content

Here's a structured summary of the activities planned for the 24-student, 2-week Makerspace residency in Riga:

Week 1 — Exploration & Skill Building

The first week focuses on settling in, group formation, and skill-based workshops in various creative and technical disciplines.

Key Activities

- Creative & Technical Workshops
 - Animation & CLO3D (digital garment simulation) — *with Isabel Palumbo*
 - 3D Scanning, 3D Printing, Laser Cutting — *with Uwe Bodenschatz*
 - Digital Knitwear — *with Franziska Heinze*
 - Video Editing — *with Isabelle Udo*
- Special Topics & Guidance
 - Story telling in videography — *with Janis Abele*
 - Garment Realisation — *with Mara Bine & Ilone Paplovica*
- Community & Cultural Activities
 - Daily catch-up and presentations
 - Excursions (e.g., Fashion Museum in Riga)
 - Student social events and free time

Week 2 — Production & Presentation

The second week shifts towards completing creative projects, refining outputs, and preparing public showcases.

Key Activities

- Ongoing Creative Work
 - Continued work in animation, textiles, and creative video production
 - Independent project work with mentor support
- Photo Shooting Preparation
 - Custom digital backdrop creation
- Photo Shooting
 - Coordinated by Agnese Narņicka & Indra Miklava (current and future Fashion Design Programme Leader at Art Academy of Latvia)

WORKSHOPS & EXPERTS

WORKSHOP: Animation & CLO3D (digital garment simulation) with Isabel Palumbo:

This workshop will immerse students in the creative and technical possibilities of digital garment simulation. During the past months in their universities, students began exploring CLO3D's interface, learning to navigate the workspace, import or draft patterns, and assemble garments using realistic sewing and draping tools. They will experiment with fabric properties, textures, and physical behaviours to achieve accurate visualisations. Building on these foundations, the workshops by Isabel will introduce animation features, enabling students to dress avatars, apply walking or posing sequences, and observe how garments behave in motion. Lighting, camera placement, and rendering techniques will be covered to enhance presentation quality, alongside exporting assets for integration with other digital tools such as Unreal Engine or Blender. The emphasis will be on both technical fluency and creative storytelling, encouraging students to design thematic looks and present them as animated fashion scenes, such as a digital runway or styled photoshoot. Through guided practice, feedback, and collaborative mini-projects, participants will gain practical skills in 3D garment creation, animation, and digital presentation, as well as insight into the evolving role of virtual fashion in design communication, marketing, and emerging spaces like metaverse.

ISABEL PALUMBO

is a skilled 3D artist and augmented reality (AR) designer, founder of Locus Solus Studio, and an expert in crafting low-poly assets, textures, and immersive design for AR platforms like Facebook, Instagram, Snapchat, and TikTok. Her work powers marketing campaigns for high-profile clients—including The Palace of Versailles, Meta, Burberry, Huda Beauty, Atlantic Records, RCA Records, Sotheby's, and ZARA. She also creates artistic AR experiences such as the "Mercurial Water" piece—a fluid, myth-inspired dress rendered in Meta Spark with water-like shaders, shimmering animations, and optimized performance for mobile devices.



Linkedin: <https://www.linkedin.com/in/isabel-palumbo/>

WORKSHOP: 3D Scanning, 3D Printing, Laser Cutting with Uwe Bodenschatz:

This workshop will guide students through the full pipeline of transforming physical objects and digital designs into tangible prototypes. Students will begin by learning the fundamentals of *3D scanning*, using handheld or stationary scanners to capture accurate surface geometry of garments, accessories, or objects. They will explore best practices for preparing scans—removing noise, filling gaps, and optimising mesh resolution before importing the data into CAD or 3D modelling software for refinement. The workshop will then shift to *3D printing*, covering different printing technologies (FDM, SLA), material choices, slicing software, and practical tips for achieving durable, precise results. Participants will experiment with wearable components, structural elements, or decorative fashion details. In the *laser cutting* segment, Uwe will introduce vector file preparation, machine operation, and material-specific techniques for cutting or engraving textiles, leather, wood, and acrylics. Emphasis will be placed on how these processes can integrate into fashion and product design workflows—enabling rapid prototyping, customisation, and experimental aesthetics. Throughout, students will work on a small-scale project that combines at least two of the techniques, gaining hands-on experience in digital fabrication and an understanding of how to merge craftsmanship with cutting-edge technology.

Uwe Bodenschatz

is a versatile designer and researcher specializing in sustainable digital fabrication. With a background in wood design, he innovates in additive manufacturing using natural, biodegradable materials, exemplified by his work on liquid deposition modeling (LDM) a technique that uses paste-like mixtures of wood flour and natural binders to 3D-print eco-conscious objects. He brings this expertise to practical settings, leading workshops and open-lab sessions, where participants design and print personal prototypes in real time. As a researcher at TU Dresden, Uwe explores the environmental and technical potentials of wooden biomaterials, merging sustainable innovation with hands-on craftsmanship. Along with Pia Lucia Hackner, Uwe Bodenschatz is actively involved with KulturWerk Schneeberg e.V., a cultural and innovation hub established in a historic Baroque building (the Härtelhaus) in Schneeberg. This makerspace aims to merge traditional craftsmanship with modern digital methods—offering workshops, creative labs, and immersive technologies like VR, laser cutting, and textile machinery.



Linkedin: <https://www.linkedin.com/in/uwe-bodenschatz/>

WORKSHOP: Digital Knitwear with Franziska Heinze

This workshop will introduce students to modern, computer-controlled textile production, merging traditional craftsmanship with cutting-edge technology. Led by Franziska, the knitwear segment would focus on the *Kniterate* digital knitting machine, guiding students through creating knit patterns using dedicated software, selecting yarn types, and adjusting stitch settings for varied textures, densities, and patterns. Students will learn how to translate design concepts into digital files, manage colour changes, and troubleshoot machine operations, enabling the creation of complex knit pieces with speed and precision. In the digital embroidery portion, Susanne will introduce embroidery software for digitising patterns, setting stitch types, and optimising files for embroidery machines. Students will experiment with layering stitches, integrating textures, and combining graphic motifs with knit fabrics produced earlier in the workshop. Special attention will be given to aligning embroidery on stretch knits, using stabilisers, and ensuring high-quality finishes. Throughout the workshop, students will produce sample swatches and a small final product such as a scarf, accessory, or decorative textile demonstrating the synergy between digitally produced knit structures and precision embroidery. The experience will equip them with both the technical workflow and creative insight to innovate in contemporary textile design.

FRANZISKA HEINZE

is a dedicated textile and fashion design professional and workshop leader in the Textile Art/Textile Design program at West Saxon University of Applied Sciences Zwickau, based in Schneeberg, where she also serves as the Screation, she blends traditional techniques with experimental textile approaches, guiding students through both conceptual design and material execution. As an active designer under the brand "Tikkiroll", her work spans playful graphic textiles, wearable art, and design experimentation, often showcased through her personal online platform.



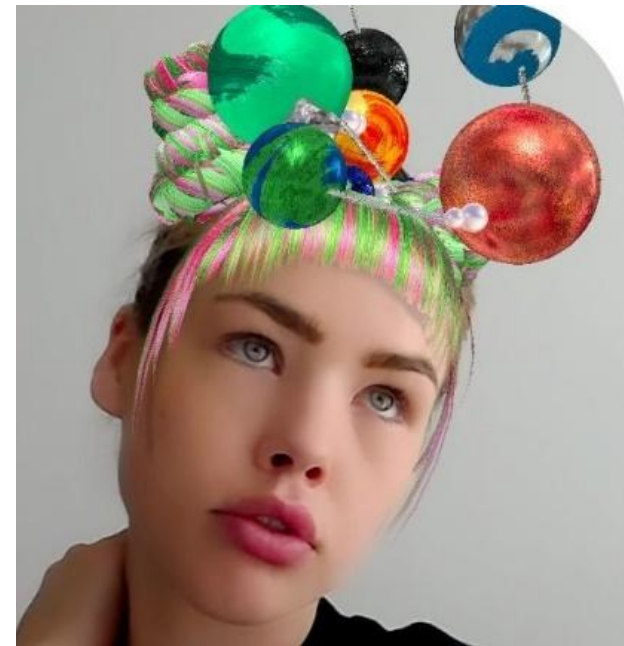
Website: <https://www.franziska-heinze.com/fashion-textiles>

WORKSHOP: Video-Editing & Story Telling with Isabelle Udo/Sara Orfali/Janis Abele

This workshop will introduce students to contemporary video editing and digital storytelling, combining traditional post-production techniques with emerging AI-powered creative tools. Students will learn the fundamentals of editing, including organising and selecting footage, creating sequences, controlling rhythm and pacing, applying transitions, and developing a coherent visual narrative. The workshop will also explore colour correction, sound editing, titles, and basic motion graphics, giving students the skills to transform raw footage into polished audiovisual content. Alongside conventional editing workflows, students will experiment with AI-based tools for tasks such as footage selection and creation, image enhancement, background and object removal, and generative visual effects. They will also explore image-to-video and text-to-video technologies, using AI to generate or transform visual elements and integrate them creatively with their own recorded material. Particular attention will be given to maintaining a consistent visual language when combining real footage with AI-generated content, as well as considering questions of authorship, originality, and responsible use of generative technologies. Throughout the workshop, students will develop a short video project, such as a fashion film, creative editorial, process documentation, or experimental audiovisual piece, demonstrating the integration of conventional editing techniques with AI-assisted production. The experience will equip them with both the technical workflow and creative insight needed to use video and emerging AI technologies as tools for contemporary fashion communication and visual storytelling.

ISABELLE UDO

is a dynamic digital artist and creative technologist based in Amsterdam. With a background in interactive media design and experimental film direction, she founded *videOrbit Studio* and leads initiatives like Code Couture, Future Front Row, and L Base Collective. Her work spans augmented reality experiences, interactive installations, digital fashion, and real-time rendering for prestigious brands such as Burberry, Meta, Versace, Coachella, and Tommy Hilfiger. Celebrated for her immersive storytelling, she transforms passive observation into active participation and champions digital identity innovation. Through collaborative, cross-disciplinary projects, she pushes the boundaries of how fashion and art converge with evolving technologies



Linkedin: <https://www.linkedin.com/in/isabelleudo/>

SARA ORFALI

is a creative technologist and Creative Lead at LOVEKRAVT, a technical creative studio based in Amsterdam. Working at the intersection of fashion, technology, and artificial intelligence, she explores new forms of digital storytelling through AI, digital fashion, generative media, virtual worlds, and immersive experiences. Her practice combines creative direction with hands-on experimentation with emerging technologies, developing innovative visual concepts and interactive experiences for fashion, culture, and international brands. Through LOVEKRAVT, Sara has worked on projects for clients and partners including Dior, Bulgari, Google, Red Bull, and Riyadh Fashion Week. Her work focuses on using technology as a creative medium, exploring how AI and digital tools can expand the possibilities of image-making, fashion communication, and contemporary visual culture.



Website: <https://www.lovekravt.io/>

JĀNIS ĀBELE

is a Latvian filmmaker, director, and producer based in Riga. He graduated from the Latvian Academy of Culture with a Master's degree in film directing, following studies in philosophy at the University of Latvia. His work spans fiction, documentary, and experimental filmmaking, often combining intimate storytelling with a strong sense of atmosphere and place. His feature films include *7 Billion Years Before the End of the World* (2018) and *Jelgava '94* (2019), the latter receiving four Latvian National Film Awards, including Best Director. His documentary work includes *81 Meters* (2022), an essay film shot on Super 8 exploring Latvia's disappearing cinema spaces. Alongside directing, Jānis has worked across different stages of film production, including screenwriting, editing, and sound. His experience combines a strong cinematic language with a hands-on understanding of the filmmaking process, from the development of an idea to its final form.



Reference:

<https://dokweb.net/database/persons/biography/41a03634-6c6e-4a21-9040-59a6cb0066c2/janis-abele>

WORKSHOP: Garment Realisation with Mara Bine & Ilone Paplovica

This workshop will guide students through the process of transforming a digital or conceptual garment design into a fully realised physical piece, combining contemporary fashion-making techniques with hands-on experimentation. Led by Mara Bine and Ilone Paplovica, the workshop will introduce students to the practical stages of garment realisation, from interpreting digital patterns and selecting appropriate materials to cutting, construction, fitting, and finishing. Students will explore how design decisions made in the digital environment translate into physical materials, learning to adapt patterns and construction methods in response to the behaviour, weight, stretch, and structure of different fabrics. Particular attention will be given to precision, fit, material efficiency, and problem-solving during the making process, encouraging students to understand construction as an integral part of the creative design process. Throughout the workshop, students will work individually or in small groups to develop and construct a garment or garment component based on their own designs, experimenting with construction details and finishing techniques. The experience will equip participants with practical garment-making skills and a deeper understanding of the transition from digital concept to tangible fashion piece.



PROJECT MANAGER AT MAKERSPACE: Janis Gailitis

As Project Manager of Riga Makerspace 2026, Jānis Gailītis oversees the overall organisation and coordination of the Makerspace programme at the Art Academy of Latvia. His role connects participating students, international partners, workshop leaders, technical experts, and creative collaborators, ensuring that the different elements of the residency come together as a coherent creative and educational experience. Jānis coordinates the programme's practical implementation, including workshops, facilities, equipment, schedules, and communication between the different teams involved. He works closely with workshop leaders and participants to ensure that technologies, materials, and expertise are effectively integrated into the creative process, while fostering an environment of experimentation and knowledge exchange. As Head of Development and Communication at LMA and Project Manager of the FashionTEX Makerspace in Riga, he also supports the development of international collaborations and the programme's wider creative direction. His role is to ensure that the Makerspace functions as a connected environment where students can move from concept and digital experimentation to physical realisation, combining fashion, technology, craft, and contemporary creative practices.

Janis Gailitis

is a creative project manager, curator, and lecturer based in Riga. He is Head of the Development and Communication Department at the Art Academy of Latvia (LMA), where he works on the development of creative and educational initiatives and contributes to the academy's international collaborations. His professional practice focuses on connecting contemporary art and design with education, cultural development, and interdisciplinary collaboration. As a guest lecturer, he is involved in supporting emerging creatives and developing new approaches to learning and professional practice. Jānis has extensive experience coordinating international cultural and educational projects, bringing together artists, designers, students, institutions, and creative professionals.



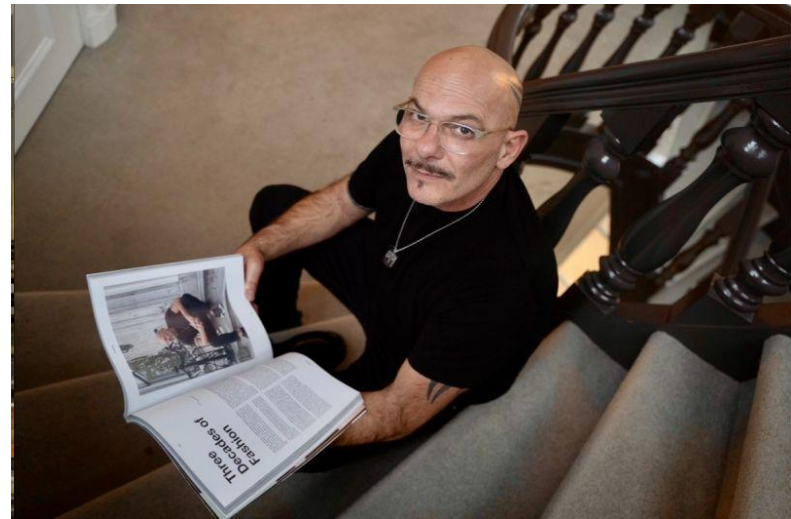
Linkedin: <https://www.linkedin.com/in/janisgailitis/>

CONTENT COORDINATOR AT MAKERSPACE: Cristiano Carciani

As Content Coordinator at the Makerspace in Riga, Cristiano Carciani plays a central role in ensuring the smooth integration of diverse creative and technical activities within the two-week residency. Acting as the connective link between instructors, students, and facilities, he oversees scheduling, resource allocation, and cross-disciplinary collaboration, making sure each workshop—ranging from 3D scanning and digital knitwear to creative direction and physical show realisation—runs efficiently and to its full potential. Cristiano's role involves briefing participants on the overall program, facilitating communication between different workshop leaders, and identifying opportunities for synergy—for example, connecting textile output from the knitwear studio with laser-cut embellishments, or linking CLO3D projects with video production. He monitors the progression of each group, offering logistical support, troubleshooting technical or organisational issues, and ensuring that safety and operational protocols in the Makerspace are followed. Beyond management, he fosters an environment where experimentation is encouraged, resources are shared, and interdisciplinary collaboration thrives. His leadership culminates in the coordinated final presentations, ensuring that the collective output reflects both the individual creativity of participants and the integrated vision of the residency. Through this role, Cristiano acts not just as a manager, but as a creative enabler for the entire Makerspace experience.

CRISTIANO CARCIANI

is an Italian fashion educator, creative director, and academic leader with over 30 years in the fashion industry and 15 in U.S. and European academia. Currently Director at Amsterdam Fashion Academy (since 2020), he combines haute couture training from Accademia Koefia with a Master's in Arts Administration. He is the creator of TechCouturism, a design philosophy merging fashion, craftsmanship, and technology, which he presented at TEDx Puerto Rico. Formerly Director of the Design Department at Universidad Internacional del Turabo in Puerto Rico, Carciani champions interdisciplinary and technology-driven creativity, bringing a global, innovative perspective to fashion pedagogy and workshop coordination.



Linkedin: <https://www.linkedin.com/in/cristianocarciani/>

FROM RIGA TO THE FESTIVAL

Showcase Opportunity

The outcomes of the Riga Makerspace 2026 will culminate in Riga FashionTEX Festival 2026, a presentation that will give participants the opportunity to present the results of their experimentation to a wider audience.

The showcase can bring together physical garments, digital fashion, prototypes, experimental materials, audiovisual work, and other outcomes developed during the Makerspace, demonstrating how emerging designers can combine technology, craftsmanship, and creative research. In essence, Riga Makerspace 2026 is more than a workshop. It is a creative incubator where digital technologies, contemporary design practices, traditional making, and experimental thinking meet. By providing access to tools, expertise, and a collaborative environment, the Makerspace enables participants to explore new ways of creating fashion and to develop work at the intersection of technology, craft, materiality, and the future of design.

