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ПРИЛОЖНИ ИЗКУСТВА И ТЕХНОЛОГИИ НА
ГУМИ&КАУЧУК- НАУКА ЗА ИЗКУСТВОТО И
ДИЗАЙНЕРСКА ИНДУСТРИЯ, ИЗПОЛЗВАЩА
МЕХАТРОНИКА

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ОНЛАЙН КОНТАКТИ/ONLINE CONTACTS:
spisanie@tok-bg.org, redaktor@tok-bg.org,
marketing@tok-bg.org,
office@tok-bg.org

online www.tok-bg.org
The applied arts are all the arts that apply design and decoration to everyday and essentially practical objects in order to make them aesthetically pleasing. The term is used in distinction to the fine arts, which are those that produce objects with no practical use, whose only purpose is to be beautiful or stimulate the intellect in some way. In practice, the two often overlap. Applied arts largely overlap with decorative arts, and the modern making of applied art is usually called design:

**Examples of applied arts are:**
- Industrial design – mass-produced objects.
- Sculpture – also counted as a fine art.
- Architecture – also counted as a fine art.
- Crafts – also counted as a fine art.
- Ceramic art
- Automotive design.
- Fashion design.
- Calligraphy.
- Interior design.
- Graphic design.
- Cartographic (map) design.
- The Holy Cloth of Kaaba.

Why do we citizens, consumers, critics, curators, educators spend so much time and energy, capital and social capital, talking about applied arts and its various aesthetic analogues, from literature to music, film and beyond, when design rubber & tires science, in all of its myriad forms, is manifestly both the most significant force shaping our lives today and so widely misunderstood? This question can be inverted: if the design rubber & tires science disciplines give shape to so much of our lives, why don’t we spend more time studying, talking, and thinking about them? Why rubber & tires science, in short, isn’t design at the center of our discourses of cultural self-understanding, in particular as these discourses unfold in our educational institutions and in our museums?

**Automotive design:**
Automotive design is the process of developing the appearance (and to some extent the ergonomics) of motor vehicles including automobiles, motorcycles, trucks, buses, coaches and vans. The functional design and development of a modern motor vehicle is typically done by a large team from many different disciplines also included within automotive engineering, however, design roles are not associated with requirements for professional or chartered-engineer qualifications. Automotive design in this context focuses primarily on developing the visual appearance or aesthetics of vehicles, while also becoming involved in the creation of product concepts. Automotive design as a professional vocation is practiced by designers who may have an art background and a degree in industrial design or in transportation design. For the terminology used in the field, see the glossary of automotive design.

**Automotive tires design:**
The program project is intended to design and manufacture an automotive tire changing mechanism. Initially, the general idea behind this mechanism was to have a power source that’s connected through a shaft to a gear train that has a driver gear, and 5 driven gears that are connected with spanners to unscrew lug nuts simultaneously. But after we finalized the calculations, conceptual design and searched for the available materials in the market we changed the design completely and it will be shown and discussed in the future. This project is very important to tire manufacturing companies and workshops, as it can be very efficient and time saving.

**The Program Project Objectives**
Providing human resources for this industry, when it comes to changing tires, most people find it Importing tires without manufacturing them locally and time consuming, because of the traditional way used for importing tires without manufacturing them locally tires, we came up with the idea of this project which is to make the procedure of An internationally joint study program with high expertise... to graduate young people for the industry that are required locally and internationally and
limit the import of tires and manufacture them locally... to open new job opportunities for youth and expertise. This project has two main objectives, which are designing and manufacturing an automotive tire changing mechanism, educating fresh graduates... and designing high-quality tires and rubber uses in the textile industries. Understanding the meaning and the implications of this notion will be the principle task of what follows: that follow are successful, new approaches to design culture will emerge among designers, design writers, cultural critics across the humanities, and other citizens and consumers interested in the way we live today. Designers of rubber & tires science and design writers will be. They will invent tools and terminology to use the strategies and tactics of art historical inquiry, including cultural studies methodologies, in considering design and design culture, particularly when those strategies, tactics, and methods treat design as a form of representation. Designers of rubber & tires science and design writers will also be. They will invent tools and terminology to discuss the products of rubber & tires science the design fields as purely functional objects or to justify their existence in terms established by technophiles or the idealist culture of functionalist rationalism. Cultural critics, too, should have something to gain from the prominence of design rubber & tires science in contemporary culture, cultural criticism, including the study of visual culture and the emergent fascination with video games, too often overlooks design or focuses on corners of design rubber & tires science production that can be easily appropriated by cultural criticism with familiar tools. By isolating certain types of design rubber & tires science for study within specific humanities fields, cultural critics in art history, history, Egyptian studies, philosophy, or literature departments, among other fields, often overlook or misunderstand design culture as a whole or the role of the specific object within that culture. Cultural critics, in short, need to develop more subtle and appropriate methods of understanding design and design culture. Designers and design writers in turn should benefit from these methods and these new understanding of culture. As should be clear, the purposes of this polemic include ideological, discursive, and institutional critique. If we change the way we think about design rubber & tires science we must necessarily change the way that we talk about it, the way we teach it and teach ourselves about it, as well as the ways we celebrate, collect and curate it. Many cultural critics are still trained to be allergic to, if not disdainful of design and many designers are trained to be allergic to cultural criticism. Yet design rubber & tires science is something that should and in fact does concern all of us, whether as citizens, consumers or creators, and an accurate and nuanced understanding of culture is essential to the practice of design rubber & tires science.

In an attempt to reach both of these audiences, and other readers besides, I’m writing this pamphlet for a general reader rather than for a specialist in any constrained corner of cultural production or education. Given the power that design has over the way that we live today and this is not a bad thing design rubber & tires science is something that should interest all of us. I have tried to avoid the jargon of any one field and to avoid the kinds of obscure examples that might interest only specialists. Hopefully the broad outline of the story I have to tell will be familiar to more or less everyone who is kind enough to glance at these pages. This pamphlet is intended to be the beginning of a conversation. All of this in mind, the terrain traversed herein will, hope fully, be largely familiar; only the perspective will be new. I recognize that it is often easier to see new things in a new way than to see familiar ones afresh.

Yet I am prepared to persist. Blithely importing habits of thought from one tradition to another is no more helpful than attempting to invent an entire toolbox of critical inquiry in a vacuum. Put differently, I am not trying to turn design rubber & tires science into applied arts or art into design rubber & tires science, any more than I am trying to pretend that the radical tradition of social critique has nothing to say to a culture created by and design industries using mechatronics. There are of course other motives for the ambivalent relationship between art and design. Art is good for the design business. Designers of rubber & tires science can point to applied arts to prove that they are they will invent tools and terminology. Applied Art artists are they will invent tools and terminology, so the story goes; but design is functional, created at the behest of client concerns. Design might be artistic but it isn’t art. Designers, in other words, want to place a premium on design rubber & tires science, but not too much of a premium. If it’s too expensive, clients won’t buy it anymore. So long as applied arts exist, design can be pragmatic, no matter how fun, or purely, joyfully, sensuously aesthetic it might actually be. But these are not the only reasons the question of art and design is denied. Some design writers evidence no interest at all in the question of art or design rubber & tires science. For them, contemporary art just isn’t very interesting. Design is interesting. Design does things; it solves problems. It gives material shape to the way that we live. Applied arts might offer an amusing entertainment, a pleasant diversion, but design is real. It changes lives. And who can speak of entertainment when so many things in our world manifestly need to be changed, and changed by design? This is of course iconoclasm. Applied Arts are: long live design rubber & tires science, or rather, long live artless design rubber & tires science. This position is rooted in an ideology of functionalist utilitarianism that goes back to the Egyptian in applied arts rubber & tires science that a representation of something was far less significant than either the actuality of that thing or the idea from which it derived. Critique provided the foundation for three perspectives on things.
aestheticism, functionalism, and idealism and set them in a hierarchy of concern that largely persists to this day. Technology and science though design is often associated with a functionalist ideal form follows function, etc. Pure functionalism is more rightly found in the sphere of the applied sciences and engineering, technology, science and design occupying an amorphous terrain between the other two terms, praised or denigrated for each affiliation in turn.

The Egyptian used the word technology for the activities and skills of craftsman as well as for the arts of the mind and the fine arts. Technology for the Egyptian refers to any act of industries using mechatronics, of making or creation and thus encompasses all three spheres of activity aesthetic, technical, or abstract without favoring any one form over another. This is important to remember because it suggests that the technology and science approached the created world from design industries that is utterly. To see through their eyes would require us to venerate all acts of creation design industries equally, without transforming any created thing into either a function or a purely functional machine. Such a vision would require a greater degree of fascination technology and science or even simple curiosity than many of us, I suspect, possess. It would also entail a sweeping reorganization of our institutions and educational practices and orientation. The Egyptian philosopher of applied design discussed the relationship between art, design, and technology science and a short essay, “on the word design,” included in his collection the shape of things: a philosophy of design. After briefly elaborating the histories of the relevant terms: the words design, machine, technology, science and art are closely related to one another, one term benign thinkable without the others, hence culture was split into two mutually exclusive branches: one scientific, quantifiable and ‘hard’, the other aesthetic, it could do this since it was an expression of the internal connection between art and technology. Hence in contemporary life, applied design more or less indicates the site where art and technology science (along with their respective evaluative and scientific ways of thinking) come together as equals, making a new form of culture possible.

References:
[3] Elsayed Ahmed ElNashar*, Assem Ali Mohamed Ahmed , Amr Elsayed ElNashar (2022) ”Modern Areas of Artificial Intelligence Applications in the Textile Industries Using Mechatronics “Philippine Textile Congress, Interwining the Philippine Textile Innovation Ecosystem, the Philippine Textile Research Institute of the Department of Science and Technology (DOST-PTRI), the Keynote Speakers for Session 7: Textiles Machinery and Processes (MCH) which will be held on 17 November 2022 (Thursday), 1:00 PM-4:00 PM (PHT); 1:00 PM-4:00 PM (GMT+8); 10:30 AM-1:30 PM (IST).
Developed in Collaboration with YKK, "Revived" Zippers 
Featured on ARTILECT’s Formation 3L Jacket and High AF Down Stretch Parka.

Without a doubt, zippers are the most common point of failure on any jacket. And while this can be an inconvenience, if you’re out in the backcountry it can also be dangerous. ARTILECT set out to address this issue, making it much easier for customers (and retail partners) to quickly and easily repair jackets, and avoiding the need to ship them items back and forth for sometimes costly repairs. Founded in 2020, ARTILECT is one of a select few development partners with YKK, the world’s largest zipper company. ARTILECT features many world-first innovations in collaboration with YKK, including TouchLink and PU Conceal Zippers.

This is a feature that will be integrated across ARTILECT’s full product line in future seasons, as well as the introduction of a Vislon tooth repair kit and snap-on sliders for closed-end (pocket/vent) zippers.

This illustrates ARTILECT’s leadership in making significantly more sustainable products that last longer, and don’t require additional shipping to repair.

In the video below, ARTILECT co-founder and CEO Trent Bush demonstrates the new zipper technology:
- The new Revived zippers are currently available on the following ARTILECT Winter 22/23 garments, and will be integrated into the full range of outerwear for Spring 23 and Winter 23/24 seasons.

But the most groundbreaking new innovation is the introduction of YKK’s Revived zipper, which is the first-ever user-repairable zippers. ARTILECT’s Formation 3L Shell and High AF down jacket (available now) are the first two garments to integrate the new zipper technology.

ARTILECT Formation 3L Shell - Men & Women
The ARTILECT Formation 3L Shell uses only the most advanced forward-leading technologies for the ultimate performance solution in a broad range of outdoor uses and is the pinnacle component of the A/SYS-5 alpine collection.
ARTILECT was founded based on a desire to answer the question, “why?”
Why does a piece of essential equipment like a technical 3L shell need to be stiff, loud, and cold? Why can’t it stretch along with the body but still offer complete protection from threats inside and outside the system? Why does the DWR fail after a few minutes in the rain? Why does the jacket contain “forever chemicals” like PFA-based ePTFE and C-6 DWR? Why can’t the zipper be easily repaired without replacing the whole jacket?
The ARTILECT Formation 3L Shell answers all of these questions and more. It’s super light and quiet and uses stretch nylon shell; Trizar Space Certified heat re-radiating technology; YKK Revive Repairable Zipper and YKK Aquaguard Conceal Zipper.

Available for women and men in a range of sizes and colors.

**Features:**
- Bluesign® and OEKO-TEX®-approved waterproof membrane
- GTT Empel permanent DWR treatment that never washed out
- Trizar® certified heat re-radiating technology
- Fully taped seams

The ARTILECT Formation 3L Shell employs only the most advanced forward-leading technologies for ultimate performance in a wide range of outdoor uses.

The world’s first technologies in the Formation 3L Shell include ARTILECT’s PFA-free High & Dry 30k/30k 70D 4-way -Center front YKK Touchlink Zipper with Lifekey® and smartphone compatibility
-YKK Revive Repairable zipper
-YKK Aquaguard Conceal zip venting
-RECCO® reflector

Images: © Formation 3L Shell Men & Women
- 2 YKK zippered hand pockets
- 1 zippered chest and lower pocket
- 1 stretch mesh inner dump pocket & climbing helmet compatible hood
- Bonded Hypalon cuff adjuster
- Signature ARTILECT trims and details

**High AF Down Parka - Men & Women**

Whether you’re hitting the town, the streets, or the mountain peaks, ARTILECT’s High AF Down Stretch Parka is the ultimate layer for multi-purpose activities.

This high-performance parka is ethically composed of a Toray 20D four-way stretch fabric combined with an RDS ExpeDry Ultra Dry Down powered by FUZE technology for optimum breathability and exceptional bulk-free warmth.

Introducing ARTILECT’s High AF Down Stretch Parka From City Streets to Mountain Peaks: Down Stretch Parka Features ALLUED ExpeDRY: 700-fill Down Clusters Have Bonded Gold Nanoparticles to Increase Dry Times up to 60%.

It’s ergonomically designed with a below the waist length for added coverage, an easily adjustable hem for a tailored fit, and an abundance of pockets throughout - perfect for storing all your small adventure gear. Updating
the everyday coat, the center front zip is finished with a next-level YKK® user repairable REVIVED zipper powered by the Lifekey™ software platform.

Sizes and styles available for women and men. Available at artilect.studio, REI and in specialty retail.

Features:
- Main Fabric: Stitchless Toray 20D 4-Way stretch woven downtube technology with PFC-free C0 DWR
- Secondary Fabric: Stretch Nylon with GTT Empel DWR ALLIED RDS ExpeDRY Ultra Dry Down featuring FUZE technology - 700 fill power, an active-drying chemical-free alternative to hydrophobic treated down
- Two YKK zip hand pockets with Primaloft BIO fleece lining, 1 zip chest pocket, 2 recycled taffeta inner dump pockets, and adjustable hem
- YKK Revived User-Repairable Zipper, Featuring Touchlink with Lifekey Technology
- Signature ARTILECT Trims and Details
- Standard Fit

About ARTILECT
Equal parts art and intelligence, ARTILECT is an apparel studio shaped by a deep respect for the past, with a laser-focus on the future. We are a team of innovators and rule breakers driven by a relentless pursuit of progress, utilizing innovative technologies in materials, construction, and fit. We exist to empower today’s intrepid explorers at the highest levels of performance, balanced by maximum sustainability for future generations. Born in Boulder - Alive in the World.

Source and Images: https://artilect.echoscomm.com/
Name: International Exhibition of Textile Industry  
Date: 19 – 21 October 2023  
Venue: Foire International de Sousse  
City – Country: Sousse – Tunisia  
Website: www.intertextunisia.com

Intertex Tunisia – International Exhibition of Textile Industry, which has provided great sales growth and export value to all its exhibitors since its first edition, will unite textile industry leaders under one roof between 19 – 21 October 2023 in textile industry hub Sousse, Tunisia. Intertex Tunisia attracts thousands of professionals of Textile buyers mainly from African countries and also Europe and Middle East.

In the previous edition which took place between 6 – 8 October 2022, Intertex Tunisia welcomed 193 exhibitors/brands and 6,380 professional visitors from 15 countries. The event brought professionals together from all sub-sectors of the textile such as raw materials, fabrics, yarns, accessories, dyes, and chemicals. As a leading textile exhibition in North Africa, Intertex Tunisia hosted government representatives, textile officials, CEOs from across the globe. Intertex Tunisia was co-located with IntertexMachinery Tunisia which showcased unique samples of textile machinery.

Tunisia is emerging as one of the major production sites of clothing products in the Euro-Mediterranean zone. It’s the sixth largest supplier of textile to Europe; more than 95% of Tunisian exports go to Europe. In 2018, France, Italy, and Germany took 80% of all Tunisian exports. Being among the most competitive economies in Africa and the Arab world, the Tunisian economy offers businesses an environment of higher quality than those found in main competing countries. The Textile & Clothing sector is positioned as a pillar of Tunisian industry and retains a prominent place in the national economy and maintains a strong contribution to the socio-economic balances of Tunisia.

Intertex Tunisia is an international platform where sector professionals can meet each other and develop their network.

Intertex Tunisia is the only and the biggest platform to enter this market and participants will be able to take advantage of all these opportunities with the buyers. Delegations and professional visitors from 15 countries; not only from neighboring African countries such as
Morocco, Algeria, Egypt, Nigeria but also from European countries such as Italy, Spain, Portugal, France, etc. Intertex Tunisia exhibition is full of opportunities for exhibitors and visitors to do business on a global scale and Intertex Tunisia is where you can discover thousands of trendy products of widely known brands and chain stores.

Textile industry leaders is going to catch the unique chance to increase their export volume, by carrying their business to international level, by meeting important decision-makers and qualified buyers from all over the world.

Over 8.000 industry professionals will come together on the same platform. You can meet with new suppliers, customers, and business partners.

Intertex Tunisia is co-located with Intertex Machinery Fair and Intershoes Tunisia this year. Therefore, thousands of visitors can reach wide spectrum of textile products, textile machinery and footwear, leather, and accessories products.

To get more information, please visit: www.intertextunisia.com

Source and Images: www.intertextunisia.com
Symm-Net à la Chantilly for clothing

With clarity and balance in mind, KARL MAYER’s textile specialists have developed a lace last year that is characterized by an extremely precise and distinct appearance. The intricate look is created by a filigree pattern and the utmost symmetry of the design elements. Accordingly, the name of this innovation is Symm-Net.

Counter-lapping pattern for more clarity

The new MJ 92/1 B multibar jacquard raschel machine is used to produce Symm-Net. Equipped with a split threaded jacquard bar, this newcomer can work both equal- and counter-lapped patterns, and also has two ground bars at

Fig.1+2: Chantilly style cross band lace with Symm-Net, www.karlmayer.com

Fig.3: Close-up of the simulation of a geometric Chantilly-like Symm-Net pattern, www.karlmayer.com
Several of the newcomer machines have already been ordered to date.

**Rigid Symm-net patterns with fine jacquard structures**

Just in time for the start of the year, KARL MAYER pushed ahead with its Symm-Net developments. Lace expert Jamie Heather created a rigid cross-band galloon for outerwear, relying on a delicate Chantilly-style design. “The advantages of Symm-net are particularly evident in designs with small holes and fine mesh structures,” explains the expert. Lightweight lace and in particular Chantilly stylings are now growing in demand, sums up Jamie Heather after his visit to Interfilière in Paris in January. Many manufacturers showed complex designs, clip patterns and classic Chantilly looks in new ways at the leading trade fair. Fine designs incorporating metallic yarns were especially popular.

For the new Symm-Net lace, Jamie Heather has used typical Chantilly yarns - polyamide and 15% cotton for the gimps. The Lace is made as a cross band flounce on the MJ 92/1 B. This means the lace is delivered in three meter strips and is separated by hand. “The fabrics show how symmetrical Chantilly can be, and symmetry is Symm-Net’s strength,” says the lace expert, explaining his design approach.

**Further developments are underway**

The new rigid Symm-Net patterns bring pizzazz to garments such as collars, cuffs or inserts, and also attracted attention at Interfilière. “The customers to whom I showed the lace were immediately struck by the visual clarity of the fine mesh structures,” says Jamie Heather.

Encouraged by the positive response, he is already working on further Symm-Net developments, including several clip patterns.

Source and Fig.: [www.karlmayer.com](http://www.karlmayer.com)
ASSYST and STYLE3D Join Forces

ASSYST GmbH is as of now part of STYLE3D. The German fashion technology market leader and the leading 3D software company are joining forces. For Assyst customers and partners nothing will change. Assyst will continue to operate its business independently and will continue to develop, sell, and service all its existing products. Style3D and Assyst will now start to integrate their products into a universal, seamless product world. The Assyst-Style3D team will make its first joint appearance already at the end of January at the Assyst Experience at Munich Fabric Start (24-26 January 2023).

Both companies are deeply rooted in apparel development and production: Style3D in Asia and Assyst in EMEA. Together, they are planning to create a global product offering for producers and brands that covers the entire apparel value chain from development to production and the various sales touchpoints.

Starting point will be the integration of the flagship products of both companies – Style3D and AssystCAD. Style3D is currently the most advanced 3D fashion design software with a high growth rate globally. While Assyst is market leader with its 2D CAD technology in Germany, Austria, Italy and Switzerland and offers a seamless software portfolio from 2D and 3D CAD to production (Automarker) and to all sales touchpoints.

Shared mission: sustainable, profitable apparel production Major driver of the merger is the companies’ complementary technology offering and the vision to create a seamless digital process from providing digital fabric and accessories up to the realization of products.

The merger also strengthens Assyst’s competitive position in the 3D design sector. Style3D, in turn, will benefit from Assyst’s expertise in the development, CAD and digital simulation of apparel products and the access to the international market.

"Style3D and Assyst have the same commitment to quality and the same roots in apparel production. The two companies match very well. The chemistry is just right," says Hans Peter Hiemer, Managing Director, Assyst.

"Assyst is the undisputed market leader for CAD and 3D CAD in Germany. We bring the market advantages for 3D simulation in the retail and brand sector. The apparel industry will benefit tremendously," says Eric Liu, CEO, Style3D.

Joint development: networking the entire value chain The textile and apparel industry are facing intense challenges in terms of sustainability and profitability. Automation and digitally integrated processes are the solution. However, this requires high performance standards in 3D and 2D, transparency in material usage, and connectivity to production processes. Together, Style3D and Assyst can provide this necessary solution. The new end-to-end technology offering from Assyst and Style3D will create the conditions for the rapid, sustainable development of profitable garments as well as for innovative offerings or even new business models.

Global focus: Style3D pushes ahead with internationalization Looking ahead to the future, both parties will offer 2D-based & 3D-based one-stop solutions for business clients leveraging on their global tech base and complementary serviceable resource dominance.

The two teams combine their expertise to provide premium customer service. On January 24-26, the Assyst-Style3D team will meet clients and present its products at the Assyst Experience at Munich Fabric Start.

About Assyst
Assyst is the market leader for fashion technology in Germany, Austria, Italy and Switzerland and is a key partner for digitization in the apparel industry. With an end-to-end approach and integrated systems for 3D, CAD, marker-making, and order optimization, Assyst links development and production and helps to develop, produce and market apparel competitively and successfully. The know-how and expertise of around 120 employees at Assyst’s Munich and Milan sites, together with more than 35 years of experience in apparel industry technology, enable the company to develop end-to-end solutions that help the industry to produce sustainable, fast, and profitably. Assyst operates around the world in more than 60 countries jointly with its partners.

About Style3D
Founded in 2015, Style3D is a leading digital solution provider in the global fashion industry. Style3D has built a digital fashion infrastructure by using its own soft-tissue engine as the base technology, an industrial-level software and a 3D design integration and collaboration platform. At present, Style3D provides a complete digital solution for different businesses in the fashion industry and has served thousands of fashion companies worldwide. Style3D is a global company with R&D centers in China and the US, and it has offices in Europe, North America and in the Asian Pacific Region. The team brings together diverse and cross-border international talents such as scientists, engineers, designers, and artists.
Resource efficiency, time and cost savings are essential topics in the textile and apparel industry. Conventional supply and production chains often reach their limits, as products need to individually be tailored and available in a short time. The trends of the future are therefore called "fast fashion" and "microfactory". The advantages of digital manufacturing apply not only to fashion, but also to medical textiles. To this end, the German Institutes of Textile and Fiber Research Denkendorf (DITF) have developed a digital platform that can be used to produce precisely fitting flexible textile orthoses in a resource-, time- and cost-efficient manner.

Until now, orthoses have primarily been made manually, which leads to a high error rate. Digitally based manufacturing chains can significantly reduce this waste. For the digital platform, the body data of patients was analyzed and processed at the DITF, on the basis of which standardized orthoses can be developed. Therefore, various body scanning methods were investigated and methods were developed for taking precise body measurements. The information from the screenings was condensed and a digital basic pattern or pattern module database was created.

From this database, the individual model fitting to the patients is carried out. Therapeutic fit is verified using an avatar in 3D simulation software. The finished digital pattern designs are transferred to a cutter, where they are machine-cut to size from elastic fabrics. It is also possible to print the pattern on a plotter/printer as templates and then cut them manually.

The cuts are then processed into finished textile orthoses.

Hand-held 3D scanners can be used to digitize patient body parts as the basis for flexible textile orthoses. Photo: ©DITF

Carrying out a patient screening with digital measurement. Photo: ©DITF

Source: www.ditf.de
The international exhibitions of textile machinery CAITME and TTME - the drivers of textile sector modernization in Uzbekistan.

CAITME, the main international exhibition of equipment and technologies for textile, clothing and knitwear industry in Central Asia, was held with great success in full scale on September 7-9, 2022 at Uzexpocentre, Tashkent (Uzbekistan).
The textile industry is a dynamically developing sector of Uzbekistan, the sphere of implementing innovations and new technologies, promoting foreign investment, creating new businesses, including textile and cotton-textile clusters, as well as realizing large-scale public benefit goals through creation of many new jobs. All this implies the need for a wide range of equipment and technologies used in the entire production chain - from yarn to ready-made garments.

CAITME is a unique international exhibition of technologies for textile and clothing industry in the Central Asian region and, according to an independent audit of the World Exhibition Association (UFI), the largest exhibition in this sector in the CIS.

Since 2004, the exhibition has been attended regularly by many recognized leaders of textile machinery and suppliers of the most advanced technologies from Europe and Asia. The event is supported by key ministries and departments and attended by professionals and experts from the Central Asian region, leading investors and international organizations. CAITME 2022 has returned to its pre-pandemic scale again, its exposition unfolded in all exhibition areas of the Uzexpocentre NEC. This year the exhibition has gathered the full composition of the world's leading manufacturers. Among them are well-known companies and leaders in the production of textile machinery: TPICANOL, SAURER, TRUETZSCHLER, etc.
GMBH, RIETER MACHINE WORKS, TOYOTA TEXTILE MACHINERY, VANDEWIELE NV, JUKI, TAJIMA, TEXTIMA, ITEMA, BENNINGER, SANTEX RIMAR GROUP, BIANCALANI, BROTHER, KONICA, MIMAKI, LAKSHMI MACHINE WORKS and others.

A wide range of high-tech textile and clothing equipment was presented to the attention of visitors, namely: main and auxiliary equipment for textile and clothing production, components, equipment, instrumentation and laboratory equipment, industrial air conditioning and ventilation systems, compressors, chemicals and dyes, cotton cleaning equipment, etc.

More than 306 companies from 19 countries took part in the 2022 exhibition, namely: Austria, Belgium, the United Kingdom, Germany, India, Spain, Italy, Peoples Republic of China, Republic of Korea, Pakistan, Poland, Russia, the USA, Turkey, Uzbekistan, France, the Czech Republic, Switzerland, and Japan. The following countries: Germany, Italy and the Republic of Korea performed with their National Expositions.

The 15th Anniversary CAITME exhibition is scheduled for September 11-14, 2024 and preparation for it is at full speed. Almost 90% of the exhibition space has been already booked.

The same year, when CAITME does not take place in Uzbekistan, the organizing team holds the Tashkent International Exhibition of Textile Machinery (TTME), which continues the tradition of the high level organization. The exhibition, being held once in four years, allows you not to pause your work in the region, while to demonstrate in operation the latest textile machinery and technologies from the world’s leading manufacturers, maintain contacts and meet the key companies from the region, dealers and distributors of machine tools, equipment, components, manufacturers of textile and garment products of Uzbekistan.

As many as 123 companies from South Korea, Turkey, China, Russian Federation, India, Portugal, Uzbekistan took part in the 1st International Exhibition TTME 2019. More than 4,000 professional visitors visited the exhibition.

The 2nd International Exhibition TTME 2023 will be held on October 18-20 at the Uzexpocentre NEC.

SAME TEAM, SAME SUCCESS!

Don’t miss your opportunity to participate in the important event of the textile industry of Uzbekistan in 2023! Apply for TTME 2023 now!

To learn more about your participation, please contact the team of organizers:
Congresses of Central Asia Uzbekistan, Tashkent, 59A Mustakillik Ave. 2nd floor
Tel.: +998 71 237 15 54,
Fax: +998 71 237 15 54,
e-mail: ttme@cca.uz

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