онлайн СПИСАНИЕ
ZA ТЕКСТИЛ, ОБЛЕКЛО, КОЖИ И ТЕХНОЛОГИИ

5-6/2022
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ИЗСЛЕДВАНИЯ, УСТОЙЧИВОСТ, ОРИГИНАЛНОСТ:
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ABSTRACT: The personal style and the epoch (or freely we can call them both sides of beauty) at all times lead to numerous precise forms that, despite the big differences, are organically so close that they can be considered as one form: its internal resonance is finally only one dominant resonance. These two elements are subjective in nature. The whole epoch wants to reproduce to express itself its life through art and design. Also, the designer wants to express himself and he selects only forms that are close to him.

Key words: design, philosophy, principle, ethics

In art, beauty has the whole foundation, like the truth in philosophy. – Deni Didro

The style of the epoch takes shape gradually as a certain external and subjective form. The element of pure and eternal art, on the contrary, is an objective element that becomes understandable with the help of the subjective.

Beauty exists objectively and for its mandatory conditions it has consent at least in the tones of art history. Here, this understanding is accepted axiomatically. The only possible proof would be a philosophical task, which means that it is not our task, but the flow of philosophical ideas about what is beautiful can be of helpful information.

Philosophy of Design

The concept of beauty is regional, stable, post-civilization (imposed by the metropolis of the colony, but with powerful influences) and in today’s, international, meditative, rapidly changing. For the modern world, a global unification of the notion of what is nice, thanks to the media and the parallel empathy with the people around us is characteristic.

The aesthetic character of cultural semantics characterizes the design as a professional creativity with a complex task. Complexity means a complete, comprehensive spiritual comprehension of objects of human creativ-ity - from spoon to urban planning, with an emphasis on lifestyle changes.

The designer systematizes and organizes creative procedures from art to politics, as constructive (subject-transformed) games that are motivated by the aesthetic development of man.

The human consciousness dictates the communication of the people between them, but it develops in the process of self-analysis, of the feelings, perception, contemplation, and research of oneself. The designers were irritated to turn the awareness process, which can be called creativity, into its professional responsibility to the public.

Similar to the design, also the ethical dictation of the individual’s social-mind remains only a part of the culture - an institutionalized moral sphere.

Today’s politics, as the finale of every creation, owes its development to the design, if the political moral qualities materialized in the aesthetic codes of historical time are determined not only by the artist, but by the designer, that is, the complex.

Beauty exists objectively and for its mandatory conditions it has consent at least in the tones of the history of experience. Here, this understanding is accepted axiomatically. The only possible proof would be a philosophical task, which means it is not our task, but the flow of philosophical ideas about what is interesting can be useful information.

Considered strictly philosophically, the conditions of the beautiful with the difficulties are not very convincing. Pardoning has a quick and influential effect. For example:

Beauty exists when:

1. No one boasting and no dish is superfluous.
2. The parts of the whole are suitable.
3. We explore fascination, without knowing what is due.
4. Everything is true.
How can we respond to the accusations that we are dealing with the theory of composition, without which we cannot be sure what beauty is? And who is sure to the end? I could say, like Plato, that it is possible “true thinking, without knowledge”, but it turns out that I am contradicting the most important sense of that book. We will expose it, which we find as evidence, and what is seen as plausible. We strive to be consistent in convincing and believe that beauty is possible, objective and known.

Ensuring the philosophy of the beautiful, by themselves, do not impede the learning of designers. If we study the designers (even the largest ones), we will notice that they avoid the philosophical motivation of their work, while they are pleased to talk about the form with functional, social and constructive images.

One of the reasons for the crisis in modernism is that he does not try to explain to “millions of good people in good faith” and their legitimate representatives, why should they love him? On the contrary, postmodernism takes out a whole range of popular arguments, which for luck or accident will soon be forgotten - until the next period of decline in the population.

Moving away from philosophy, the design inevitably deviates from the art, whose ideological basis is the double representation of the world, characteristic of each epoch and shaped in the styles.

To the question - if there is an abstract beauty, where we find it, I can answer this: Where the four conditions are met regardless of the context. Namely, therefore, the extravagant composition is not beautiful, and at best - interesting.

The matrices are changing, but designers are obliged to take into account the permanent civilization features, with a canvas of formal presence, which is independent of social, technological and aesthetic revolutions. This requires designers to be extremely skeptical about fashion, paying attention to the market qualities of their labor as little as possible.

Often, he uses curtains or light to create monochrome environments in which his works are installed.

His playful and inquisitive sculptures, often minimal, extend this monochromatic field. Such subversive approaches to the traditional gallery of architecture and the unconventional use of space serve to emphasize Sobering’s fascination by framing his art, both physically and conceptually, creating a per formative quality that sets pre-existing artistic historical and ideological problems.

Opening the volume, unity of shape and space - They contain an intermittent game of smooth, wide and clean bad, with graphic, relieved multiple layered interventions and in the ultimate development will break away from the attractive world of nature, finding new solutions for their vision of life, stimulated by the constant rapid pulse of everyday life.

The rhythm as the basic phonological pillar - the autonomy of the expression is based on the system of design laws that govern the rhythm.

The rhythm is the most important thought in conceptualizing the aesthetics of design not in a law-proportionate relationship with the ontological-axiological aspects of design. The rhythm is that seismograph that measures the extent of the spread of the power of the plastic idea. From the level of his elaboration depends, ultimately, on the success of the design concept.

In the geometric framework, there are diced-protruding infractions of horizontal, vertical or diagonally placed bad. The ravages of their movements vary depending on the position of the rhythmically projected notches in the concave-convex surfaces. The concentration of these rhythms is fading even more because of their contrasting coloring organization.

These two aspects of the form are confused with its two objectives. Of course, the external limitation of the form can be fully adapted to its determination when it expresses in its most expressive way its internal content. The exterior of the form or otherwise, the limitation in this case of a form to serve as a means can be very different. However, contrary to all the differences that form can offer, it will never cross the two external borders:

1. For the form, with an apron as a restriction, serves to cut on the surface of a tangible object, accordingly to draw a material object on that surface;

2. Or, the form remains abstract. It does not denote any real object, but constitutes a purely abstract being.

In this category of beings that completely abstract, live with influence and action belong the square, circle, triangle, dwarf, trapezoid and all possible more complicated mathematically unspecified forms. All these forms are citizens of the realm of abstraction and their rights are equal.

Among these two limits of multiplied forms, the two elements coexist, the material and the abstract with the predominance of one or the other. These forms at one time are a treasure from which the artist takes elements for his creations.

A pure composition considering the form has a dual task:

1. Composition of the whole picture
2. The production of various forms, subordinated
The inevitable will to express the objective is the force marked here by the internal necessity and which today requires a certain general form of the subjective and tomorrow of another. It is a permanent timeless lever, a spring that pushes without a “forward” cessation.

The spirit is progressing and today’s internal laws of harmony will become outward tomorrow and their application will continue only according to the reason of external necessity. It is clear that the inner spiritual force of today’s form has created a platform for achieving future forms.

In brief, the effect of internal necessity and development is the progressive indication of the eternal-objective in the subjectively subjective. In other words, it means subjugating the subjective through the objective.

One of the canons of that limited freedom is the designer can use any form to express as much as it remains on the terrain forms borrowed from nature. That progress between them and all those who preceded it is temporary. It is today an external expression ie today’s external necessity.

From the point of view of internal necessity, there should be no limitation and the designer can completely rely on today’s internal basis by eking today’s external limitation. This database can be defined as follows: the designer can use any form to express it.

Balances and proportions are not beyond the creative mind of the designer, but in it. This is what can be called a sense of boundaries, the attributes of the designer, who can blaze in the enthusiasm of inspiration to ingenious expression.

The road to which we are lucky today for the majority of our epoch is the one through whom we will be freed from the superfluous. To replace this main base with one completely opposite: the one of the inner necessities. But the spirit as well as the body is strengthened and developed with exercise. As the neglected body becomes weak, so does the non-cultivated spirit weakens and falls into helplessness. It is not, it means only useful, but it is necessary that the designer needs to know exactly the starting point of these exercises.

This starting point is the measurement of the internal value of the material elements of the great objective terrain, i.e. the color analysis whose action is examined for any human being.

There are many and varied qualities that you need to own, to become a good interior designer, but among them are a few that are crucial.
One of the reasons many people with certain forms of dyslexia are good designers is their ability to see three-dimensional.

Instinctively, you should always observe the world around you, and be fully aware of what you are seeing. Someone thinks that this occupation depends heavily on its obvious glamor, so they enter it without any innate abilities and eventually end up as administrators rather than working as designers.

Apart from creativity, good eye and artistic gift, your overall flexibility in access will be of great benefit. The ability to work diligently and pay attention to the minutest details is indispensable, and the endurance and the sense of humor get better. One of the key things in the work is establishing a quality relationship with the people you work with, with the clients, contractors, suppliers or other professionals who make up the project team. The ability to run a project in a pleasant and authoritative way can be a decisive factor for a successful or unsuccessful project.

Commercial design often advocates a complex combination and is colloquially based on teamwork. If you can work in this area, you must be open to cooperation, practical, flexible and well acquainted with the important rules, regulations and codes of practice.

Conclusion

The design, of course, is only part of the culture and does not at all represent the depth of its core. Such has always been and morality remains.

Design ethics is a key concept in the philosophy of design.

If the design is not a fashionable invention or a shine without taste (kitsch), and an obligation to the development of culture. It should be devoted to the face of the problems of civilization’s unilateralism and to try to methodically overcome them. This overcoming is at the same time clarifying the special relationship between it and the traditional types of design.

The concept of beauty is regional, stable, after - civilization (imposed by the metropolis of the colony, but with powerful influences) and in today ‘s, international, meditative, rapidly changing. For the modern world, a global unification of the notion of what is nice, thanks to the media and the parallel empathy with the people around us is characteristic. This fact can not undermine the principles of the abstract composition.

REFERENCES:
Growing together
The KARL MAYER Group turns 85 and shows the people behind its success

This year, the KARL MAYER Group will be 85 years old. The company is using this anniversary as an opportunity to pay tribute to the people behind its unparalleled success story. Over the years, what was once a family business has developed into an international group of companies at the top of its markets.

"Growing together," says Arno Gärtner, CEO of the KARL MAYER Group.

A story of growth into a global player
KARL MAYER’s history is also a history of change. The company was founded in 1937 as a mechanical workshop, delivered the first warp knitting machine in 1948, and subsequently expanded internationally. Milestones of continuous growth were the establishment of the first foreign subsidiary in Clifton, USA, in 1956, an early presence in Japan - as early as 1968 - and the establishment of a subsidiary in the main market China in 1995. Today, the Group has additional foreign sites in England, India, Italy, Hong Kong, Bangladesh and Switzerland, and agencies in all parts of the world. The international organization with production sites in the main markets ensures that the KARL MAYER Group operates extremely close to its customers.

The global player owes its current size and position primarily to the right course set by its founder Karl Mayer and his successors. Equally important were the workforce and its cooperation with customers. The Mayer family has also laid down this focus in the corporate guidelines, which the company continues to follow consistently to this day. Fairness and trust are the basis of the KARL MAYER Group’s actions and its fundamental values, and they have just also helped it during the pandemic. Here, in particular, it has been shown how important people and community are.

"Today, we look back on a group of companies with strong roots and business activities in the main sectors of the textile industry. Like this industry, we are globally positioned and therefore close to our customers. Where we are today is thanks to an international team of people with innovative ideas, passion and the courage to set off. We are looking forward to celebrating our anniversary in the spirit of..."
ting, technical textiles, warp preparation for weaving, and digitization, and combines the KARL MAYER, STOLL, and KM.ON brands under one roof for this purpose.

A story of innovators and doers with passion

The 3,100 employees from over 20 nations are united by the same DNA and passionate work for a better future. People at all KARL MAYER sites have a shared commitment to developing innovations that advance the textile world, but also areas beyond it. The focus has always been on the customer.

In its anniversary year, the KARL MAYER Group is shining the spotlight on its employees, customers and partners. Under the motto "growing together", joint projects are presented and insights are given behind the scenes. Activities include a social media and a press campaign in which customers from all over the world have their say. Many of them can report many years of trusting cooperation. Through working together, personal contacts have grown and shared memories have been created.

In addition to the voices from the market, a new presentation on the group of companies and an anniversary video on the theme of "People, togetherness, insights" will be launched. The anniversary is also the theme of the upcoming trade fair participations. This year, the KARL MAYER Group will be taking part as an exhibitor at Techtextil in Frankfurt am Main and ITM in Istanbul in June, ITMA ASIA in Shanghai in November, and INDIA ITME Noida near Delhi in December.

Last but not least, customers and other interested parties in the industry can look forward to a very special anniversary treat: a new digital platform with specialist news on all the Group’s technologies will go online just in time for the anniversary. The new media format also takes over the information offered by "Kettenwirk-Praxis". With more topicality and broader reporting, readers are always as up to date as the fast-moving, innovative industry requires.

QR Code: Click here for the anniversary video!

Source: www.karlmayer.com

Link to the anniversary video: https://www.youtube.com/watch?v=hc58ytH3UGU&feature=youtu.be

Southeast Asia Nonwovens and Hygiene Technology Exhibition & Conference

March 1-3, 2023

BITEC, Bangkok, Thailand
International Istanbul Yarn Fair Will Meet Up With its Visitors and Exhibitors in February

Manufacturers operating in the yarn industry, which is the most important raw material of the textile industry will come together 19th time at Tüyap Fair Convention and Congress Center. The Istanbul Yarn Fair organized by Tüyap, will show on the latest trends, innovations and technologies between the dates 16-18 February 2023.

The textile industry, which shines all over the World, gets its success from the yarn industry. The production and export capacity of Türkiye in the yarn industry, especially in cotton yarn, is increasing every year. Istanbul Yarn Fair, one of the most important exhibition in its scope, will bring together the rising Turkish textile industry and the biggest producers of the world at Tüyap Fair Convention and Congress Center.

The Fair Full of Success

2022 Istanbul Yarn Fair hosted hundreds of companies and thousands of products, 10,282 professional visitors from 86 countries in 19,000 sqm. area. Meeting the expectations of exhibitors and visitors, Istanbul Yarn Fair will add strength in 2023 as well.

The Effective Marketing Channels

The important marketing activities continue for the Istanbul Yarn Fair in Türkiye and abroad. Collaborations are made with national, international, sectoral, local broadcasting organizations and NGOs at the fair, where the effective marketing channels including conventional and digital tools, are used. The yarn industry professionals are invited to visit the fair thanks to Tuyap foreing offices from the 4 countries, and representatives network from over 80 countries.

The Large Scale of Scope Attracts Attention

Thousands of yarn types from cotton to wool, from elastan to acrylic, from silk to viscose and bobbins, spool and reels will be presented to ready-to-wear and textile industry professionals. The exhibition where those interested can see many product options at the same time, will be held on 16-18 February, 2023 as a platform where new business contacts are established.

Take Your Place For 2023 Istanbul Yarn Fair

After the successful 2022 fair, Istanbul Yarn Fair sales started with the demands from the companies. You can contact our sales team at info@iplikfuari.com e-mail address and www.iplikfuari.com website to take your place in Istanbul Yarn Fair.
The LYCRA Company, a global leader in developing innovative solutions for the textile and apparel industries, will be exhibiting in person at the Kingpins Amsterdam trade show, April 20-21 at SugarCity. After a virtual staging in 2021, the company is pleased to showcase its latest denim innovations, including LYCRA® ADAPTIV fiber and LYCRA® DUAL COMFORT technology, and those customers who will be exhibiting collections featuring these industry-leading innovations.

LYCRA® ADAPTIV fiber is made from a revolutionary patent-pending polymer with a unique chemistry that allows it to adjust to a wearer’s functional needs in a hybrid manner. The polymer adapts its compressive holding force to deliver the right fit, shape, and control when the wearer is at rest. However, when the wearer is in motion, the polymer adjusts its elasticity to provide improved comfort and a second-skin effect that allows the garment to stay in place. This means LYCRA® ADAPTIV fiber helps jeans adapt to fit more body shapes within a given size.

In February, The LYCRA Company launched LYCRA® DUAL COMFORT technology, a sustainable innovation perfect for wovens that combines comfortable stretch and cooling comfort with long-lasting shape retention. This latest innovation transforms garment categories by providing these functional performance benefits along with a sustainable feature given the use of the new LYCRA® T400® A EcoMade fiber.

This new fiber is made of recycled and renewable content, which helps to reduce the environmental impact compared to virgin fibers. EcoMade technology, which delivers lightweight warmth. Both fibers can be made from 100% textile waste or 100% recycled PET. In addition, The LYCRA Company’s range of...
stretch fiber technologies will also be showcased, including LYCRA® XTRA LIFE® fiber, LYCRA® dualFX® technology, LYCRA® lastingFIT technology, LYCRA® Anti-Slip fiber, and LYCRA® T400® fiber.

“We’re excited that Kingpins Amsterdam is being held in-person, so attendees can see and feel fabric and garment samples to experience our innovative fiber and technology solutions for themselves,” says Ebru Ozaydin, strategic marketing director – denim and ready-to-wear at The LYCRA Company. "LYCRA® brand fibers have played an instrumental role in many denim trends consumers have come to love. As denim fashion continues to evolve, our team innovates solutions that will help jeans deliver the performance, fit, and strength consumers need to match their lifestyles.”

The LYCRA Company has also collaborated with the House of Denim Foundation and Jean School in Amsterdam on an additional Kingpins exhibit entitled, “Stretch Yourself: Denim of the Future, Designed by Gen Z,” which celebrates new student-designed jean silhouettes for Gen Z consumers. The collection features jeans with LYCRA® dualFX®, LYCRA® FREEFIT®, and LYCRA® T400® EcoMade fiber brand technologies created by some of the world’s top denim mills: Advance, Bossa, Calik, DNM, Naveena, Orta, and Soorty. Attendees can scan QR codes on the jeans to learn more about the contributing mill’s fabric. The exhibition is on level two by the restaurant.

"Our collaboration with the House of Denim Foundation and Jean School will provide a pathway to market fiber technologies that will inspire brands & retailers and help them create new jeans for the Gen Z lifestyle,” added Helen Latham, senior strategic account manager at The LYCRA Company. LYCRA®, XTRA LIFE®, dualFX®, T400®, FREEFIT®, COOLMAX®, and THERMOLITE® are trademarks of The LYCRA Company.

® The company will also have sustainable innovations on display, including COOLMAX® EcoMade technology, which provides moisture-wicking for cooling, and THERMOLITE.

About House of Denim

House of Denim Foundation is an independent, not for profit organization that conceives and initiates collaborative projects to connect and inspire key stakeholders in the denim industry ‘Towards a Brighter Blue’. House of Denim is to: ‘advocates the good’ by promoting best practices. It ‘collaborates for the better’ by building a network for industry-wide collaboration on standards, projects and resources for a dryer, cleaner and smarter industry. And it ‘educates the best’, by training a new generation of bright blue talent aiming to raise the bar on knowledge, skills and innovation throughout the industry. Official website https://www.houseofdenim.org/

Source: www.thelycracompany.com

* The company will also have sustainable innovations on display, including COOLMAX® EcoMade technology, which provides moisture-wicking for cooling, and THERMOLITE.
Reviving and revitalizing face-to-face business meetings through the physical format, the 9th Intex South Asia – Bangladesh Edition concluded on a positive note in Dhaka. Intex South Asia, the biggest international textiles sourcing show for fibers, yarns, fabrics, trims and more for the apparel industry was held from 16-18 June 2022, at the International Convention City Bashundhara, Dhaka.

The show was the 1st post-pandemic international textile sourcing platform and was attended by 4,860 trade visitors from Bangladesh, India, Sri Lanka, Japan, Malaysia, Brazil, Italy, Germany and more.

Today, Bangladesh is considered a trusted sourcing partner across the world due to its perseverance in maintaining supplies even during difficult times. With the increase in purchase orders in 2021, many entrepreneurs have made new investments to cope with the rise in demand by increasing factory capacity. These capacity building measures have in turn, seen an increase in demand for raw materials and Intex South Asia – through its international sourcing platform – aims to fulfil these industry demands.

The 3rd Edition of Intex South Asia Bangladesh was inaugurated in the presence of Hon’ble Minister for Textiles & Jute, Mr. Golam Dastagir Gazi, Ministry of Textiles, Government of Bangladesh. Present on the occasion was Mr. Upendra Prasad Singh, the Secretary of the Ministry of Textiles of the Government of India. Also present were Mr. Faruque Hassan, President of the Bangladesh Garments Manufacturers & Exporters Association (BGMEA); Mr. K.I. Hossain, President of the Bangladesh Buying House Association; Mr. Mohammed Hatem, Executive President of the Bangladesh Knitwear Manufacturers & Exporters Association (BKMEA) and Mr. Manoj Kumar Patodia, Chairman of the Cotton Textiles Export Promotion Council (TEXPROCIL).

On this occasion, Hon’ble Minister for Textiles & Jute, Mr. Golam Dastagir Gazi, Ministry of Textiles, Govt. of Bang-
Ladiesh said, “Intex South Asia is a very important show in South Asia. We are delighted that this expo was held in Dhaka. I proudly recall the first edition of Intex South Asia, which was held in Dhaka in 2019 with an excellent participation from different nations. We believe Intex South Asia platform will boost the economy and create opportunities for textile and apparel industry of Bangladesh and other participating countries. We extend our all-out support for organizing this fruitful and meaningful trade exhibition in Bangladesh.”

The show saw the participation of 120+ companies from India, Bangladesh, Korea, China, Thailand, Singapore, UAE, Italy, USA and more, who showcased their latest offerings for the Bangladesh textile and apparel industry. Arise Integrated Industrial Platforms (ARISE IIP) was Africa Investment Partner and MGH Singapore was the Supply Chain, Logistics & Express partner of Intex South Asia Bangladesh.

Keeping in mind Bangladesh’s huge demand for innovative and trendy textiles, country pavilions from India, Bangladesh, China, Korea&Thailand were formed at the show. This year, the India Pavilion saw the biggest ever participation in Bangladesh. More than 75 Indian companies joined the exhibition to showcase their latest collections of Cotton and MMF textiles (fibers, yarns & fabrics) for export as well as domestic markets and connected with potential buyers from Bangladesh and other international markets that visited this show over 3 days. The hybrid textile showcase from China, Thailand and Korea receive good response from the visitors where buyers previewed the innovative and trendy textiles and made enquiries for their interested products as well as showed interest to organise B2B meetings after the show. In all 329 enquiries were generated at the show.

Looking at building closer ties between India and Bangladesh, Mr. Upendra Prasad Singh the Secretary of the Ministry of Textiles, Government of India, said, “To become global players India and Bangladesh have to support each other to increase MMF capacity. We have to go past bottlenecks to create positive business situations for both countries. India and Bangladesh have a lot of synergies and should look to build on our strengths as the canvas is big enough for both countries. I wish Intex South Asia all the success.”

During the course of the expo, Intex South Asia once again presented the globally renowned Interactive Business Forum Seminar Series (IBF), hosting trailblazing industry seminars and workshops by global industry experts on India-Bangladesh business ties, green manufacturing, textile business and investment opportunities in Africa, latest digital technology to support RMG industry and logistics and supply chain with industry leaders and experts from the textile and apparel industry of South Asia.

The trends showcase at Intex South Asia had representations from Italtex, an Italian Trends Studio that showcased Fabric Trends for Fall Winter 23/24 & Spring Summer 2024 Collection; PANTONE Connect with Live Colour Swatches on display for visitors and Fashion Snoops USA with their trends forecast. Also present were the Bangladesh Handloom Board showcased “Dhaka Muslin” with other traditional textiles and the BGMEA University of Fashion & Technology (BUFT) whose students presented innovative and sustainable fashion “Made in Bangladesh”.

Ms. Arti Bhagat, Director of Worldex India and organiser of Intex South Asia said, “We can confidently say that Intex South Asia is truly the industry’s strongest business and market intelligence platform, bridging the gap between India, Bangladesh, South Asia and the world.”

Some of the leading buyers that visited the show were Bitopi Group, Akij Group, Epyllion Group, H & M, Marks & Spencer, Next Sourcing, Uniqlo, PDS International, Asmara, Fakir Fashions, Synergies Sourcing, ALPINE PRO, A.S., Signet, LC Waikiki, Noman Group, Ha-meem Group, Groupe Beaumanoir, Hirdaramani Bangladesh, Square Fashions, Babylon Group, Masco Group, Nassa Group and more.

Intex South Asia Bangladesh is endorsed and supported by International Textile Manufacturers Federation (ITMF), Korea Textile Center (KTC), Thailand Textile Institute (THTI), The Cotton Textiles Export Promotion Council (TEXPRO-COCIL), Federation of Indian Export Organisations (FIEO), Malaysian Knitting Manufacturers Association (MKMA), Bangladesh Garment Manufacturers & Exporters Association (BGMEA), Bangladesh Knitwear Manufacturers & Exporters Association (BKMEA), Bangladesh Garment Buying House Association (BGBA) and others.

Source and for more information, please visit: bd.intexsouthasia.com
THE BIGGEST INTERNATIONAL TEXTILE SOURCING SHOW OF SOUTH ASIA IS BACK IN PHYSICAL FORMAT

9th Edition

Yarns • Apparel Fabrics • Denims • Accessories

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DHAKA, BANGLADESH

Show Highlights

• Participation of 150+ domestic & international textile suppliers
• Country Participation from India, Bangladesh, Sri Lanka, Taiwan, Korea, Indonesia, Thailand, USA, Germany, Australia and more
• Interactive Business Forums Seminar Series
• Showcase of Textile Innovations, Sustainability, Technology, Fashion Trends & Forecast
• Face2Face Interaction with Industry Stakeholders in safe environment
• VIP Platinum Lounge for One-to-One Meetings
• Media Corner with domestic and international industry publications and portals

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At MICAM Milano, the international footwear fair, an area that never fails to impress visitors is that of the Emerging Designers: a space realized in collaboration with Honegger, an agency with over 50 years of activity in trade fair marketing.

12 young stylists, ambassadors of innovation and creativity, were selected from a plethora of talented contestants by Micam and a panel of fashion and communication experts. This year the judges included: Ernesto Esposito (Head of the panel), Tiziana Fausti (President of Tiziana Fausti and 10 Corso Como), Cori Amenta (Fashion Stylist), Alessandro Maria Ferreri (Luxury Fashion Advisor), Giuseppe Ceccarelli (Art Director and Fashion Editor) and Karel Losenicky (Fashion Photographer).

The 12 Emerging Designers will therefore have their own important role to play at MICAM Milano 94, which is due to take place from 18 to 20 September at the FieraMilano, where they will exhibit their creations in the area dedicated to emerging trends and talents.

Their interest in all aspects of sustainability, their incessant search for new materials and shapes, added to the experience gained in the field, often with big brands, make these young people “a rare commodity” on the footwear fashion scene; and so, at MICAM, manufacturers and dealers are offered a unique opportunity to meet emerging talents from all over the world, each with their own individual curriculum and story. After gaining vital experience working with major fashion houses, MICAM’s emerging designers found the strength and tenacity to pursue their own dreams, creating new collections that are often inspired by their own life experiences, or by a stylistic culture of which they are the proponents. What emerges is a multifaceted and stimulating lineup for those seeking the very best up-and-coming talents.

The young designers selected to exhibit in the Emerging Designer space of MICAM Milano 94 are:

- Scylia Chevaux (with her 10.2 brand), Mario Pini (with the AHDIID brand), Sergio Silva (with the EHONTE brand), Felipe Fiallo (with the FELIPE FIALLO brand), Dong Seon Lee and Giuliana Borzillo (with the ID-EIGHT brand), Salone Monet (with the SALONE MONET brand), Juan Giménez (with the SELVA brand), Akudo Iheakanwa (with the SHEKUDO brand), Elodie Verdan (with the SHOE SHOE brand), Sophie Pantet (with her SOPHIE BENEL PARIS brand), Manuela Esposito (with her SUCETTE brand), Victoria André (with her VANDRELAAR brand).

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10.2 - Scylia Chevaux - “Black Paris”

Over a period of more than 10 years, Scylia has worked as a designer and consultant for numerous brands in France, UK, Italy… She followed specialist courses at prestigious schools in Great Britain and Italy, has received numerous prizes and has worked as a designer at Louis Vuitton for almost three years. 10.2 is her own personal project - one that in France is already having great success.

AHDIID - Mario Pini - “Beyond Fashion”

A dynamic, creative designer capable of moving skilfully between designers, artisans and footwear manufacturers, Mario is a consultant to numerous brands. He created the AHDIID brand inspired by the phrase “I did” pronounced by the Americans, adding on an “h” to indicate a look without a precise identity. The brand combines the comfort of Vibram with the style of AHDIID.
EHONTE - Sergio Silva - “Dark Geometric”

Inspired by his mother who, before going to work, always put on her shoes last, as the final gesture before facing the world, Sergio soon became interested in footwear. After emigrating to the United States, he continued to believe in his dream. His collection is inspired by the Bauhaus in which form follows function. It is a “democratic” collection that takes its cue from art and history, from the opinions of consumers as well as those of artisans. His brand uses independent Brazilian craftsmen and leathers made according to the highest standards of sustainability.

FELIPE FIALLO - Felipe Fiallo “The Future Today”

Born in Ecuador, in 2007 Felipe graduated with top marks in industrial design in Chile and found work immediately with leading companies. After a number of successes as a designer, he came to Italy where he was able to study and further develop his affinity for fashion design and luxury accessories. Specialising in digital design, his expertise has won him widespread recognition, and in 2022 the young award-winning designer created his first collection of NFT sneakers in the Metaverse.

ID-EIGHT - Dong Seon Lee / Giuliana Borzillo “Tea For Two”

Although both designers already had successful careers in their own countries – Dong in Korea and Germany, Giuliana in Italy – when they got engaged, they decided to join up professionally as well, founding the ID-EIGHT brand. The company is particularly attentive to waste and uses scrap material for the entire shoe collection. Apple peel, pineapple leaves, recycled cotton and polyester are some of the materials that are used in the productive cycle of this brilliant footwear collection.

SELVA - Juan Giménez - “Pop Chic”

Juan had various different jobs before settling down to concentrate on his passion for footwear. After graduating in English Philology, he worked for some important companies in Spain before moving to Canada. He attended a shoe design school in Milan where he gained specialist knowledge of the sector before launching his first collection in 2019.

SALONE MONET – Salone Monet “We Are The World”

After graduating in Washington, DC, Salone worked as a salesperson in a shoe shop while at the same time holding down a political PR job with the federal government. Subsequently she decided to enroll in a shoemaking school in Brooklyn with the aim of promoting racial equality in the sector. Her eponymous brand, based on the decision to produce “nude” shoes in various skin tones, has won her several awards and her shoes have adorned the feet of Beyonce Knowles, Gabrielle Union, Keke Palmer and many others.
SHEKUDO - Akudo Iheakanwa - “Eco Eco”

Founded in Australia, the Shekudo brand is run exclusively by its creative director, Akudo, who after deciding to concentrate on footwear and accessories, relocated production to Lagos, in Nigeria. As a result, the brand today is particularly attentive to local production and has made local craftsmanship and materials an integral part of its contemporary aesthetic. Shekudo is committed to sourcing the majority of its raw materials locally.

SHOE SHOE - Elodie Verdan - “Blow Up”

Immediately after graduating in Fashion Design in Geneva, Elodie was hired by a world-famous brand for whom she worked for seven years in the knitwear sector. In 2019 she decided the time had come to make a career change and follow her true passion: designing footwear. After working for a while with some top footwear brands in order to acquire the necessary technical know-how, Elodie achieved her dream of creating a sustainable collection more in keeping with her own ethical and environmental values. So Shoé. Shoé came into being, a footwear brand that does not compromise on either design, comfort, quality or price.

SOPHIE BENEL PARIS - Sophie Pantet

“Stiletto My Love” SOPHIE BENEL is a French brand, 100% made in Italy, unashamedly feminine and with a touch of creativity firmly rooted in an easy-chic style. The SOPHIE BENEL collections are made totally in Italy’s Marche region, the global epicentre for footwear, from sourcing raw materials to assembly.

SUCETTE - Manuela Esposito “Up Up And Away”

Young fashion and design student Manuela, taking her first steps in the creative industry, presents an authentically fresh young line at MICAM, inspired by the tenets of liberty and inclusion and extending traditional notions of femininity.

VANDRELAAR - Victoria André “Bal A Versailles”

Victoria André is a footwear designer and developer from London. After working in the footwear industry for seven years, she created her own line of women’s footwear, Vandrelaar, a collection with unique characteristics combining 3D technology with handcrafting, and assembled in a small factory in Portugal. After thoroughly researching how to produce authentically sustainable footwear, Victoria created her collections based on the use of recycled and bio materials, consciously selected with the purpose of a truly sustainable collection.

Source: www.themicam.com
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