

door Imme Visser

Bio

Vincent de Boer

Vincent de Boer is a typographic artist and a teacher of letter making. Early affirmation provided a solid confidence and a hunger for recognition. Without any doubt in his pieces, there is a legion of borders to cross. Any fresh visual that intrigues the eye, Vincent is interested to acquire. With many layers to a work, there is no such thing as one creative route: the starting point is simply never fixed. Vincent will happily collaborate and start new projects, as long as he is challenged and present throughout his brush strokes.

Going from drawing cartoons, to practicing on painting, illustrating and drawing three-dimensional spaces, to mixing the worlds of calligraphy, graphic design and typography all together: what you see is a cooperation of image and letter. The viewer zooms in on a gigantic universe of movement and dives all the way in. As long as it crackles, as long as it's real: Vincent's work embodies his craftsmanship. He's fascinated by what's been done in ancient artistries, but never afraid to break the 'rules'. A precise years and years of mastering his skill, shaken about with an expressionistic use of pencil and a strong will to challenge himself. His autonomous pieces always evocative, but aesthetically so.

With numerous exhibitions and a bunch of awards under his belt, exploring new techniques and discovering unfamiliar terrains are deemed highly significant. Keep learning, keep digging. Vincent doesn't do dishonesty. What he craves is a fine balance between provoking and pleasing the viewer. What is aesthetically attractive but not too easily satisfying? Vincent creates a different world, right in that moment, taking you in. Competitive, defiant, calm, bold, open, expressive, initiating, forward, playful. Meet his perspective.

Op vincentdeboer.nl

Over Ons

Team Abroad Internships

Susanne

Susanne is Het Moederschap van Abroad Internships – erg logisch, want zij zette alles op alles om dit bedrijf op te richten. Met een achtergrond in Fashion & Management en een hoofd vol ambitie en grote dromen, stuurt Susanne het team dagelijks aan. Enthousiasme en grote plannen zijn vanzelfsprekend. Groei en bloei! Nederlands, Engels, Spaans: ook allemaal aanwezig. Zelf zat ze ooit in Barcelona voor een talenreis, woonde ze een jaar in Costa Rica en liep ze stage in Miami: drie ervaringen, één gedachte. Go abroad! Ze wil graag New York proberen, maar haar hart ligt in Australië. Wonen. Daar. Graag.

Tessa

Tessa sloot Abroad Internships al eens eerder in haar hart, en kwam dit jaar terug omdat het – duh – de leukste baan ever is. Eigenlijk is er niets wat Tessa niet kan. Ze zoekt voor jullie de meest paradijselijke stageplekken uit, begeleidt studenten allerhartelijkst aan de telefoon, typt honderd mailtjes per uur en draait ondertussen een paar salades in elkaar. Een achtergrond in Marketing & Communicatie (events) en een stage op Gran Canaria bereidden haar voor op talloze mooie reizen. Verslaafd aan Spanje, Zuid-Afrika en Azië, is ze. Natuurlijk wil ze meer van Azië zien. En Zuid-Amerika. En eigenlijk alles. Een schaap met vijf poten, deze vrouw.

Astrid

Astrid is de kantoorkalmtte zelf. Perfect georganiseerd en zonder *worries* stuurt ze onze studenten naar Noord-Amerika en Australië: visa in hun hand, backpack op, doe! Dit overzicht en een interesse in de liefste persoonlijke wensen van de stagelopers vloeit voort uit haar achtergrond in de Psychologie (Arbeid & Organisatie). Naast kunde in Nederlands, Engels en *ein bisschen* Duits, leert Astrid nu ook Italiaans. Ze woonde zelf een jaar in Canada en trok een half jaar door Australië. Op de wishlist? Groenland, Israël, Iran, Rusland, Mongolië, Chili. Moet ze er één kiezen?

Joost

Joost zorgt ervoor dat alles op rolletjes loopt binnen Abroad Internships – naast de verliefde blik van Boef kan hij ook rekenen op een dankbaar team! Met honderd hobby's en interesses gooit Joost graag weetjes naar zijn collega's. Een achtergrond in Marketing & Vormgeving is superhandig bij het creëren van onze toffe folders en huisstijl. Nederlands, Engels en redzaam in het Duits. Op zijn 16e ging Joost naar Italië om een zomervakantie een zeiljacht te restaureren – toe maar. Hij wil ook nog wel graag naar wat koudere oorden: Scandinavië, IJsland... en dan het liefst slapend in een iglo. Zoveel mogelijk moois verzamelen!

Op abroad-internships.nl

Interview

BORRE AKKERSDIJK FOR BYBORRE

“It’s difficult being in fashion: the only thing you can do (for the environment) is make sure that it stops.”

Borre Akkersdijk is a textile whirlwind, taking in all the interesting materials and techniques he can find, spewing out great, innovative products and lots of knowledge to start on the fabric development of the future.

PAST: WHAT MADE BYBORRE WHAT IT IS TODAY?

Imprint: Can you tell us how BYBORRE started, for you?

Borre Akkersdijk: At graduation, I had already made my first small collection. I mostly did textile development. We ended up in a mattress factory where we changed the whole production process. Which lead to us starting out with fashion.

Imprint: You were interested in textile before you went to the Design Academy?

BA: Yes definitely. At about five years old I was already SUPER intrigued by accessories and buttons. I went to a technical design school but I wasn’t feeling it, so I started working for a shoe company at seventeen. I designed children’s shoes. That was my first product. At that moment I really wanted to build more concepts. Make things. So the Design Academy was the proper choice for me.

Imprint: What did the shoes look like?

BA: They were pretty classic, inspired by Brooks. One shoe was a higher shoe that had a ruffle on the back like the tail of a dinosaur. Quite cute actually.

PRESENT: HOW DOES BYBORRE WORK?

Imprint: How do you work? Process-wise, do you ever feel like a product is finished?

BA: Our work happens through development. Development of the machines gives us a material. That material has a certain shape and texture and due to that texture it gives form to the next step. It is a bit of a process, I never sketch a product beforehand. We start from the yarn. Knitting became one of the main focus points: the circling knitting machine had so many possibilities! We work with all different kinds of finishing.

That is the one part of developing textiles. Then we are onto the next step: fashion or interior? AND I bumped into technology: even more options. We sometimes go in completely different directions. I really like that. Yes, I have my normal collection on the side but it’s fun to go off track sometimes.

The moment you start developing and creating things, work always stays in process. It’s never perfect but it’s finished at that moment. When it’s good enough, you can go on. I want to develop, not get stuck in a trick.

Imprint: Which are your favourite collaborations and how do you choose who to work with?

BA: People always reach out to us, but I think the most interesting work you make is work you make yourself. Not because I think I’m better than others, but that’s when we’re developing and we’re pushing boundaries.

I was really happy when Nike reached out to us because it makes you realise even brands you look up to admire the things that you do. The *collabs* I feel really strongly about are probably those with the people around me, to push them.

I liked the one with Wings & Horns, they asked us to develop textiles for their company. We did and they made it into a jacket. We were actually a bit disappointed, because we loved the jacket but it was just a normal jacket. So we randomly decided to build a spacesuit from the spacey fabrics. It ended up

hanging at New York Fashion Week - but hanging there it looked really boring. They couldn't find a model tall enough to wear it so I did it myself. I went into town, into the metro, 42nd street, Times Square... Good fun.

I look back at that as a good *collab*, not because we had an end product in mind, but because there were no boundaries. A good *collab* happens when you combine different qualities, and each do what you are good at.

Imprint: Is this the suit you have pictures of in Calgary (on Instagram)?

BA: No, those are of the first suit with embedded technology. It had Wi-Fi and GPS in it. And I'd never really thought about how it would work. I wore it myself for ten days, and I took ten different pairs of Nikes with me to look a bit different every day. I put the suit on in the morning, looked in the mirror and thought: 'Fucking hell, this looks stupid.' And I walk out of my hotel room and a man in the hallway says: 'FUCK that looks rad! I like it!'

Then I realised that I was in the States, where they have a 'like' culture: if it's different, they like it, and they will tell you. In the streets I realised the aesthetics of the suit were the first trigger for people to come and talk to me. I would explain about the GPS and Wi-Fi, and that you can log on to the suit and read the whole story. So I had a reason to talk to them, and they to me, and they logged on to me and told their friends.

The most important thing we realised: even if the sensor technology is not advanced, you can still create something new! It was a combination of aesthetics, location and the wearer, and the different technologies that created a whole new world at that point. So we started to make new suits in the lab and are still working with that technology.

THE FUTURE: ACCORDING TO BYBORRE

Imprint: Can you explain the technological side of your garments?

BA: It started when I got a question from Martijn ten Bohmer from the Technological University in Eindhoven. They were doing a European project involving tactility and technology, and they wanted to create smart textiles. Every time they just took standard textiles and literally stuck on the technology. I looked into their project and said, I want to help you, but only when we're going to build it from scratch. To integrate the conducting yarns and sensors, instead of just sticking it on and making it look nice.

The more I got involved, the more intrigued I got and the more I understood that they were just thinking of the technology side. Not of the user interface or for who they were making the textiles. They especially missed aesthetic. The aesthetic side is important - it's the first step. To let people interact with something.

Clothing is your first layer of protection. It's also your image. I think in the future clothing's going to be the extension of your smartphone: the next step of communication. This is the first year we're going to enter 3D spaces as we're getting Oculus Rift and the Holo Lens. How can you move into 3D space? Instead of typing, maybe you'd say 'hi' through your sleeve, rubbing it. Or in Google Maps; instead of someone telling you to go left, you might feel a vibration on your left shoulder. The next step is a touch sensor that interacts with the whole body.

We talk about online and offline, but I don't think there is an offline anymore. We are all online all the time. So are you going to be somewhere in digital form or in physical form?

IN THE FUTURE, HOW WILL BYBORRE FIT IN?

Imprint: Do you have certain ideals?

BA: Becoming a designer gave me the chance to change things a little bit. I find it super important to think about improvement. How can things be better and more beautiful? What will be good for the rest of the world? I'm not the one that is going to make the world better, but I don't want to make it worse either.

Imprint: Why are you not the one who's going to make the world better?

BA: It's a difficult thing, especially being in fashion: the only thing you can do is make sure that it stops. It's only polluting. But I do believe the moment we're going to communicate with our clothing, image will be less important. Clothes should now be functional first: you don't have a phone because it looks so beautiful on you either. If it doesn't work you're going to put it aside. I hope people will wear and buy fewer clothes.

Imprint: So sustainability is important to you.

BA: Definitely, but I don't think you're from this time if you don't think sustainability is important. Or call yourself a designer that way. If there's one trend word at the moment it's 'functionality'. Efficiency.

That's the big change of our generation and especially the one after us. A general culture of spending time together opens up. People move to the cities, live smaller. Buying less stuff for yourself needs to be one of the changes. We can't produce that much anymore. Or we shouldn't.

Imprint: How do you source materials? And what about dyeing your garments?

BA: Firstly, we develop our own textiles. Sourcing our fabrics, I work together with a few different people. I try to know all the suppliers. We work with a lot of leftover materials. And as we do consultancies I get to look into the workplace of many brands. They actually become my friends and will help me.

I don't think dyeing in any way is sustainable. I think fashion is not sustainable. At all. As, most of the time, we start from the yarn we have insight in lots of the process, but in the end it is hard to know where your yarns come from and how they are dyed. We don't have all the knowledge yet to anticipate.

Imprint: So how long can you use a material, like BYBORRE scarves?

BA: The scarves were made six years ago, I know of friends that still wear them. The funny thing is they age. Some of my friends' scarves have totally gone to lead their own lives and look completely different than they used to.

I want the products to be as durable as possible. I don't want to make a seasonal t-shirt, I want to make the best possible t-shirt I can make at that point. That's how I see the whole brand.

Imprint: In the future, what would technology mean for your designs?

BA: In the future we could make pattern-pieces for other brands too, with sensor technology in it. We are developing the technique of someone using software to log onto the piece and using it. There's lots of different layers to it. Concept is one, look and textile is two, but then all the sensor-technology needs to be able to communicate with everything and other devices too.

We work a lot on those concepts. It's going to go step by step. The first step is going to be really simple: technology in clothing is going to help you a bit moving around and help with your wellbeing. It'll make many things more intuitive.

Imprint: What are you working on now?

BA: A lot changed last year for us as we started working with our new co-founders. We have a bigger team and a coherent line in our label. We will build it up product by product. At the end of the year we will bring all the products together. As a collection it will go to the fairs, and to the stores the year after. I want to still be able to give shops the possibility to buy the products. We don't go with one season (6 months) but with two years. The designs are there for two seasons. The only thing we change is the thickness and using different textile developments.

The second thing we do is developing the lab. We just got our first circular knitting machine, so we can really push the boundaries. Then for ourselves we still want to push wearable technology. So that we will improve. Those technological materials can be used for interior or in fashion.

Those are the plans for the coming few years.

Imprint: Thank you Borre.

BA: No problem!

Op imprint-mag.com

Bedrijfsportret

Joris Ontwikkelt is het bedrijf van Joris Tideman.

De naam van mijn bedrijf is, geheel terecht, op twee manieren te interpreteren; 'Joris Ontwikkelt anderen' en 'Joris Ontwikkelt zichzelf'. Ik ben namelijk continu zowel bezig met de ontwikkeling van de mensen met wie ik werk als met die van mezelf. Zoals iedere goede relatie in staat is om je steeds meer over jezelf te leren, zo is mijn werk dat ook. En dat vind ik prachtig. Een onuitputtelijke bron van reflectie en ontwikkeling. Het maakt dat ik me gelijktijdig gretig en nederig voel.

Hieruit spreekt veel over mijzelf. Ik ben erg leergierig en gedreven. Gelukkig heb ik steeds meer geleerd om ook op de rem te kunnen staan. De laatste jaren stonden voor mij in het teken van een groeiend (zelf)bewustzijn. Dat maakt dat ik steeds meer afleg wat mij niet meer past; een verruimende en verrijkende ontwikkeling.

Ik geniet de geneugten des levens; kunst, liefde, natuur en eten.

Joris Tideman

Op joris-ontwikkelt.nl

Website copy

High on Type

Passie voor letters

Weet je nog de eerste letter die je tekende? De verbazing over het handschrift van je opa? Of die ene gekke letter die je in het straatbeeld zag? Dat vuurtje is bij ons op jonge leeftijd gaan branden en is sindsdien alleen maar groter geworden. En groter. En groter.

Gigantische driedimensionale letters op de gevel van een fabriek, de loden lettertjes in de ladekasten op de academie, afgebladderde stickerletters op een oude garagedeur, een te gekke ligatuur verstopt in een graffiti tag, een prachtig lettertype op de promotieposter van een expositie: onze hele omgeving is rijk aan inspiratie. Onze fascinatie ontwikkelde zich verder tijdens onze studie aan de kunstacademie, waar wij ons wijdden aan een grote stapel nieuwe toepassingen en uitingen.

Wij zijn geboren makers. Vorm verbindt ons met de buitenwereld. Via deze nieuwe wereld aan letters en beelden transformeerden wij onze fascinatie al snel naar techniek en verse vaardigheden. Van handschrift en kalligrafie, tot letterontwerp en digitalisatie: nieuwsgierig als we zijn, blijven we zeker niet binnen de kadertjes.

Digitaal en analoog

Om letters te begrijpen begin je bij het schrift. Dit is de essentie, en het fundament van ons vak. Toch is het verstaan van kalligrafie en handschrift nog steeds onmisbaar.

Juist nu – in het digitale tijdperk, met de aanwezigheid van zoveel online tools – willen wij de toegevoegde waarde van analoog werken laten zien.

En: analoog bezig zijn is cool! Wij zijn verslaafd aan inkt, papier en de vieze handen na een dag werken. Voelen dat je iets aan het maken bent.

Op highontype.nl

Profiel

Nadine Ridder =

A good creative strategist connects different niches, ideas and people to create a thick paste of vision – the glue your brand needs. This is Nadine Ridder. As a child of an Indonesian father and a German mother, she knows that looking at the world in black 'n white is not an option – results are to be found in multicolour. Fundamentally, this means Nadine is out to dig deeper. Never afraid to ask the right (and difficult) questions, she's passionate about her analysis of brands, organisations and people, setting out to diversify and inspire the worlds of media and advertising. To make two opposites understand each other and reach a sustainable goal together – that's the story Nadine wants to tell.

Focusing on the future

The world is constantly moving, shifting, transforming. To be able to keep up, especially in our technological revolution, you need to see and understand a bigger picture. With an extremely diverse background in marketing, communication & content and a trained focus on millennials, Nadine combines her skills to face challenges and create a new path. Work for international PR, a media agency, advertising and THE strategic creative agency for millennials, VICE, has led the way for a new concept of strategy development. There's no innovation in tunnel vision. What works for your organisation today, doesn't even exist tomorrow. Sometimes, you need to cook up a storm.

For you

There's a million good ideas – but only a few people intuitively connecting the dots. Never losing the audience out of sight, but staying right on topic and purely authentic, Nadine knows how to deliver your future proof message. Taking your brand out of its comfort zone, *smack bam* in the middle of a new strategy. You will receive clear new insights, a lasting concept, digital/branded content and media. Nadine creates winning pitch decks and leads workshops, panel discussions and lectures for your clients or your own company. She puts her passion into the brands she works for, benefitting not only you, but her own focus on reshaping this diverse community, too. Through analyzing clients, confronting structures and instinctively reaching for a richer community by connecting opposites, Nadine Ridder's work as a creative strategist is powerful and long lasting.

Notitie: al het woordgebruik en de toon, van formeel tot informeel en van kwetsbaar tot direct, is in samenspraak met het individu in kwestie.