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THE BOOK IS DEAD

LONG

LIVES

THE

BOOK

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My ambition is to develop the significance and the limits of the book. I honour the traditional book but do not want to stop there. Structures that come from new media, the way text and images are treated, have given the book a new impulse. It is important to experiment and not to be afraid sometimes to create utter failures; the book can keep its vitality. There is a lot to explore in a technical way and even more importantly in terms of content and form. I believe, through book, the past, present and future can take on profoundly contemporary results and become part of our everyday. My role in making books is to give another life to a story, working with different worlds, exchanging thoughts and ideas

Irma Boom



Irma Boom at her Studio in Amsterdam



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From: Inside Outside 25% Movements

COMPOSITION

Extracts from: Inside Outside 25% Movements. Publication for an interior designer and landscape architect.

Born in Lochem, The Netherlands in 1960, Boom was the youngest child of nine in her family. Her venture into book design came by accident while pursuing painting at art school. Boom had walked into a lecture on book design, and so profound was its impact that it inspired her to drop painting and join the graphic design department. Here she found a love for Swiss typography and began developing her creative voice. Boom attended the Art Academy in Enschede, Netherlands, where she pursued a Bachelor of Fine Arts in graphic design. During this time she interned at various offices including the Dutch Government Publishing and Printing Office in The Hague, Studio Dumber, and The Dutch Television design department. Boom had applied to intern at Total Design in Amsterdam, where Wim Crowwel was director, but had been rejected by his colleagues for mixing too many typefaces for a firm that was used to strict typographic convention. Boom experienced her first job as both an editor and designer during her time at the Dutch Government Publishing and Printing Office. It was here that she was noticed by Ootje Oxenaar, a designer of Dutch banknotes, who invited her to design two catalogues for special edition postage stamps. To him, she was the 'designer of the crazy ads'. Designing the annual Dutch postage stamp books was considered a prestigious opportunity with previous designers including Wim Crowwel, Karl Maartens and Gert Dumber.



From: Inside Outside 25% Movements



I always start the Book with a specific concept and follow it. I don't compromise on what I have in my head.



From: Zumtobel Staff Lichtjahre 2000-1959

INTUITION

Extracts from: Zumtobel Staff Lichtjahre 2000-1959. Made for the anniversary of an Austrian lightning company.

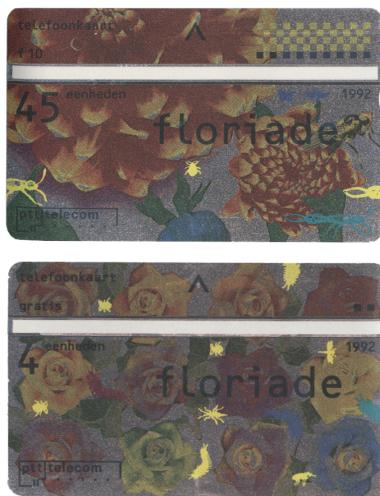
Her experimental style was evident in this particular publication, through the rich layers of information and imagery. Boom structured the book in a Japanese style binding and had text crossing multiple pages with printed folds and translucent paper. Though well received by Oxenaar, this project drew a lot of public outcry for being overtly experimental in comparison to previous editions. Boom received much hate mail, particularly from stamp collectors. However, this controversy brought her name into the public stage and established her name as a designer. Boom decided to return to the Dutch Government Publishing and Printing Office where she worked for another five and a half years. It gave her the opportunity to jump right into the shoes of a designer rather than an assistant designer. During this time she became acquainted with Paul Fenter van Vlissingen who would invite her to design the Think Book for SHV Holdings. A book which eventually elevated her status to a design star. Boom founded the Irma Boom Office in Amsterdam in 1991. She continued to tackle projects nationally and internationally in both the cultural and commercial sectors. Since 1992, she has been a critic at Yale University, and has both lectured and given workshops worldwide. She had also tutored at Jan van Eyck Akademie, Maastricht. Her work has been shown at numerous international exhibitions, including her own solo exhibition and join the graphic design department.



From: Zumtobel Staff Lichtjahre 2000-1959



It is important to experiment and not to be afraid sometimes to create utter failures; the book can keep its vitality.



From: Floriade

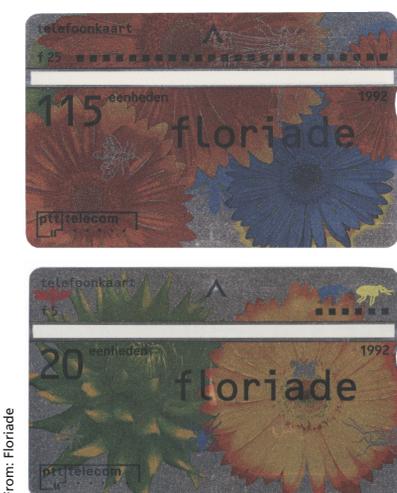
COURAGE

Extracts from: Floriade. Telephone cards published to commemorate a dutch agricultural and horticultural exhibition.

The books take on an architectural form and she views them as a unique medium for delivery of information. A thorough reflection of a book's content leads Boom to her design decisions. It is her aim to enhance the readers' understanding while at the same time creating an object of beauty, with quality and permanence. Just like a building, Boom considers the entire landscape of the book including the edges. She builds three-dimensional models in miniature scale to aid in the development of her books. From typography to material, every detail Boom applies to her projects possesses an underlying logic. Unconventional typographic trademarks of Boom may include the use of oversized type which successively shrinks from the opening to end of her book. This claims is a way to lure people into reading the introductory pages. Boom also makes use of various finishing in her printed material such as embossing and die cuts. In her commissioned book for Chanel, Boom printed an entire book devoid of ink, using instead embossed text and image to create a semi-invisible narrative of Gabrielle Chanel. The book is completely white and housed in a black box. The concept behind the book was inspired by the nature of perfume. It is best understood in an olfactive, not visual, manner and relies on lesser dominant senses to tell the story. Scent is another unusual feature she has utilized in her book design for her conceptual book design for The Road Not Taken, using mixed ink.



Thanks to new media the book is more alive than ever!



From: Floriade



Anzeige

Gestaltung: Mia-Lotta Bracker, lottabracker@gmx.de. Muthesius Kunsthochschule, Semesterprojekt 3. Semester BA, Lehrgebiet Konzeption und Gestaltung, Wintersemester 2017. Betreuung: Silke Juchter und Wolfgang Sasse. Schriften: Frutiger Bildquelle: Blume, Julia/Bose, Günter Karl: Irma Boom, Leipzig, Institut für Buchkunst 2002. In Zusammenarbeit mit dem Museum für Kunst und Gewerbe in Hamburg.