

PIN-UP

Featuring **Liz Diller, Konstantin Grcic, Iris van Herpen, Charles Hollis Jones**
and

ALSO: Nanu Al-Hamad, Apparatus, Arquitectura-G, Atelier Biagetti, BLESS, Luca Cipelletti, Debi Cornwall, Rafael de Cárdenas, Gripner Hägglund, Marc Hundley, Olalekan Jeyifous, June 14, Nynke Koster, Max Lamb, Reinaldo Leandro, Naihan Li, Philippe Malouin, Jonathan Olivares, Ifeanyi Oganwu, Leon Ransmeier, Reinaldo Sanguino, Scholten & Baijings, Soft Baroque, Katie Stout, Studio Swine, and Frank Lloyd Wright

THE COMFORT ISSUE

PLUS

ARCHITECTS,
TOILETS, AND
THE POWER OF
PERFUME



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Dutch artist and designer Nynke Koster sees the passing of time through architectural elements — columns, arches, pilasters, friezes, stucco — and makes them a constant theme in her practice. Rid of any functional purpose, these distinct architectural motifs attest to notable periods Koster longs to keep current — and malleable. Whether it's the relief details of Ghiberti's 15th-century Gates of Paradise in Florence, the ceiling of the Empire-style banquet hall in Soestdijk Palace (a former summer residence of the Dutch royal family), or a coffered Neo-classical ceiling in Hilversum, Koster uses her training in interior and furniture design to give a new identity to these surfaces, casting them on site directly in rubber as her own "medium for storytelling" (with the help of master molder Oscar Paanen).



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GREAT RELIEF

Although she kicked off her career in a fine-art context, Koster's pieces are meant to be used and squished. She is an advocate for blurring the line between art and design, and counts American artist Joseph Kosuth as a major influence. In fact, it was Kosuth's 1965 *One and Three Chairs*, which puts the substance of the chair up for debate, that drove Koster to continuously ask herself what it means to design a good chair. Her intention, she says, is simple: to make the user feel at ease with her pieces, to "physically hold them close to your body and make them your own." — NATALIA TORIJA



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- 034 – 035 Neoclassical stool cast from a coffered ceiling in Hilversum, the Netherlands.
- 036 – 037 Variations of the Baroque stool cast from a palatial home along the Keizersgracht canal in Amsterdam.
- 038 Koster used the symmetry that characterizes the Soestdijk Palace in the Netherlands as the "mold" for an exhibition at the Palace's Stuczaal in 2016.
- 039 The *Elements of Time* series (2016) is now part of the permanent collection at the Tokyo Metropolitan Teien Art Museum.