Grcic, Iris van Herpen, and Charles Hollis Jones

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

ARCHITECTS,
TOILETS, AND
THE POWER OF
PERFUME

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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 15thcentury 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 Neoclassical 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).

**Dutch artist and designer** 



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Koster's début work as a professional artist was Coexist (2013) — her graduation collection at the Royal Academy of Art in The Hague, afterwards shown at Torch Gallery in Amsterdam - which included inversions of several corners and surfaces from the Academy building. The monumentality of these structures was softened with a cushy touch in a color palette of pastel green, blue, and pink. Earlier this year, Koster showed Elements of Time at Milan's Salone del Mobile, while a series of four rubberstools cast from historic Dutch interiors are now part of the permanent collection at Tokyo Metropolitan Teien Art Museum, where the 31-year-old recently opened an exhibition of specially commissioned work. On November 3 this year, Koster came to New York with a show at LMAKgallery based on her studies of the roots of Dutch architecture in what was once New Amsterdam, at the tip of Manhattan.

## **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



036



038









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

Koster used the symmetry that characterizes the Spestdiik Palace in the Netherlands as the "mold" for an exhibition at the Palace's Stuczaal in 2016.

The Elements of Time series (2016) is now part of the permanent collection at the Tokyo Metropolitan Teien



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