

STUDIO ANNE HOLTROP

IN PREPARATION OF A BOOK



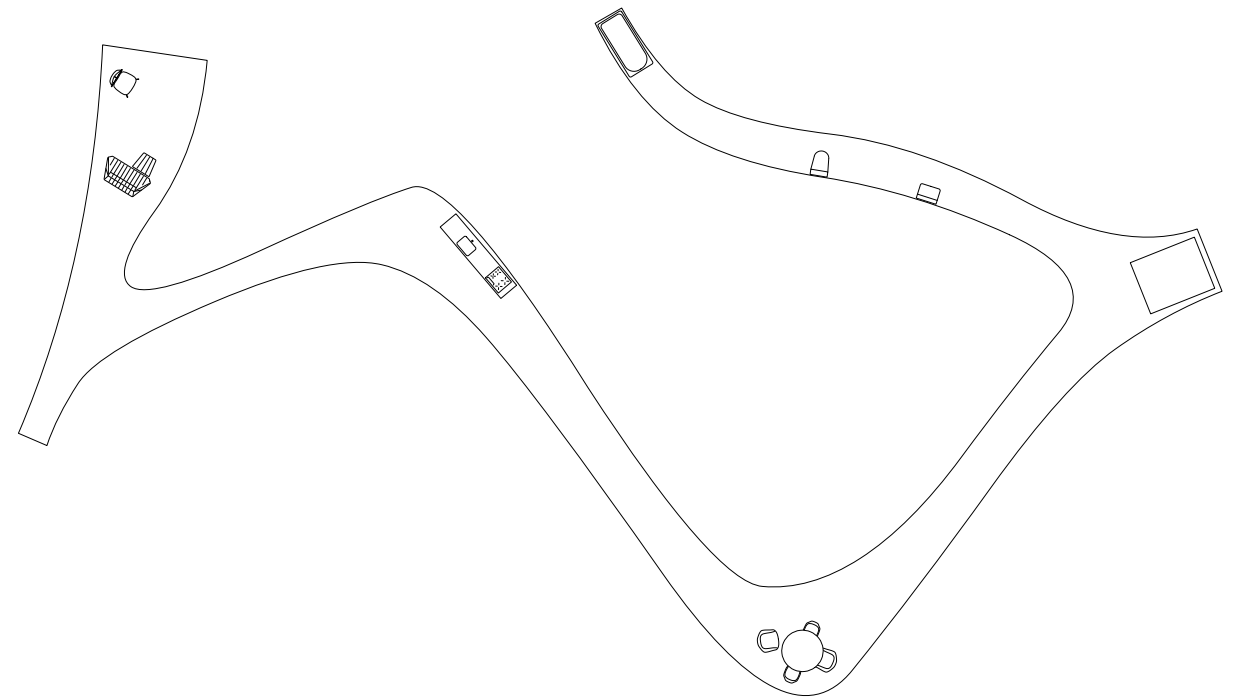
A Possible Architecture

I am interested in a possible architecture. In my work I start with form or material that often comes from outside of it. In the conviction that things can always be re-examined and reinterpreted, they can also be seen as architecture. The way someone can see a butterfly or a lake in the ink blots of a Rorschach test. I want to look freely - more or less without a plan - at material gestures and found forms and let them perform as architecture. In this way, architecture emerges by imagining a next step to the previous steps that have been taken. I want the work to remain interpretable exactly the way it originated.

2009

**Trail House, walkable model, part
of exhibition Unknown Territory,
Museum De Paviljoens, Almere (NL),
Collection Plancius, photos by Bas Princen**

**Trail House is a single house which takes a fragment of the existing paths
(or trails) as the plan for the house. A house with the same curvature as a
path, a house that curls, bends and split through the landscape. The plan,
as an objet trouvé of a landscape element, has defined characteristics
without being formed by its architectural function. A curvature, a dead end,
a bifurcation, all are special spaces with its relations to the landscape.**

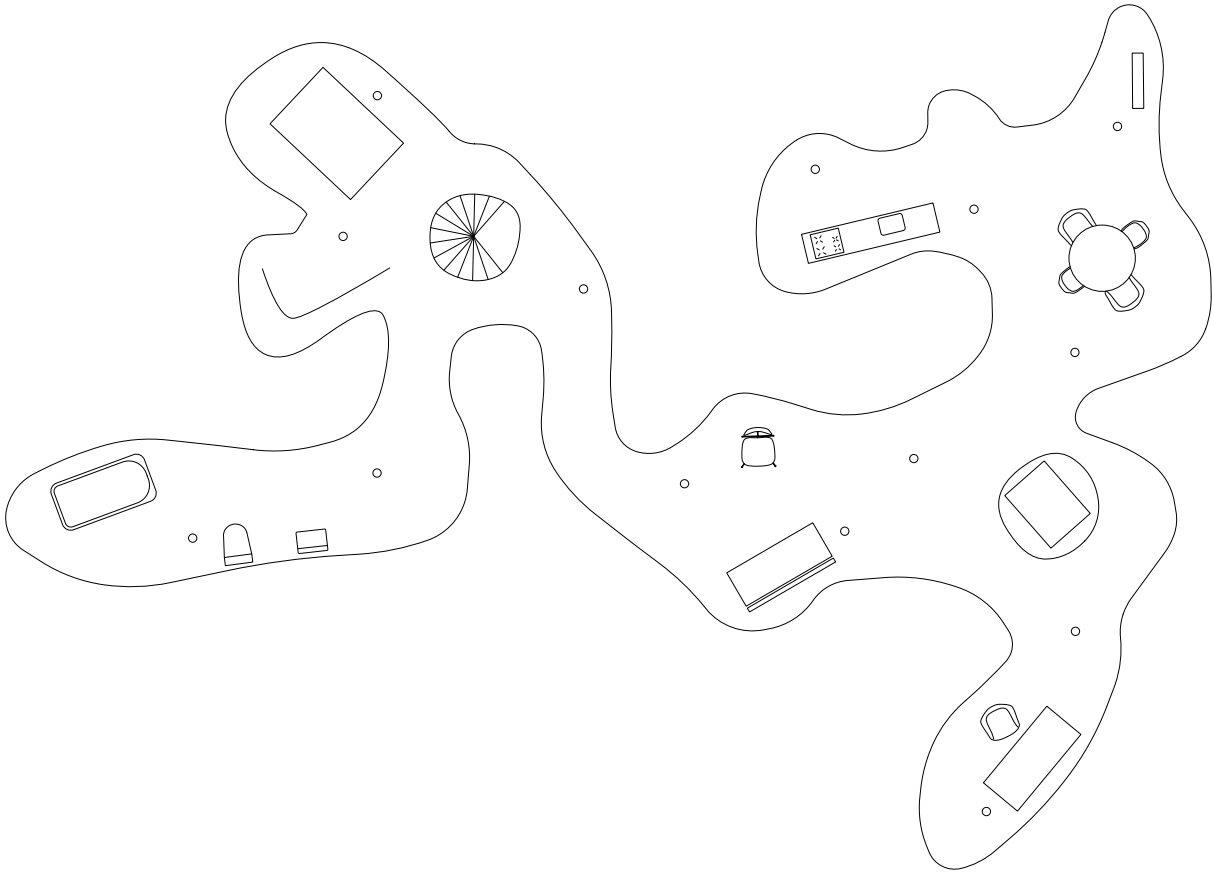






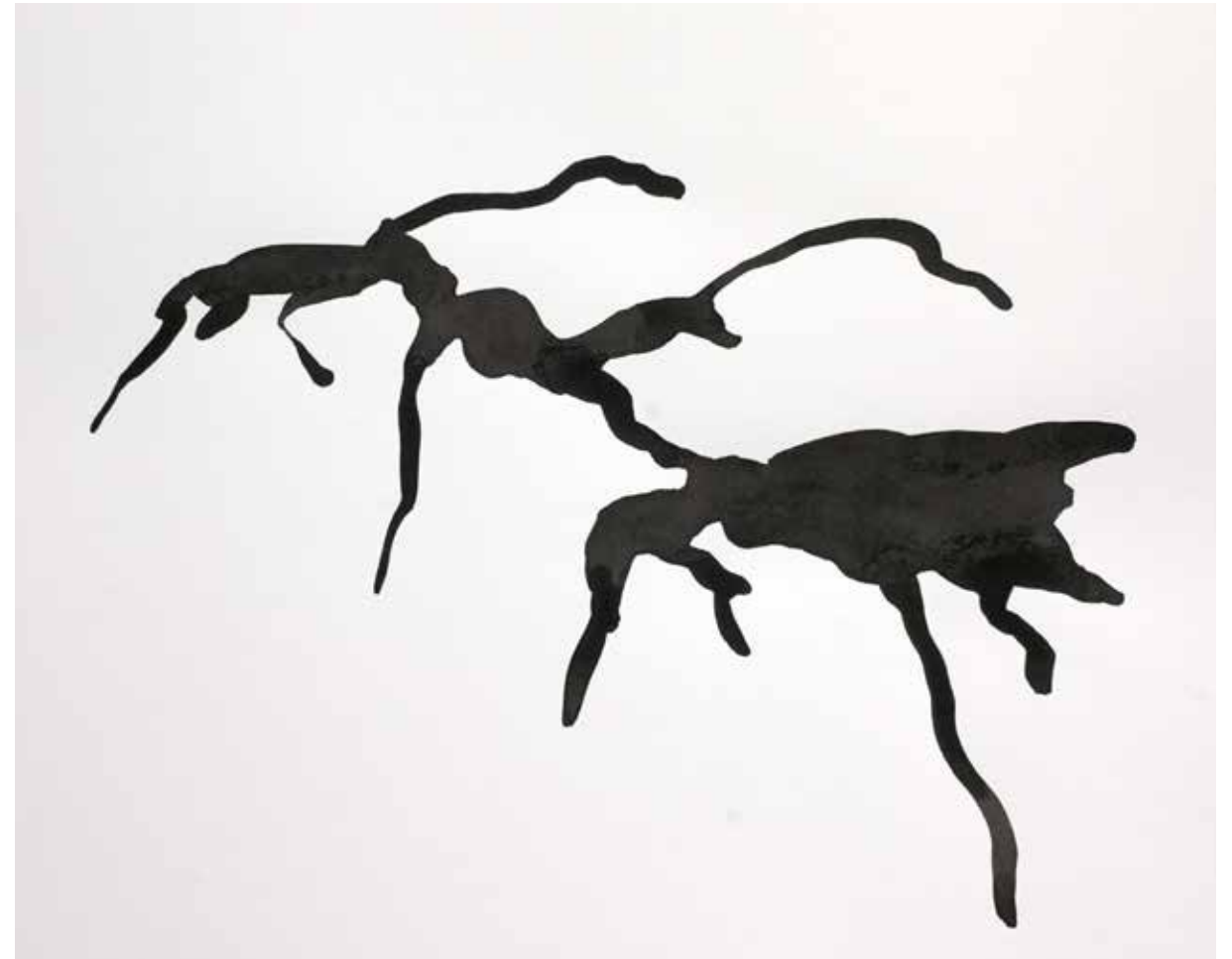


2009
A Tower, model, first Shown in 't Torentje,
Almelo (NL), photos by Bas Princen





2010
Temporary Museum (Lake), temporary
exhibition space, Heemskerk (NL), photos
by Bas Princen





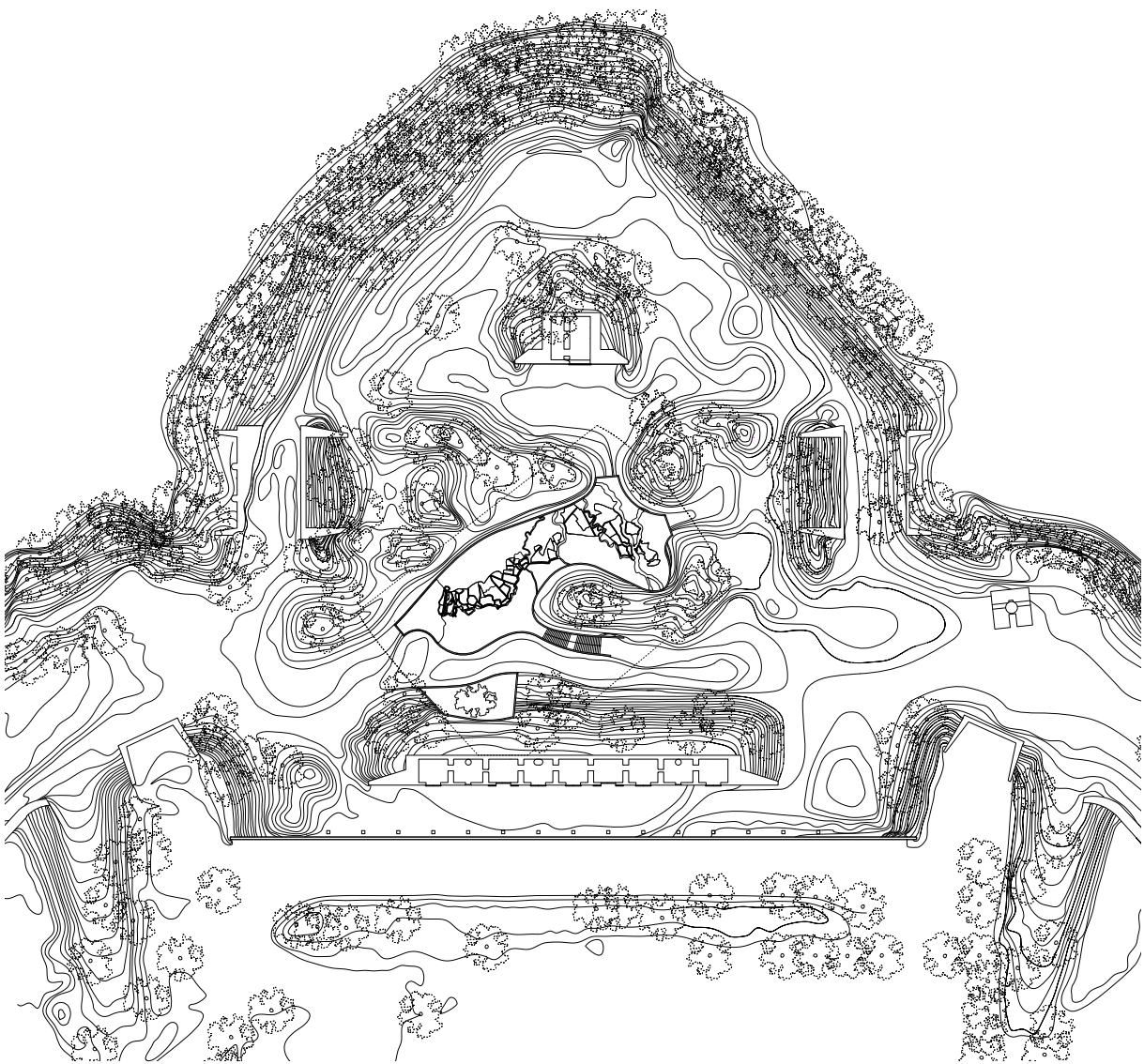
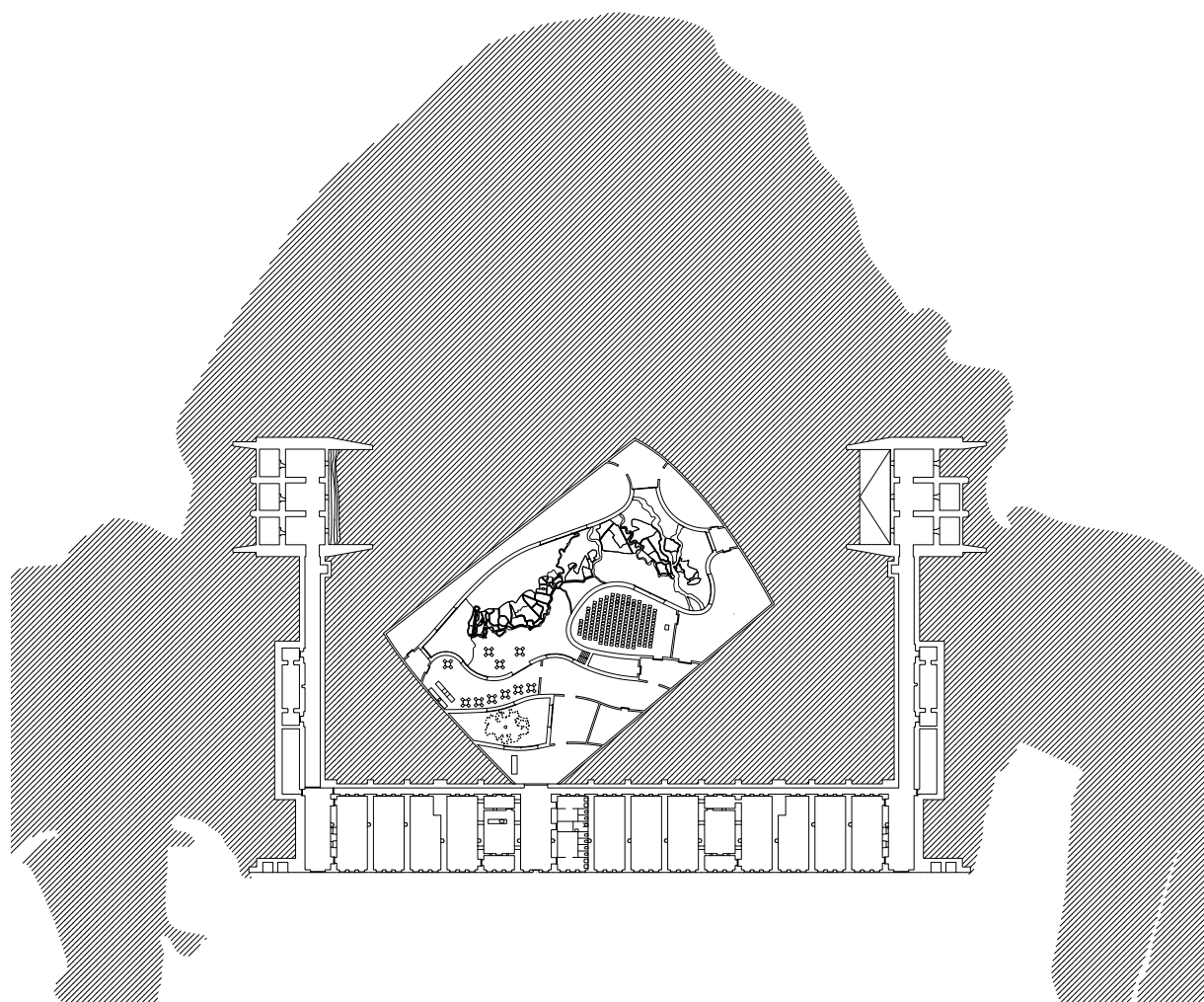




2010

**Museum Fort Vechten, completed october 2015,
first prize invited competition, Utrecht (NL), photos
by Iwan Baan, Bas Princen and Anne Holtrop**













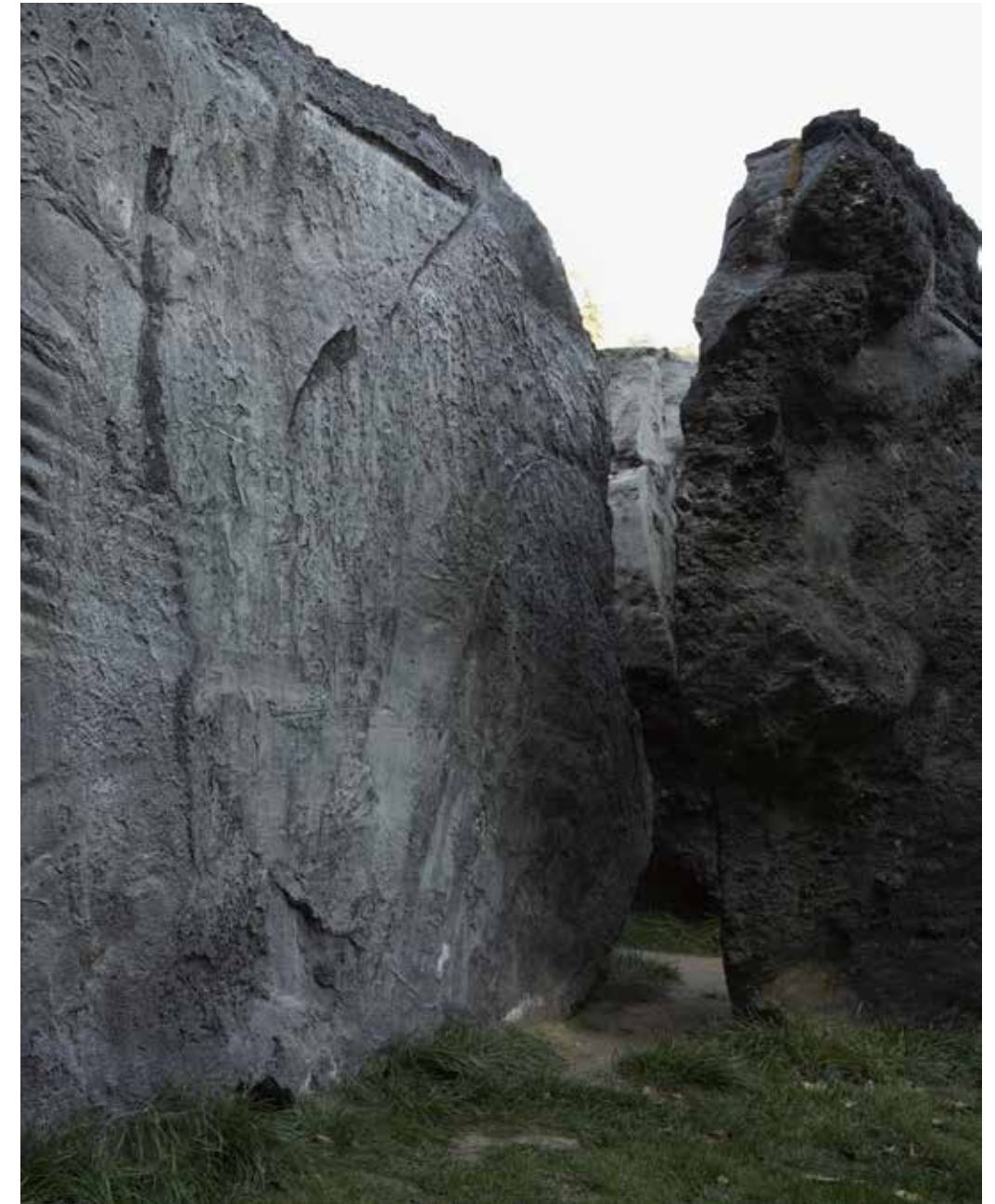
2013

**Batara (Four Walls), pavilion for an arboretum,
collection Wageningen University (NL),
photos by Bas Princen, text by Maaïke Lauwaert**

Sometimes you see something that confuses you thoroughly. The work Batara, an outdoors pavilion made of concrete, sand-cast walls by dutch architect Anne Holtrop, is such a work. The concrete walls have a soft, slick inner side and a rough, knobby outer skin. Batara is upon first inspection clearly not from this day and age. It is pre-Medieval, it is brutalist, it looks carved from stone like a cave. You imagine it must be situated somewhere on the Anatolian plateau. But upon closer inspection, the work reveals itself as extremely contemporary (it couldn't be more of this day and age if it was made from high tech materials) and to be standing on a grassy field amidst what are clearly European trees. The contemporaneity of Batara is the result of a complex web of collapsing references related to time, space and materials. This interpretative flexibility is part and parcel of the work of Holtrop and something he consciously aims to achieve. It is no wonder that the pavilion was realized in the context of a Dutch exhibition called (Re)Source, that dealt with the tension between the original or the source, and the manipulated. Generally speaking, we approve of the original and are skeptic about the manipulated. But in our current image culture (and scientific reality for that matter) it is almost impossible to differentiate between original and fake. The two positions often bleed into each other or stand in for one another. What was once clearly manipulated, say plastics, has now almost an authentic feeling to it given that materials have evolved so drastically over the last decades. Batara balances in a tantalizing and delicious way between original, source (evolving images of a cave or an old religious location), and something that has clearly been manipulated (from certain angles the pavilion even has a 3D-printed feel to it). This balancing forces you to keep looking and makes for a work that is confusing in a positive sense, that seems to slip away from attempts at classifying it and that simply resists being pinned down. However heavy and solid Batara looks, its connotations and references are agile and footloose.







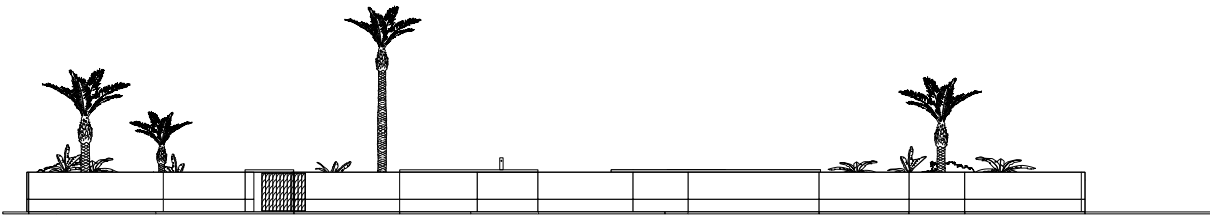
2014
National Pavilion of the Kindom of Bahrain,
first prize invited competition, completed May 2015,
with landscape architect Anouk Vogel, Milano (IT),
photos by Iwan Baan, Armin Linke and Giulia Bruno,
text by Noura Al Sayeh

ARCHEOLOGIES OF GREEN

The pavilion of the Kingdom of Bahrain at the Expo Milano 2015 is a poetic interpretation of the cultural agrarian heritage of the country, which stems from the ancient civilization of Dilmun.

With ten distinctive fruit gardens, containing trees that will be fruitbearing at different moments throughout the six-month duration of the Expo, the pavilion also features archeological artefacts that celebrate the millennia long tradition of agriculture and perpetuate the many myths of Bahrain as the location of the Garden of Eden and the Land of One Million Palm Trees.

Built out of white prefabricated concrete panels, the pavilion will be moved to Bahrain at the end of the Expo and once rebuilt will serve as a botanical garden. The prefabricated components of the buildings, visible through the seams that connect them to one another, loosely refer to the inherent and distinguished forms of the archaeology of Bahrain.

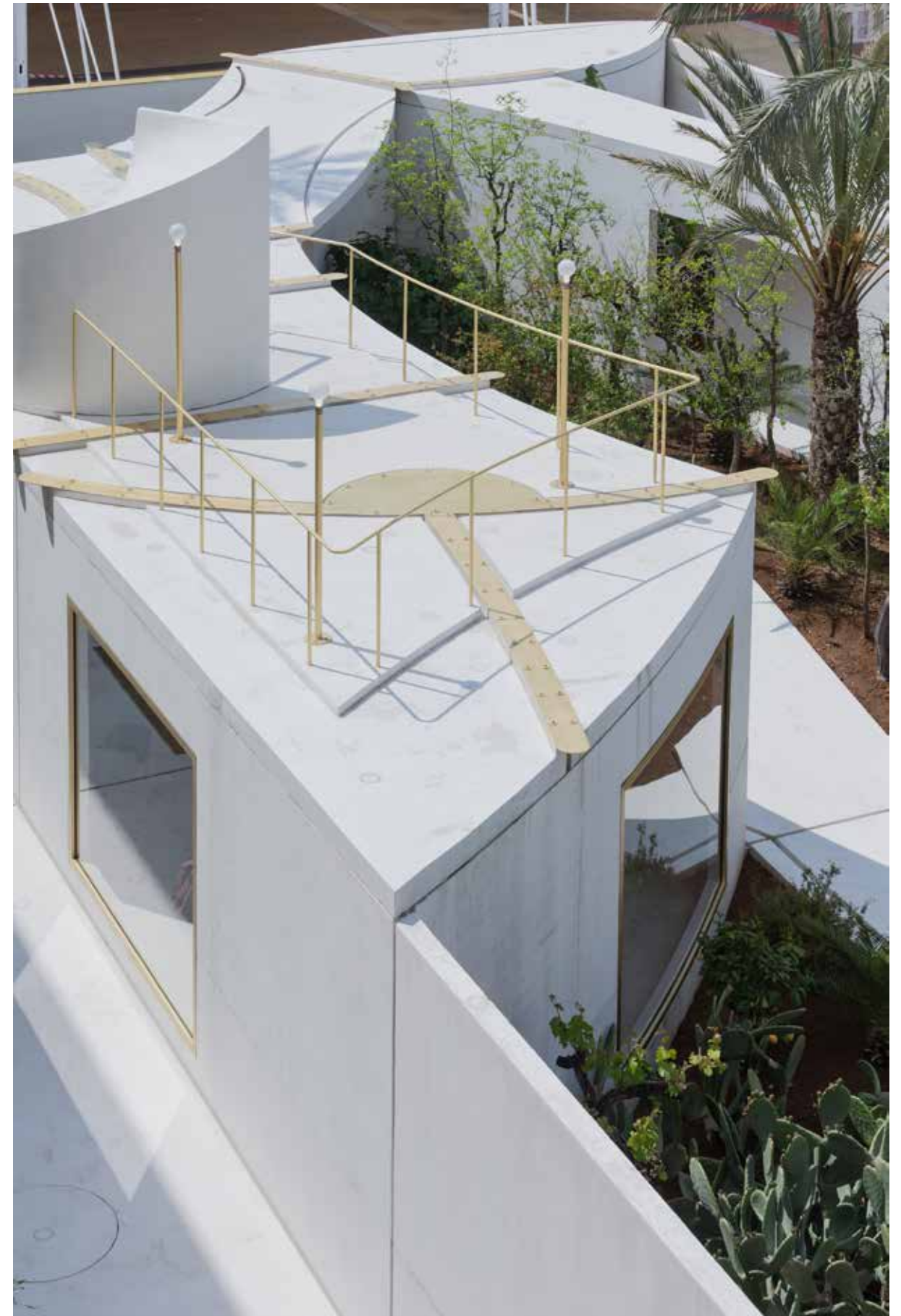


















2014

**Furniture Series for Maniera, based on the
stone collection of Roger Caillois as published
in L'écriture de pierres, hand painted by
Sylvie Van Der Kelen, Brussels (BE), photos
by Sven Laurent**





