Temporary Museum (Lake) 2010
Temporary exhibition space based on rapidly and almost automatically made drawings. Shown together with works by Renie Spoolstra, Driessen & Verstappen, Eva-Fiore Kovacovsky and Sjoerd Buisman, 53 m², poplar wood, part of exhibition Schone Schijn, Stichting Beeldende Kunst Manifestatie Heemskerk, photo: Bas Princen
Temporary Museum
(Lake) 2010
Selection of drawings,
various dimensions,
pencil on paper
Temporary Museum (Lake) 2010
Temporary exhibition space based on rapidly and almost automatically made drawings. Shown together with works by Renie Spoelstra, Driessen & Verstraten, Eva-Fiore Kovacovsky and Sjoerd Buisman, 53 m², poplar wood, part of exhibition Schone Schijn, Stichting Beeldende Kunst Manifestatie Heemskerk, photo: Bas Princen
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Floating Gardens
2009 - ongoing
Plan for a wellness spa in the form of an island in the lake IJmeer (Amsterdam) fully covered by vegetation, 2,000 m², commissioned by Studio Noach, shown in La Carte d’après Nature in the Nouveau Musée National de Monaco, group exhibition curated by Thomas Demand with a.o. René Magritte, Luigi Ghirri, Martin Boyce, Tacita Dean
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Floating Gardens
2009 - ongoing
Model, 140 x 110 x
(h) 110 cm, various materials, standing on metal legs,
collection Nouveau Musée National de Monaco, shown in La Carte d’après Nature in the Nouveau Musée National de Monaco, group exhibition curated by Thomas Demand with a.o. René Magritte, Luigi Ghirri, Martin Boyce, Tacita Dean
Trail House 2009  
Life-size model of a house based on the paths of a vacant piece of land, 100 m², poplar wood, part of exhibition Unknown Territory 2009, Museum De Paviljoens Almere. photo: Bas Princen
Trail House 2009
Model of Trail House, scale 1:20, 110 x 190 x (h)20 cm birch plywood, foam, mirror glass, first shown in exhibition Speak, Memory, Stroom Den Haag, photo: Rob Kollaard
Trail House 2009
Life-size model of a house based on the paths of a vacant piece of land, 100 m², poplar wood, part of exhibition Unknown Territory 2009, Museum De Paviljoens Almere, photo: Bas Princen
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Trail House 2009
Life-size model of a house based on the paths of a vacant piece of land, 100 m2, poplar wood, part of exhibition Unknown Territory 2009, Museum De Paviljoens Almere, photo: Bas Princen
Trail House 2009
Life-size model of a house based on the paths of a vacant piece of land, 100 m², poplar wood, part of exhibition Unknown Territory 2009, Museum De Paviljoens Almere, photo: Bas Princen
Trail House 2009
Life-size model of a house based on the paths of a vacant piece of land, 100 m², poplar wood, part of exhibition Unknown Territory 2009, Museum De Paviljoens Almere, photo: Bas Princen
A Tower 2009
Model for a tower with 10 apartments, 130 x 230 x 280cm, mirror foil on foamboard, chrome dyed copper tubes, solo exhibition in art project space ‘t Torentje, photo: Bas Princen
A Tower 2009
Model for a tower with 10 apartments, 130 x 230 x 280 cm, mirror foil on foamboard, chrome dyed copper tubes, solo exhibition in art project space 't Torentje, photo: Bas Princen
A Tower 2009
Model for a tower
with 10 apartments,
plan, solo exhibition
in art project space 't“torentje
A tower 2011
moulded plaster, 11 elements, 56 x 45 x 84 (h) cm, first shown at *Art Amsterdam 2011*, Cityscapes gallery, made in collaboration with Bas Princen
A tower 2011
moulded plaster, 11 elements, 56 x 45 x 84 (h) cm, first shown at Art Amsterdam 2011, Cityscapes gallery, made in collaboration with Bas Princen
A tower & Temporary Museum (Lake) 2011
diptych on paper, 310 x 125 cm,
first shown at Art Amsterdam 2011,
Cityscapes gallery,
made in collaboration with Bas Princen
Cinema Hill
2010 - ongoing
Plan for a movie house to be build on a peninsula of the southbank of the Sloterplas (Amsterdam) and covered by earth, 1,200 m2, winning entry invited competition, commissioned by SKOR, Koers Nieuw West & Merral theaters
Cinema Hill
2010 - ongoing
Plan for a movie house to be build on a peninsula of the southbank of the Sloterplas (Amsterdam) and covered by earth, 1,200 m2, winning entry invited competition, commissioned by SKOR, Koers Nieuw West & Merral theaters
Reverse process of mountain digging
2011
felt, 500 x 360 x 75 cm, first shown at Gyeonggi Creation Center, Korea
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2011
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Reverse process of mountain digging
2011
felt, 500 x 360 x 75 cm, first shown at Gyeonggi Creation Center, Korea
Reverse process of mountain digging
2011
‘dessin automatique’,
indian ink on paper,
unnumbered series,
40 x 55 cm, first shown at Gyeonggi Creation Center, Korea
Reverse process of mountain digging
2011
‘dessin automatique’,
indian ink on paper,
unnumbered series,
40 x 55 cm, first shown at Gyeonggi Creation Center, Korea
Korea is a country full of mountains, but also full of building activity since the economic boom in the 1980s. There are places where they dig into the mountains and then stop halfway because of various reasons. The situation is half a mountain, half something else. It is the mistakes and the unclear state of it that make these situations interesting. No longer the full mountain with its history is present and there is also no clear direction on the future of the site. In this situation the present is fixed by an irreversible situation to the past and an uncertain future. The model presented here at Gyeonggi Creation Center in Korea is a reversal of this process of mountain digging. The model is constructed of different layers of the inkblot drawings I made during the residency creating a three dimensional map that refers both to a manmade construction with fences, pillars, floor levels, as well as landscape elements of pools, rivers, and hills.

The viewer might see maps of mountains or lakes in these pools and stains of ink. It is this interest I have in these automatically made drawings that they refer to nothing specific. There are just ink on paper. Rapidly made in large series, based on chance. But the mind of the viewer, like my mind, wishes to see things in them, like in a butterfly drawing. Jumping between different visions the mind projects its own ideas on it. Each construction, each gesture is a new reality.

I used the inkblot drawings as shapes, as maps to construct a three dimensional work with it, fully made out of felt. To the flat surfaces I added a fence on scale 1:12. This architectural element changes the position of it only being a sculpture, but an architectural model at the same time. It gives the illusion of being a model for a building structure, a reality outside of this work. Both are in a duality, material and form opposed to idea and vision.

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**on Reverse process of mountain digging**

Anne Holtrop

If architecture is a verite genre of space creation, model is a fiction genre. If architecture serves to stabilize, reinforce and build-up the structure of the real, models can be understood as the architecture of the imaginary.

... On the horizon of reality lays a skyline of paper volumes, cardboard coulisses and canvas cathedrals: everything reality does not yet believe in.

Milica Topalovic, Models and Other Spaces, OASE #84 - Models, June 2011

*A thing is a hole in a thing it is not.*

Carl André
on Floating Gardens ...

fragment of This is not a landscape, Christy Lange in La Carte d’Après Nature (exhibition catalogue), with texts by Thomas Demand, Christy Lange, Tacita Dean, Rodney Graham, René Margritte & Luigi Ghirri, MACK, ISBN 978-1-907946-00-4

The domain of Arnheim

Though many of the works in La carte d’après nature picture heterotopic, impossible landscapes, few of them propose a utopia. Anne Holtrop’s island may be the exception. Holtrop, in collaboration with the green design firm Studio Noach and the botanist Patrick Blanc, has designed a wellness spa in the form of an island - the ultimate idea of a retreat. Though it will be covered in vegetation, and will, like a naturally-occurring island, float in the ocean, Holtrop’s design would be made from recycled polystyrene such as coffee cups and fast food containers, which will be refashioned to form the base and the contours of the island. They, in turn, will be cloaked by vegetation that will grow directly from the surface without soil, to form ‘the world’s largest hydrophonic vegetation cover’. Holtrop has imagined a place to experience nature at its most man-made and cultivated, but also in a surreal state - in his words, ‘to bring things in contact that are not coherent at all’. For now it exists only as an architectural model - a proposal for a utopia that exists foremost in its description.

The literary origins of surreal, constructed utopias like these might be found in Edgar Allan Poe’s last short story, written in 1850, The Domain of Arnheim (after which René Margritte named more than one of his paintings). In the story, Poe relates the tale of a rich man named Ellison, who dedicated his life to landscape gardening because he believed that sculpting nature was an art akin to poetry. After searching the world for many years to find a suitable location for his garden, Ellison finally settles on Arnheim, where, from the surrounding environment, he fashions a surreal landscape of snaking rivers, lush vegetation, ivy-covered mountains and, finally, a gated, floating castle.
Again he walked round – or round wasn’t the right word, although now and then, by another route, he did almost get back to the point he had set out from. He wound his way, that was better, he wound his way through the tall, waving grass, and yet was indoors, in a house that seemed to have landed like the first stage of a plan to finally keep down all the wildly proliferating grass in the hitherto undisturbed surroundings. He passed shreds of his work, scale models, rudiments, sketches, like shreds of attempts to keep control of deadlines that were trying to hide in nooks and crannies of the house – but always alone, often instantly identifiable as lonely. [...]

He sat back down in his seat, the deckchair, and noticed that the sun had almost passed its zenith. He picked up a remote control from the floor and then, his left arm outstretched, aimed at the small sound system further inside the house. He could not really see the CD player – or rather, he could see it through the glass, over the grass, and then again through the glass, over there against the curved wall. Thus he could see a red light turn green, a display light up orange – and he could hear the music rushing towards him, the sound waves, unlike the infrared waves from the remote control, forced to follow the walls and boundaries of the house, and rolling up... louder and louder... less and less dull... and occasionally splashing up against the sides of the interior.... as he had sometimes seen in action films in which heroes hid in narrow aluminium ducts that were unexpectedly swept aside by some liquid or other.... and indeed, just afterwards, he was completely, unrestrainedly, enveloped in sound. He’d caught the news: ‘.... not available for comment. This morning the army began distributing gas masks to smaller headquarters in every province in the country. There is currently one mask for every ten citizens. In an emerg....’ – and once again he grew bored with the information, pressed the button, and the green light swapped lives with the red one. They’d do anything to make contact between people more and more unattractive – make people themselves more and more afraid, leave no activity that was still meaningful, let alone looking for meaningful things or places.
Anne Holtrop: ‘Mies van der Rohe’s design for a glass skyscraper with all its curvatures of the facade, going in and out of its shape, fascinates me already for a long time. I imagine it in such a way that the plan of each floor could be a fluid one. Where you could somehow step outside of the tower and look back inside another part of it. At the same time I was tracing the outlines of all kinds of shapes I found during my residency in Tokyo. I was fascinated by the interstitial space between objects, buildings and people. They call the interstitial space that is bound with its object: MA. It can exist in everything. With tracing these outlines I was searching for not only the space it encircles, but also the space it creates outside of it. One of these tracings - a kind of inkblot, I used as the plan for A tower. Which in a way resembles the glass skyscraper by Mies. It is a model where each floor contains one apartment, 10 in total. In each apartment from almost every position you look through the outside into another part of the house. And up and down of course into your neighbors house.’
on Temporary Museum (Lake) &
Trail House ...

Parallel Forms in Abitare #510, march 2011 by Giampiero Sanguigni

Opposite processes to the same form
I first met Anne Holtrop in 2008, in Amsterdam’s Indonesian district. His office was in a big white room he shared with artist Krijn de Koning. On his table there was a sequence of abstract models he had done for never-realised projects, peopled by tiny figures and pieces of furniture to give a true sense of scale. An initial shape was obsessively repeated and modified in each of the models until the final configuration was achieved. On the shelves around the walls there was a never-ending series of refinements in materials ranging from foam and wood to poliplat and acetate sheets.

His new office is in nearby Westerpark. His projects have become buildings. More models have taken their places on his shelves. He shows me photos by Bas Princen of the Trail House and the Heemskerk pavilion.

The house stands on one of Almere’s as yet unplanned sites (SITE2F7). Once an area of seabed, it’s a weirdly alienating place where natural grass now covers artificially created terrain. The Trail House is little more than an installation, a 1:1 scale version of the models I had seen a few years earlier. Though minimal in its detailing and materials, it contains a variety of environments made possible by its sinuous shape, which Holtrop says was inspired by the meandering trails spontaneously created by people crossing the site.

Why did they cross SITE2F7? Didn’t they see the “Keep Off The Grass” sign? Or was the sign never actually there? Did they have a good reason for not using the official pathway? Was it to walk the dog? Was it because they were late for school? […] Were they looking for something in particular? A ring? A pen? Somewhere to pee? A moment of solitude? A porcupine? Or were they maybe looking for a hiding place? And hiding from what, then? Was it an excuse for a secret kiss? Did any of them come back more than once? And, above all, were any of them aware they were walking in the future Trail House and that it would be good manners to knock at the door before entering?

Answering these questions led to the house being designed the way it was, but the procedure that led to the creation of the Temporary Museum (Lake) in Heemskerk was diametrically opposite, despite the fact that both are built of the same material (wood) and have the same curvaceous shape. Holtrop shows me study drawings of the museum: an obsessively repeated bended form, variations on a theme, results in the pavilion’s definitive plan. I point out the opposing extremes of this approach: on the one hand, an object born of the ephemeral nature of a place (Trail House); on the other, a pavilion descended from above.

His reply is disarming: the Trail House came from something that already existed, the Heemskerk pavilion from a form in my head. The similarity of the forms comes from wanting to integrate exterior and interior.

Anne Holtrop’s buildings have a short life-cycle. They colonise a space for just a few months. Then, as with Thomas Demand and Gordon Matta-Clark, all that remains is a photographic record of what happened. It’s no accident that the photos of the Trail House and Temporary Museum (Lake) were taken by Bas Princen. The Dutch artist’s Artificial Arcadia (2004) is a photo-survey of unplanned areas in The Netherlands, where people indulge in their hobbies and pastimes. Those portrayed in the photos are goaded into movement not by the nature of the place, but by the conditions imposed by what they bring with them. Their hobbies (mountain-biking, motocross, kite-surfing) are lenses that determine how they perceive the place.

The Trail House is based on a similar principle: over time people created paths across the unplanned grassy land of SITE2F7. Holtrop’s house turns these expressions of people’s desires and needs into a three-dimensional construct and construction. As with the gear used by the people in Princen’s photos, the house is an interface that determines perceptions of the place, and its shape creates meandering spaces where interior and exterior interpenetrate. In some places, you can sit with your back against a wall and touch the wall of another part of the house with your feet.

Such “extreme sinuousness” could never have been literally transposed to the museum, whose spaces are quite rightly tailored to exhibition requirements. And yet, in both cases, as he shows me the plans, Holtrop points out minor spaces, backwaters left behind by the ongoing swirl of objects, as if they were the most important and unexpected outcomes of his modus operandi.

In these spaces the precepts of house and museum design loosen their grip as the orthogonality of vertical spaces and the perspectives of unbroken lines and symmetry falter and fade.
Anne Holtrop (b. 1977, The Netherlands) studied architecture at the Academy of Architecture in Amsterdam from 1999 to 2005. After graduation, and still resident in Amsterdam, Holtrop set up his own practice, being twice awarded grants from the Netherlands Foundation for Visual Arts, Design and Architecture, known in the Netherlands as Fonds BKVB, as well as receiving the Charlotte Köhler Prize for Architecture from the Prince Bernhard Cultural Foundation in 2008. In 2009 he joined an artist in residence in Tokyo and in 2011 in Seoul. He is a visiting lecturer and external critic at various art and architecture academies and is editor of OASE, an independent architectural journal for architecture.

selected exhibitions
2011 Reverse process of mountain digging in Gyeonggi Creation Center, South Korea, group exhibition
2011 de sted 3D in Museum Hilversum, group exhibition with a.o. Hans Wilschut, Gabriel Lester & John Körmeling
2010 Speak, Memory in Stroom The Hague, group exhibition with a.o. Sara van der Heide, Andrew Lord & Rachel Whiteread
2010 Transmission / the experimental waitingroom in Cascolab Apeldoorn, group exhibition
2010 La Carte d’Après Nature in CascoLab, group exhibition curated by Thomas Demand with La Carte d’Après Nature
2010 Floating gardens (eps) in C3 #308 by HaNa Kim
2010 Colline Artificiali in Landscape Architecture Belgium & Germany
2010 Landscape Architecture in TU Delft, group exhibition with a.o. Anouk Vogel, OMA, Rietveld Landscapes, West8
2010 Schone schijn in beeldende kunst manifestatie Heemskerkr, group exhibition with a.o. Renie spoelder, Eva-Fiore Kovačević, Driessen / Verspreck & Sjoerd Buusman
2010 Architecture of Necessity in Visions Art Museum Zweden, group exhibition
2010 Architecture of Consequence in NAi Rotterdam, group exhibition with a.o. OMA, MVRDV, ZUS, Powerhouse Company, Kempf Thill & Jan Konings
2009 A tower in ’t Looentje Almelo, solo exhibition
2009 Open Studio in Tokyo Wonder Site Aoyama, group exhibition with a.o. Haruka Kojin, Yaken Teruya & Dinh Q. Lê
2009 Unknown Territory 2009 in Museum De Paviljoens Almere, group exhibition with a.o. Sarah van Sonnebeck, Hala Elkoussy & Gweneth Boelens & Nickel van Duijvenboden
2009 Maak ons land in NAi Rotterdam, group exhibition
2006 Dood aan de Elite in P!!!AKT Amsterdam, group exhibition
selected books
2010 La Carte d’Après Nature (exhibition catalogue), with texts by Thomas Demand, Christy Lang, Tacoita Dean, Rodney Graham, René Margritte & Luigi Ghirri, MACK, ISBN 978-1-907946-00-4
2010 West Arch (exhibition catalogue) by Brigitte Franzen, Marc Gunniewig, Florian Heilmeyer, Jan Kampshoff, Andrea Nakath, Anna Sophia Shulz, ISBN 978-3-86859-079-1
2005 The house of glass was suddenly all solid walls (artist book)

selected publications
2011 De Schieting (Analoge ruimtes) in DW B 2011 2: De Maker by Christophe Van Gerrewey, Saskia de Coster and Anne Holtrop
2011 Notiz Naïoebest in Forum #56, april 2011 with Milca Topalovic
2010 De Schieting (Analoge ruimtes) in DW B 2011 1: En/on by Christophe Van Gerrewey, Saskia de Coster and Anne Holtrop
2011 Parallel Forms in Abitare #510, march 2011 by Giampiero Sanguigni
2011 Lake in Frame #78 by Jane Sza
2010 Shorlist 2011 in Baumwietzwoche #204 by Florian Heilmeyer
2010 The Postcard of Nature: Thomas Demand in Monaco in Domus by Federico Nicolao
2010 Ode to Margritte in ’scape #2 by Cathilde Nuijink
2010 Arts Become Latest Luxuries in The Architectural Review, october issue #1364 by Georgina Ward
2009 untitled (photo Houthavens, Amsterdam) in CascoLab, group exhibition in Club Donny #4, post-editions
2009 Het onbekende in Almere in Tubelight #64 by Lennard Dost
2009 Warming house for minder ambitieus bouwplannen in De roskam by Dora Brandt
2009 Floating Gardens in Compasses #2 by Bernardina Borra
2008 Anne Holtrop in Academie van Bouwkunst 1908 - 2008, eds. David Wendt, 010 publishers
2008 De 8 van 2008 in Vrij Nederland #1
2008 Anne Holtrop in Het Parool magazine #9
2008 Op zoek naar het onvoorspelbare in ArchitectuurNL #7 en Kunst op aarden vuur #6 in ArchitectuurNL #7 by Indira van’t Klooster
2008 Willekeurig en Rationeel in De Architect #1 by David Wendt
2008 Op zoek naar het onvoorspelbare in ArchitectuurNL #7 by Indira van’t Klooster
2008 Arts Become Latest Luxuries in The Architectural Review, october issue #1364 by Georgina Ward
2007 2008 in Urban Flux #6
2008 Warming house for minder ambitieus bouwplannen in De roskam by Dora Brandt
2007 De 8 van 2008 in Vrij Nederland #1
2007 Anne Holtrop in De Blauwe Kamer #3

selected interviews & lectures
2011 A landscape of non-coherency / Laws of chance, lecture at the Beamclub, Amsterdam
2011 interview with Thomas Demand and Bas Princen in OASE #84
2011 interview with Klaus Engler in WDR
2010 New Craftsmanship in NAi Rotterdam, duo lecture with Nanne de Ru & Charles Bessard (Powerhouse Company)
2010 ByDesign, interview with Alan Saunders in ABC radio, Australia
2010 NA-I-O.C. Anne Holtrop, interview with Saskia van Stein (curator NAi), NAi Rotterdam
2009 interview with Quintus Miller (Miller & Maranta, Basel) and Job Floris in OASE #76 Context and Specificity
2007 series of interviews with Mike Guyer & Annette Gigon (Gigon & Guyer), Vincent de Rijk, Kamil Klaase & Peter Bannenberg (NL architects) and Nanne de Ru and Olv Klijn in OASE #74 Invention

prizes and grants
2011 artist in residence, Gyeonggi Creation Center, South Korea, march - may
2009 artist in residence, Tokyo Wonder Site Aoyama, Japan, september - november
2008 Charlotte Köhler prize, Prince Bernhard Culture Fund
2007 starter stipend 2 Fonds BKVB
2005 starter stipend Fonds BKVB

2011 2006 starter stipend Fonds BKVB
2008 Charlotte Köhler prize, Prince Bernhard Culture Fund
2007 starter stipend 2 Fonds BKVB
2005 starter stipend Fonds BKVB

2011 2006 2008 2009 2010...