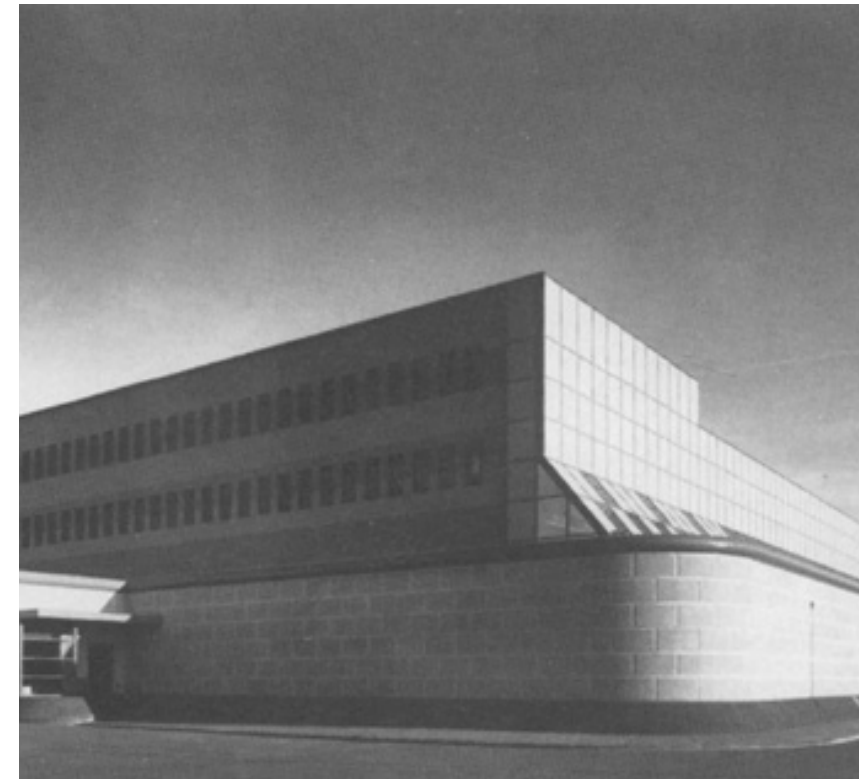


Carel Weeber is an architect who makes architecture where colour plays an important role. When his projects are compared, it looks like Weeber made a lot of choices in the beginning of his career by himself. He made these choices intuitively; he did use good reasoning to make the actual decisions. As his career progressed. He made room for decoration, like in De Schie, he made room for Struycken in the hallways to make different artworks. De Struyck is the example where Weeber makes a clear distinction between decoration and architecture; he also reserves space for art in his design, but this space is now the whole façade and parts of the interior. Weeber does not interrupt the artist; he makes the conditions for the artist in which he has to work. Regardless his position, Weeber is still in control.

p.i. De Schie, Rotterdam  
By: Carel Weeber

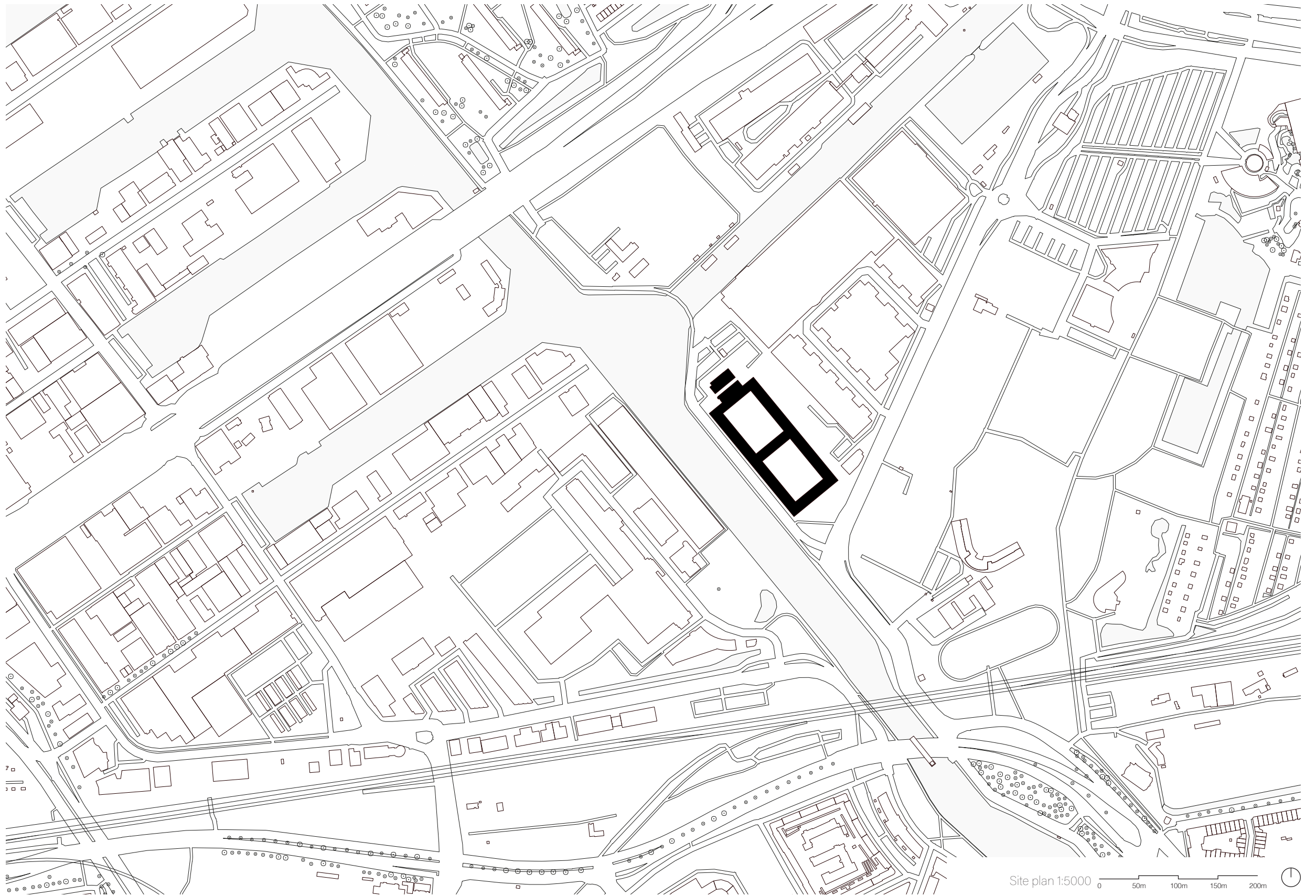


## A colourful Exception

A study on how Weeber's Schie Prison uses Colour in a World of colourless Prisons.

Santo van Insulinde





Site plan 1:5000 0 50m 100m 150m 200m

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## Course

AR2A011 Architectural History Thesis

## Tutor

Dr. Ir. J.S. Zeinstra

## Acknowledgements

Wytze Patijn and Peter Struycken (interview with author)

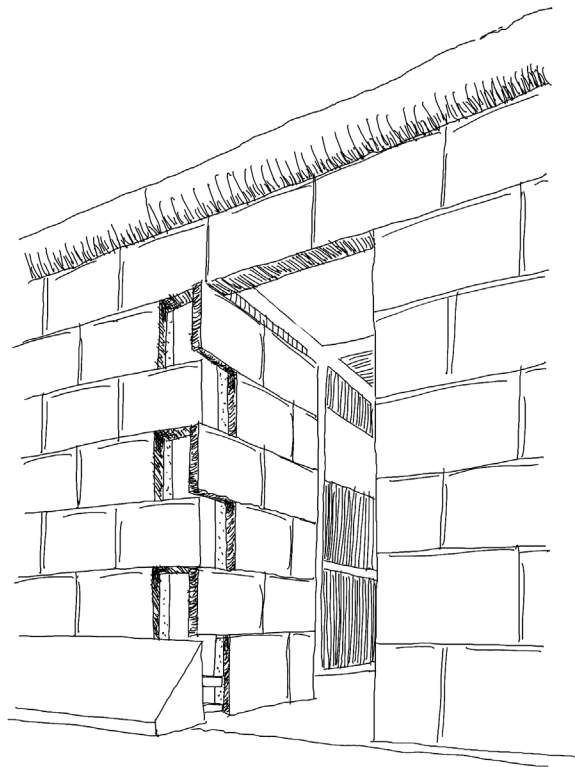
TU Delft, Faculty of Architecture and the Built Environment  
Julianalaan 134  
2628BZ

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# A colourful Exception

A study on how Weeber's Schie Prison uses  
Colour in a World of colourless Prisons.



*Standing in front of the entrance, with my back to a grey building, I see a building that looks completely closed. Where can I enter the building? Or is this not possible? Wait, I hear a noise. The noise of a gate that opens. It is made out of giant blocks, just like the castle-like wall that envelopes the whole building. Behind this castle-like wall, there is another building hidden, not really hidden, actually. Because of its very bright colours of orange and blue, it stands out in its context. This context features some sports fields and buildings with industrial functions. When I turn away from the prison, I immediately see a building that is defined by the colours white and grey. With all its glass and skybridges, it gives a feeling of floating and lightness. When a couple of cars crossed, I decided to turn my back on the Van Nelle Fabriek. Looking again at the prison, designed by Weeber I also see glass in the longitudinal facades. It just does not give the same feeling as the Van Nelle Fabriek...*

## Analysis of De Schie

De Schie is a prison in Rotterdam, built by the architect Carel Weeber under commission from the Ministry of Justice. To be specific, in front of De Van Nelle Fabriek and the district of Spangen. Construction started in 1985 and ended in 1989. The building contained 252 prison cells.<sup>1</sup> These cells were intended to house mainly drug smugglers.<sup>2</sup> The building opened as one of the five new prisons in the Netherlands built in the eighties.<sup>3</sup>

### Building explained

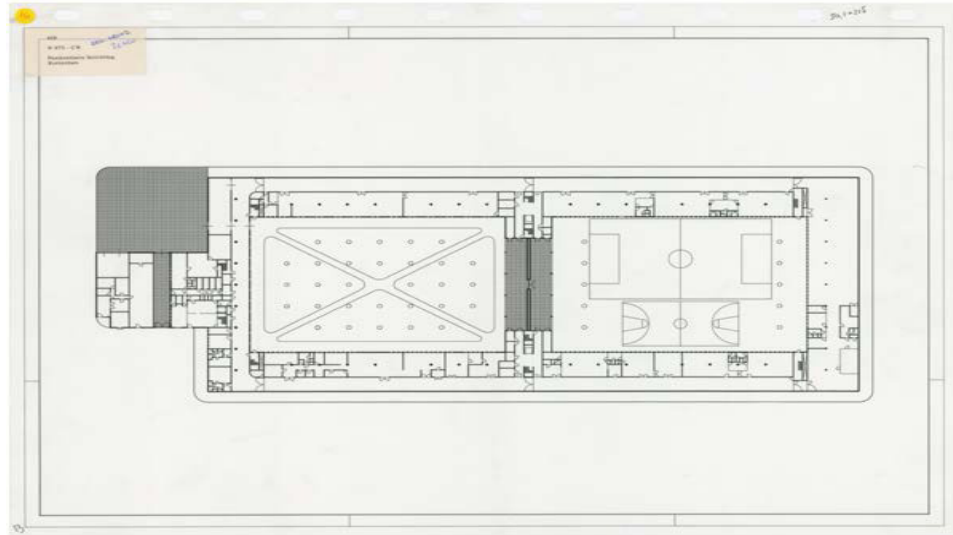
De Schie consists of a total of 4 floors. The ground floor is used for more supporting facilities, such as workshops (F. 2). On the left side of the building, the main entrance can be found. This is the place where the prisoners are brought into the prison. The vans with the prisoners enter this gate and drive into a space which lies between two buildings and is covered with a perforated metal roof. So the space is enclosed, yet open. The prisoners could still feel the air through their hair. Between the entrance area, the dispatch area of the prison can be found. This is the space where all the goods are delivered for the prison. This entrance and dispatch area look more as independent functions. When leaving this area, a prisoner enters the main building of De Schie. This space can be characterised as a long rectangular form with a big corridor on its outer line, which encloses several workshops. The spaces which are meant for the workshops enclose an outdoor area of a walking park and some sports fields.

Another important floor of this building is the first floor (F. 3). This floor contains, besides a lot of repetitive prison cells, also facilities for accommodating the visits of relatives and prisoners in De Schie. Besides these main functions, there are also living rooms and a centre for leisure purposes.

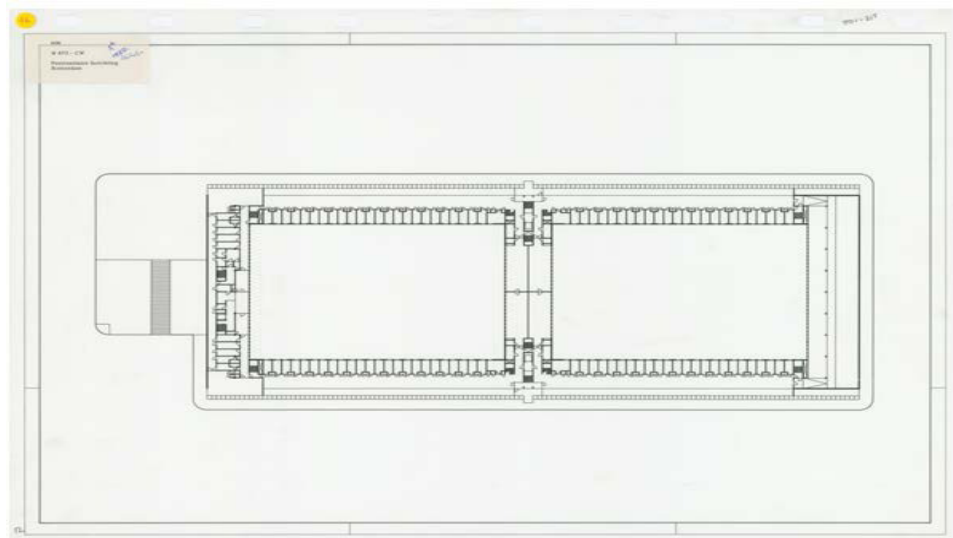
The main building is not just a long rectangular form. It has two gigantic gaps in it: courtyards (F. 2). As already mentioned, the left courtyard houses a walking park and the second courtyard accommodates several sports fields. Most of the prison cells look onto the courtyards (F. 3). Opposite the windows of the cells looking onto the two courtyards lie several galleries to gain access to the different cells.

A large prison wall encloses the complex. This wall encloses the main building with its courtyards, the entrance building and the dispatch area (F. 2). This wall stands 5 meters from the other buildings and is also five metres tall. When a typology for this building has to be assigned, it could be the typology of a convent, but then inside out. A convent but then with all circulation placed on the outside of the building instead of circulation from the inside like a convent.<sup>5</sup>

F. 2



F. 3



F. 2 Ground floor of penitentiare inrichting De Schie. From: VU Research Portal. Drawing by Carel Weeber (1985).  
F. 3 First floor of penitentiare inrichting De Schie. From: VU Research Portal. Drawing by Carel Weeber (1985).

<sup>1</sup> Wouter Vanstiphout, *Autonoom: 100% Carel Weeber* (Rotterdam: Maas Lawrence, 2024), 216-223.

<sup>2</sup> Peter Struycken, *Interview Schie Prison*, interview by author, March 9, 2026.

<sup>3</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 216-223.

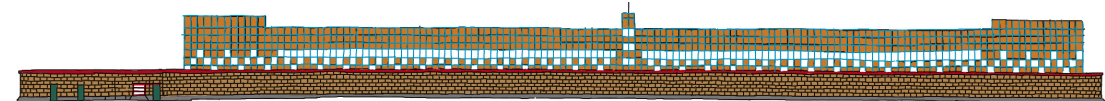
<sup>4</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 216-223.

<sup>5</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 216-223.

F. 4



F. 5



F. 4 Picture of east façade of penitentiare inrichting De Schie. From: NRC (2025).  
 F. 5 North façade of penitentiare inrichting De Schie. Drawing by author (2026).

The outer façade of the building is mostly made out of glass: a curtain wall. This façade has different colours. Horizontal and vertical elements enclose several glass panels, transparent and closed, to create a kind of pattern of colours. From the inside of the prison, the main function of this curtain wall façade is to bring sunlight into the volume, especially the galleries that gain access to the different prison cells.

#### Colour in exterior

The curtain wall is made out of several colours. The colours that have been used in the curtain wall façade on the north side can be seen in F. 5. The vertical and horizontal elements are painted light blue, while the glass panels are coloured orange. The rustica blocks of the prison wall are coloured ochre, while its basement is painted a darker green. At the top of this wall, a red curved edge has been added.

The east façade of the main building uses the same colour palette as the north façade (F. 4). However, a different type of pattern is used. This façade uses horizontal blue and orange stripes. Furthermore, the several windows of the prison cells are visible in this east façade. In front of these windows, green metal bars are placed.

Orange is quite a prominent colour in the façade. The decision to use this particular colour was made by Weeber. The Van Nelle Fabriek was seen by Weeber as silver. He felt the urge to put a building in front of it that was gold. Weeber was colour blind, and in his opinion, this type of orange matched his conception of gold the best. Another

important colour for the façade is blue. By applying blue and orange in the façade, Weeber wanted to create a Caribbean atmosphere in Rotterdam.<sup>6</sup> As already mentioned, most of the prisoners came from countries where these colours were used in local architecture, so Weeber wanted these prisoners to feel at home.<sup>7</sup>

<sup>6</sup> Struycken, interview.

<sup>7</sup> Remy Vlek, "Dwars: Biografisch portret van architect Carel Weeber," documentary, February 5, 2026, posted February 3, 2025, posted by Remy Vlek, Youtube, 00:34:00, <https://www.youtube.com/watch?v=11B3TixAEvl>.

## Colour in interior

For the hallways, colour is also an important theme, which can be seen in F. 6. The hallways and their columns are painted in warm yellow and blue.<sup>8</sup> Every wall in the prison had a dado (grey/ green) where a colour started from this dado up to the ceiling. The available colours were: orange, blue, green and purple.<sup>9</sup> The colour-related decisions for the hallways were all made by Weeber.<sup>10</sup> A black and white tiled artwork was placed in one of the hallways.<sup>11</sup> Studies during the process of making can be seen in F. 7. When the directors and prisoners had the opportunity to choose between different artworks by different artists, the prisoners appreciated the presence of the artworks while being in detention. For the prisoners, the artworks did resemble a sort of life in a clinical environment, because a prison can be characterised as just white cells and hallways.<sup>12</sup>

De Schie has 252 prison cells. All of these cells were painted in different colours. The artist who is responsible for the different colours in these cells is Peter Struycken. An example of a cell with a certain colour is shown in F. 8. Peter Struycken was tasked by Weeber to mix 6 to 7 colours for the prison cells. The colours had to be saturated because most of the prisoners were of foreign origin. The main part of the prisoners were drug smugglers coming from the Dutch Antilles. Furthermore, Struycken chose colours with equal spacing on the colour wheel and equal saturation and intensity. All of the colours were randomly assigned to the different prison cells, so every cell had one of these 7 colours.<sup>13</sup> In the cells, these

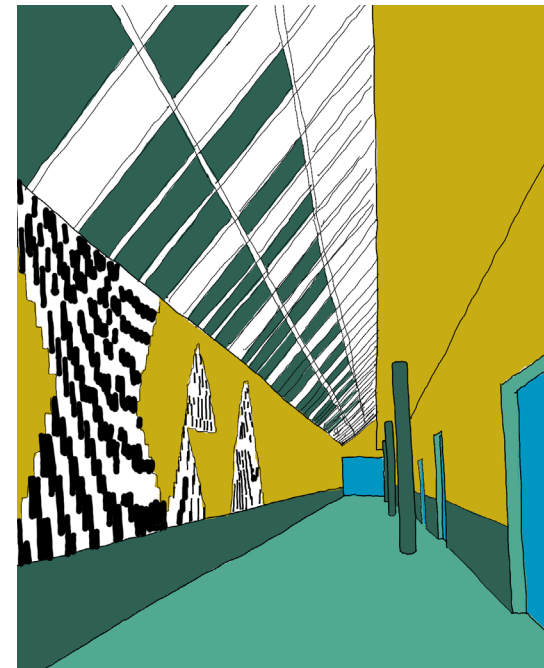
colours started from the so-called dado all the way up to the ceiling.<sup>14</sup>

## Special meaning of colours

There is a special meaning behind the use of certain colours. Signal colours were used to define this special meaning. The colour red is assigned to objects that have something to do with escaping: stairs, doors, the roof edge and the edge of the prison wall. In addition, every door and window facing the courtyards is painted green.<sup>15</sup>

To better understand the conditions that Weeber and Struycken had to deal with during their design process of De Schie, a more detailed explanation will follow on how the world of prisons looked back in the Netherlands during the eighties and the nineties of the last century.

F. 6



F. 7



F. 8



<sup>8</sup> Struycken, interview.

<sup>9</sup> I.S. Burgers et al, "Post 65: Inspirerende Bouwkunst : Ons Wereldbeeld in Architectuur van Na 1965," Digital Academic Repository Of VU University Amsterdam (Vrije Universiteit Amsterdam), 12 oktober 2021, <http://hdl.handle.net/1871.1/5772ffb8-8007-44fc-9cc8-ba51eb6eb8f6>.

<sup>10</sup> Struycken, interview.

<sup>11</sup> Struycken, interview.

<sup>12</sup> Jan van IJendoorn and Wytze Patijn, *Kunst in de bajes* (Uitgeverij 010 publishers), cited in Wytze Patijn, *Interview Schie Prison*, interview by author, March 11, 2026.

<sup>13</sup> Struycken, interview.

<sup>14</sup> Burgers et al, "Post 65: Inspirerende Bouwkunst : Ons Wereldbeeld in Architectuur van Na 1965."

<sup>15</sup> Burgers et al, "Post 65: Inspirerende Bouwkunst : Ons Wereldbeeld in Architectuur van Na 1965."

F. 6 Hallway with artwork and all its colours. Drawing by author (2026).

F. 7 Colour studies by Peter Struycken for artworks in prison. From: VU Research Portal. Drawing by Peter Struycken (1989).

F. 8 Prison cell with all its colours. Drawing by author (2026)



## Dutch Prisons in the eighties and nineties

During the nineties, the Netherlands experienced a blast of new prisons. Hoorn, Grave, Arnhem, Hoogeveen, Leeuwarden, Sittard and Rotterdam. All of these places received a brand new prison.<sup>16</sup> The prisons were designed by different architects, with almost the same building brief.

This blast of several new prisons was quite spectacular, because for the first half of the twentieth century, not a single new prison was built in the Netherlands. The building of new prisons started with the opening of new prisons in Maastricht (F. 9) and Amsterdam (F. 10) in the seventies. These two prisons were the result of several governmental commissions that tried to humanise the world of prisons after the Second World War in the Netherlands. The ideology behind the prisons of Maastricht and Amsterdam was re-socialisation. Re-socialisation means that a prisoner is able to find their way in society when they are released from prison. To accomplish this, the prisons of Maastricht and Amsterdam did not look like typical prisons, more like apartment buildings: The experience for the prisoners had to be as normal as possible. Furthermore, the glass surfaces were not protected by bars, because bulletproof glass was used. Lastly, prisoners were not kept individually in cells during the day; the idea of the collective was leading. For example, in Amsterdam, prisoners lived in groups of 12 as a family. The downside of this ideology was that the prisoners from the Maastricht and Amsterdam prisons were not better prepared for their return to society, and guards often felt unsafe because of the

large number of people they had to cope with in the different sections. Besides that, these types of prisons were expensive in operation, because of their complicated routing and organisation, a lot of staff was required.<sup>17</sup> The Maastricht prison did not receive the nickname "Hilton on the Maas" just for fun; it was a way for the public to express their disbelief at the way prisoners lived in a 'luxurious hotel' while serving a prison sentence.

From the ideology of re-socialisation to the harsh reality of the nineties. Those were the conditions Weeber had to design in. This period in the history of prisons in the Netherlands can be characterised by an interview with Weeber and the director of De Schie, for a newspaper in 1989. The world of prisons during the nineties felt more rigid in comparison with the seventies.<sup>18</sup> This rigidness is illustrated by the way the director of De Schie reacted to the proposal of colours Weeber made for this project: "I was surprised by all the colours Weeber used, but after that I really liked the ideas of Weeber. Nevertheless, we did change some things, based on the way the world of prisons works. Weeber picked, for example, the colour lilac for one of the cells. This is going to be a prison for men. The world of prisons is macho. Lilac will be associated with gay men. So someone in a lilac cell will be called gay by other prisoners. That cannot be. That is asking for trouble."<sup>19</sup>

After explaining the world of prisons it is needed to dive deeper into colour.

<sup>16</sup>Gerda ten Cate, "Nieuwe Nederlandse Gevangenissen: De Gouden Sfinx en de Blue-band Bajes," *Bouw*, October 6, 1989, 15-20.

<sup>17</sup>Ten Cate, "Nieuwe Nederlandse Gevangenissen: De Gouden Sfinx en de Blue-band Bajes," 15-20.

<sup>18</sup>Herman Moscoviter, "De kleurrijkste bajes van Nederland," *Het Vrije Volk*, June 9, 1989, 15.

<sup>19</sup>Leo Jansen cited in Herman Moscoviter, "De kleurrijkste bajes van Nederland," *Het Vrije Volk*, June 9, 1989, 15.

## Colour in Architecture during the nineties: Postmodernism

Postmodernism was an architectural style that began to rise during the eighties. The rise of Postmodernism changed how colour was seen in architecture. Colour became suspect. The Postmodern movement believed in a world with real/ traditional materials. Examples of real materials are: granite, travertine and marble. As a result, purplish and beige were only seen as mature and classy. The appearance of cities changed. For example, Miami. Blue and pink were replaced with white and yellow, all on behalf of 'good taste.'<sup>20</sup>

The Architects of this building tried to relate architectural form and history to the logic and symbols for users. For this design, references to late-classical museum typology and the Altes Museum, by Friedrich Schinkel, are used. The elements in the Neue Staatsgalerie that are influenced by these references are wrapped around with the colours of plaster and natural stone. The elements clad in natural stone and plaster are, in their turn complemented by elements from popular and commercial architecture, as the bright red and blue entrance canopy, for example.<sup>22</sup>

F.11

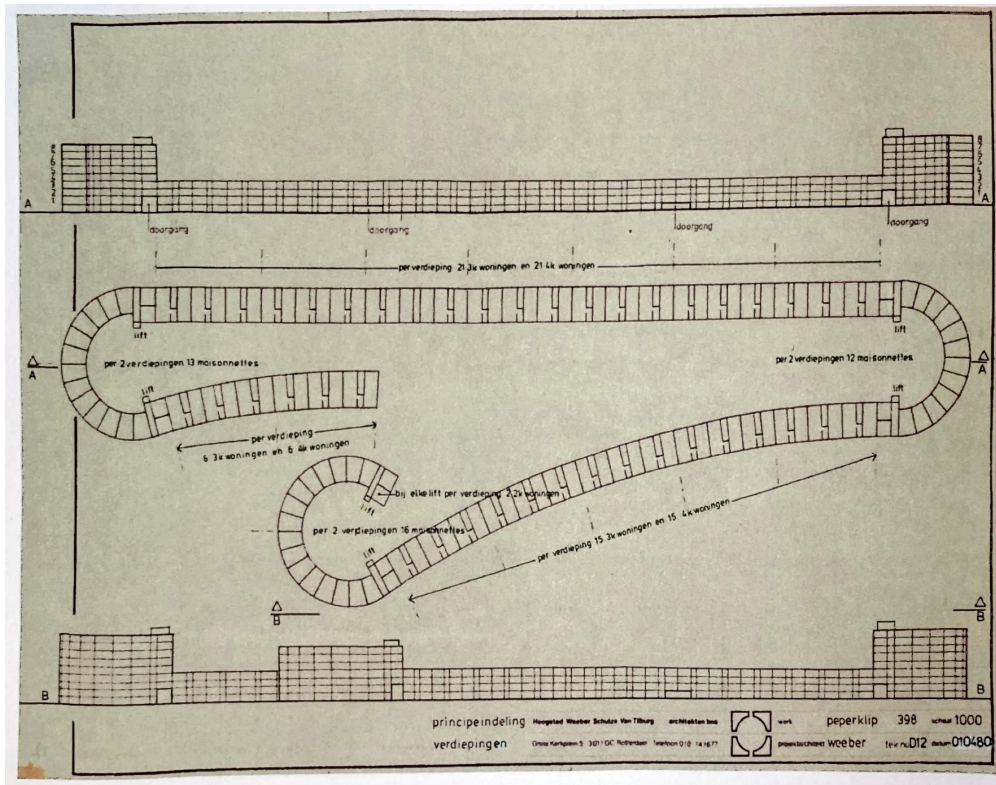


A building that exemplifies this architectural style is the Neue Staatsgalerie in Stuttgart, designed by James Stirling and Michael Wilford and Associates in 1983 (F. 11). The use of colour in this building is based on a distinction between colours for perennial elements and those for elements with a shorter lifespan. The first category shows colour warmly and naturally, as travertine and sandstone do. The second category does show colour differently. Colour is shown as brighter and more industrial, such as the green steel window frames and the bright coloured handrails.<sup>21</sup>

<sup>20</sup> Rem Koolhaas, "Neue Staatsgalerie," in the book *Colour in contemporary architecture*, ed. Susanne Komossa et al. (SUN, 2009), 411.

<sup>21</sup> Tom Avermaete, "Neue Staatsgalerie," in the book *Colour in contemporary architecture*, ed. Susanne Komossa et al. (SUN, 2009), 211-214.

<sup>22</sup> Avermaete, "Colour in contemporary architecture," 211-214.



F. 12 Floorplan, section and elevation of De Peperklip. From: *Autonoom: 100% Carel Weeber*. Drawing by Carel Weeber (1979).

F. 13 Different façade elements of De Peperklip. From: *Molenaar en Co*. Photograph by Luuk Kramer (2024).

F. 14 Close up on different façade elements of De Peperklip. From: *Molenaar en Co*. Photograph by Luuk Kramer (2024).

## Analysis of De Peperklip

De Peperklip is a social housing project in Rotterdam in the neighbourhood Feyenoord. The design process began in 1978<sup>23</sup> and welcomed its first inhabitants in 1982. De Peperklip is Weeber's second-largest residential building with a total of 549 houses.<sup>24</sup>

The building itself could be described from the top as a giant paperclip (F. 12). This giant paperclip is stretched out in a way that its inner structure is loosened up. A building that feels like a continuous wall that meanders through Rotterdam. So, no hard corners or edges, the whole shape is based on fluidity. The curved C-shaped volumes consist of more floors in comparison to the parts in the middle that lie between these C-shapes.

The curved C-shaped volumes accommodate 8 floors in total, with only maisonnettes (F. 12) with walkway access. In contrast to the C-shaped volumes, the middle parts have three floors with only apartments with a shared entrance. On the ground floor of these middle parts, there is housing for the elderly or space for storage.<sup>25</sup>

The challenge of this project was to build housing in a hostile environment. Noisy port companies surrounded the housing block, and there were plans to build an erotic centre close by. The municipality of Rotterdam wanted to separate and regulate these 'polluting' and 'dangerous' functions. Besides that, the municipality wanted to make a start with housing in the area.<sup>26</sup>

De Peperklip was not that successful in its early days because of social problems. There was a lack, or you could say, not a sufficient housing allocation system for De Peperklip at that time. The municipality of Feyenoord sent all the people who were in a form 'problematic' or 'difficult' to De Peperklip. The building itself was often blamed; however, when De Peperklip got a form of refurbishment, the new manager of De Peperklip said that when the building opened, there was just a lack of strict rules. Besides that, there were no consequences for the people who violated these rules.<sup>27</sup>

The construction of De Peperklip is based on a concrete structure; to be precise, tunnel formwork has been used to create the different housing units. Something that was extraordinary about this building was the way prefabrication was used. During the construction of De Peperklip, many 'packages of houses' could be found on the building site.<sup>28</sup> These packages consist of all the different elements each housing unit needs.

At the ends of this tunnel formwork, the façades of the housing units are placed. These façades are made of concrete panels. These concrete panels included insulation, window frames, glass and tiles.<sup>29</sup> A variety of façade panels have been used (F. 13) in De Peperklip. Three forms can be found in the design of Weeber: Straight, convex or hollow. Windows for a living room, a kitchen, or a loggia; all options were possible with the three available options.<sup>30</sup>

<sup>23</sup> "Projecten: Peperklip," *Rotterdam Woont*, accessed April 8, 2026, at <https://rotterdamwoont.nl/projecten/peperklip>.

<sup>24</sup> Wouter Vanstiphout, *Autonoom: 100% Carel Weeber* (Rotterdam: Maas Lawrence, 2024), 266-275.

<sup>25</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 266-275.

<sup>26</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 266-275.

<sup>27</sup> Wytze Patijn, *Interview Schie Prison*, interview by author, March 9, 2026.

<sup>28</sup> Job Floris and Hans van der Heijden, "Tracing Postmodernities: Carel Weeber in conversation with Job Floris & Hans van der Heijden," series of conversations, December 2, 2025, posted June 14, 2022, posted by Architecture Foundation, YouTube, 00:01:00, <https://www.youtube.com/watch?v=FB01MU9yOPY>.

F.15

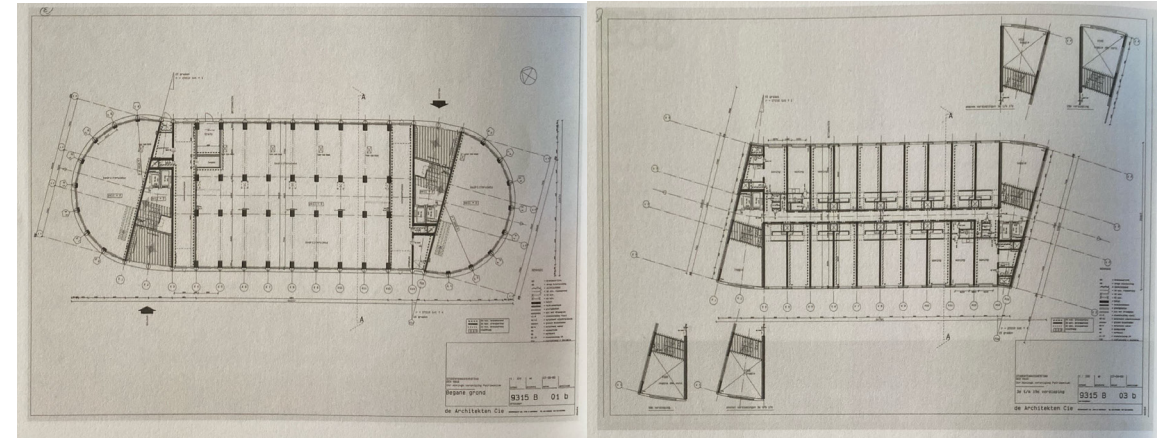


The tiles (F. 14) of the façade are yellow, grey, white, blue and red (F. 13). The façade had a pattern of colours. These colours repeated and changed house by house. This pattern of coloured tiles that Weeber chose is influenced by the artists Peter Struycken and Jan Schoonhoven (F. 15). Peter Struycken, as earlier mentioned, used the computer to generate geometrical and colourful compositions. Jan Schoonhoven made art with a repetition of three-dimensional forms. Weeber helped Schoonhoven with his artworks in the past. Another evident inspiration for Weeber was the piles of containers that could be found more and more in the harbour of Rotterdam.<sup>31</sup> With the pattern of tiles, every housing unit becomes recognisable from the outside.

Weeber used a simple and straightforward method for picking the tiles for the façade of De Peperklip. Manufacturers of tiles did not have a lot of different colours back then, so he picked the colours that differed the most from each other. This is the reasoning behind the colours ochre and blue, for example.<sup>32</sup>

Another project where colour plays a major role is De Struyck in The Hague. Just another work where Weeber used colour, could be the first reaction. This is actually not true. Weeber used a completely different point of view in the distinction of decoration and architecture in comparison to his earlier work, such as De Peperklip. De Struyck will be discussed in the following part.

F.16



### Analysis of De Struyck

De Struyck is a student housing complex with commercial space on the ground floor, near the train station Holland-Spoor in The Hague. The first students inhabited the building in 1996, but the whole design process started already in 1992. The housing complex accommodates 380 studios.<sup>33</sup>

The building starts from the ground floor with a basement (F. 16).<sup>34</sup> This basement has a rectangular form with a half circle on both ends. On top of this basement, a parallelogram-shaped tower was added. Both for the basement and the tower, Weeber used no harsh edges. Instead of this,

the rectangular forms have been liquified in the sense that they become curved (F. 16). On top of this ensemble of basement and tower, a crown has been added, which brings a form of horizontality into the building and acts as a border, where the building has to stop.

The building is 62 metres tall and has 19 floors. Inside the housing tower, a hallway divides the space with on each side of the hallway 10 studios (F. 16). On both end walls, the adjacent spaces rotate more than 45 degrees. As a result of this, there is space for elevators, staircases and two-story high loggias.

<sup>29</sup> "Peperklip."

<sup>30</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 266-275.

<sup>31</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 266-275.

<sup>32</sup> Struycken, interview.

F.15 Jan Schoonhoven posing in front of his works. From: Coppejans Gallery (no date).

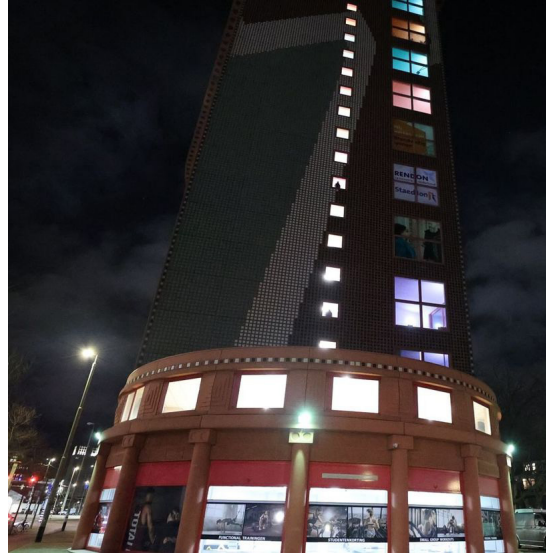
<sup>33</sup> "Gids: De Struyck," *Architectuur*, last modified October 15, 2025, <https://www.architectuur.org/bouwwerk/528/DeStruyck.html>.

<sup>34</sup> Wouter Vanstiphout, *Autonoom: 100% Carel Weeber (Rotterdam: Maas Lawrence, 2024)*, 355-365.

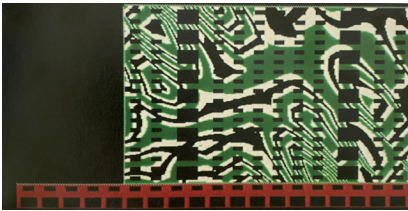
F. 17



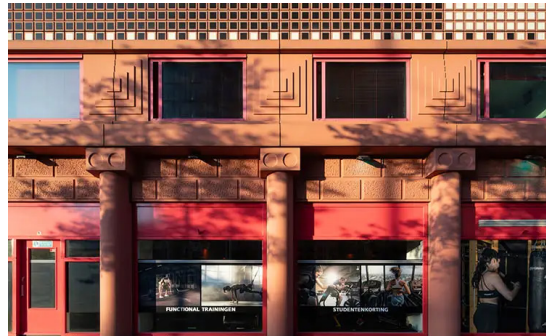
F. 18



F. 19



F. 20



F. 17 Perspective from the street of De Struyck. From: *De Volkskrant*. Photograph by ANP (2025).

F. 18 Loggias functioning as lamps at night. From: *Rijnmond* (2022).

F. 19 Preliminary design of Peter Struycken for the façade. From: *Carel Weeber 'ex' architect*. Drawing by Peter Struycken (no date).

F. 20 Basement with black and white tiled borders. From: *Architectuur*. Photography by Bart van Hoek (no date).

The process of building De Struyck cannot be summarised as easy. The design process of Weeber was not that hard for him; the way other stakeholders received the project made it hard to actually build De Struyck. The Buildings Aesthetics Committee of The Hague did not approve the plan because, in their opinion, it lacked coherence with its context.<sup>35</sup> The decoration for De Struyck resulted in lots of commotion inside the Municipality of The Hague: "The decoration landed like a bombshell within the municipality."<sup>36</sup>

De Struyck uses a concrete skeleton. Prefab concrete columns are used for the earlier basement. These prefab columns have a classical appearance. The rest of the structure uses tunnel formwork to create the different housing units. Again, prefab concrete panels are used for the façade with a combination of a large number of tiles. The main difference between these prefab façade elements and the elements that are used in earlier work of Weeber is the lack of the ability to see the edges of the individual panels (F. 17).<sup>37</sup>

Tiles in green, white and black are used in these prefab façade elements.<sup>38</sup> A computer program is used to make the pattern of all the different tiles (F. 17). Struycken made a three-dimensional colour structure around the architectural building. You could say that the bare architectural structure is submerged in this three-dimensional colour structure. A fraction of this three-dimensional structure is wrapped around De Struyck. Every spot where a tile corresponded with a colour point from that same space, the tile got

that certain colour. As a result of the limited choice in the colour of tiles, the colour space is adjusted to these colours. A black and white tiled border (F. 20) around the three dimensional art work of Struycken functions as an architectural border. Weeber saw this as his architectural contribution to the tiled pattern.<sup>39</sup>

The two-story high loggias (F. 18) also have windows of the same height. For these loggias, Struycken mixed 8 different colours for both walls and ceiling. These loggias function as lamps at night, because they light up the colours of the room behind the glass.<sup>40</sup>

The building is often seen by the public as ugly. Weeber believes that was the whole point of this building: "It is not built to be beautiful, but to irritate people, just like students. Irritating is something that you should do when you have the age of a student. If the students do not irritate or provoke, the building does it for them."<sup>41</sup>

<sup>35</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 355-365.

<sup>36</sup> Struycken, interview.

<sup>37</sup> "De Struyck."

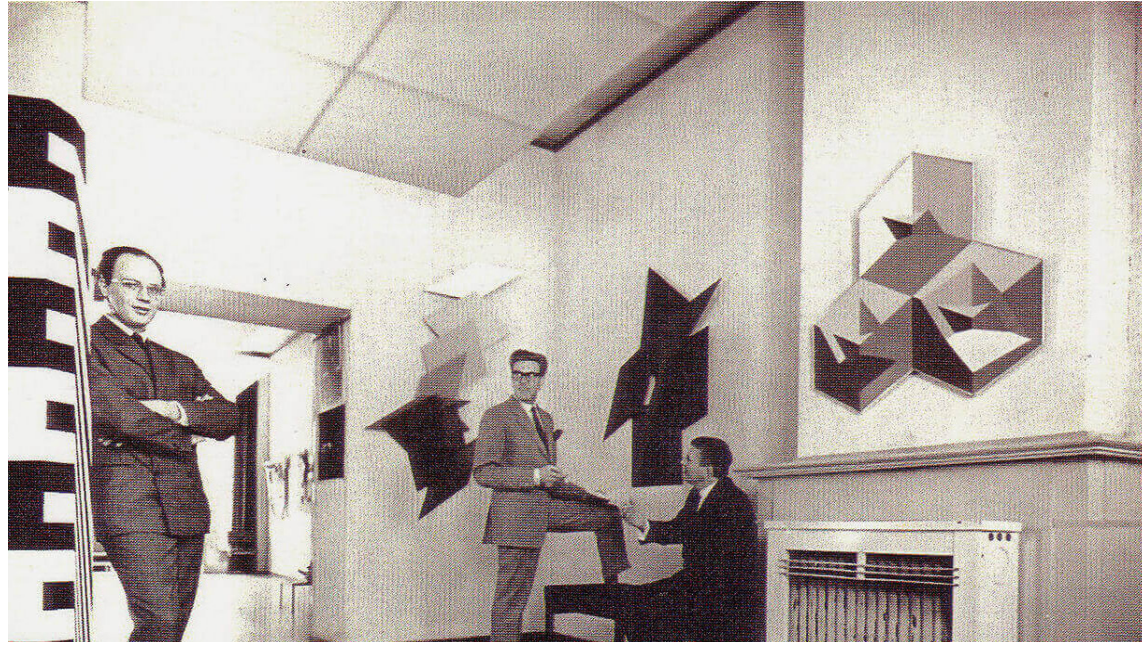
<sup>38</sup> "De Struyck."

<sup>39</sup> Struycken, interview.

<sup>40</sup> VanStiphout, *Autonoom: 100% Carel Weeber*, 355-365.

<sup>41</sup> Vlek, "Biografisch portret," at 00:40:00.

F. 21



F. 22



F. 21 Peter Struycken on the leftside. From: Sikkens Prize (1966).  
 F. 22 Carel Weeber. From: De Architecten Cie (no date).

### Collaboration: Weeber and Struycken

Weeber was colour blind. Quite inconvenient as an architect, you could say. But with the help of Dutch artist Peter Struycken, Weeber made buildings where colour played a significant role. For this part, the perspectives of Struycken and Weeber on their collaboration are explained.

Peter Struycken is a Dutch artist, most known for art based on a certain kind of mathematical logic and art that is often made with the help of a computer.<sup>42</sup> Struycken and Weeber met each other during the Osaka Pavilion project in 1969. According to Struycken, Weeber knew exactly what he wanted to achieve with the colours for the Osaka Pavilion. Due to his colour blindness, he was not able to control the fine-tuning of colours visually. Their collaborations differed; sometimes Struycken had to help Weeber pick colours for the cladding of a façade, and in another case, Struycken had to design a figuration for the entire façade of a building. Struycken named himself the guide dog of the colour blind Weeber and vice versa.<sup>43</sup>

"It was spring, and the land was bright green of grass and bright red of thousands of poppies. I tapped on a poppy and asked Carel if he was able to see it. All of a sudden, he was able to see the difference between green and red. Before this, all he saw was greenish, without a lot of distinction."<sup>44</sup>

From the perspective of Carel Weeber the collaboration he had with Struycken was simple and without further ado. A collaboration that was focused on making buildings. An acceptance of each other's disciplines goes hand in hand with a transaction of information and intentions that is almost taciturn. Weeber knew what to expect from Struycken. Struycken was reliable in that sense. A façade does not become a painting, nor does a fence turn out as a sculpture.<sup>45</sup>

<sup>42</sup>"Kunstenaars: Peter Struycken," *Sculpture International Rotterdam*, no date, <https://www.sculptureinternationalrotterdam.nl/kunstenaar/peter-struycken/>.

<sup>43</sup> Struycken cited in Jan de Heer, *Carel Weeber 'ex' architect* (Uitgeverij 010, 2003), 118-126.

<sup>44</sup> Struycken cited in de Heer, *Carel Weeber 'ex' architect*, 118-126.

<sup>45</sup> Weeber cited in Jan de Heer, *Carel Weeber 'ex' architect*, 118-126.



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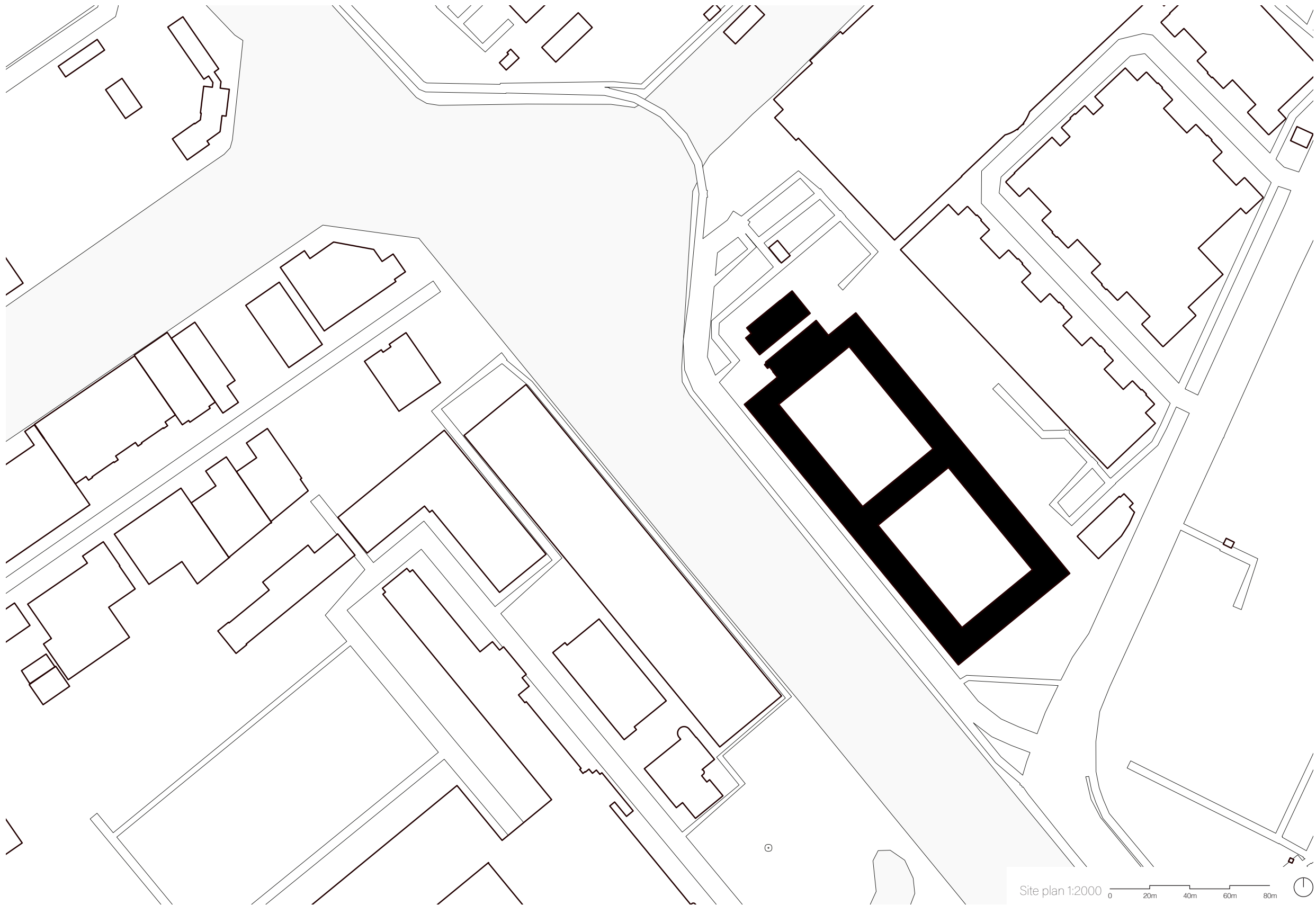
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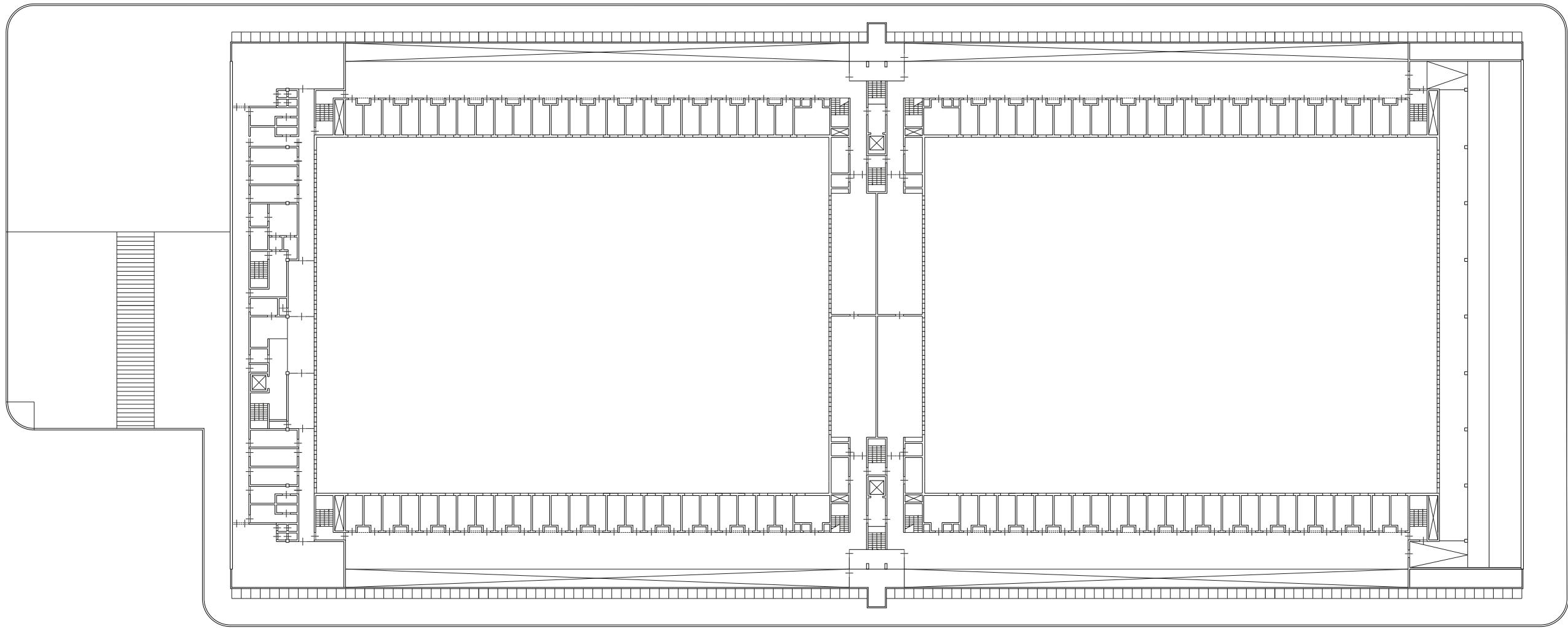
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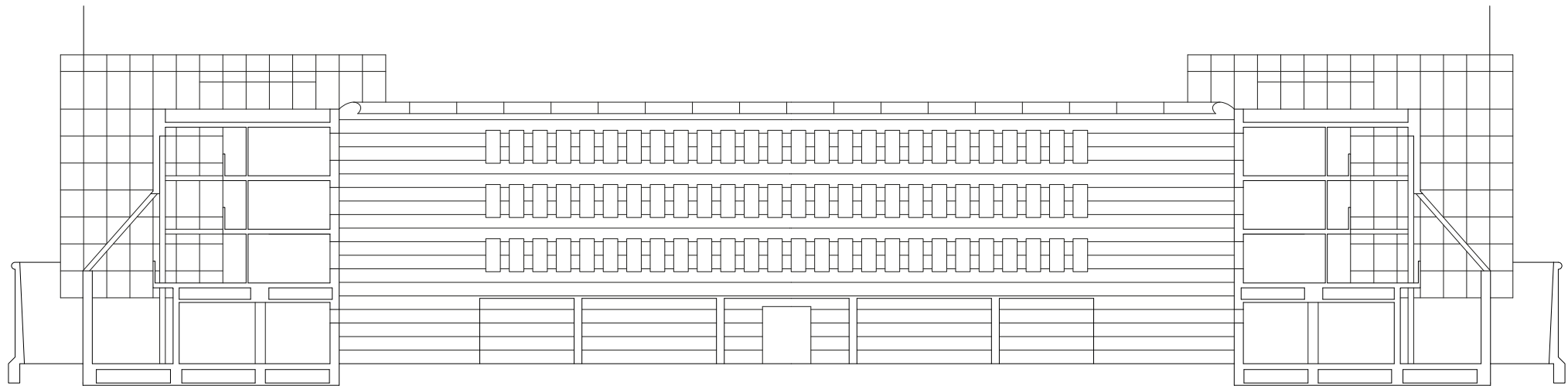


Site plan 1:2000

0 20m 40m 60m 80m







Section 1:300 0 3m 6m 9m 12m



