

ROC STARS

Four design teams descend on a college complex in Apeldoorn, open their boxes of tricks, and show just how cheerful schooldays can be.

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PAGES



The floor made by artist Krijn de Koning offers students points of orientation and shelter at the same time.

For several months now, students at the Regional Community College (ROC) in a provincial town in the centre of the Netherlands have been surrounded by more art and design than the average yuppie. The person responsible is Gabi Prechtl, director of consultation firm Kunst en Bedrijf (Art and Industry), whose mission is to develop and supervise commissioned works of art. Her job covers a wide range of projects in areas such as physical planning, urban design, architecture and the enhancement of public space. The strength of Kunst en Bedrijf lies in its active approach to potential clients and in the level of engagement that exists from day one. For the ROC in Apeldoorn, she engineered a joint venture that combined the talents of Krijn de Koning, Studio Makkink&Bey, Frank Tjepkema, and Tejo Remy & René Veenhuizen. The objective was to retain the distinctive identity of each of the six schools that were to be housed in one building. In the plan, circulation areas with counters and informal meeting areas belonging to each of the schools are visibly distinguishable from one another. Every artist or designer got the chance to tell his own story. Participants were not given carte blanche, however, as basic guidelines were already in place when they entered the project. The descriptions that follow are Gabi Prechtl's thoughts on the completed designs.

↳ THE RED CARPET Circulation and Public Spaces

Krijn de Koning

'The backbone of the building is a 160-m-long corridor that interconnects the schools of the ROC, while also lending access to areas such as restaurant, hair salon and garage. These facilities, which are open to neighbourhood residents, allow students to test their skills. The challenge facing Krijn de Koning was to create a smoothly flowing transition from public space to private area without demarcations. Nor did he want students to lose their way in a maze with no points of reference. De Koning succeeded in slicing the enormous corridor into various compartments, and he did so in an amazingly simple way. Moving along the hallway, you see red and dark green protrusions and recesses on the floor that link the various areas together and guide students from one experience to the next. De Koning also incorporated 'hang-out areas' in the form of sculptural red and pink volumes that harmonize with the floor and give the space a human scale. Without Krijn de Koning's contribution we would have had an appropriate floor, of course, but not the special experiences he's added to the college.'

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'Without Krijn de Koning, the corridor would offer students no special experiences'

Krijn de Koning coloured each of the surfaces of the seating elements in the general hall a different shade of red.

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THE PRINT ROOM
 School of Technology;
 School of Catering, Tourism
 and Recreation

Studio Makkink&Bey



Students in the School of Catering, Tourism and Recreation can meet or work in semi-enclosed spaces.

Jurgen Bey of Studio Makkink&Bey tackled his two assigned areas in the same way. In both cases he opted for furniture that had been used in the old locations. He gave the existing pieces a coat of paint and added printed images: plant life for furniture at the School of Catering, Tourism and Recreation (HTR); and machinery such as cranes for the School of Technology. Plant life symbolizes the care so vital to the hospitality industry. Bey believes a school should set a good example and that imparting knowledge should be part of everything that occurs there. He's even included wastepaper baskets in his interior design, objects clad in images that unwittingly play a part in teaching students what they need to know. Net curtains and a light-blue tint, both at HTR, stand for beauty and softness. The flooring in both schools is the product of a new technology, Senso Freeze, developed by a Dutch company. It allowed Bey to incorporate detailed images into expansive, uninterrupted surfaces. Very bright, white light illuminates the School of Technology, where once again the designer's ideas are carried through down to the smallest detail. Bey realizes that students quickly appropriate new classrooms and that a designer must go to extremes to tell his story and to keep it alive. →



'Jurgen Bey even included wastepaper baskets in his interior design'

Studio Makkink&Bey's design for the School of Technology encompasses not only the furniture but also the curtains, floor and rubbish bins.

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THE COMFORT ZONE
 School of Health, Services
 and Welfare; School of
 Economics and Business

Tjep



The cube that Tjep designed for the School of Health, Services and Welfare is hard on the outside and soft on the inside.

'Frank Tjepkema of Tjep wanted the School of Health, Services and Welfare to be a pleasant place. He used soft fabrics and cosy nooks to create a relaxing atmosphere. Students sit on chairs that evoke images of neatly made hospital beds or retreat into a comfortable box whose hard, smooth exterior conceals a spacious cubicle richly upholstered in Persian carpeting. The budget did not allow for the wood-burning stove in Tjepkema's original plan, which would have heightened the snug ambience even more. The designer based his concept for the School of Economics and Business on the entrepreneur's desire to make a good impression, which is a matter of getting the total picture exactly right: it's this idea that's reflected in his interior design. Tjepkema's highly detailed approach to his work was the catalyst that led the school's director to collaborate with this particular designer.'



Frank Tjepkema's firm Tjep created an interior full of cogs and keys for the School of Economics and Business.

'Tjepkema's highly detailed approach to design led to his collaboration with the director of the School of Economics and Business'

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THE PIT STOP
School of Car Mechanics;
School of Education

Tejo Remy & René Veenhuizen



Tejo Remy and René Veenhuizen covered the floor of the School of Education with information.

‘These guys who designed the School of Car Mechanics loved their subject – they have a feel for cars, and they put that passion at the heart of their design. The automobile, in all its guises, is what drives this interior. Remy & Veenhuizen had the floor made from the same type of rubber that’s used for car tyres, and the outlines of parking spaces are part of the floor design. Metal found in racing cars reappears in a counter top that flaunts a bold racing stripe. Seating that folds open and shut is reminiscent of the seats in a coach. In my opinion, they managed to go flat out without overstepping the boundaries of the brief. The School of Education is all about learning to teach, and the designers made the floor their point of departure. Wall-to-wall carpeting is printed with a veritable mishmash of information. The furniture here, which was designed by Remy & Veenhuizen, has an angular look that underlines the duo’s recognizable signature. Stacked wall cabinets are a subtle reference to the accumulation of knowledge.’



Tejo Remy and René Veenhuizen designed cubicles inspired by vintage cars for the multipurpose space in the school of Car Mechanics.

‘Remy & Veenhuizen, who have a feel for cars, put that passion at the heart of their design’