LIZA
ZAICEVA

LOGBOOK.

Moving Stories

Urban Architecture

2024/2025

LIZA ZAICEVA
Master Graduation Project
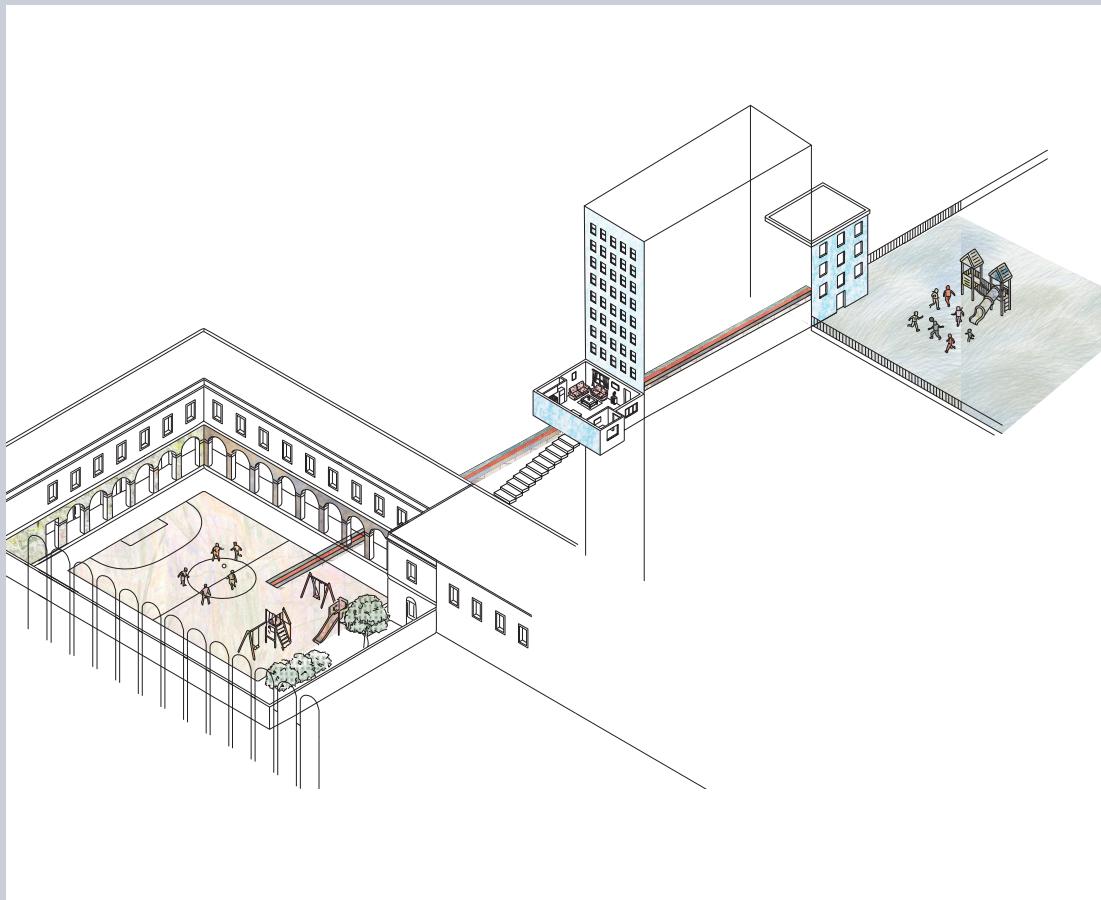
2024—2025
Urban Architecture. TU Delft.

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INTRO.
Moving Stories

This logbook documents the development of a graduation research project rooted in memory, social participation, and spatial transformation. The process began with a contextual analysis of Lageweg – Blikfabriek, a post-industrial site in Hoboken, Antwerp, and unfolded through site visits, mapping, historical study, and interviews with local and diasporic residents. Particular emphasis was placed on listening to personal stories and microhistories—fragments of lived experience often excluded from urban development narratives. These insights informed a conceptual framework translating memory into spatial principles, which then shaped the architectural response. The design process was iterative, weaving together material reuse, climate strategy, and typological research while constantly referring back to the stories collected. This logbook captures the full trajectory of the project—from early fieldwork and sketches to theoretical reflections, spatial strategies, and design detailing—revealing a methodology that centers memory, community, and transformation within architectural practice.

CONTENT

BELIEFABRIEK.

This project marked the beginning of an architectural research journey, grounded in collective fieldwork at the Blikfabriek—a nonprofit creative hub in the transforming industrial fringe of Antwerp. Through immersive site visits, interviews, and spatial observation, the atmosphere of the Blikfabriek revealed itself as both vibrant and fragile. The research explored how users shape the space not only functionally but scenographically, bringing in objects, routines, and rituals that lend it a theatrical, ever-changing identity. The project adopted scenography as both a lens and method, capturing six evocative scenes that unfold in three architectural settings. These were translated into spatial narratives and documented as a catalogue of scenes and sub-scenes—each reflecting the complex interplay of individuality, collaboration, and impermanence. The work laid the foundation for a deeper investigation into memory, atmosphere, and participatory storytelling, opening questions about how belief systems, spatial appropriation, and architectural design converge within socially dynamic environments.

THE STAGE

4

SCENE
ONE.

Narrator: Here are two coffee roasters filming a promotional video in the Foyer hall. Meanwhile, they are discussing something with the Cantin manager. Open your eyes.

Points spotlight to center of Foyer

Coffee Maker: This place is really cool! We've just started roasting coffee as a passion project, but since we are a tiny business, we don't have enough profit to fund our activity. Do you think we can set up a small roastery here for cheap rent?

Cantin Manager: Yes for sure, you can take a corner spot in this hall! You know what? How about you pay your rent in coffee beans, since we need them in the cantin?

Coffee Maker: oh wow, of course, that would be perfect! Thank you for the opportunity, we are excited to join the community!

SOUND   3..………………………………
Footsteps. Chatter in the background becoming louder. Business meeting noise.

Narrator: Close your eyes and imagine walking towards the adjacent hall. What is this background chatter becoming louder? …

The set design of the Foyer is removed from the stage

COFFEE MAKERS

The two young men fully built their own roastery from scratch, with reused materials and pieces of old skate ramps in collaboration with a artist. Naming their business "Andy", the Coffee Makers advocate for art in everyday things, like coffee. They oversee providing coffee beans for the canteen of the Blikfabriek to make coffee for the visitors. Mostly, though, they distribute coffee to many cafes in Antwerp. When visiting them, they were happy to treat us with a cup of coffee.

CANTIN MANAGER

The woman that manages the Cantin, is one of the first artists to settle in the Blikfabriek. She is the right hand of Joris (the head director), and together with a few others they manage different aspects of the Blikfabriek. She owns an atelier in the Blikabriek, which was built with the help of all her friends and family. She loves to build and create and uses her energy to organize all kinds of workshops in Antwerp, where children and adults are invited to be creative with ordinary objects and materials.

COFFEE MAKERS

CANTIN MANAGER
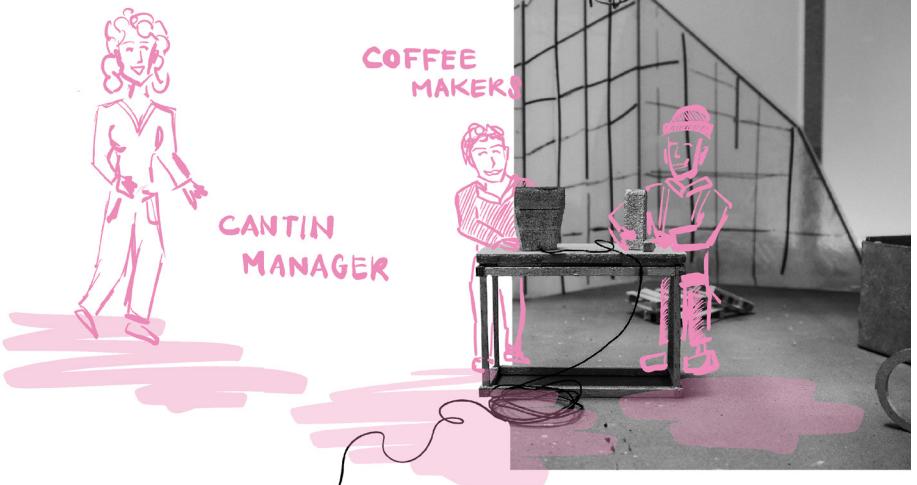
Figure 1. The scenography for "La Celestina" is part of a series of productions that sets out to explore the possibilities of re-using the theatre space itself, rather than building expensive scenery. It is site-specific to the Theatre, and starts from considering the audiences' experience from the moment of arrival at the theatre building. Space is not just where you go to, but where you walk through!

made and placed in the spaces accumulates layers of unspoken poetic meaning, and conjures up the entire world of the play. Ariane Mnouchkine at her Théâtre du Soleil collaborates creatively with the architect scenographer Guy-Claude François to alter the vast playing space at the old Cartoucherie in the Bois de Vincennes in Paris. Each time the audience enters the building they find a different configuration re-designed to suit the needs of the production. The decisions about the form of the production evolved after many months of research, study and development. The spectator's experience begins as soon as they enter the building from the street. They confront the world of the play, through the research pictures on the wall of the foyer café and the menu that changes in harmony with the production. In *The Open Circle* by architect and scenographer Jean-Guy Lecat,[8] he describes his search with Peter Brook to find how to create the best relationship in the space between the performer and spectator at the Bouffes du Nord Theatre in Paris, and then how to recreate that relationship in the many different spaces Brook has used. In a career of sixty years, and after his debut productions in the boulevard theatre of post-war Britain, Peter Brook has used very few stage designers. Brook has often 'designed' his productions himself even from the early days, and recognised the value of collaborating with architects who respond to the quality of the playing space before imposing scenic solutions. There are many instances of directors taking total charge of all aspects of the production, particularly in opera, as well as actors, and writers 'becoming' directors. There are comparatively few instances of designers crossing those

Theater, Scenery, Stage/Backstage

Definitions

Stage: A stage refers to the area or platform where performances, presentations, or acts of public interaction take place. In a broader sense, it can be any space where individuals are aware of being observed, consciously or unconsciously. In social spaces, "the stage" can be the place where public behavior occurs, shaped by cultural expectations.
Goffman, E. (1959). The Presentation of Self in Everyday Life. Anchor Books

Backstage: Backstage is the space where individuals prepare for their performance, out of public view. It's a more private realm, where people act with less formality and fewer social expectations. Erving Goffman's sociological theory explains this as a place where people relax from the roles they perform in public settings, allowing for more genuine behavior.
Goffman, E. (1959). The Presentation of Self in Everyday Life. Anchor Books

Theater: Beyond the physical space for performance, theater can be understood as any orchestrated or performative interaction between people. Social theater refers to how individuals play roles in society, following scripts in different scenarios (professional, personal, or social). This concept helps explain the ways people behave differently in various environments, depending on whether they are in a "front" or "backstage" setting.
Schechner, R. (2003). Performance Studies: An Introduction. Routledge

Social Behavior in Spaces: Different spaces influence behavior based on their design, function, and the social expectations attached to them. Public spaces may require more formal, performative behavior, while private or "backstage" spaces allow for more relaxed, informal behavior.
Lefebvre, H. (1991). The Production of Space. Blackwell Publishing.

Literature Sources

1. Erving Goffman - **The Presentation of Self in Everyday Life**

Goffman explores the idea of life as a series of performances where people act differently depending on the space they occupy (front stage vs. backstage). His work is central to understanding how public vs. private behavior shifts.

2. Henri Lefebvre - **The Production of Space**

Lefebvre analyzes the relationship between physical spaces and social interactions. He emphasizes that space is not just a backdrop but actively shapes how people interact, making it key to understanding different behaviors in different spaces (staged and unstaged).

https://tudelft.on.worldcat.org/search/detail/22624721?queryString=the%20production%20of%20space%20henri%20lefebvre&clusterResults=false&groupVariantRecords=false

3. Richard Schechner - **Performance Studies: An Introduction**

Schechner's book discusses the wide range of human behaviors as performances. It delves into the idea of theater beyond formal spaces and explores how social actions can be interpreted as performances based on context.

https://tudelft.on.worldcat.org/search/detail/902112193?queryString=performance%20studies%20an%20introduction&clusterResults=false&groupVariantRecords=false
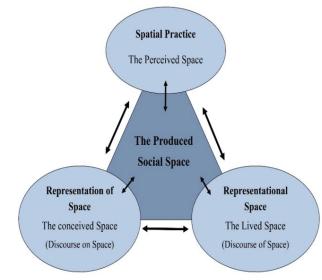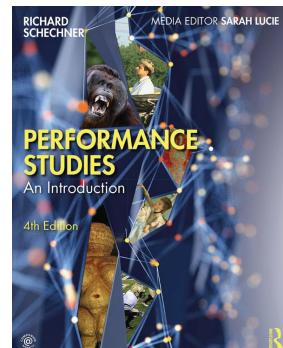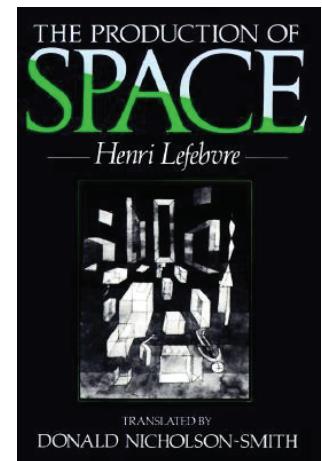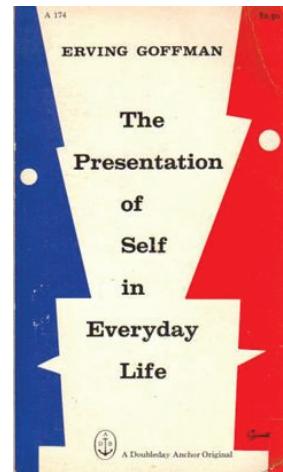
Theater, Scenery, Stage/Backstage

Short movies

"La Jetée" (1962) – Chris Marker
This short film, made almost entirely of still images, explores memory, time travel, and perception. The narrative is a meditation on how reality and memory are crafted and manipulated, emphasizing the distinction between the "real" (the protagonist's lived experience) and the constructed narrative of his memories, which is almost like living on a stage where the past is edited like a movie. This creates a profound blurring of stage and backstage in the protagonist's mind.

Stage vs. Backstage: The film blurs the lines between memory (a staged narrative) and reality (the backstage of one's mind), showing how life can become a performance, particularly when memory is manipulated.
Make-believe/Make-belief: The protagonist's memories are a form of make-believe, reconstructed into something believable but ultimately false.
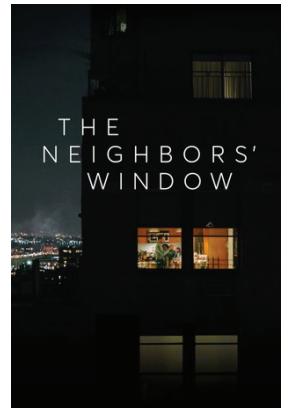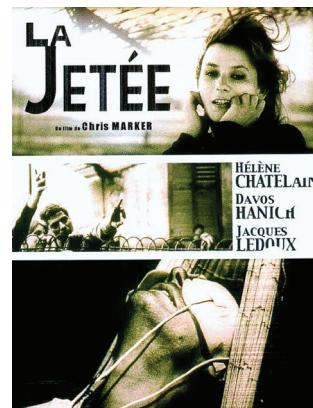
"The Neighbors' Window" (2019) – Marshall Curry
This short film tells the story of a couple who spy on their young neighbors living across the street, observing their seemingly carefree lives. As time passes, the couple becomes engrossed in the lives they perceive, until they realize that their assumptions are built on a make-believe narrative they've crafted in their heads.

Stage vs. Backstage: The "stage" is the window, through which the couple views the idealized, performative life of the young couple, while the "backstage" is the reality of both the young couple's struggles and the older couple's disillusionment with their own life.
Make-believe/Make-belief: The voyeuristic perspective encourages the idea of constructing a false narrative (make-believe), only for the older couple to realize that life is much more complex than the staged appearance they project onto their neighbors (make-belief).
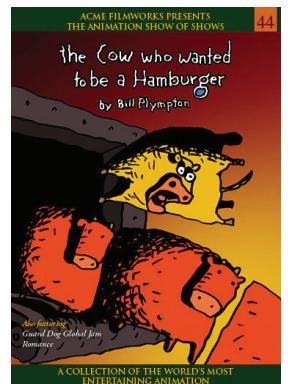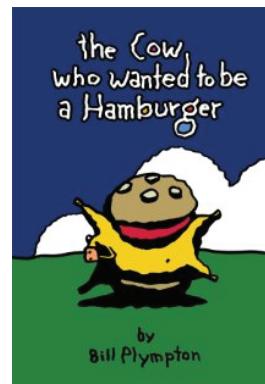
"The Cow Who Wanted to Be a Hamburger" (2010) – Bill Plympton
This animated short film tells the surreal and satirical story of a cow who sees a billboard advertising hamburgers and decides it wants to become one, oblivious to the grim reality of what that entails. The film plays with the idea of self-perception and external expectations, creating a space where reality and performance are constantly intertwined.

Stage vs. Backstage: The cow's perception of the advertisement (the stage) contrasts with the real-life consequences of its decision (backstage), highlighting the gap between aspiration (performance) and reality.
Make-believe/Make-belief: The cow's belief in becoming a "hamburger" shows how belief in an ideal can lead to dangerous, unintended consequences, blurring the line between fiction and reality.

Theater, Scenery, Stage/Backstage

	Visibility	Behaviour	Space	Designed	Unintentional	Make belief	Make belive
Stage	Public, highly visible	Formal, performative	Structured, specific	Intentionally created for viewing	Rarely spontaneous	Crafting an illusion	Belief in performance as reality
Backstage	Private, hidden	Informal, relaxed	Behind-the-scenes, concealed	Designed for preparation	Can be spontaneous	Acknowledging illusion's limits	Free from illusion, closer to truth
Theater	Shifts between public and private	Both formal and informal	Expansive, can be literal or abstract	Designed for performance	Can emerge unexpectedly	Where roles are scripted	Real actions can blur into fiction
Performance	Public or private	Formal when public, semi-formal in private	Temporarily marked by actions	Often designed for presentation	May occur in everyday life settings	Projecting crafted behavior	Audience's belief in the act
Real life	Often private, can be public	Informal, natural	Ordinary, daily environments	Can be minimally designed	Predominantly spontaneous	Aware of constructed realities	Life's true and believed experiences

Notes:

RESEARCH INTO SET DESIGNS, SCRIPTS, MOVIES, DANCE PERFORMANCES...

Set designer Chloe Lamford   http://chloelamford.com

Movies:

- Rear window (Hitchcock, 1954)

"The wrong house" (steven Jacobs) analysing the movie rear window

https://theasc.com/articles/hitchcocks-techniques-rear-window

"Shooting Rear Window necessitated the design and construction of a gigantic, composite set on which the film was shot in its entirety. Although some of the action takes place in Stewart's apartment, the remaining action occurs in and around the neighboring apartments as seen from Stewart's viewpoint."

- Victoria (Schipper, 2015) one take movie for one night of life of a woman

https://resource.download.wjec.co.uk/vtc/2016-17/16-17_1-19/_eng/victoria.pdf

"One of the interesting things about this ultimate one take approach is the way the camera dictates the spectator's point of view at all points from a variety of different angles and shots. Framing techniques are almost totally ignored. There is the feeling in some parts of this film of a journalistic approach to shooting, much in the style of the war photographer. The pace of the film is also determined by the camera, rather than the editing. In the action sequences it is constantly moving fast, capturing the chaos of the shootout or the meeting with the gangsters."

The spectator is carried along on this journey in real time as the film starts in the aftermath of leaving the night club and ends tragically. It is a rollercoaster ride full of ups and downs and unlike any other film it is strictly

shot in real time so this also helps the spectator to feel very much as part of the night's events."

- Stop making sense (1984)
- Dogville
- Cinetical New York

Playwriting vs. Screenwriting

"While there are similarities between playwriting and screenwriting, such as crafting dialogue and developing characters, there are also key differences: Plays often rely heavily on dialogue and character interaction due to the limitations of the stage.

Screenplays, on the other hand, can include a wide range of visual and cinematic elements and can utilize various locations."

https://youtu.be/WwiPXD8Gmg0

"in theater it is much more important to tell, compared to movies where the showing is prioritized. Because in movies you can show a lot of things, in theater the set is limited so words have a more important role.

In theater the relationship with actors is much more central. Evolutionary process between director and actors"

DANCE NOTATION

https://www.britannica.com/art/dance/Theatrical-elements

In 1928 Rudolf Laban, a Hungarian dancer, teacher, and choreographer, developed a complex series of principles for analyzing the full range of human movement. His system for recording movements in dance–widely

known as [labanotation](#)–had the advantage of being able to record not only the positions of the body and the pattern of the steps but also the way in which movements should be executed (i.e., whether they should be relaxed or forceful and where the accent of the movement should lie).

Vector Signs and Direction of Progression symbols (Summary 1998, J.S.Longstaff)

forward　side
(right)　backward

low　middle　high

step
body
leg gesture

Left　**Right**　© 2006 Encyclopædia Britannica, Inc.

Choreology, developed by Joan and Rudolf Benesh in 1955, is based on a more clearly visual rather than symbolic form of notation. It is written on a five-line stave, recording the dancer's position as viewed from behind. Special symbols such as lines, dots, and crosses indicate what each part of the body is doing–for example, whether a limb is straight or flexed and in which direction (to the side or front or in a circle) each part is moving. Other symbols show the quality or dynamics of the movement, its rhythm and accent, and the group formations of the dancers. In 1958 Noa Eshkol and Abraham Wachmann proposed a mathematical system in which movement (of the joints, for example) was analyzed anatomically, in degrees of circular movement in either positive or negative directions, with positions of the body being fixed about two coordinates.

Video recording is more readily accessible than written notation, though it fails to represent the three-dimensional nature of dance and is unable to record movements when one dancer is concealed behind another.

INSTALLATION ARTIST

SCREEN PRINTING ARTIST

TEXTILE ARTIST

MALE WOODWORKER

FEMALE WOODWORKER

PIRRE

BOYS

PAINTER

JORIS

YOUR MOMENT TO RELAX...
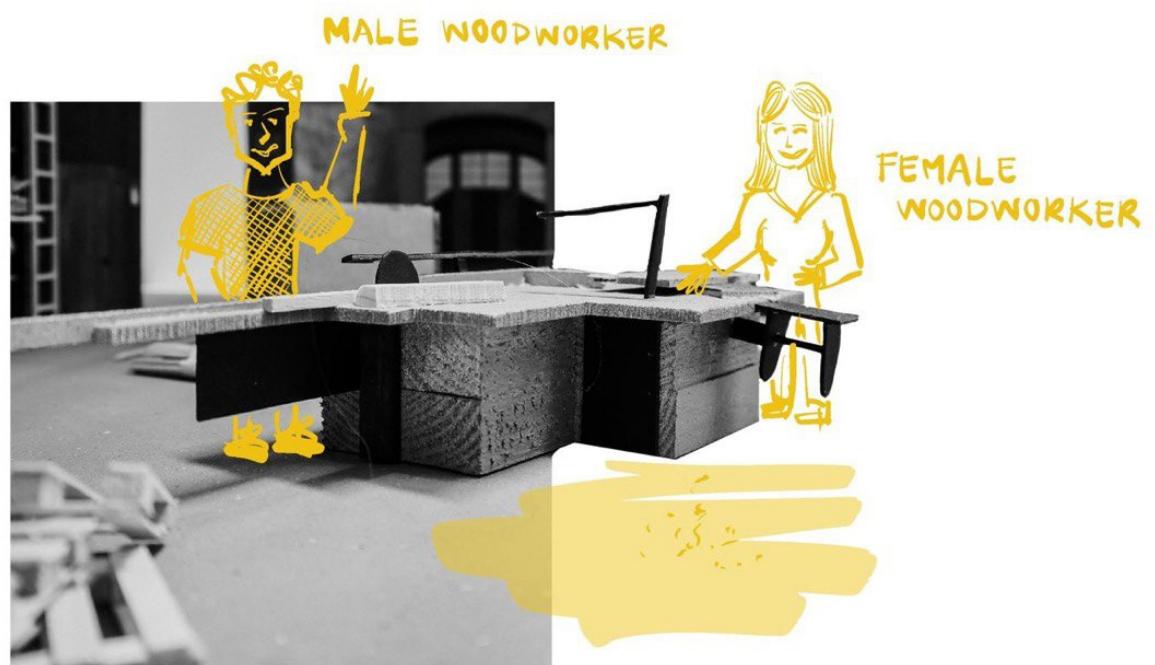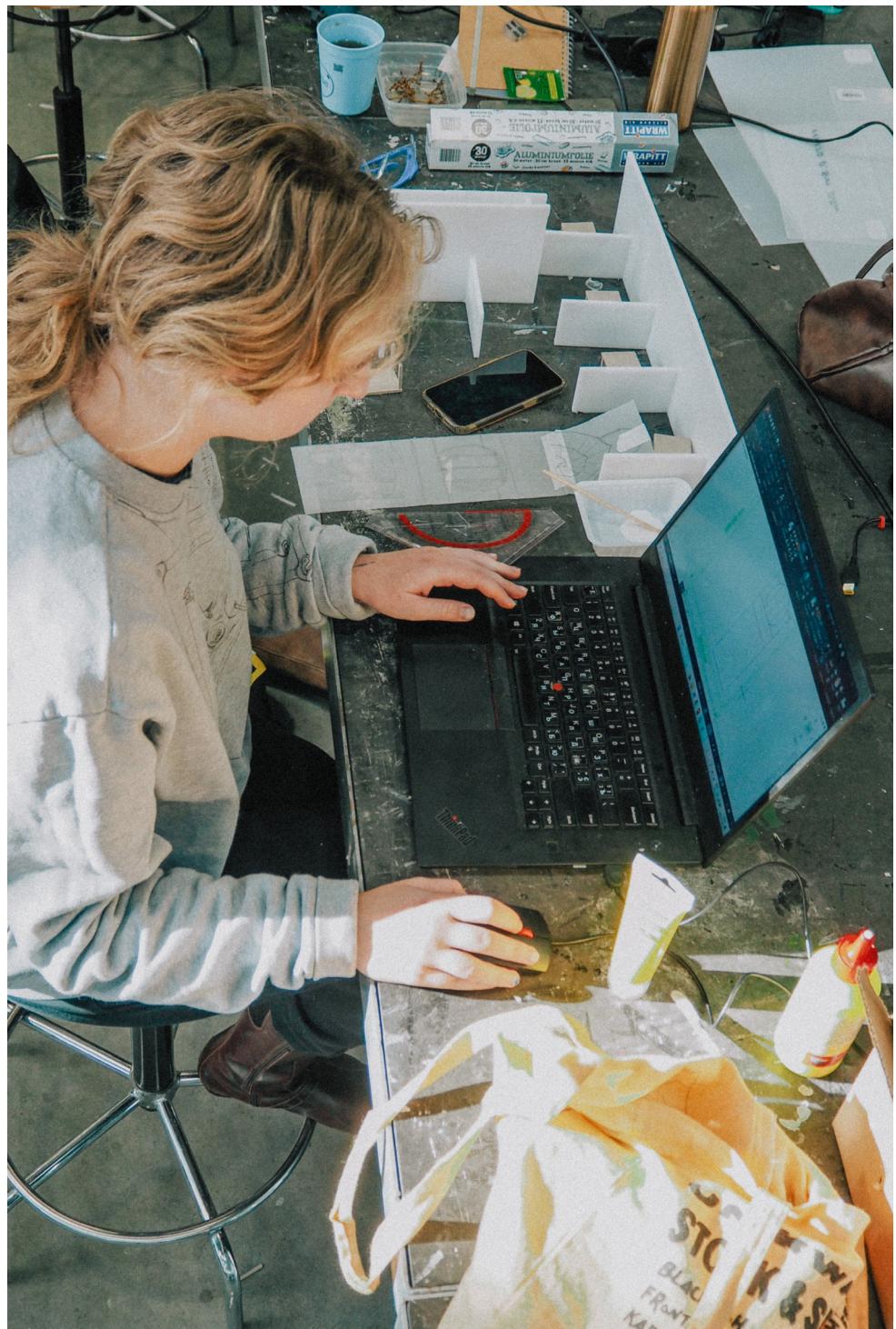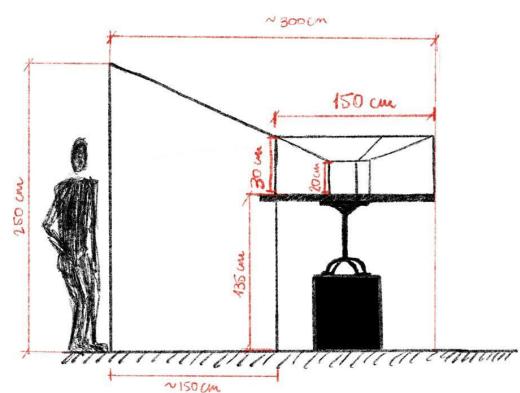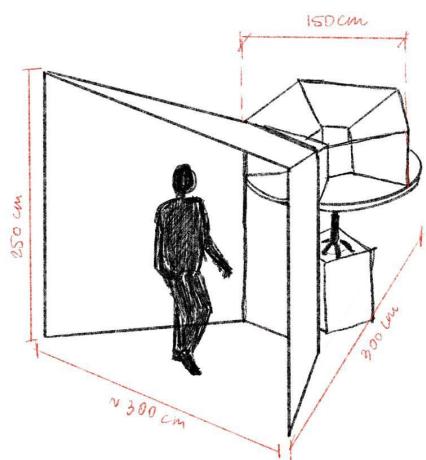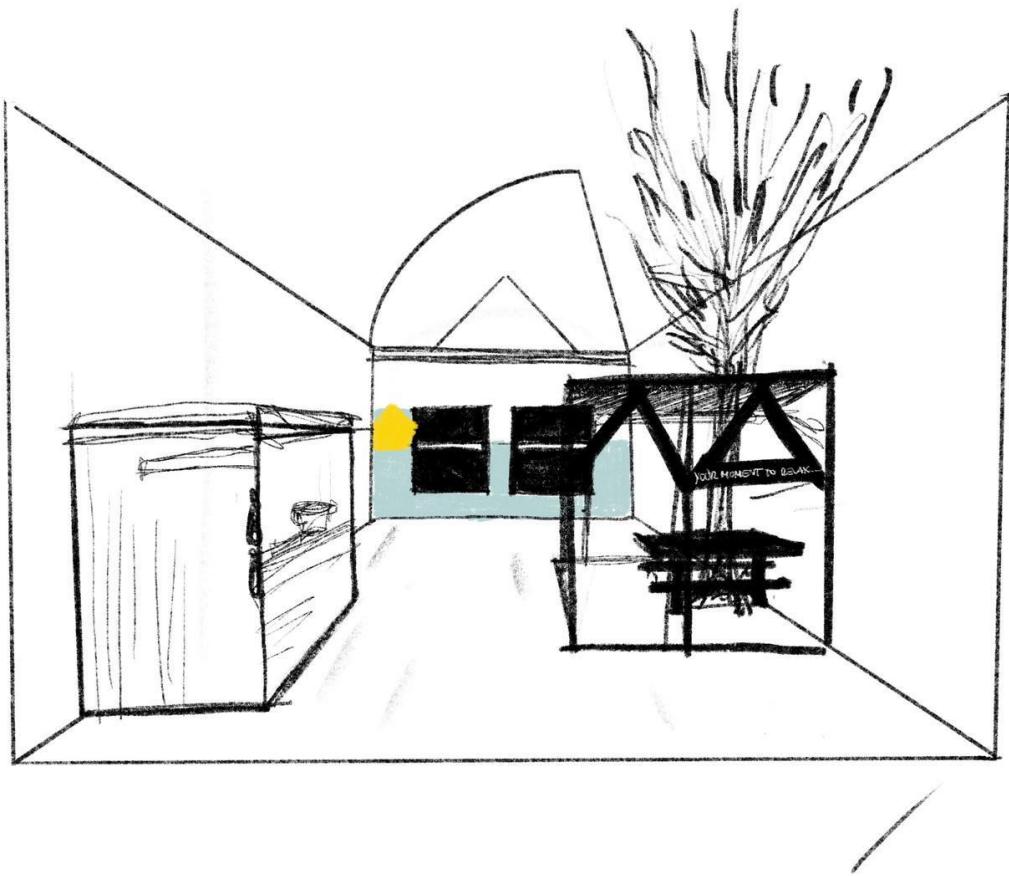
PORTRAYING MEMORIES.

Shortly after the Beliefabriek presentation, the focus shifted from representing a collective creative scene to giving a stage to everyday residents—those often unheard in the architectural process. The question emerged: how can people be approached in a way that makes them feel seen, represented, and valued? The ambition became clear—to design from the perspective of personal, meaningful experiences. Yet a challenge surfaced: most people do not naturally relate their significant memories to architecture. Their stories come through emotions, gestures, fragments, or atmosphere. At this stage of the research, the task was to develop a method to reach these stories—through conversation, trust, and careful listening. How should interviews be shaped? What kind of images or associations help evoke spatial memory? This phase became about learning how to collect ephemeral, personal narratives and how to translate them into design tools capable of holding emotion, memory, and individual truth.

Memories

Research

Transience

Design

Desires

Human centered

Masterplan

Strong
Identify

Interviews

Sensetive to
people's
sentiments

Natural growth

Little to
No gentrification

Existing
features

Write down
more of existing
pictures

Chicago

No

Word

TV

To SH OOL
To Shop

Valik's
Kindergarden
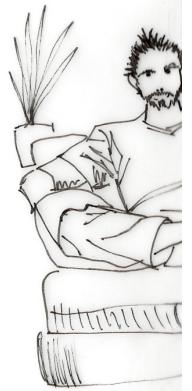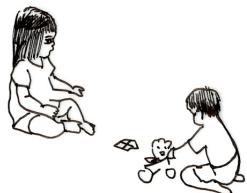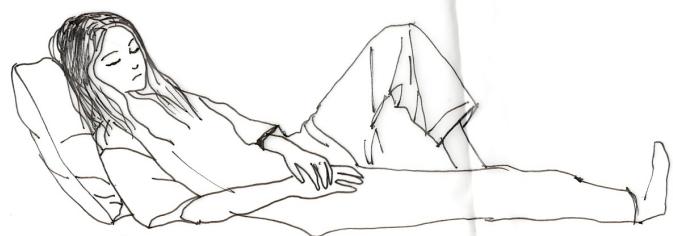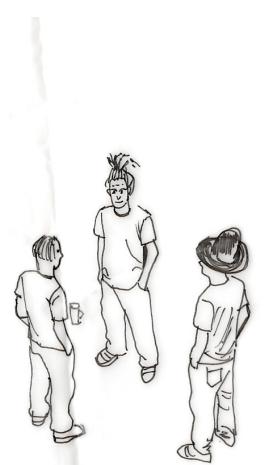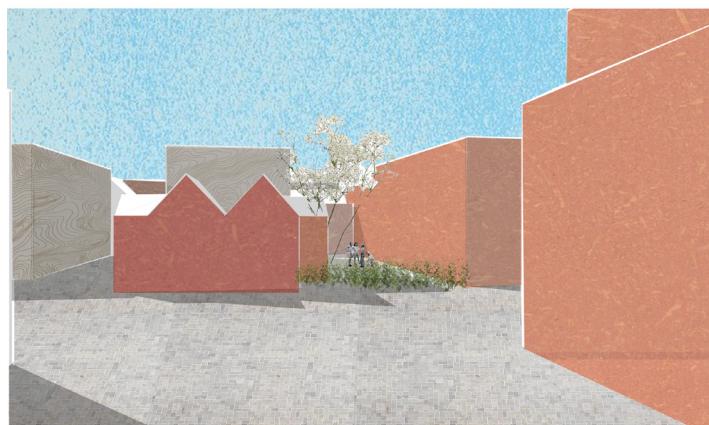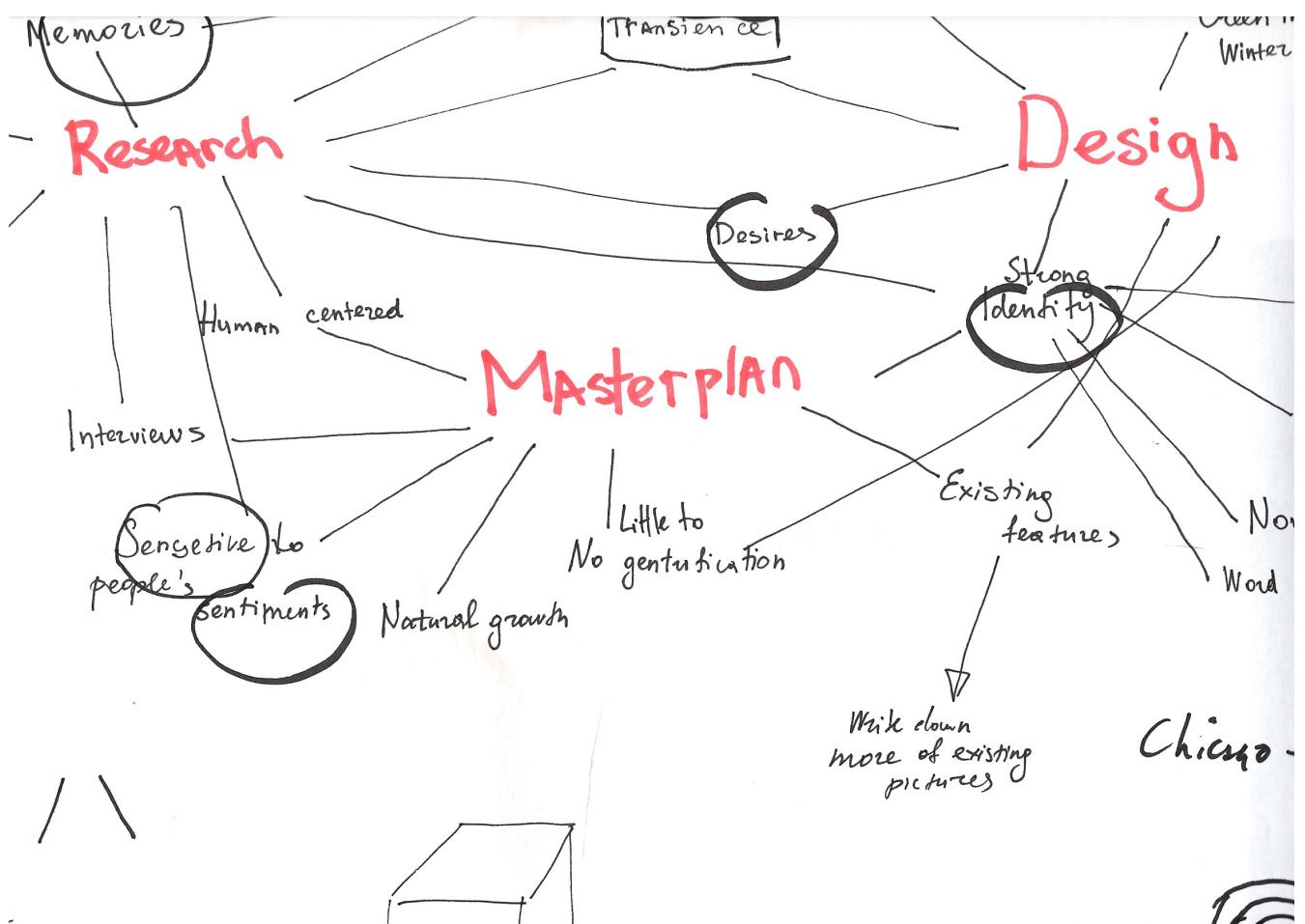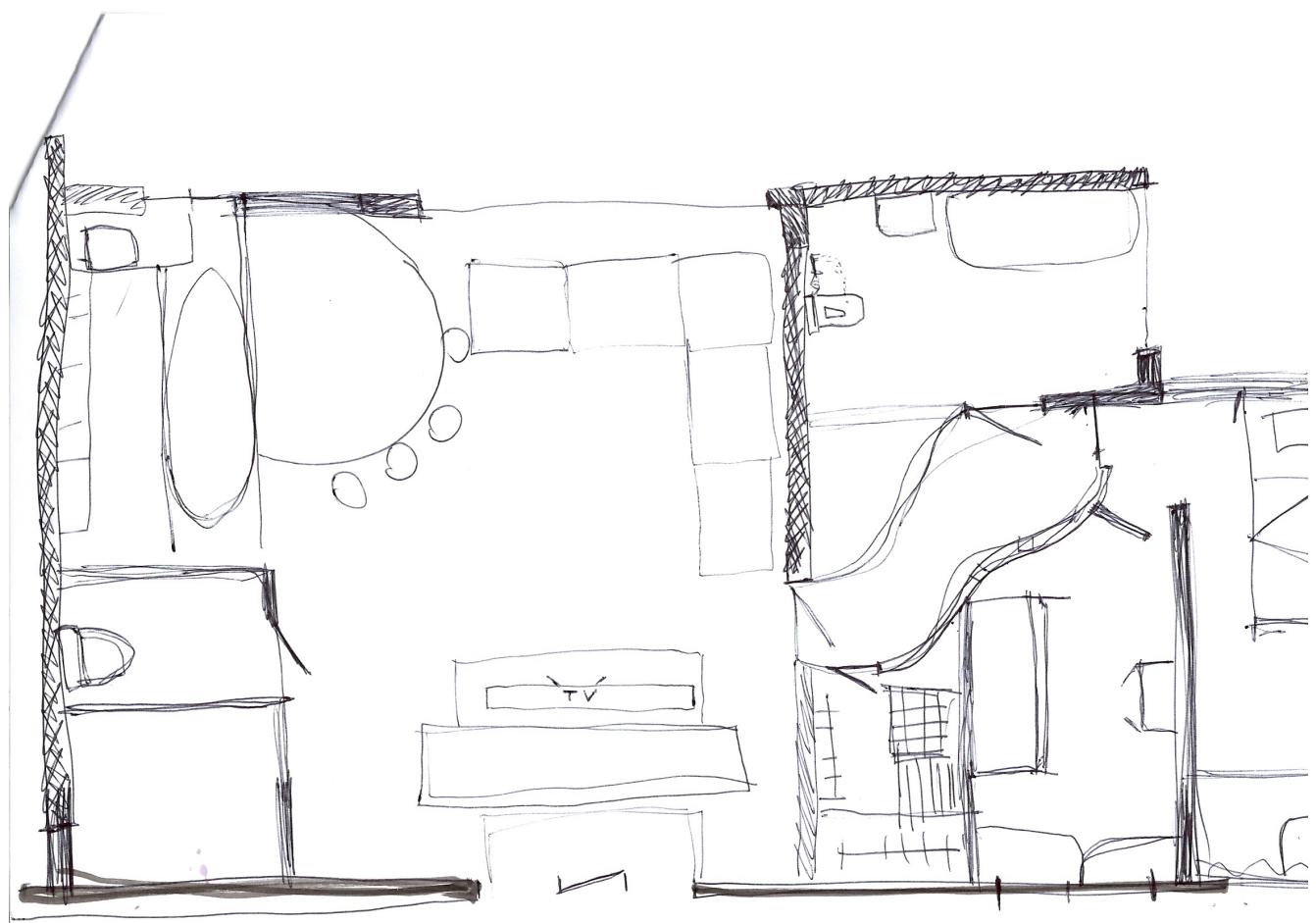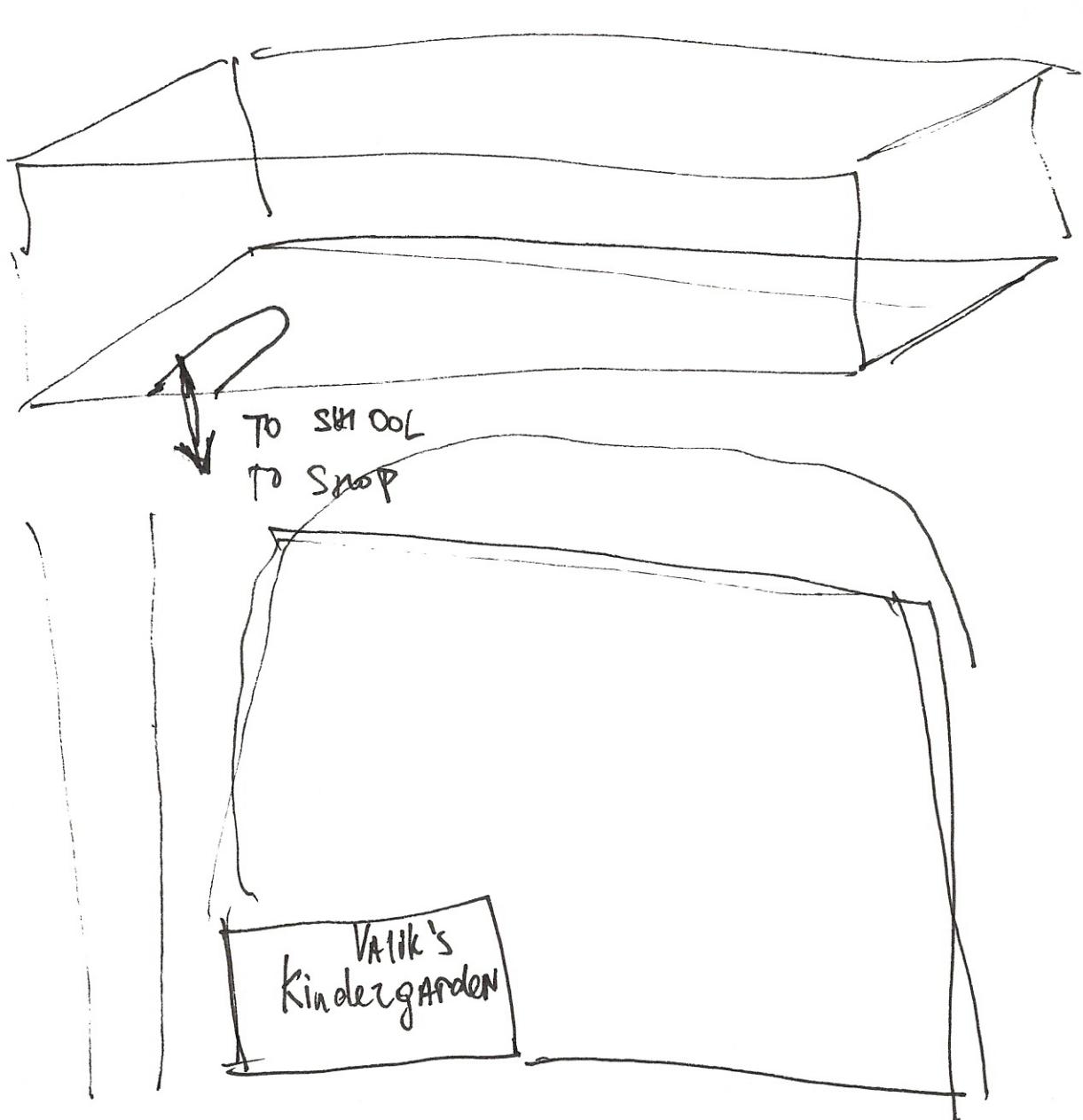
Details to add on the elevations:

— Pipe.
— SEWAGE
— roof.
— nice Brikwork.
— TREES
ADD TO ALL DRAWINGS:
  — wadi
  — GUTTERS.
  — STRUCTURE
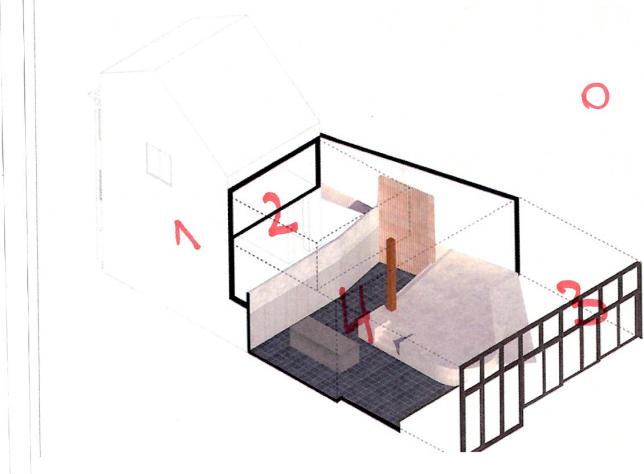
- Make the cortyard accessible
- add steps to the cortyard
- Make a steps / ramp.
    Make a ramp for the cortyard

_____

- Drawings for P4. →
- Context photos edit 5-6 pc.
  Make Belief   5-6 photos
  Masterplan   AND Images
                    — MASTERPLAN
                    — MASTERPLAN + PROGRAM
                    — SECTIONS
                    — Visualisations from Plan

  Design   — ROOF PLAN.
                    — FLOOR PLAN 1:200
                    — 2 SECTIONS
                    — ALL ELEVATIONS
  — INTERIOR   — ENTRANCES 1,2,3.
  COMMON ROOM +
    CORTYARD   — FLOOR PLAN 1:100 CLUSTER
  — CORTYARD   — IDEA OF THE ATELIERS.
    TOP VIEW   — VISUALISATIONS 3X
  — PLAYGROUND + STREETS
  3T   — FRAGMENT DRAWING 2x
                    — 3D - CLIMATE STRATEGY
                    — 3D - STRUCTURE
                           exploaded
                    — MATERIAL CATALOGUE.

Home

Research   Desires   Design

Transience

Natural
growth

Masterplan

Personal
design

Sentiments

Memories

Strong
identity

CORNER APARTMENT

TWO MAIN ROOMS

SALAT GREEN WALLPAPER
→ CHANGED
→ LIKED COLORS

DIDN'T Like

STORAGE on the BALCONY
СТЕКЛОПАКЕТ

PINK + Like DARK BALCONY

NON-TRANSPARENT WINDOWS

STORAGE

BALCONY

DRYING CLOTHES

NAP TIME BUT SCARY

STADIUM

PULLED IT DOWN BROKE (GLASS)

+ BOOK SHELVA
+ BOX STICKER ON THE TABLE

SNOW BEAUTIFUL winter view

FOOTBALL

SCHOOL
+ THAI BOX

PG

FAKE WOOD CABINETS

MORE BLANK

TILE FLOOR

MANY COMPUTERS

FOLDABLE

SZ/SOFAS

BEIGE WALLPAPER

SPACE TO PLAY

GYM WALL WITH BOXING BAG HE LIKED

TOILET

BLANK

BLANK

BATHROOM

W

SOLDIERS FOAM WAR
10-15 MIN.

BRIGHT COLORS, MANY TOYS
(MOM INSISTED)

WHITE TILES

TYPICAL SOVIET TABLE

GAVE CERAMIC HEDGEHOG

BOOK SHELVES

NEIGHBOURS
- FOUGHT
- STOLE POTATOES

COUCH

SPRING

POTATOES

LIFT

4th floor

DAD EXPLAINED WHY DOOR OPENS OUTSIDE APARTMENT

SOUNDS: CHILDREN AROUND
ALCOHOLICS
IGNORED SOUNDS

ENTRESOLÉ

- WALLPAPER in every room does not remember pattern
- Doesn't like wallpaper
- WALLPAPER MEANS CHILDISH
- LATER MADE WHITE/PASTEL PAINTED WALLS
- FAKE PLASTIC WOOD
- LINOLEUM FLOOR YELLOW WITH PATCHES BROWN PATTERNS

WEIRD PATCHES

MATERIALS:

38

7 PRINCIPLES.

After identifying collage as the most intuitive and evocative way to portray personal memories, the next step was to connect with local residents willing to share their stories. Posters were hung, brochures distributed through letterboxes, and advertisements placed in relevant Facebook groups. These efforts led to three participants: Elisabeth, Amina, and Asim. Through multiple interviews—both online and in person—their experiences of architecture and the urban environment were carefully explored. Their memories offered layered insights, often emotional, sometimes abstract, and rarely linked directly to physical form. To give their voices a spatial dimension, an essay was written to articulate why personal memory matters in architectural design—especially in amplifying voices often overlooked. As these stories accumulated, it became clear that memory alone was not enough. A framework was needed—one that could translate emotion into material and space. From this necessity, seven design principles were developed to guide the process from memory to architecture.

MOVING STORIES

Heeft u ooit in Hoboken of Kiel gewoond? Woon je hier nu? Dan horen wij graag jouw verhaal!

Ga met ons mee op onderzoek naar verhuizingen en herinneringen!

Als u geïnteresseerd bent, vul dan het formulier in, laat uw telefoonnummer of andere contactpersonen achter en wij sturen u een privé-uitnodiging voor de bijeenkomst. Laten we samen de herinneringen verkennen!

Have you ever lived in Hoboken or Kiel? Do you live here now? If so, we'd love to hear your story!

Join us for a research about reloations and memories!

If you're interested, please fill out the form, leave your phone number or other contacts, and we'll send you a private invitation to the meeting. Let's explore the memories together!

TUDelft

Елизавета Зайцева сейчас здесь: **Hoboken Antwerpen Belguim.**
20 март · Бельгия, Фламандский регион, Антверпен · 🌐

🌳 New to Hoboken or Kiel in Antwerp? Let's Connect! 🌳

Hey everyone! 👋 I'm a student researching how architecture and community shape our daily lives, and I'd love to hear from YOU!

If you've recently moved to Hoboken or Kiel, I want to understand what makes a place feel like home—what you desire in architecture, public spaces, and community life. But more than that, I also want this to be a chance for you to meet your neighbors and make new friends! ❤️

👉 Fill out my short (and fun!) questionnaire:

https://forms.gle/JUbTsp1XRKdtL6bm8

I'd love to meet up, chat over coffee, and hear your thoughts! Let's explore our new neighborhood together and create connections along the way. Drop a comment, introduce yourself, or DM me if you're interested!

Looking forward to meeting you all! 😊

#NewInTown #Hoboken #Kiel #MeetYourNeighbors #CommunityResearch #ArchitectureAndCommunity

MOVING STORIES

Interviewee: Elisabeth, 27 years old, originally from the United States, currently living in Kiel with
her dog and doing her PhD in Medical Science.

Story 1: Memory Can Be Shared

Me: Elisabeth, can you share a memory from your student years that you think shaped
how you view shared space?

Elisabeth: College was its own kind of universe. I remember living in a shared dorm in Boston.
The walls were paper-thin, the kitchen always smelled like someone else's dinner, and people I
barely knew wandered in and out of our room. At first, I found it chaotic. But eventually, I loved it.
It was a space where people just showed up—friends of friends, neighbors from down the hall,
someone stopping by to borrow tea or to cry about an exam. It wasn't always deep, but it was
constant. You never knew who might show up, and somehow that made the room feel alive, like
it had its own pulse.

Me: Did it change the way you felt about privacy?

Elisabeth: Definitely. Privacy felt less about walls and more about understanding. We didn't need
locked doors—we needed mutual respect. The dorm was noisy, yes, but it was a space of
learning. Not just school learning, but life learning. You grow fast when you have to coexist. And
it was beautiful—because everyone brought a piece of somewhere else. It felt like the whole
world passed through that hallway.

Me: Would you want to design spaces like that again?

Elisabeth: Yes, but not identical. Shared doesn't mean crowded. It means porous. It means soft
boundaries, where you can retreat or reach out. Architecture should let that happen.

Story 2: Acknowledging Longing and Absence

Me: What's something you miss—something you've always wanted in your everyday
surroundings?

Elisabeth: A park. That sounds simple, but it's true. When I lived in the U.S., our backyard was
big, but my dog got bored of it quickly. We'd drive out to the park just so he could sniff something
new. Then I moved to Kiel. And here, no backyard—so I take him on the tram almost every day
to get to a park. It's fine, but... I miss the ease. I miss stepping out-side and just walking into
green.

Me: Do you think that shaped how you feel about the city?

Elisabeth: Yes. A city isn't a city without soft spaces. Without spaces that ask nothing from
you—just let you be. Walking your dog, sitting alone on a bench, touching grass. That's not
luxury, that's home. Right now, I feel like I live 'near' the city, but not 'in' it. The green is always
somewhere else.

Me: If you could add something to your neighborhood, what would it be?

Elisabeth: A green thread. Not just a park tucked away, but a visi-ble, walkable route. Somewhere
I could walk every day and see it change with the seasons. Some-where I could go without
planning it. That's what I long for—uncomplicated access to calm.
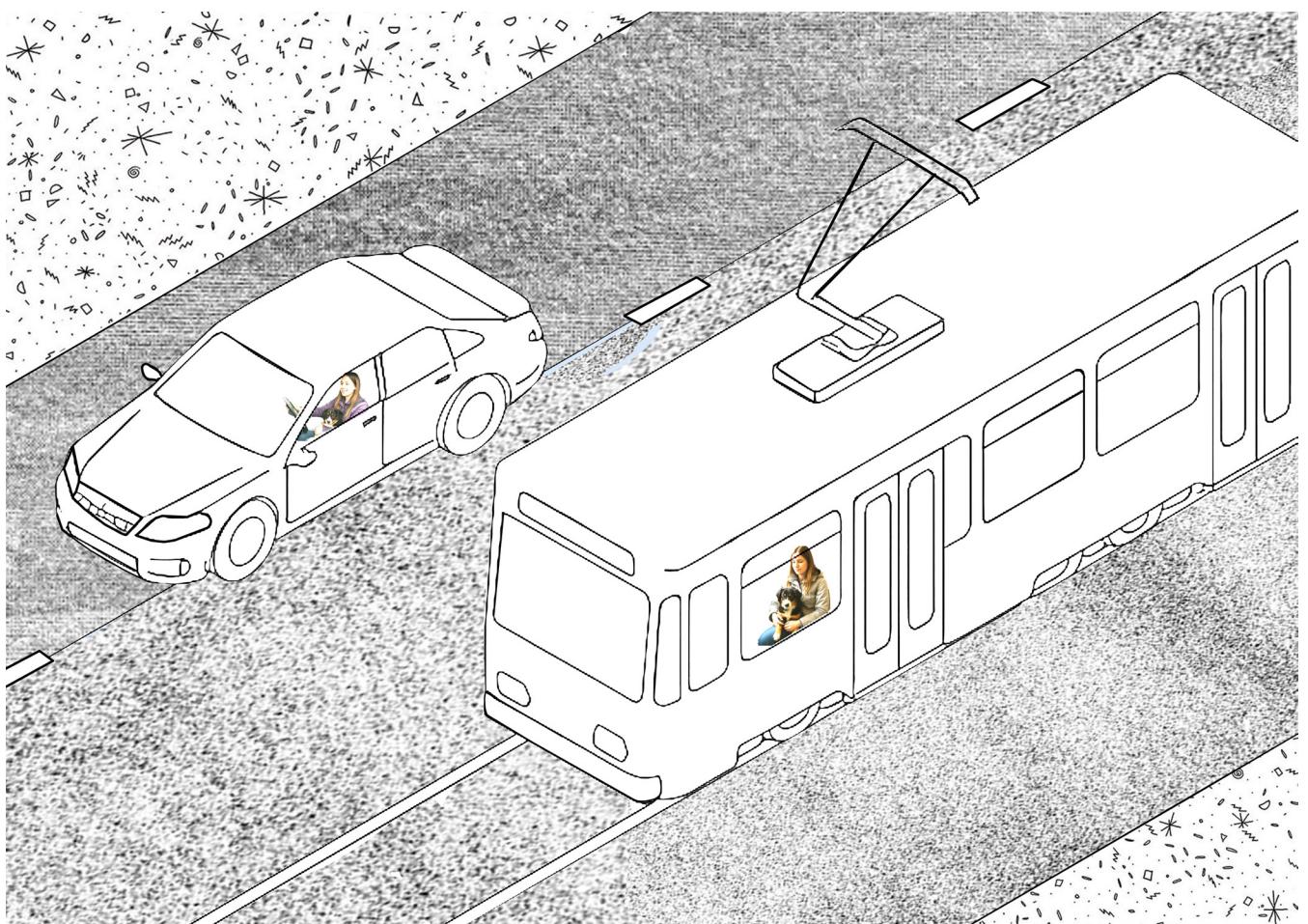
Conducted in Kiel, after a basketball game –

Interviewee: Asim, 31 years old, administrator of the Facebook group 'Muslims in Belgium'

Story 1: Praying in the Courtyard

Me: Can you tell me about a moment of prayer that has stayed with you?

Asim: It was in Morocco, during Hajj. I remember stepping into the courtyard of the riad, barefoot,
the air still heavy with the afternoon sun. We were many, but it was quiet. I faced my rug, but my
ears tuned to the fountain behind me. That sound—it wasn't loud, just rhythmic, continuous—like
breath. The water trickling over stone felt like a whisper of time itself. It didn't just cool the air, it
cooled the heart. You weren't alone. There was something eternal in that space, as if everyone
who had ever bowed there left behind a thread of their presence.

Me: Did that change how you experienced the prayer?

Asim: Absolutely. In most places, prayer is private. But in that courtyard, it felt shared. Not in a
social way, but in a spatial one. The light filtered in from above, the stone walls curved like arms.
The architecture wasn't decorative, it was devotional. It shaped the prayer—not with grandeur,
but with gentleness. I've never felt that again, not even in the most majestic mosques. It was the
smallness, the simplicity... and the sound of water. That is what I remember most vividly.

Me: Do you think those elements—the water, the openness—could be designed into other
places?

Asim: I think they should be. Too often, sacred spaces are sealed off. But that courtyard
reminded me that devotion needs breath. A space that lets in sky, lets in sound... becomes more
than walls. It becomes presence
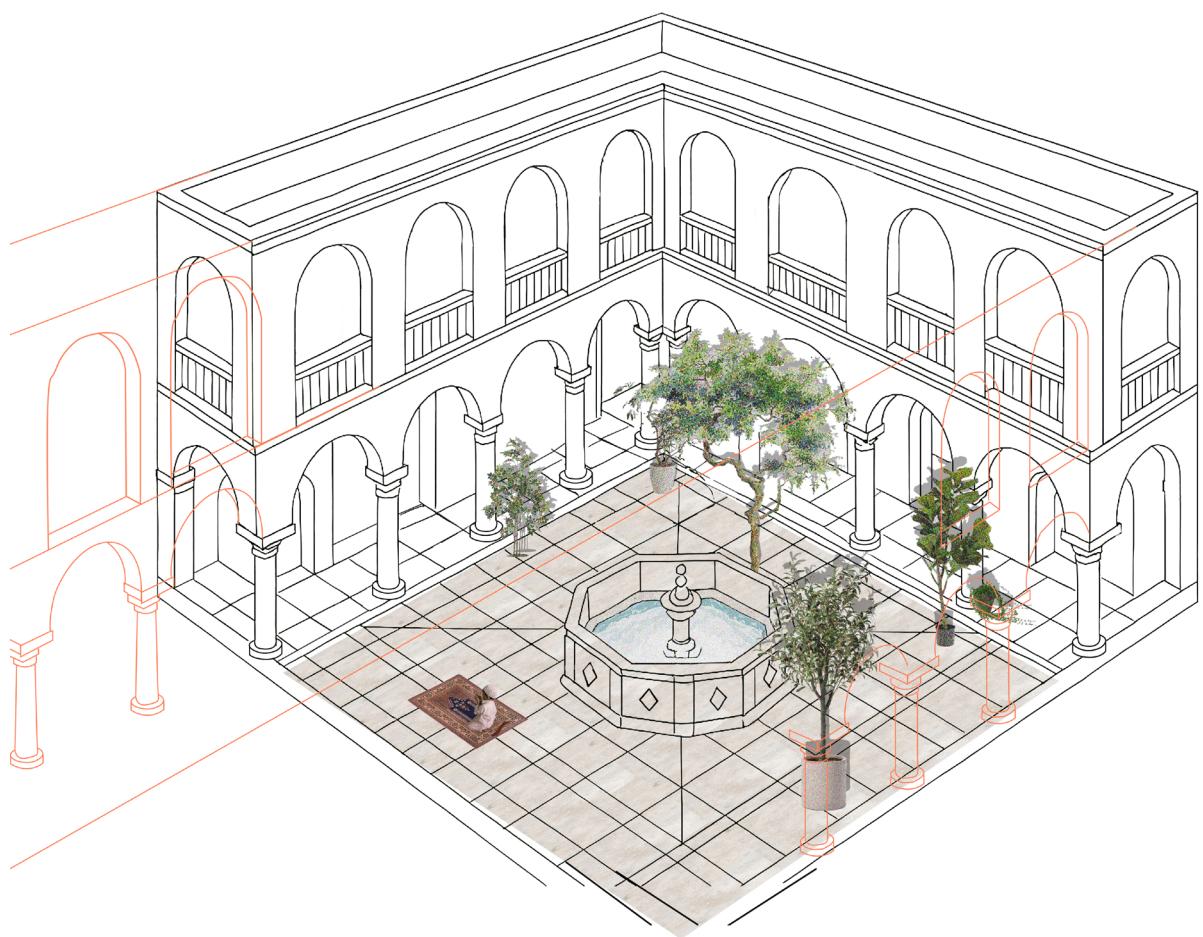
Story 2: Balconies in Cairo

Me: You mentioned once that Cairo taught you something about being outside inside.
What did you mean by that?

Asim: Cairo summers are merciless. The walls trap the heat like a secret. But in the evenings,
people spill out onto the balconies. Not for the view, but for the air, for each other. I remember
sitting with my older brother—him with his book, me just watching the city exhale. All around us,
life hung on lines: laundry, laughter, even silence. You could hear the neighbor tuning his oud,
someone stirring tea, the soft clink of glasses, a whispered call from one balcony to another.

Me: Did people talk much?

Asim: Sometimes. But often, no. That was the beauty of it. We were together, even when we
weren't speaking. The balconies weren't just add-ons—they were extensions of the soul of the
house. Private enough to be yours, public enough to belong to the street. A threshold of sorts.
You knew who was awake, who was resting, who was grieving. It was a social fabric stitched not
with words but with glances, habits, rituals.

Me: Do you see any of that here, in Belgium?

Asim: Not really. Balconies here feel ornamental, boxed in. They don't invite participation. They
don't become space—they stay as surface. I miss that sense of being outside and being with
people while still being at home. That's what those balconies gave us: community without
intrusion. It's a small miracle that architecture can offer that.
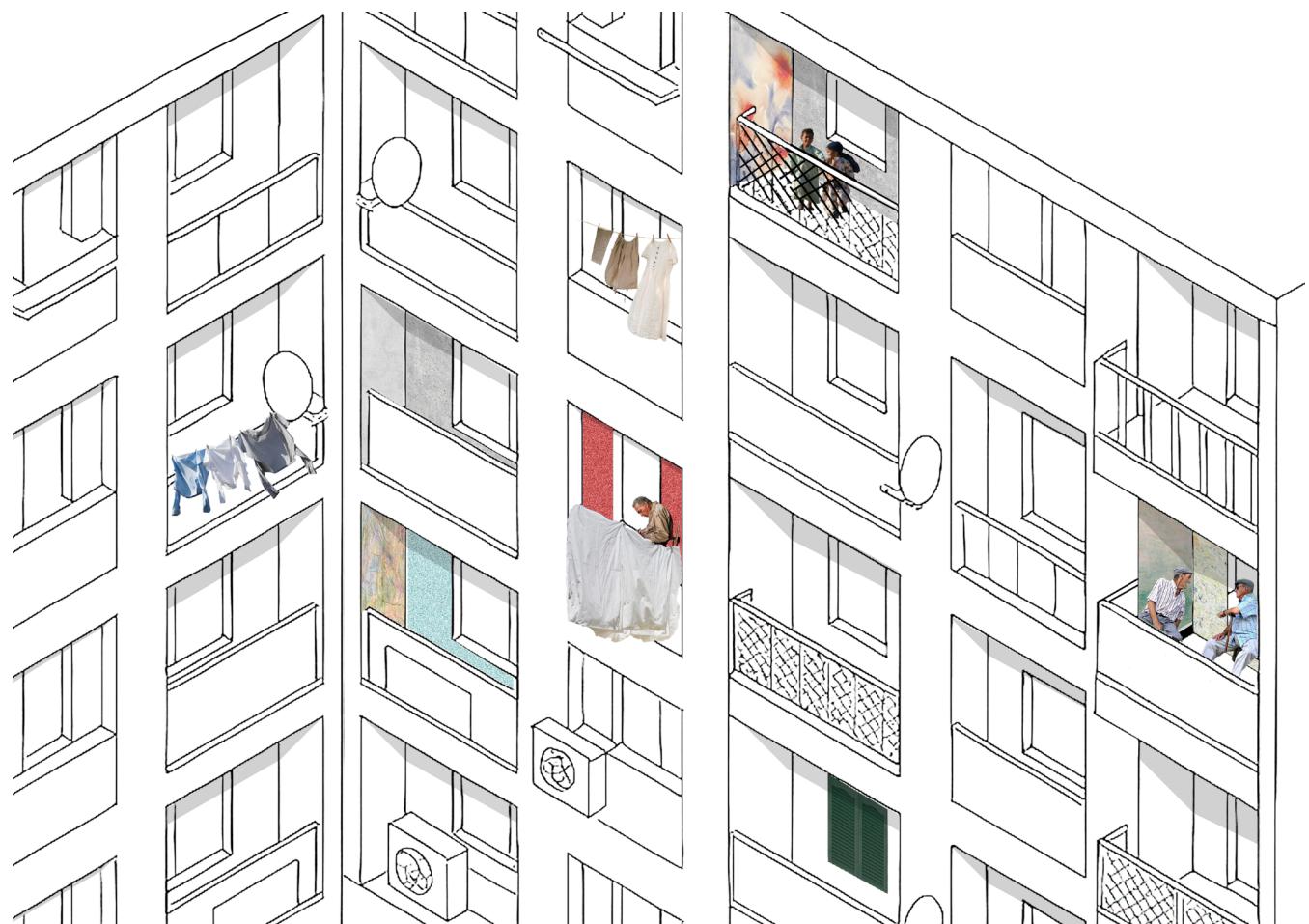
Story 3: Playing Basketball in Kiel

Me: So we just finished a game—how does this place feel to you?
Asim: It feels like a rhythm. I've played here for years now. It's not beautiful, not remarkable. But
it's a place where I forget the rest of the world. When I step onto the court, I enter a zone. The
lines, the bounce of the ball, the sound of sneakers—it becomes a kind of ritual. I don't notice the
buildings around me anymore. I'm not sure if there are trees. That's how deep the focus goes.

Me: That's fascinating. So the space becomes defined by the activity?

Asim: Yes. The court isn't just a surface. It's a memory factory. Every missed shot, every pass,
every win or loss—it stays in the concrete. You build trust here. Not just with people, but with the
ground. I know where the cracks are. I know how the light shifts in the evening. The space
remembers you back.

Me: That's beautiful. Do you think that could be designed—those kinds of spaces of
immersion?

Asim: I think it can be encouraged. A space that doesn't try to be everything at once, but gives
people a structure—a frame—to bring their own meaning. The court works because it's humble.
It doesn't distract. It lets the story happen. That's the difference between space and place: the
place is where the story gets told.

Me: And what's your story here, on this court?

Asim: A story of freedom. Of movement. Of being seen without needing to explain. That's what
architecture should offer, I think—not answers, but room enough for someone to write their own
chapter.

Interviewee: Amina, 19 years old, born in Belgium to Moroccan parents. Currently studying social
sciences in Antwerp.

Story 1: Memory as Sequence

Me: Amina, can you describe an everyday memory from your childhood that stayed with
you?

Amina: It's funny, but I remember the way my after-school routine always followed the same
rhythm. First, we'd be let out of school, and the playground was where all the loudness started. I
would rush through the gate, but never straight home.
The walk home was like a pause. I'd go upstairs, drop my bag, and sit at the kitchen table. My
mom always asked how school was while I did my homework. Then came the best part—the
evening. That's when I could go play outside again, but only with the neighbors' kids. My mom
trusted them. She could see us from the window.

Me: What did that sequence mean to you?

Amina: It felt safe. Like the day had its own story. I knew the chapters by heart. The schoolyard
was noise, home was focus, and the courtyard was freedom. I remember my mom always
watching from the window. That made it feel okay. Like she was part of the space too, even if
she wasn't outside.

Me: Do you think spaces today still support those kinds of routines?

Amina: Not really. Everything feels rushed. Or maybe too separated. I think when places are
connected—not by roads, but by feelings—you remember them more. They shape your habits
without forcing them. That's what I miss in a lot of new housing areas. There's no rhythm. Just
entrances and exits.
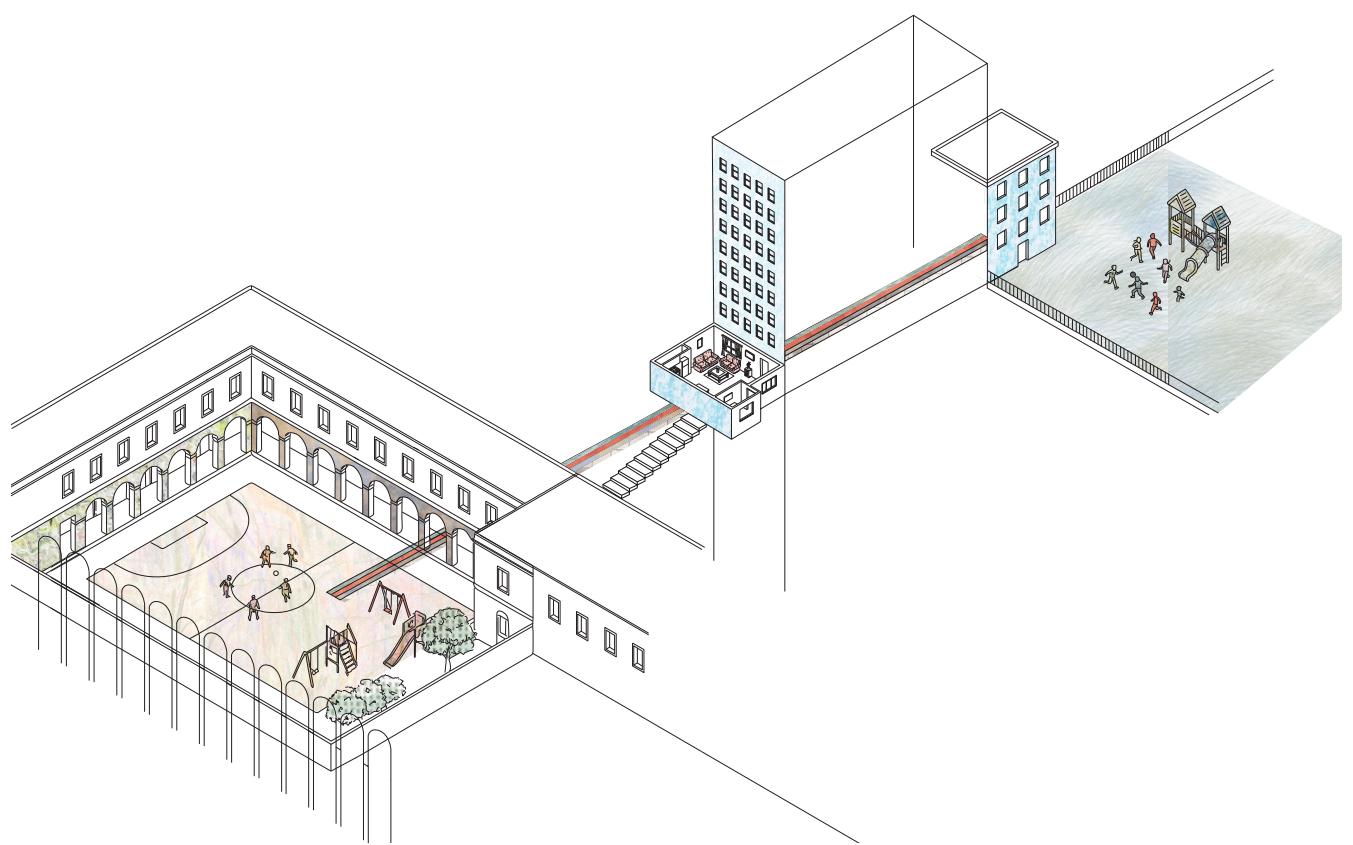
Story 2: Memories Can Lie

Me: Can you tell me about a room from your past that you remember clearly?

Amina: I always say my childhood bedroom was huge. I'd tell people, "It was massive!" But then I
visited the old apartment recently, and it was tiny. Like really small. I laughed. I don't think the
room got smaller—it's just that I felt big inside it, back then. It was mine. I was often there alone,
drawing or reading. That made it feel endless.

Me: That's beautiful. Do you think that emotion shaped your memory more than the facts?

Amina: Yes, definitely. I think memory is emotional architecture. You don't measure in
meters—you measure in moments. I still remember the ceiling feeling high above me, like the
sky. Now it's just a white ceiling. But it carried my thoughts then.

Me: If you could design a room to hold that feeling again, what would it look like?

Amina: It would be tall. Not wide, but tall. And quiet. Maybe a window high up, letting in sun but
not views. A place that feels like a tower inside. A place where solitude isn't loneliness—it's
space to grow.
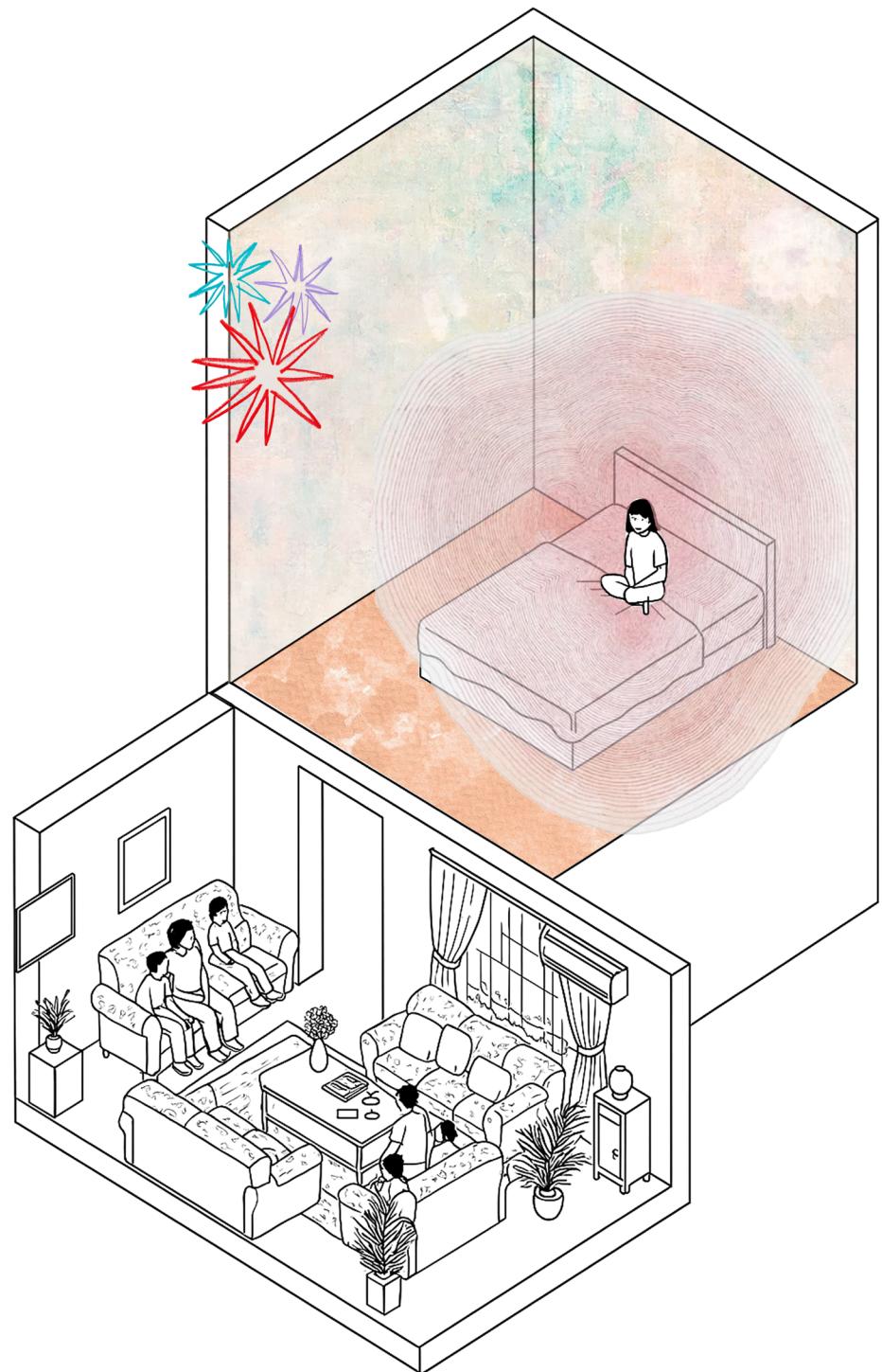
Principle		Memory	Application and Drawing.
1. Memories can lie.		I remember my room being very big.	House layout.
	$	Even though we have never been rich and our apartment was very small actually.	(Axonometry house.)
	7.	Probably because i was very small and I always stayed alone there. It felt good having space for myself	
2. Memory can be sequence	4.	Girl After school routine	Show a plan on a flat. Zone or a. Plan + Axonometry
			(Show top view 3D)
3. Embrace Uncertainty	3.	Basketball field	Public square Plan + Axonometry
4. Not only visual	6.	Hadj.	(Public square visualisation) Plan + Axonometry
5. Acknowledging longing and absense distance	2.	Transport ride	Dog facilities. Axonometry (Outside programm) Plan
6. Memory as a ritual	5	Balcony Scene	Each has a balcony One part of or a personal piece panorama Live and work combination Second part of panorama
7. Memory can be shared	1	Colledge dorm. Different subcultures.	(Plan and program)

A1 PS

1. Public square ✓
2. Main Axonometry ✓
3. YARD
4. HOME
5. Common Room

1. Memory can be shared
2. Acknowledge longing and absence
3. Embrace Uncertainty
4. Memory is not only visual Memory can be sequence
5. Acknowledge longing and absence Memory as a ritual.
6. Not only visual
7. Memories can lie

- Floorplan + programm
- Floorplan + urban queen ares. ✓
- Public square visualisation ✓
- Top 3D view ✓
- Axonometry of the yard
- Water strategy ✓
- Home axonometry

APPLICATIONS.

The findings and principles developed through the research are directly applied in the architectural design as both conceptual foundation and practical guidance. Each spatial intervention responds to one or more personal memories, interpreted through the lens of the seven design principles. For example, the courtyard layout draws from the principle of "Memory as a Sequence," guiding movement from public to private in rhythm with daily life. The reuse of water elements and acoustic detailing reflect the "Non-Visual Memory" principle, inspired by quiet recollections of sound and atmosphere. Contrasts in scale—tall private rooms and compressed communal spaces—translate emotional perception into form, embracing the idea that "Memories Can Lie." The overall plan balances protection and openness, using industrial structures as a strong exterior shell with a warm, collective interior. This approach ensures that architectural choices remain rooted in human experience, giving material form to otherwise intangible memories and everyday rituals.

Memory	Principle	Application
Amina's daily rhythm: school, home, courtyard play, mother watching from window	Memory as a Story with Sequence	Design sequence from public playground to home to semi-public collective space; a secure enclosed yard supports this flow
Asim's namaz during Hajj, hearing the fountain, not looking up	Memory is not only visual	Integrate water features and acoustic materials to create spatial memory through sound and atmosphere
Amina remembering her childhood bedroom as massive, later realizing it was small	Memories can lie	Design tall bedrooms and lower communal areas to reflect emotional scale and the intimacy of solitude
Asim playing basketball in Kiel, forgetting surroundings due to immersion	Embrace Uncertainty	Design multi-use courts with flexible edges that allow for both focused activity and social gatherings
Elisabeth taking tram to walk her dog, lacking green space near home	Acknowledging longing and absence	Introduce accessible green routes throughout the neighborhood for spontaneous and routine use
Elisabeth sitting with her brother on balconies in Cairo, silent presence of others	Find meaning in daily rituals	Design balconies and shared thresholds that encourage quiet togetherness and climate-responsive living
Elisabeth's dorm in Boston, constant visitors, casual shared life	Memory can be shared	Place housing and work entrances around a shared courtyard to invite informal, frequent interaction

classroom 1

teachers' room

classroom 1

playroom 2
or concert
room

flexible
space

playroom 3

WC

reception

kitchen

WC

Gardender
and storage

Waiting
area

Kitchen staff
room and
storage

small
cafe

kitchen staff
room and
storage

consultation
room

consultation
room

waiting
room

reception

WC

examination room/lab

test room

staff room
and office

reception

Urban Architecture
P4
Drawing tittle :
Programm

Scale 1:200
Paper Size A1

Comunity Center
Apartment building
Individual homes
Ateliers and Skill center
Medical center
Daycare

Existing
Demolished cutouts
New

N

classroom 1

teachers' room

classroom 3

playroom 2 or concert room

small cafe

kitchen staff room and storage

consultation room

consultation room

flexible space

playroom 3

waiting room

reception

changing room

reception

Gardrobe and storage

Waiting area

kitchen staff room and storage

kitchen

classroom 2

examination materials

test room

staff room and office

reception

classroom 1

teach

WC