

gathering

Marianna Angelini
June 2025
Urban Architecture
Graduation studio

*street scenes
and urban clues*





directed, produced and narrated
by Marianna Angelini

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foreword

Since I was a child, I have been fascinated by the emotional life of objects — how something small or ordinary can carry memory, care, or a sense of home. I have also been drawn to theatre, not so much the kind with velvet curtains and bright spotlights, but the kind where everyday objects become characters, and the stage blurs into daily life. My aunt and uncle's work in object theatre opened my eyes early on to alternative ways of seeing and storytelling.

Over the past years, as I have lived and studied in different corners of the world, I have become increasingly intrigued by the informal life of streets, how public space is quietly shaped by daily rituals and small gestures of care. Ten months in Japan deepened this curiosity: where the absence of official urban furniture is counteracted by spontaneous gardens, improvised benches, and subtle forms of coexistence. Out of scarcity, new forms of presence emerge.

When I arrived at the Lageweg site in Antwerp at the start of this graduation year, it was clear this was more than just a place for a graduation project. The Blikfabriek, a disused can factory now temporarily inhabited by artists, makers, and neighbours, unfolded before my eyes as a rich ground of stories, scenes, and potential futures. In this unique place at the periphery of Antwerp, the line between theatre and urban life became wonderfully thin.

This project is set in the street: existing streets and imagined ones. The street is where home meets city, where domestic life spills into the public. A chair outside, potted plants at the doorstep, clothes drying across the sidewalk, a local flea market. These acts of appropriation, temporary yet meaningful, turn the street into a shared living room. Like in theatre, these scenes are impermanent, but they linger in memory and shape collective life.

Through this project, I have explored how architecture can support these ephemeral

yet powerful acts, not by imposing form, but by amplifying what is already there: materials, rhythms, people, and stories. My tools were scenographic, my role often shifting: from architect to gatherer, from field researcher to event organiser, from actor to narrator. I embraced theatre not just as a metaphor, but as a method: to listen, stage, and imagine. In this process, I was never alone. A continuous collaboration with other actors and codirectors, between front- and backstage, in every performance and its preparation, made this gathering possible and this year so special.

This booklet is the handout of that performance: a script, a behind-the-scenes, and a record of a year shaped by gatherings. It is not a final word, but an open invitation. Like any good play, its meaning comes alive in relation to its audience. Welcome, and enjoy the show.

Gathering *noun*

1. A meeting of people for a particular purpose
 2. The process of collecting something
- Etymology: mid-12c., gadering, “an assembly of people, act of coming together,” from late Old English gaderung.

Gather *verb*

1. To come together or bring people together in one place to form a group
2. To bring things together that have been spread around; to assemble
3. To collect information from different sources

Etymology: Old English gadrian, gædrian, “unite, agree, assemble; gather, collect, store up” — used for flowers, thoughts, people; from Proto-Germanic gaduron, “to come or bring together, unite.”



setting

The project is set in Lageweg, Hoboken — a transitional zone in Antwerp's twentieth-century urban belt. Once suburban, now evolving, the area hosts a complex mix of housing, industries, polder landscapes, and cultural initiatives.

The site, part of the former Blikfabriek, closed since 2013, lies between Blue Gate industrial park and the Hobokense Polder nature reserve.

Temporarily activated by creative and circular initiatives, it has become a testing ground for inclusive urban development, a safe heaven for creatives rejected by the commercially oriented city center. Surrounding the Blikfabriek and socially separated from it is a low-income, multicultural neighbourhood.

Amid shifting policies and pending redevelopment, the project explores how to anchor emerging civic and productive energies — asking how a place like Low Town can evolve without losing the spatial and social qualities that made it vital in transition.

cast characters codirectors

This year, this play, is first and foremost the people who made it happen, in a beautiful collaborative dance. Engaging each other, engaging the site, engaging materials and new actors.

Therefore, this book starts with the characters of the play, along with the cast that brings them on stage.

This is not a list of roles. It is a constellation of presences—some real, some remembered, some entirely imagined. Each performer plays more than one part: themselves, the characters, and the spaces between them.

Although, as the playwright, I gathered and directed the actors and operators on and behind the stage of this play, all the involved cast members have shaped this play along with the characters they impersonate, in a truly entangled collaborative action.

The characters and the cast by whom these are represented are introduced in the behind the scene of every scene.

Dinner conversations in Marseilles
Photo by Fabian Wachter





prologue

NARRATOR:

Welcome to the premiere of the metatheatrical performance **gathering: street scenes and urban clues**. I'm Marianna, the director, producer and narrator. Oh, and as you can imagine, I cover an acting role too. Other actors are taking the stage along with me, because this is, first and foremost, a story of collaboration and engagement, a gathering.

This story unfolds in Hoboken, on the southern fringe of Antwerp – a place of leftovers and layers: chemical industries, workers' housing, wetlands, mid-century towers. A place caught between memory and possibility.

Here, on a stage of post-industrial promise, the city is rehearsing its future.

Those who pioneer today, resisting the slow creep of gentrification, are already writing tomorrow's script.

By 2084, what is unthinkable now will be lived and ordinary: a neighbourhood where residents are caretakers, and treat the street as their living room.

act I.
tracing the site



act I, scene 1.

factory town , 1895

(Light and props operator turns on a spotlight, illuminating A printed map of Hoboken with wooden miniatures of ships, factories, a church, and a tall chimney)

SOUND: a lively pub, loud chatter and cheering glasses.

NARRATOR: "Streets are lively after factory hours, lined by full pubs. The city centre is far away. This is Hoboken, a growing hub for heavy industry. Two factory workers gather at their favourite pub, Vera Cruz - named after a famous ship built in the Cockerill shipyard.

WORKER 1: "Did you hear? Another death at the shipyard."

WORKER 2: "Horrible! A family left without compensation, how will they survive?"

WORKER 1: "Let's drink our worries away, while we still can."

(Operator turns off the spotlight.)

behind the scene

space

Vera Cruz pub in Kapelstraat, a popular pub named after a famous ship produced by Cockerill shipyard.

props

Hoboken model with wooden miniatures.
Archival photos.

characters

WORKER 1: factory worker at the Cockerill shipyard in Hoboken.

Performed by FABIAN: the most reliable source of good energy of the group, iconic.

WORKER 2: coworker at the Cockerill shipyard.

Performed by

codirectors

BARTEN, BERENICE, LANCE and MERLE, members of a tidal river fieldwork group



Full house at the pub on the Nieuwstraat (1915).
<https://felixarchief.antwerpen.be/uitgebreidzoeken>



Pubs in Kapelstraat (n.d.)
<https://felixarchief.antwerpen.be/uitgebreidzoeken>



from "a tidal river" video



Factory work (1928)
<https://felixarchief.antwerpen.be/uitgebreidzoeken>

From the research work of “a tidal river”:

The population grew quickly from 3,000 to 16,000 inhabitants from 1873 till 1910. Replacing all but three of the estates by housing for the factory workers.

The arrival of this new influx of people contributed to a vibrant community life after work hours. Fanfares, véloclubs and other associations started developing. Pubs named after famous ships, built by the shipyard, like Moanda and Vera Cruz, were an integral part in the lives of Hoboken’s residents. These pubs were strategically located along Kapelstraat, connecting the industries to the centre of Hoboken.

Industries took off and small businesses built factories all over the city, one of the sites being the now Blikfabriek, where a collection of companies such as Schuybroek settled.



photo provided by Blikfabriek

act I, scene 2.

leaving with traces, 1982

(Operator turns on the same spotlight, illuminating the same model. Operator slowly takes out the wooden miniatures of ships and factories.)

NARRATOR: "A child overhears his parents talking. His father works in the Blikfabriek, the can factory of Hoboken."

FATHER: "Cokerill shut their doors. What if Blikfabriek is next? Hoboken is getting emptier and miserable to live in. "

MOTHER: "I wouldn't mind moving. With this pollution and the child labor, it's no place to raise our child. And I don't want you to lose any more fingers in that can factory..."

(Operator turns off the spotlight.)

behind the scene

space

A factory worker's family's house near the Blikfabriek.

props

Hoboken model with wooden miniatures.
Archival photos.

characters

FATHER: factory worker in the Blikfabriek.
He once lost a finger in an accident at work.
Performed by: ?

MOTHER: Wife of the factory worker and worried for the future of their child.
Performed by CAROLINA: a constant presence in the studio, with a love for white models and neat, plain architectural drawings, but bursting with colours and life with her kind yet strong personality.

codirectors

BARTEN, BERENICE, LANCE and MERLE,
members of a tidal river fieldwork group

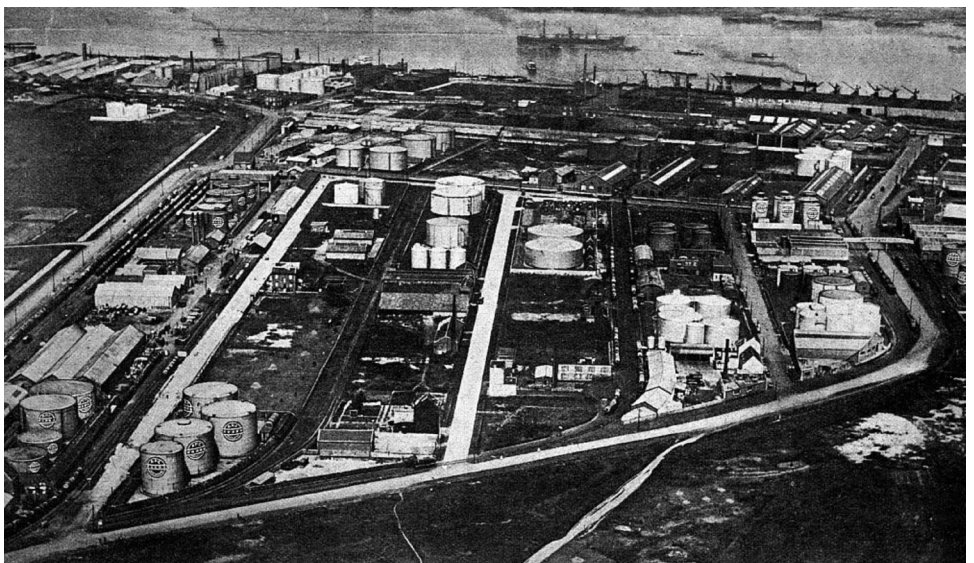
From the research work of “a tidal river”:

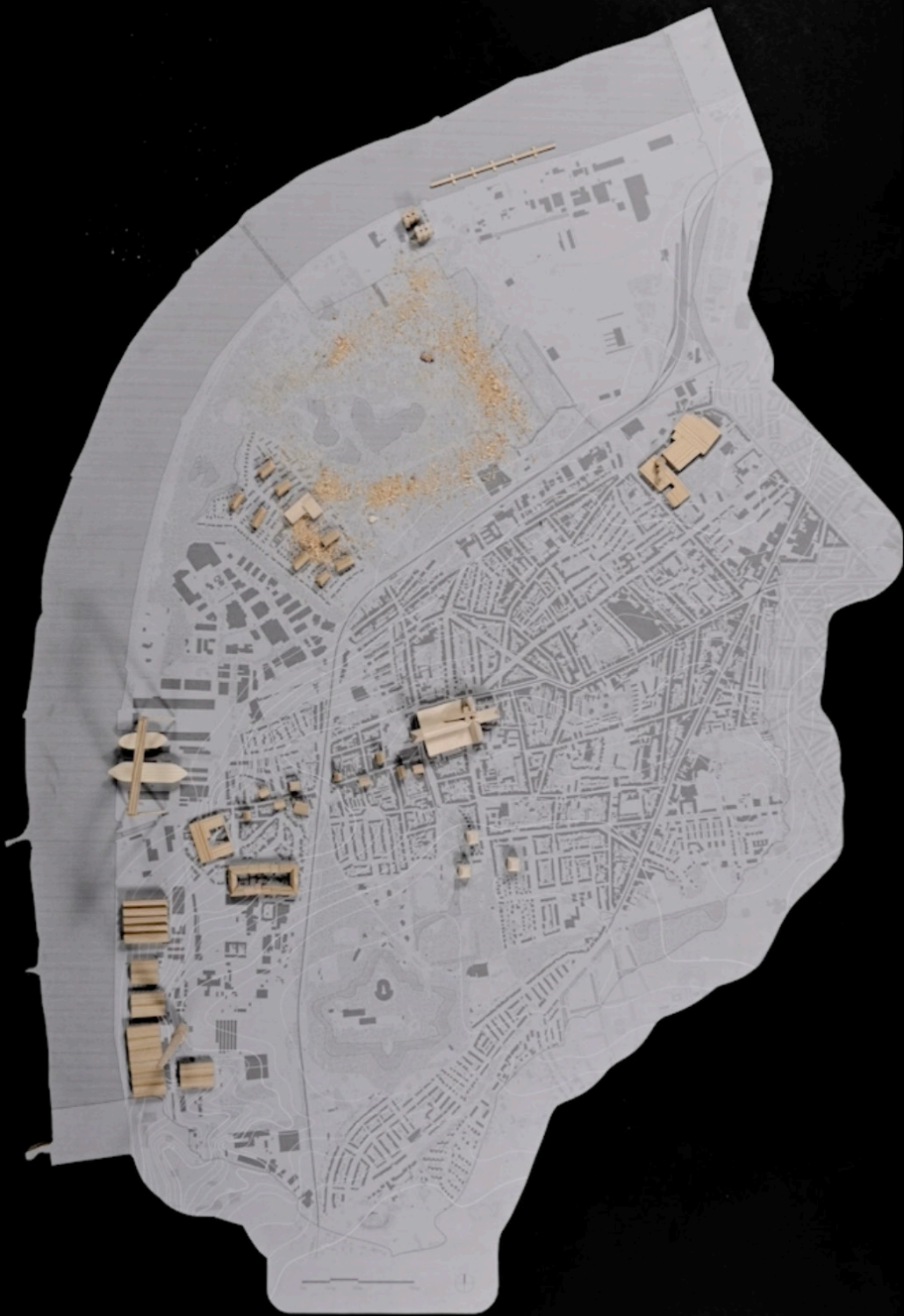
“In the end of the 20th century, many industries that settled at the end of the 19th century began to shut their doors. The closure of Cockerill in 1982 was particularly devastating for the community. As a result, the vibrant

Hoboken is currently facing the decline of its industry, which once served as the heart and soul of the community but also contributed significantly to air, water, and soil pollution.

The story of Hoboken is a story of the coming of outside forces, ideas and people shaping the community, landscape and city and in return being shaped by Hoboken.”

*Petroleum Zuid during the interbellum (n.d.).
<https://www.industrieerfgoed.be/antwerpen-petroleum-zuid>*





from "a tidal river" video



The first fire at Petroleum Zuid (1904).
<https://felixarchief.antwerpen.be/uitgebreidzoeken>

The first fire at Petroleum Zuid (1904).
<https://felixarchief.antwerpen.be/uitgebreidzoeken>



BLTK



act I, scene 3.

ugly to beautiful, 2018

(Light and prop operator moves to 1:20 model of a typical Blikfabriek hall. Turns on the spotlight to illuminate the empty model from the side.)

(Operator turns off the spotlight.)

SOUND: garage door creaking open. Sound of a few steps.

NARRATOR: "Light flooding in a large, abandoned hall, dust filling the air. The Blikfabriek shut down in 2013, moving production to Poland.

The developer DCB is now responsible for 30.000 square meters of disused halls. He found an enthusiastic creative director willing to bring life to the Blikfabriek, and he is showing him around."

DEVELOPER: "Joris, I need someone to activate this place and make it interesting for the future. I'll give you programmatic freedom and pay the bills. Are you up for the challenge?"

JORIS: "Oh wow, this is.. immense. Sure. Transforming ugly places into something beautiful is my passion."

NARRATOR: "Joris is a visionary, yet grounded and hard-working. A step and a time, he gathers other enthusiastic creatives to help him take care of the Blikfabriek."

behind the scene

space

The empty factory halls of the abandoned Blikfabriek and Velgenfabriek.

props

1:20 model of the hall structure, empty.
Photos and collages.

characters

JORIS: curator and caretaker of the Blikfabriek since 2018, and until the redevelopment. A quiet and hardworking visionary with a background in theatre production and communication. He is full of agency and dreams, yet he is realistic and grounded. He welcomed our crew from Delft with quiet enthusiasm and let us make ourselves at home, as he does with most people engaging with the Blikfabriek with curiosity and care. The Blikfabriek is like his child.

Performed by **TOBIAS:** joyful and genuine, he became a friend over the year, supporting me in the rehearsals of the performances leading up to this final play, and bringing creative diversity to our urban bubble.

DEVELOPER: representative of the company DCB, responsible for the redevelopment of the Blikfabriek, in relation to the urban plan for the Lageweg area.

Performed by: ?

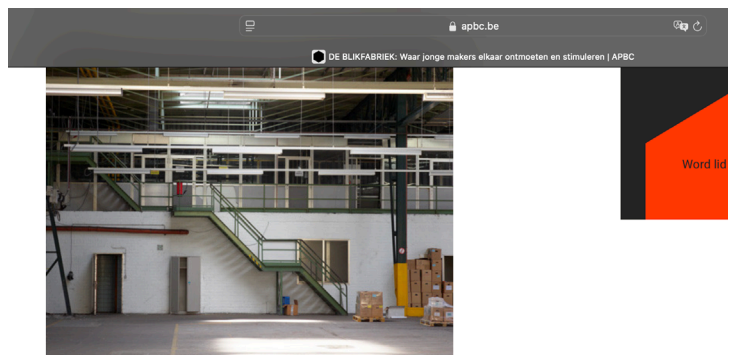
codirectors

BARTEN, BERENICE, LANCE and MERLE, members of a tidal river fieldwork group





*The polder as a waste dump (1973).
Provided by Jaak Bormans of Heemkundige Kring Hoboechen 1135.*



Voor een ontwikkelaar is het in de eerste plaats de bedoeling om een site te beschermen tegen verval en om ze op te warmen.

Joris Goorden, Coördinator bij De Blikfabriek

Zijn er andere organisaties waaraan Joris zich spiegelt? "Een plek als Broei in Gent vind ik interessant. Op die plek komt een groep mensen zes maanden lang samen om de plek te beheren en nadien is dat gedaan. Op die manier krijg je een tijdelijke energiestoot, dat vind ik interessant. Een organisatie met budget die het hier tijdelijk overneemt, dat zou ik wel zien zitten. Ik kan deze plek en haar programmatrische ziel gerust uit handen geven. Mensen met ideeën mogen me altijd aanspreken. Wel even zeggen: wij hebben daar niet zelf budget voor, maar wel veel drive en veel plaats."

*Snippet from article
on the Blikfabriek (apbc.be)*



2017, connected halls (now Vroomfabriek, Maakfabriek)



photos provided by Blikfabriek



2017, courtyard between industrial halls



photos provided by Blikfabriek



2024, abandoned hall in Lemmerz factory behind Blickfabriek



collageing possible appropriations



act I, scene 4.

beliefabriek, 2024

(Light operator turns on the same spotlight, illuminating the 1:20 model. While the Narrator speaks, the operator puts props in the model: a chandelier, a sculpture, a translucent room divider, pallets and materials, and in the centre, small tables with tablecloth and a candle.)

SOUND: wood-cutting machines and other noises.

NARRATOR: "Antwerp is sprawling, and fancy apartment blocks are rising like mushrooms in many neighbourhoods. Meanwhile, the repurposed Blikfarbiek halls are buzzing with self-built ateliers, hanging structures and a diverse program of events.

In the Foyer, a mysterious invitation to gather for cake at 12.00, no occasion. A few artists come by, intrigued by the setup. A silver-haired woman who only recently got her atelier in the Stelling, three young men with caps, beanies and colourful fleeces, a screen printing artist whose posters dress the Blikfabriek walls.

INSTALLATION ARTIST: I've been here for 3 years. People come and go quickly, and it is hard to keep up with many artists.

TEXTILE ARTIST: In this large

community, there are many different people, but we are all passionate about creating products, without money as a priority.

SCREEN PRINTING ARTIST: And that makes the Blikfabriek a heterotopia. Not everyone feels welcome, though. Kids from the neighbourhood come here, but only hang out in the back.

(Operator turns off the spotlight.)

the scene, on camera



Foyer, h. 11.30



Foyer, h. 11.45



Foyer, h. 12.00



Foyer, h. 12.10



Foyer, h. 12.30



Foyer, h. 13.00

behind the scene

space

Blikfabriek's factory halls, temporarily inhabited by creatives.

props

1:20 model of the hall structure, filled with Foyer and cake scene props.

characters

INSTALLATION ARTIST: Willem, a young, renowned artist who was the first to set his atelier in the Stelling hall of the Blikfabriek.

Performed by MERVIN: groupmate in the thematic fieldwork, inevitably treated as the younger brother of four sisters, genuine and relatable presence.

TEXTILE ARTIST: Els, an older woman full of kind optimism, who has recently moved her atelier to the Blikfabriek on the second floor of the Stelling. She enthusiastically cycles 10 km from her house to reach the Blikfabriek.

Performed by LIZA: groupmate in the thematic fieldwork, stylish presence who moves around softly.

SCREEN PRINTING ARTIST: Karen, a graphic designer and screen printing artist with her atelier in the Expo since the early times of Blikfabriek's creative occupancy. She is very involved in many activities at the Blikfabriek, and she designs and screen prints the program and promotion posters. I had an instant connection with her and inspiring conversations throughout the year. She made the Blikfabriek feel more like home. Not only that, she took direct part in the project by screen printing the posters for our event.

Performed by BENTE: a wild spirit with a big heart, not fearing strong emotions. One of the closest companions of this year's journey, whom I quickly grew close to, from collaborating in the fieldwork to a warm friendship.

Codirectors: BENTE, CRISTINA, LISA, and MERVIN, members together with me of the make-belief fieldwork group. Overwhelmed by the richness of the site and immersed in stories of the Blikfabriek's inhabitants, it took us some time to grasp the theme suggested to us. But once we did, we fully embraced it, and it became a powerful red thread for the whole year.



Beliefabriek set model with all props laid out



Beliefabriek codirectors

Beliefabriek making of



from space to set



scene 1.



coffee roasters in the Foyer



scene 2.



job fair in the Expo



scene 3.



craftspeople in the Maakfabriek



scene 4.



artists in the Stelling



scene 5.



teenagers in the backyard



scene 6.

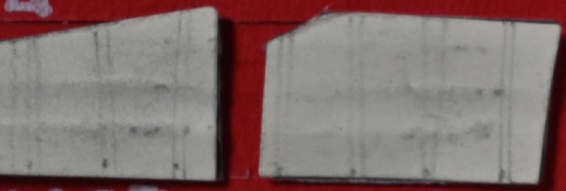


gathering for cake in the Foyer

act II.
setting the scene

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ROOM

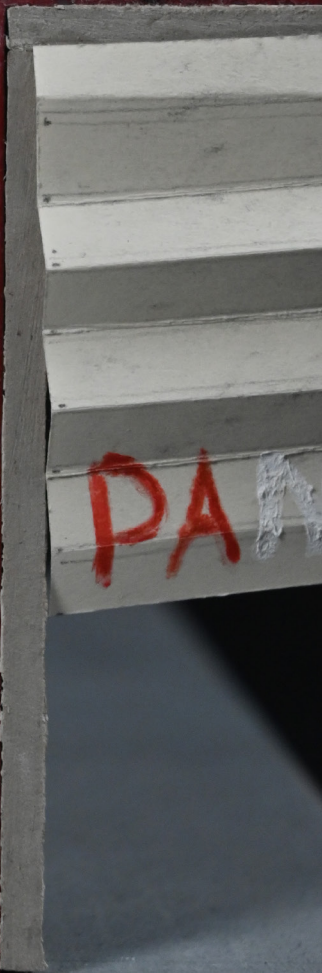


EVERYONE

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DANGER

act II, scene 1.

urban reconfiguration, 2024

(Light and prop operator moves to 1:333 model of the whole Blikfabriek area and its surroundings. Turns on the spotlight to illuminate the whole model. The model displays the current situation.)

NARRATOR: “The informal appropriation of the Blikfabriek reveals an assemblage of people tied to this place, though in constant change. The plans for Lagweg, instead, are rather stuck. Everyone living nearby wonders what will happen, and when.”

Meanwhile, aspiring architects from the University of Delft are invited to conduct fieldwork and develop alternative proposals to the current plan. They spend a year exploring the site, looking beyond edges, engaging with residents...”

(A voice interrupts from the side.)

PERSON INTERRUPTING: “That’s who organised the cake gathering!”

Narrator (chuckling): “Exactly. Why keep such an in-depth project within the university walls, if the site awaits an innovative proposal?”

After graduating, three architects, Raf, Lance and Marianna, continue their collaboration

and present their masterplan to the developer and the city’s new alderman.

RAF: We propose to reconfigure the site by valuing its industrial heritage and material flows. It becomes a place of gathering and transformation on multiple scales: a demolition contractor, recycling centre, and second-hand store in one.

MARIANNA: Inspired by the pioneering community at Blikfabriek, we want to foster a culture of care, by increasing the contact surface between materials and various human and non-human agents.

LANCE: But a culture of care takes time, just like our masterplan. We reuse the existing halls, fitting in homes and industry that gradually densify over time, eventually capping off the building shells.

MARIANNA: This complex process over time can be simplified in three phases:

First, we open up points of contact: with the neighbours, with leftover materials, and the surface water.

In phase two, facilities and residential functions develop and connect to each other.

By phase three, the area densifies, and the facilities settle



EBBEK

BLKVELDEN
PARK

DRINKWATER

DENSIFICATION

NIEN INHABITANTS

and expand.

NARRATOR: After meeting with the developer and the alderman, who had discordant views but eventually approved this proposal, a question remains: how will the architectural projects within the masterplan integrate and sequence over time?

(While RAF talks, operator takes out Cantin and partial Garrincha buildings. Swaps the existing buildings on Raf's site with his proposed building.)

RAF: Let's brainstorm. Spatially, our projects are connected through the exhibition axis, a covered street in the reused halls, from north to south. The projects support each other: I provide and collect materials, Lance purifies the water for our public spaces, and Marianna connects residents to these functions.

MARIANNA: Exavtly! As our projects take shape through the three phases, residents and workers can use shared facilities: tools, materials, and a school by Raf, the bathhouse by Lance, my shops...

LANCE: The water is definitely

an agent too! To unseal a green corridor from Blikvelden to Lageweg, I'll purify the surface water with the water treatment tower I design on the northern site.

(While Lance and Marianna talk, operator first swaps Lance's building with the existing one on his site. Then, takes the Hollebeek from the Blikvelden and passes it through the water theatre building and through the open green corridor.)

MARIANNA: Perfect. Then, the Hollebeek can flow through the curved-roof building between Raf's and my sites. What if we make it a public water theatre? It can collect overflow to prevent flooding. Sitting steps lead to a central pool that rises with the water.

RAF: Yes! This theatre spatially and functionally connects us, celebrating the Hollebeek.

(Operator turns off the spotlight.)

behind the scene

space

The district of Lageweg, its perimeters and its occupied and vacant industrial halls.

props

1:333 urban model with projects of Raf, Lance, Marianna, color pencils drawings, hand drawings.

characters

LANCE: visionary architect with an exceptional imaginative power and capability to visualise by hand drawing. Magnetically attracted to complexity, he is passionate about ecosystems and kindly introduces bold proposals.

Performed by LANCE

RAF: optimistic architect with a passion for reconfiguration of materials and a poetic swing. Rational and precise yet explorative and sensitive, he carefully transforms.

Performed by RAF

MARIANNA: Myself. Shifting roles from director, producer and narrator of this play, to enacting my own character. Here, as an aspiring architect attracted by the influence of informal acts of appropriation on relatable urban transformation.

Performed by MARIANNA

codirectors

LANCE, RAF and MARIANNA (myself), group mates for the masterplan design and increasingly close friends working by each other daily. Our synergy in the perfect balance between colleagues and sib-

lings made our collaboration continuously inspiring and energetic, while keeping us close together beyond group work.

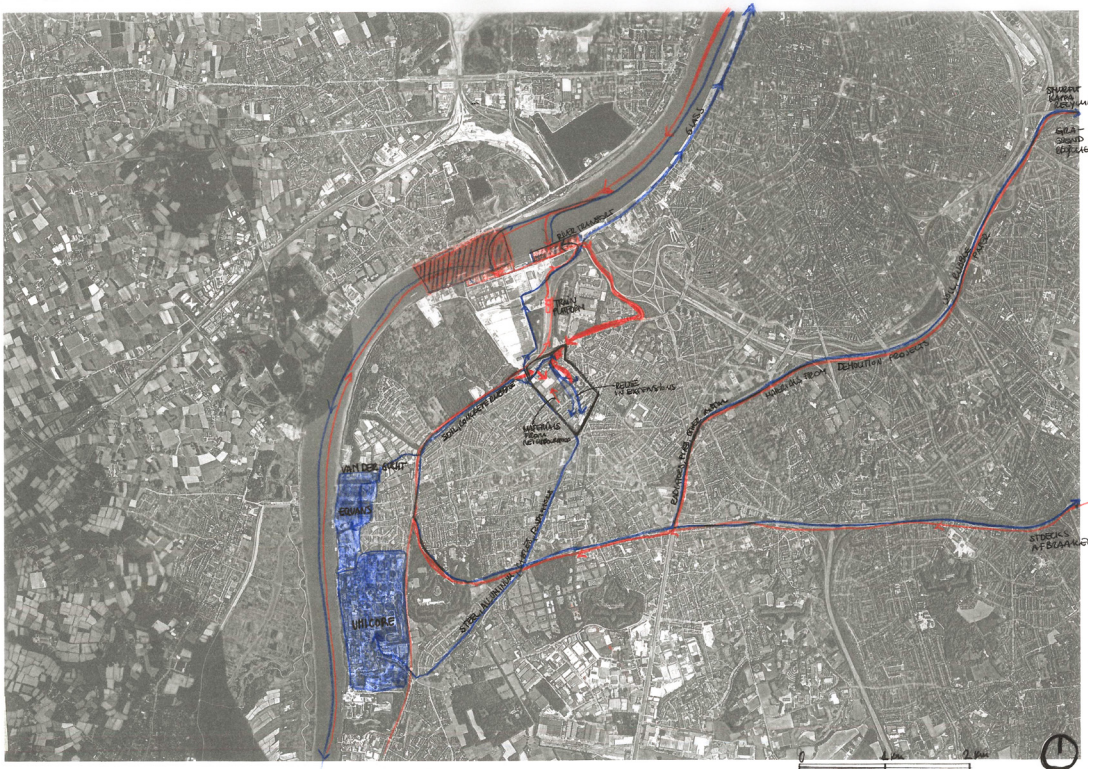
fieldwork: reaching beyond edges

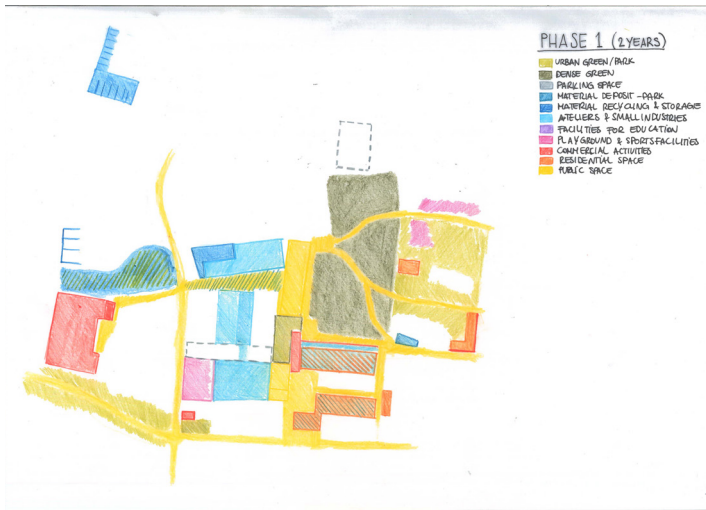


Lance (left) and Raf (right) during one of our many brainstorm

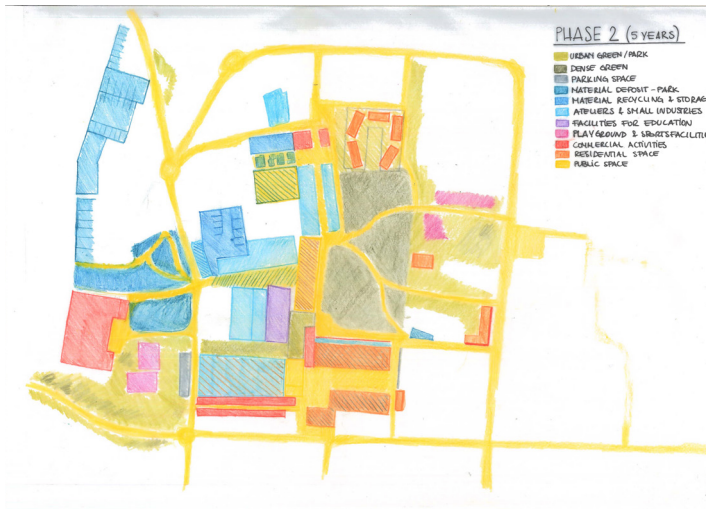


map of material flows connecting the masterplan to Antwerp





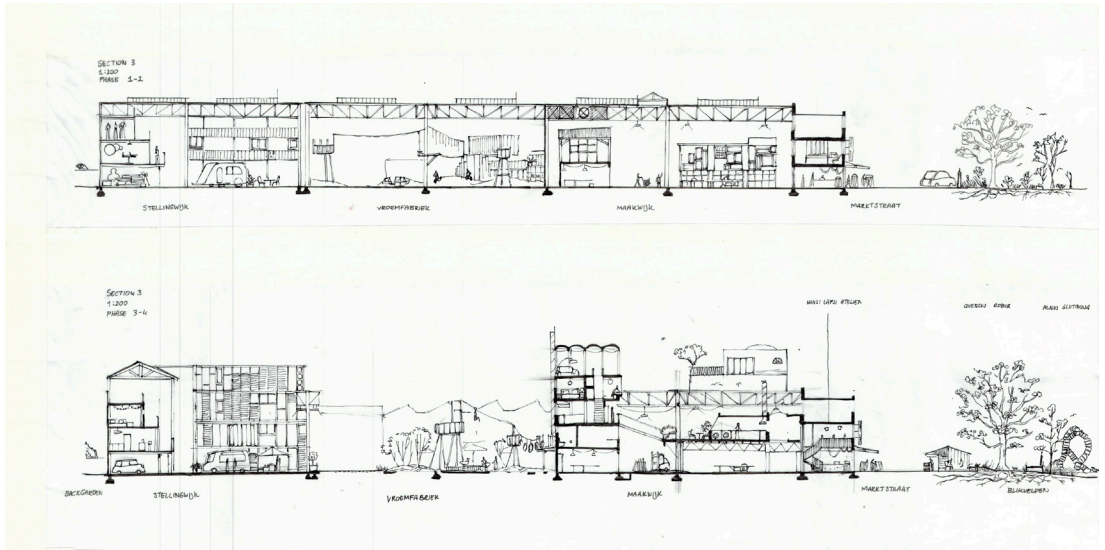
phase 1, 2027



phase 2, 2030



phase 3, 2035

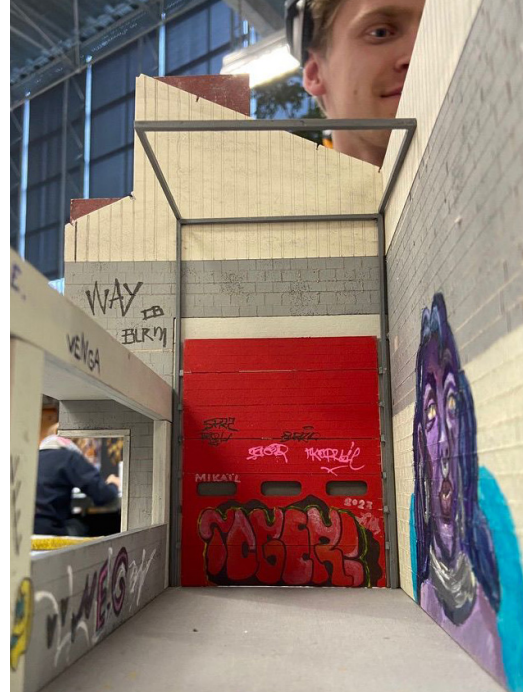


envisioning a phased masterplan: infills growing through halls

discussions while drawing

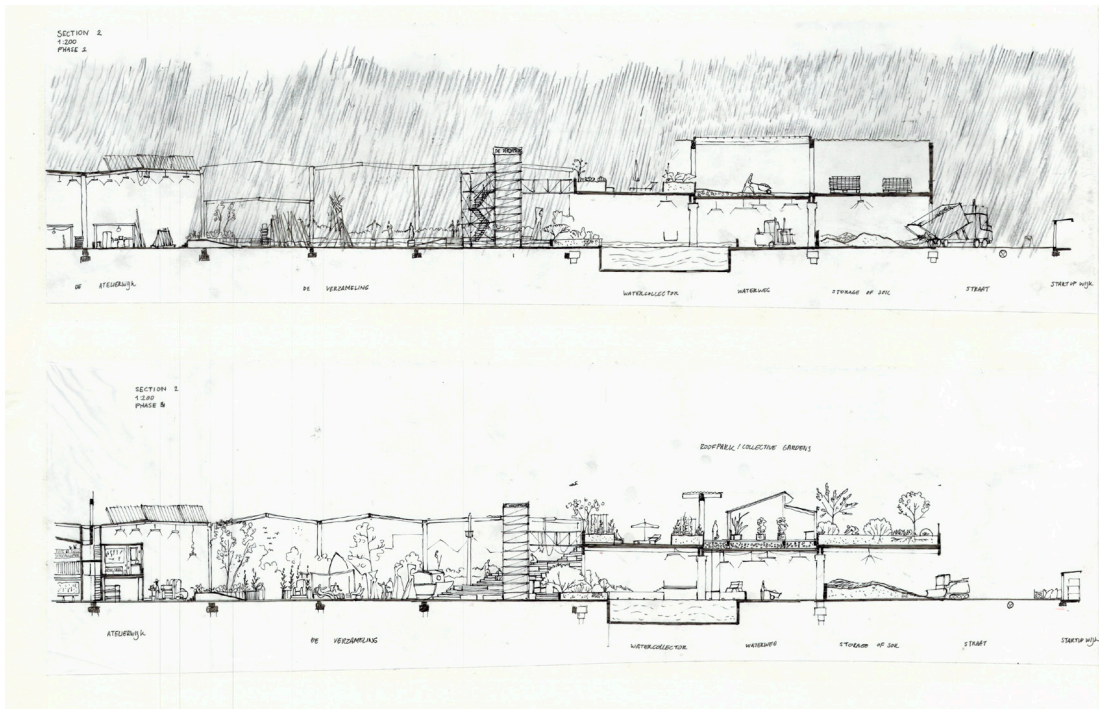


a kind of urbanity in the industrial halls



Fascinated by the coexistence between the industrial architecture and a suggested urban layout of a street within one of the halls, we closely analysed this interesting moment and reproduced it in a 1:33 fragment model.

A stage, a testing ground for our architectural and urban ideas.



materials, water and people settling over time

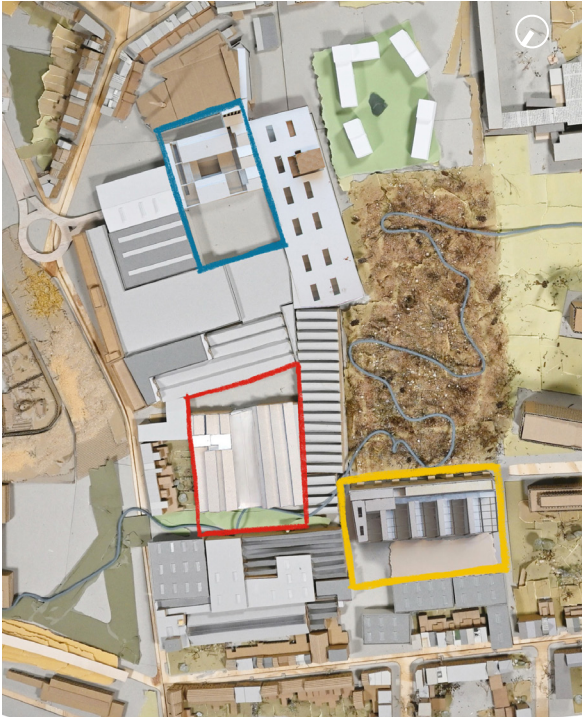
site plan of a reimagined Lageweg district







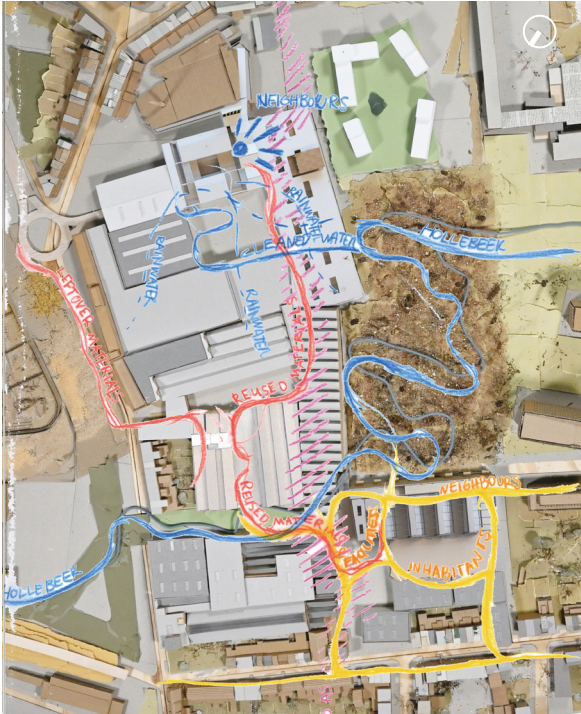
integration and sequence



project sites:
Marianna (yellow)
Raf (red)
Lance (blue)



phase 1: opening up

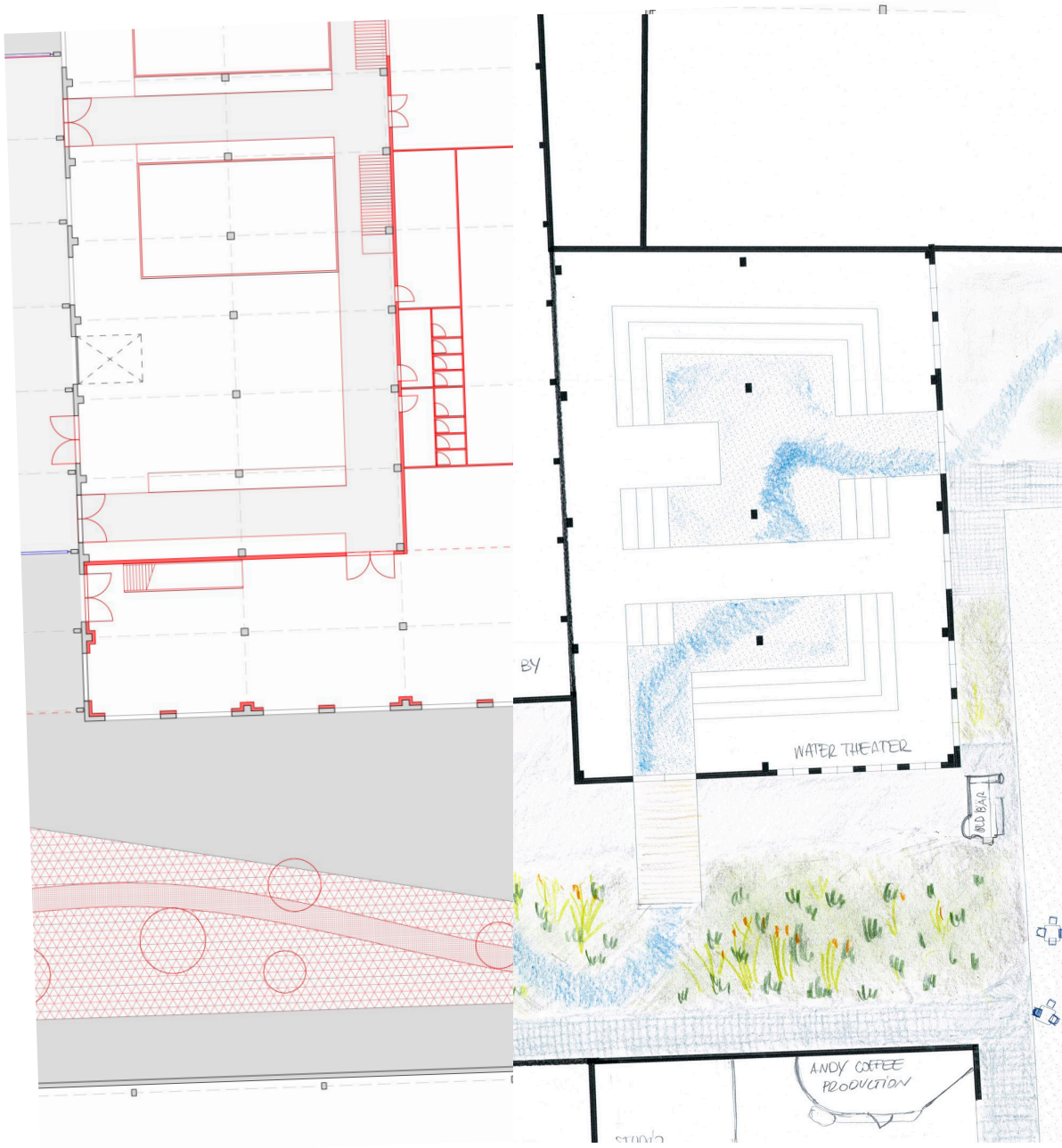


phase 2: connecting, developing



phase 3: densifying and proliferating

celebrating the Hollebeek, a water theater



merged plans by Raf (left) and Marianna (right), with a water theater

shared design, spatially between Raf and Marianna, functionally celebrating Lance's focus on water.





photo by Raf Oosterhout

act II, scene 2.

ingredients for a neighbourhood, 2024

(Light and prop operator moves to 1:33 model of Krugerstraat. Turns on the spotlight towards the entrance of Blickfabriek. The space in front of the unloading dock is empty, some chairs laid out in a semicircle facing the concrete wall, on which a white projection screen hangs.)

NARRATOR: "As I am one of the architects proposing the reconfiguration masterplan, my architectural project focuses on the buildings of the Blickfabriek that are adjacent to the neighbourhood and already have clues of urbanity. I'm having a meeting with the residents, the municipality and the developer at the entrance of the Blickfabriek, under the unloading dock, with a projection screen for my presentation. Seems like a nice set up for a cinema night."

[a few minutes into the meeting..]

ARCHITECT: "A quick survey first: who of you has an atelier or activity in the Blickfabriek?"

[a few hands up]

ARCHITECT: "And who of you without an activity related, has entered the Blickfabriek?"

[only an old man from the front seats raises his hand]

ARCHITECT: As you see, pioneers have made themselves at home inside the halls, spontaneously forming a new kind of neighbourhood.

But life now stays inside, so changing the relationships at the perimeter is the anchor of my proposal.

First, I plan to unseal Vroomfabriek and relocate the ateliers of Maakfabriek while activating Krugerstraat with a market square, where we are right now. Then, I renovate the Maakfabriek into a liveable structure and activate the repurposed Blickveldeldenlaan. The back of the halls, now neglected yet overlooking a nature reserve, will become a street lined by local shops and featuring space for market stalls facing them.

Rather than introducing a foreign program, I create space to reconfigure what already spontaneously exists. Ateliers, shared machines, a cafe, a coffee roaster, a small sauna, exhibition and performance spaces.

The main addition is dwellings and shops, two key functions in a neighbourhood.

Would you live there?

(Operator turns off the spotlight.)

behind the scene

space

Krugerstraat 232, undefined space next to
Blikfabriek entrance.
Industrial halls between Krugerstraat and
Blikvelden.

props

1:333 urban model with projects of Raf,
Lance, Marianna, color pencils drawings,
hand drawings.

characters

ARCHITECT: Introduced in scene I of this
act. Here as an architect valueing contin-
uous engagement with the site's spaces,
props and inhabitants not only by observ-
ing but also by discussing with them. I

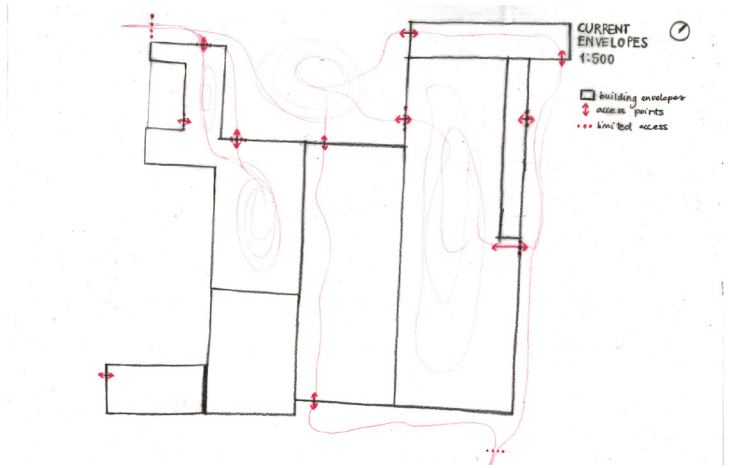
Performed by MARIANNA



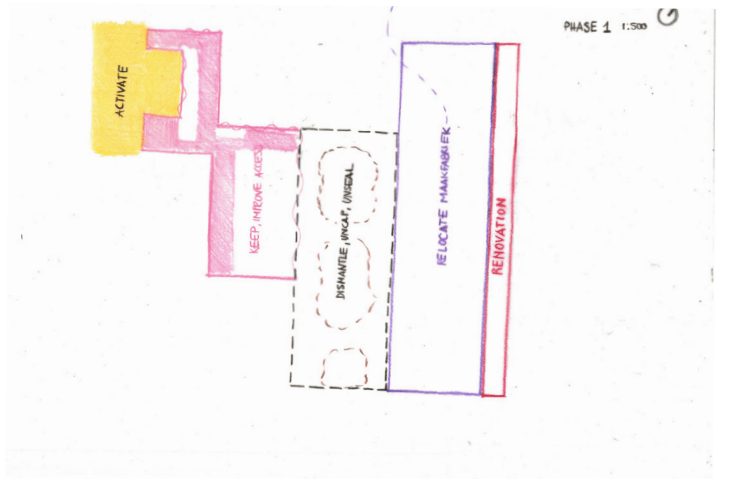
1:333 urban model - view of the site

1:33 set model of Krugerstraat - meeting with residents

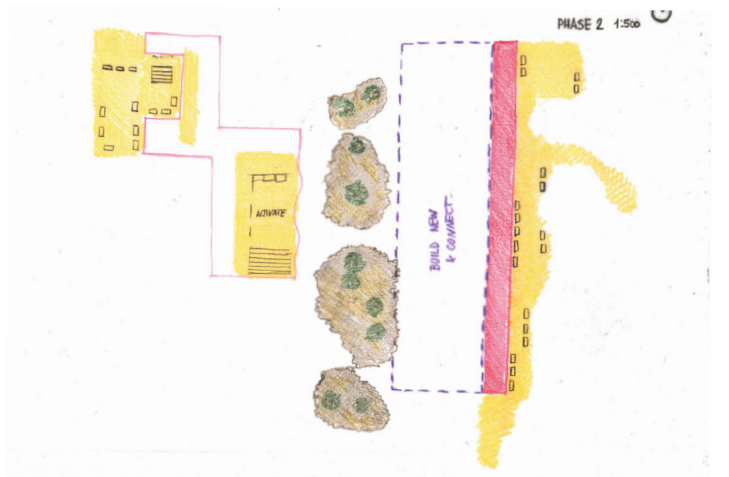




site condition: enclosed halls



phase 1
activate Krugerstraat, unseal,
relocate Maakfabriek



phase 2
activate Stelling,
renovate Maakfabriek

opening up and activating, over time

The halls between Krugerstraat and the Blikvelden are now vibrant with ateliers, adventure parcours, and events, yet this life remains enclosed within the industrial shell, accessible only through a few limited points. Opening up these shells is essential: it not only safeguards their future use but also contributes to a more porous, integrated neighbourhood.

The perimeter buildings serve as anchors, starting points for renovation from which new layers of design unfold inward.

Guided by the current uses of each building, I apply a gradient of interventions: from minimal actions that activate specific areas, to renovations enhancing the porosity of buildings and voids, to entirely new developments.

This phased approach considers the urgency of activation, the potential for renovation, and the parts that can temporarily continue their existing use. In the first phase, I activate the unloading dock and parking along Krugerstraat, renovate the long, narrow building, unseal the grounds of the Vroomfabriek, and relocate the ateliers of the Maakfabriek. In the second phase, the street front of the renovated building is activated, the Maakfabriek enters construction, the park begins to take shape, and the covered square opens up to a broader public.



ateliers in the Stelling



shared machines in the Maakfabriek



atelier in the Expo

reconfiguring the existing program

The site presents clues of urbanity within and inbetween the industrial halls. Pioneers have been making themselves at home and spontaneously gave life to a new kind of neighbourhood. One that regardless its best intentions to be open to the surrounding neighbours, it features dynamics of segregation. An island of appropriation in a desert of appropriation.

Having explored this site from within, rather than introducing a foreign program, I decided create space to reconfigure what is already existing- at least in a spontaneous form. Ateliers, shared machineries, spaces to repair and reuse objects, a cafe, bar and restaurants, a coffee roaster, a large communal living room, a sports park, a sauna, a communal garden, market stalls, informal and ever changing exhibition and performance spaces.

The main transformation in the program is the introduction of dwellings and shops. These two functions are key in making a neighbourhood.

Multiple artists and makers who built their atelier in maakfabriek use their atelier as a home, or sleep in a caravan nearby. Many artists of the stelling live in the streets adjacent to Blikfabriek. I propose generous maisonette apartments accessible from the streets, which at the ground floor have space for an atelier. the maisonette have a double height that can be filled by a growing family.

The 103 meter-long and narrow brick building - created as a quick addition to the main hall to provide changing rooms and offices - has the potential to create a lively commercial street. Shops run by neighbours have the potential to activate the streets and to create community dynamics among residents, artists and shop owners.



*Artist in Maakfabriek who lives in his atelier.
Drawing by Lance Schoten.*

Domestic car repair activity in Maakfabriek



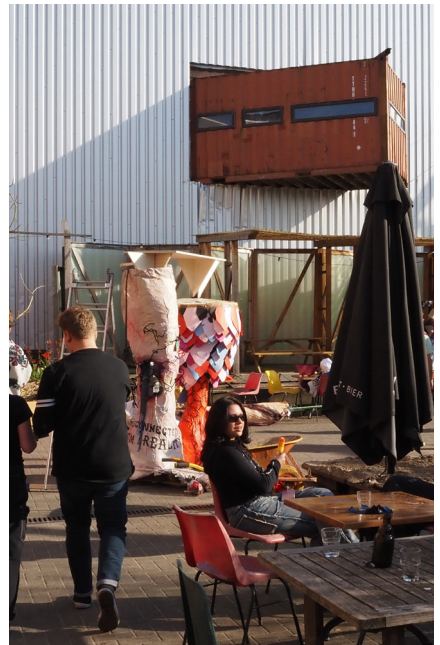
Andy coffee roasters



sauna on the rooftop



central courtyard



the "back" street with caravans and teenagers



front to back

The spatial layout of the Blikfabriek, both in its architecture and in the way it hosts activities, unfolds as a continuous interplay of stage and backstage, of front and back. The Cantin, the courtyard, the shared machinery of the Maakfabriek, the Foyer with its reconfigured theatre sets, the central square of the Stelling, and many more spaces act as stages for the people and artefacts that inhabit them.

Yet each actor and object also finds a backstage: materials are stored or hidden behind large curtains, artists withdraw into the backstage of their ateliers.

In daily life, too, we live between performance and retreat, between stage and backstage. Homes have front doors and back gardens; shops have façades and service entries. I believe that when front and back are brought into spatial proximity, rather than kept apart, a productive tension arises. One that allows for unexpected, layered, and enriching encounters in the scenes of the street.



theatre entrance decorating the Foyer



bags and models in repurposed theatre set



Cantin during setting up of concert stage

vocabulary of patterns, to create a language

This is an evolving vocabulary of patterns for inhabiting collective and public spaces. Giving a name and a description to observations is a way of understanding, synthesising and connecting them.

Objects are agents that define spaces, empowering inhabitants. By identifying these elements and their mutual relationships, spatial conditions are extrapolated, becoming tools for design. A growing collection to refer to when intervening on a site, which has conditions and existing inhabitants. Continuously work-in-progress, this is my script to implement research in my design decisions and follow constraints that shape strategies for design from concept to detail.

These patterns are interscalar and relational, offering a framework to explore “an unlimited world of limited possibilities” (2001), as articulated by the agents of the As Found. This vocabulary connects the elements of a home with those of public space, envisioning the neighbourhood as an extension of the home.

“Each pattern describes a problem which occurs over and over again in our environment, and then describes the core of the solution to that problem, in such a way that you can use this solution a million times over, without ever doing it the same way twice.”
(1977).

Spaces of our everyday life extend from our home into the collective and the public realms. Resulting from urban and architectural designs and slowly changing over time, these spaces are “containers” for urban inhabitants to enact life and they create conditions for their appropriation with objects. The spill out of people’s life onto the street extends the notion of home to the neighbourhood.

chair

A kind invitation for a break.

Placing a chair on the street is possibly the simplest act of appropriation. Yet, it works effectively as a “catalyst for public life” (Gehl, 1987). With this simple act, inhabitants turn the street in their living room, sharing it with neighbours and passersby, humans and non-humans.

While opening curtains shows a wish to connect home to the street instead of closing off from it, bringing a place to sit into the street reveals the agency to inhabit public space, making oneself at home by appropriating it.

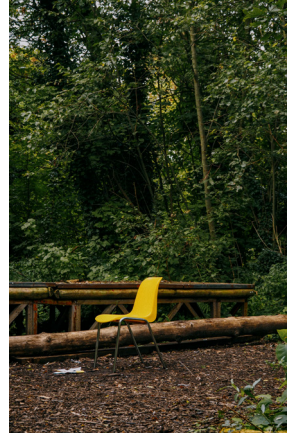
The street offers the chance to sit, rest and observe on our own, or we may be joined by others, in silence or in conversation. All is needed is a chair.

Be it a worn-out plastic chair or an expensive designer chair, its function does not change. How will the different chairs affect the environment they are placed in? How do different people react to them?

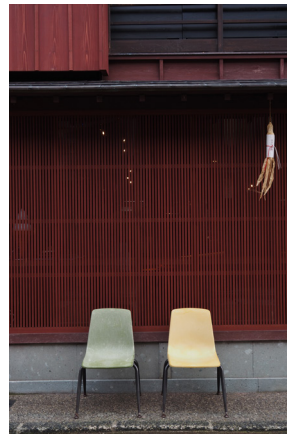
One chair creates a solitary space for rest or contemplation.

Two chairs invite for conversation, or to contemplate in company.

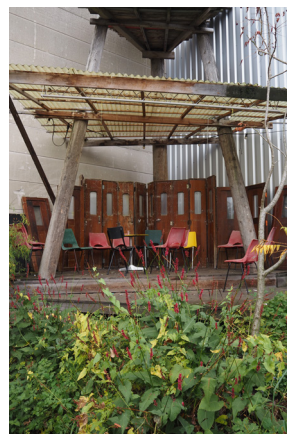
Multiple chairs set the scene for a communal experience for the users, as actors or audience.



Blikfabriek, Belgium



Kanazawa, Japan.



Blikfabriek, Belgium

bench

Like a chair, a bench kindly invites for a break. It is relatively more “official” and settled than a chair. Less moveable, too. A bench is collective as its dimensions invite more than one person to sit. It is, however, mostly used individually, or by two people that know each other.

Surely, when benches are implemented formally in public space, sitting on a bench next to someone that is already sitting always calls for an interesting interaction. “Do you mind if i sit?”.

Awkward for some, who would not even ask and would directly look for another bench. For others, it is an opportunity for an exciting interaction. In Japan, benches often feature arm rests dividing individual seats, a mirror of their care for individuality and a rejection towards homeless people.

What if benches are places informally in front of one’s house? Next to the entrance, or by a window. Dutch people are experts in neatly dressing up not only their window sills, but also the space between their facade and the street with a bench, along with potted plants. Similarly as the elderly in mediterranean countries sitting on plastic chairs outside their doors, inhabitants of Dutch cities create the opportunity to sit and contemplate the street. Will they welcome a neighbour that wants to sit along?

“Build a special bench outside the front door where people from inside can sit comfortably for hours on end and watch the world go by. Place the bench to define a half-private domain in front of the house. A low wall, planting, a tree, can help to create the same domain.”

Alexander, C., Ishikawa, S., Silverstein, M., Jacobson, M., Fiksdahl-King, I., & Angel, S. (1977). *A pattern language: towns, buildings, construction.*



Leiden, Netherlands



Hiroshima, Japan



Toride, Japan

potted plant

As gardening involves taking care of a place in the world, placing plants between home and street is a generous act of care for the public space.

Be it prompted by lack of private space or by an unconditional love for the street, the result is invariant. Streets become greener, without costly and invasive pavement works, and the boundary between public and private softens.

Placing plants and forgetting about them, though, is not enough. Like in any garden, they need to be maintained.

Most streets in Japanese cities do not have proper pavements on either side. The space is scarce, and the buildings – all slightly detached from each other for fire protection – give directly onto the asphalt. But Japanese people are masters in using narrow spaces efficiently, from ramen shops to the streetscape. Even the tiniest space between a façade and the street is filled with neatly arranged potted plants. Missing the space for a private garden, they gently spill onto the public space to create a small linear garden. Out of necessity and scarcity, new opportunities.

This “informal garden” practice is certainly not tied to Japan only. Streets in Dutch cities are often dressed with abundant plants spilling out from facades of row houses.

While potted plants are an immediate, economic solution that dresses the space between home and street, unsealing the soil should be sought when there is the opportunity.



Blikfabriek, Belgium



Kyoto, Japan.



Takayama, Japan

table

A table is the base for conviviality, at home and outside of home.

A table is, in essence a support. A support for an activity, like eating or working, writing or drawing, for things to be showcased, and much more.

There is an incredible variety of tables. Dining tables, picnic tables, coffee tables, bed side tables, standing tables. Each suited for a different function and calling for more or less collective moments.

Tables are a very simple object to make-do, as many other objects can be reconfigured to become a table, some requiring more creativity than others.

Placing tables on the street, or more suitably, in a square or pocket, immediately makes that public space feel like a living or dining room.



Blikfabriek, Belgium



Marseilles, France



Delft, Netherlands

counter

A counter creates a vibrant threshold space between two actors, the seller and the buyer. Sometimes marking a threshold between inside and outside, it puts . Sitting or standing along a counter makes us spectators of the scene in front of us, be it a chef preparing food, an artist working on their craft, a barman preparing a drink.

In Japan, where eating out is the norm and it is approached efficiently and often individualistically, eating at the counter is extremely common. The worldwide famous format of narrow ramen shops expands to most types of eateries, which always offer an option to sit at the counter for people eating alone.

A counter can also be referred to as a worktop. In the realm of food businesses the connection comes naturally, as often food is prepared on the counter and directly served to the customer across it. In the case of arts and crafts, the counter might be placed rather behind the scenes. Bringing the working surface to the front stage fosters an interaction with passersby grabbing their attention.



Blikfabriek, Belgium



Tokyo, Japan



Blikfabriek, Belgium

Sign

A sign marks a space by communicating. It has an explicit, readable language. A sign asks for interaction, first making us spectators of it, then asking us to act on it.

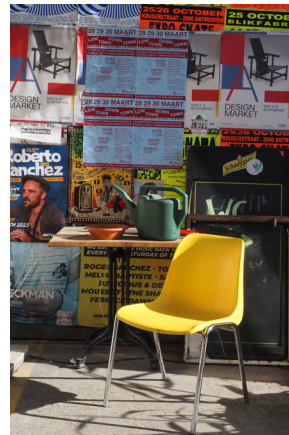
Signs dress urban spaces, often overloading them with information, and use the built environment as a canvas.

Signs can give directions, set rules, mark prohibitions. But taken in broader term, they can name a space, they can advertise, they can decorate.

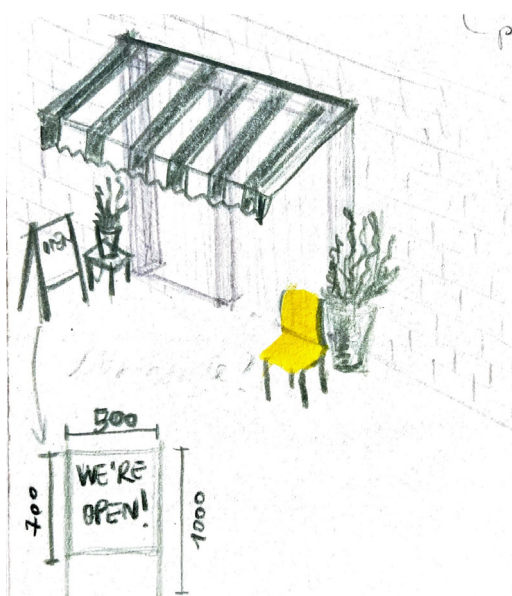
Our homes in most cases barely have any sign, which makes them characteristic of public and collective spaces. Would removing signs make us feel more at home, if even possible? Or can we “domestify” signs to make the public and collective spaces more habitable, more our own?



Blikfabriek, Belgium



Blikfabriek, Belgium



Blikfabriek, Belgium

stairs

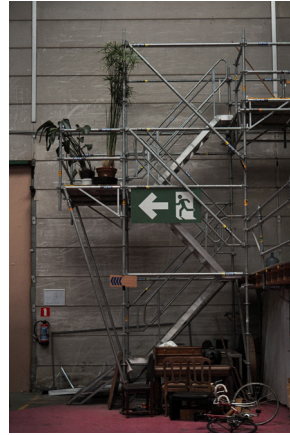
Stairs connect different elevations. Indoor or outdoor, private, collective or public, they form vertical streets. The constant circulation of people going upstairs, downstairs, inside and outside gradually blurs the boundaries between each (2017).

“A staircase is not just a way of getting from one floor to another. The stair is itself a space, a volume, a part of the building; and unless this space is made to live, it will be a dead spot, and work to disconnect the building to tear its process apart.”

Being more than a mode of vertical circulation, a stair can be inviting to sit on.

“Flare out the bottom of the stair with open window or balustrades and with wide steps so that people coming down the stair become part of the action in the room while they are on the stair, and so that people below will naturally use the stair for seats.”

Alexander, C., Ishikawa, S., Silverstein, M., Jacobson, M., Fiksdahl-King, I., & Angel, S. (1977). *A pattern language: towns, buildings, construction*



Blikfabriek, Belgium



Blikfabriek, Belgium



Tokyo, Japan

balcony

Balconies are stages for expression and for interaction with the street.

While being particularly favorable in warm environments, they always give the chance to take part in the street life while still being in the protected realm of the home.

In her short documentary *Msaytbeh, the elevated place*, Rawane Nassif describes the balconies in her hometown as a “neutral area”, a “home and not home” at the same time, a threshold space between the apartment and the street.

A balcony is mostly individual, or for a household, though it becomes a collective when neighbours communicate through balconies. The street quickly becomes a living room, hanging in the air.

“Whenever you build a balcony, a porch, a gallery, or a terrace make it at least six feet deep. If possible recess at least a part of it into the building so that it is not cantilevered out and separated from the building by a single line, and enclose it partially.”

Alexander, C., Ishikawa, S., Silverstein, M., Jacobson, M., Fiksdahl-King, I., & Angel, S. (1977). *A pattern language: towns, buildings, construction*.



Blikfabriek, Belgium



*Zwicky Sud, Zurich, Switzerland.
Courtesy of Andrea Helbling*



Blikfabriek, Belgium

gallery

Related to balconies are galleries, communal or public instead of private, functioning as elevated streets themselves, while maintaining the quality of mediator to the street on the ground floor.

In the book *Together: the new architecture of the collective* a selected project of apartments in Tokyo shows “the access corridor to the apartments forms a vertical alleyway into which residents’ lives (and belongings) spill out”. Appropriating the street in apartment blocks means appropriating galleries and corridors.

Herman Herzberger’s design approach to galleries is brilliant in its simplicity: carving concave spaces around the entrance of apartments to foster interaction and invite appropriation by residents.



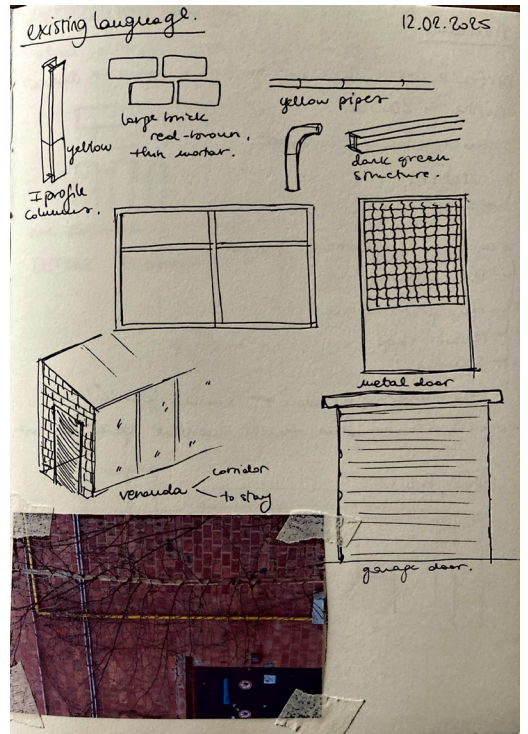
Blikfabriek, Belgium



*Tokyo, Japan.
Courtesy of Vitra
Design Museum.*



*Milena row houses
by Zaqua Architectura,
Spain*



reconfiguring the existing language



act III.
making it happen

28 29 30 MAART
VRIJDAG ZATERDAG ZONDAG 2025 IN DE BLIKFABRIEK

LOW TOWN DOWN TOWN

EXPLORATIONS ALONG LAGEWEG

EXHIBITION OF GRADUATION PROJECTS
FROM TU DELFT URBAN ARCHITECTURE

FOYER
VRI 28.03.2025
17:00 OPENING

AS PART OF OUR FINAL ARCHITECTURE MASTER'S PROJECT AT TU DELFT WE EXPLORE POTENTIAL FUTURES FOR HORKEN, WITH A FOCUS ON THE POST-INDUSTRIAL AREA AROUND BLIKFABRIEK. WE WILL SHOWCASE OUR RESEARCH THROUGH AND THE CURRENT STATE OF OUR DESIGN PROPOSALS.

CANTIN
VRI 28.03.2025
19:00 DRINKS

JOIN US IN CELEBRATING AND DISCUSSING OUR WORK AT THE EXHIBITION OPENING ACCOMPANIED BY LIVE DJ SETS. THE EXHIBITION WILL BE OPEN THROUGHOUT THE WEEKEND. WE HOPE TO SEE YOU THERE!

JAZZBAR
VRI 28.03.2025
21:00 MUSIC

BLIK FAS RIJK TU Delft

KRUGERSTRAAT 232 2660 ANTWERPEN

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BLIK FAS RIJK TU Delft

KRUGERSTRAAT 232 2660 ANTWERPEN

act III, scene 1.

bring it on site, 2025

(Light and prop operator moves to 1:20 model. Turns the spotlight on. Leaves the props in the model, except for the cake tables. While the narrator talks, the operator puts exhibition props in the model: tables covered with cloth, panels with posters, and miniature models.)

SOUND: chatter, echo of voices and objects moving.

NARRATOR: "A sunny day in late March, 2025. The Blikfabriek seems to be awakened from its winter hibernation. With my colleagues, I'm building up an exhibition of all the models we made during our explorations along Lageweg. The idea behind the event is to keep our projects grounded on their site and spark discussions with the people who live it regularly, but also bring our families and friends.

MARIANNA: "Oh, there is Joris with the forklift! Can we use the white cloth to cover the supports?"

Joris: "Of course! Use anything you want, and we can move things around with the forklift. Nothing is fixed, you can arrange the Foyer as you wish."

NARRATOR: "28th of March. It's showtime! Internal presentations with guest critiques, the exhi-

bition opening, dinner, drinks and a party to end with."

(Operator turns the spotlight off.)

behind the scene

space

Blikfabriek (Foyer and Jazzbar)

props

1:20 model with exhibition props
Models in various scales and forms, exhibition supports from Blikfabriek.

characters

MARIANNA: Introduced in Act II. Here as an event organiser guided by a passion for gathering different people and objects in one place. In this case, people connected to the project and people connected to the Blikfabriek and surroundings are gathered at the very site of the project, around artefacts that tell stories of its exploration. Driven by passion, but also by a clear agenda: an act giving back to the site and its inhabitants who welcomed us into their backstage and shared a lot with us.

JORIS: Introduced in Act I. Here in collaboration with the graduating student of TU Delft, another demanding group he has been the reference contact. His genuine engagement pierces through his hasty jumping from one task to another, once discussing exhibition arrangements and visions for Blikfabriek.

codirectors

JORIS, colleagues of Urban Architecture studio, ANJALY, BARTEN, BENTE, BERENICE, CRISTINA, FABIAN, JULIA, RAF, RICHARD





*Transport from TU Delft to Blikfabriek
5th March 2025*



Screen printing. 5th March 2025

Exhibition building. 27th March 2025





exhibition opening, 28th March, 2025

dinner in the foyer, 28th March, 2025



01 Site research

- The seven collective researches which are exhibited here were undertaken to find an initial set of collective readings and understandings of the site, providing a rich base for the ensuing projects. The following seven themes were defined by the studio as starting themes for the research; *The Material Garden of Gift and Waste, Make Do, Make Belief, Meet the Neighbours, Inventing the fabric, Low High Up Down and Find the River.*

- In these explorations, the students were asked to roam the city, walk the land, climb the building, search for clues, talk to people, read archival sources, compare, construct, and reflect on the things at hand. The resulting exhibition pieces and catalogues present the readings and findings through a multitude of media.

- De zeven collectieve onderzoeken die hier worden tentoongesteld werden ondernomen om een eerste reeks collectieve lezingen en interpretaties van de site te formuleren die een rijke basis konden vormen voor de daaropvolgende projecten. De volgende zeven thema's werden door de studio gedefinieerd als startpunten voor het onderzoek: *The Material Garden of Gift and Waste, Make Do, Make Belief, Meet the Neighbours, Inventing the fabric, Low High Up Down and Find the River.*

- In deze fase werd de studenten gevraagd om door de stad te zwerven, over het land te lopen, gebouwen te beklimmen, naar aanwijzingen te zoeken, met mensen te praten, archiefbronnen te lezen, te vergelijken, te construeren en na te denken over de dingen die voorhanden waren. De resulterende tentoonstellingsstukken en catalogi presenteren de lezingen en bevindingen middels een veelheid aan methodes en media.



transporting large exhibition pieces

results of site research, exhibited



02 Urban Plan

- Following the exhibition of the research findings, the students formed new groups to work on a masterplan for the site, for which the proposed program of the study by 51n4e (a Belgium based architecture studio) and the collective researches served as a starting point. In the design process of the master plan, the students looked for leads and clues as to where to position housing, production spaces, and cultural programs. They determined where to add new buildings and how to define exterior public spaces. The work focusses on designing spaces that contribute to social cohesion – places that not only redefine the site itself but also benefit the larger neighborhood. Naturally, the site's material resources are considered; Which buildings are to be preserved, and where should new construction occur? How can the site accommodate nature – allowing space for growth, water infiltration, and habitats for non-human species?

The large 1:333 model as exhibited shows the existing situation of the site and was used by the groups to test their proposals. Additionally, each group also created a 1:33 fragment model of a specific point that had become important in the formation of their ideas regarding the site, in which its material reality becomes apparent.

- Volgend op het collectieve onderzoek vormden de studenten nieuwe groepen om te werken aan een masterplan voor de locatie, waarvoor het voorgestelde programma van 51n4e (een Belgisch architectuurbureau) en de collectieve onderzoeken als startpunt dienden. In het ontwerpproces van het masterplan zochten de studenten naar aanknopingspunten en aanwijzingen over waar woningen, productieruimten en culturele programma's konden komen. Ze bepaalden waar nieuwe gebouwen konden komen en hoe de openbare buitenruimten moesten worden gedefinieerd. Het werk richt zich op het ontwerpen van ruimtes die bijdragen aan de sociale cohesie - plekken die niet alleen de locatie zelf herdefiniëren maar ook de weidere omgeving ten goede komen. Daarbij wordt er gekeken naar de materiële realiteit van de locatie; welke gebouwen moeten behouden blijven en waar moet nieuwbouw plaatsvinden? Hoe kan de locatie ruimte bieden aan de natuur - ruimte voor groei, waterinfiltratie en habitats voor niet-menselijke soorten?

Het grote tentoongestelde 1:333 model toont de bestaande situatie van de locatie en werd door de groepen gebruikt om hun voorstellen te testen. Daarnaast maakte elke groep ook een 1:33 fragment-maquette van een specifiek punt dat belangrijk was gebleken in de vorming van hun ideeën over de locatie, waarin de materiële realiteit ervan duidelijk wordt.



A kind of gardening: Julia, Merle and Cristina assembling the 1:333 urban model with its greenery



Special audience: Paul discussing with the developer of the Blikfabriek area

03 Architectural Proposal

- Continuing from the masterplan phase, the students are currently working on their individual projects, of which this part of the exhibition presents a snapshot. In these projects, the 30 students all work on a piece from their collectively designed masterplan to turn into architecture. The 1:33 model again serves to take a step into the material reality of the project and the challenges of working with the post-industrial buildings, what many students have chosen to do.
- Voortbordurend op de masterplan-fase werken de studenten momenteel aan hun individuele projecten, waarvan dit deel van de expositie een momentopname presenteert. In deze projecten werken de 30 studenten ieder voor zich aan een architectonische ontwerp oefening, waarin zij een deel van hun gezamenlijk ontworpen masterplan verder ontwikkelen. De 1:33 maquette dient hierbij opnieuw om een stap te zetten in de materiële realiteit van het project en de uitdagingen van het werken met de post-industriële gebouwen, waar veel studenten voor gekozen hebben.



*1:33 fragment testing a moment in the design, by Marianna Angelini
photo by Sacha Obeski*

architectural proposals by Lance, Marianna and Raf within the exhibition





act III, scene 2.

rommelmarkt, 2025

(Light and prop operator moves to 1:33 model of Krugerstraat. Turns on the spotlight directed towards the entrance of Blickfabriek and illuminates the street.)

NARRATOR: "The project is in full swing, and construction is planned in 2027. But that's quite far in the future. What can open up the Blickfabriek to the street, that is immediate and not architectural? The undefined area of 400 square meters next to Blickfabriek's main entrance on Krugerstraat has great potential to become a market square."

SOUND: people walking around, chatting. Sound of a car passing.

NARRATOR: "Sunday, 27th of April. The sun is shining in a fully blue sky. A continuous flow of people roams around improvised stands to look for treasures in pre-loved stuff. Two sellers - one living in that street and the other one coming from Merksem, are having a chat."

KRUGERSTRAAT RESIDENT: "Finally, something that brings life to this street, I love the flea market! I like that this one does not block the car access. But I also look forward to the

one in the summer, taking the whole Krugerstraat.

MERKSEM RESIDENT: "Oh, do they do this every year? The Blickfabriek also hosts vintage markets and many other events, which I like coming to Hoboken for. Do you go as well?"

KRUGERSTRAAT RESIDENT: "Who me? Do I look like the typical Blickfabriek visitor? Nah, too alternative...and too expensive."

[A woman with two kids interrupts the conversation]

WOMAN: "How much for that stuffed animal?"

MERKSEM RESIDENT: "For the kid? You can take it for free!"

(Operator turns off the spotlight.)

behind the scene

space

Entrance of Blikfabriek and 400m² area between street and Stelling hall.

props

1:33 set design model of Krugerstraat fences, signs, posters, tables, chairs

characters

KRUGERSTRAAT RESIDENT: One of the sellers at the flea market who lives on the same street, a Turkish woman living in Antwerp for 20+ years. She never enters the Blikfabriek.

Performed by GAIA: with our friendship dating back to volleyball during primary school, she counterparts my theatrical personality and loves genuinely through her rough edges.

MERKSEM RESIDENT: A resident of Merksem (in the North of Antwerp), Flemish, who seldom attends events in the Blikfabriek and found the flea market on rommelmarkt.be, the online platform collecting flea market announcements in Belgium.

Performed by RAMONA: a radiant presence in the daily university life and a caring supporter. This year the partner in crime of Gaia and practically part of our “Urban Architecture family”.

codirectors

ZOE, a motion designer living in Lageweg and since recently having an atelier in the Stelling, who helped me with tips on organising the flea market and helped pro-

moting it.

COEN, my boyfriend and best teammate, who joined me in preparing the stage and making decisions on-site.

YVONNE & LEON, my parents-in-law, who have been closely supporting me through the whole year and who got involved in this act first-hand. They took an active part in the flea market and engaged with the site, perceiving its treasures and challenges.



the setting



from existing situation

to set design in 1:33 scale



the intervention



from set design in 1:33 scale

to 1:1 intervention, a real rommelmarkt



market in vocabulary of patterns

Temporary by definition, the market as an instance of informal appropriation can silently leave the urban scene or leave traces. Commercial activities often spill out onto the street appropriating it, and the daily routine of installing and dismantling the market may leave traces, urban derelicts after closing time.

“It is natural and convenient to want a market where all kinds of different foods and household goods you need can be brought under a single roof. But then a market has a single management, like a supermarket, the foods are bland, and there is no joy in going there.”

Alexander, C., Ishikawa, S., Silverstein, M., Jacobson, M., Fiksdahl-King, I., & Angel, S. (1977). *A pattern language: towns, buildings, construction.*

Flea markets in Antwerp are thriving examples of temporary appropriation as a catalyser for the community. The Sunday flea market in the Zurenborg is a thriving example of neighbors dressing the streets with their domestic objects in transition from waste to treasure.

The flea markets organised by Blikfabriek are the only events that the residents of the neighbourhood enthusiastically adhere to. Taking place in the streets adjacent to the Blikfabriek, the flea market physically connects the two otherwise rather separate worlds.



Tokyo, Japan

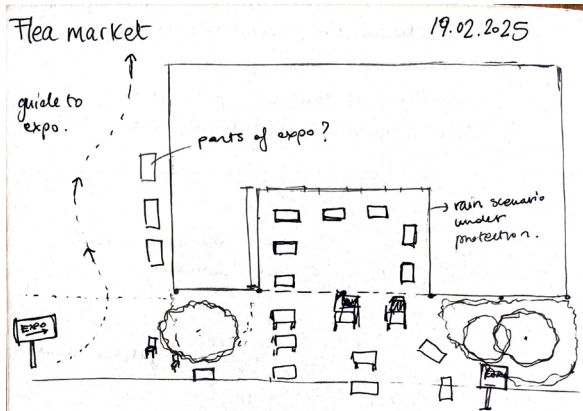


Zurenborg, Antwerp, Belgium



Krugerstraat, Antwerp, Belgium

the plan



first sketch plan



setup in 1:33 model



final plan fitting reserved stands

inviting, spreading the word



poster design to invite neighbours

announcement on rommelmarkt.be

ANTWERPEN (2660) Krugerstraat 232

Blikfabriek ingang

**Van industriële parkeerplaats naar marktplein:
rommelmarkt naast Blikfabriek**

UPDATE: geen standplaatsen meer beschikbaar. Kom de meer dan 20 kraampjes bezoeken!

Ik ben Marianna, een student architectuur aan de TU Delft (Nederland).

Als onderdeel van mijn afstudeerproject in Hoboken onderzoek ik hoe markten burens kunnen helpen zich thuis te voelen in de openbare ruimte.

Ik organiseer een rommelmarkt vlak naast de ingang van de Blikfabriek aan de Krugerstraat om de manier waarop de Blikfabriek contact maakt met de buurt opnieuw vorm te kunnen geven.

Tijdelijk transformeer ik de parkeerplaats naast de ingang van de Blikfabriek in een levendig plein (zonder de weg te blokkeren!).

Je bent uitgenodigd om mee te doen of bezoeken!

Reserveer een plekje voor je kraam en verkoop wat je maar wilt : tweedehands kleding, ongebruikte spullen, handgemaakte knutsel of zelfs zelfgemaakt eten! [bekijk details]

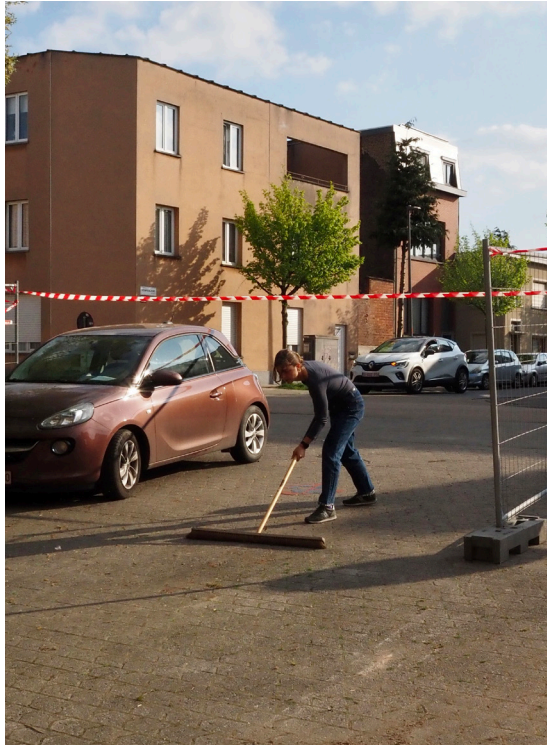
zo 27 apr 2025

10:00 - 16:00

Marianna Angelini

(+31)6/35.64.11.11 - marianna.angelini@me.com

preparing the stage



cleaning the square



keeping cars away



measuring and marking stands

sunday morning, showtime



The rommelmarkt was planned to open at 10, and the sellers were asked to come from 9 to set up. By 8.15, most of the sellers were already standing there, (im)patiently waiting for instructions. They were not the only ones: many neighbours were already lining up with their market trolleys ready to buy at the lowest price possible.



observing life enacted



packing up, end of the scene



h.15.00 - gradually packing up

h.17.00 - empty square (with a car already parked again)



from industrial parking to market square



a naive dream or a possible reality?
can this become a regularly appropriated
market square?



act IV.
building streets



act IV, scene 1.

unseal, puncture, fill in, 2027

(Light and prop operator moves to 1:33 model of the designed street. Turns on the spotlight. The model has a fully covering concrete wall and roof.)

SOUND: birds chirping, people walking, and chatter in the background.

SOUND: materials being transported.

SOUND: a saw cutting through concrete.

NARRATOR: "Early spring 2027. As project architect, I am on the construction site with the contractor and the builders. All ateliers from Maakfabriek are dismantled. Some parts are sent to the storage of Herbouwhuis, the reuse cycle centre that Raf has almost finished constructing. Herbouwhuis consists of a reuse craft school, an architecture office, ateliers and shared workshop spaces."

While the contractor talks, the operator enacts the building sequence:

1. Pours sawdust in front of the concrete wall to show the unsealing of the ground
2. Places a truck and a crane on the sawdust
3. Removes one part of the concrete wall, then the roof parts.
4. removes a strip of the concrete floor.

CONTRACTOR: "Time for a briefing! Here's our building sequence. First, we dismantle the Vroomfabriek, unseal the ground (1). Use that space to access with trucks and cranes(2). We puncture the concrete wall and roof, opening the 10-meter-wide streets (3). We leave the concrete floor, but we cut out central strips for greenery (4). All existing structural elements remain intact.

ARCHITECT: "And do not throw away the concrete plates! We'll reuse them for the front door steps and for street furniture. And the rest will go to the storage of Herbouwhuis."

CONTRACTOR: "Ah, yes that's right. Then, the housing infills. Within the 10-meter space between trusses, we will build rows of five maisonettes with a double height on the south side. For these, we use timber frame construction with sawn timber, which is light and relies on the existing foundation. We prefabricate the smaller parts in the workshop space of Herbouwhuis and then assemble them here"

(Operator unfolds the northern façade and places it)

ARCHITECT: "It is a serial



housing plan of houses with ground floor access, facing front to back to optimise the sun orientation and to invite residents to interact between the back garden and the front door. The apartments are all built the same, spacious and giving the freedom to inhabitants to use the northern part on the ground floor as their atelier, garage or larger living room. On the south, they can add a floor later on.”

BUILDER: “Lucky us with this serial plan, same job over and over!”

ARCHITECT: “Almost, not everywhere! The northern strip, connected to the repair shop on the ground floor and the sauna on the first floor, has two different types. 50-square-meter spaces equipped to be either a small apartment or an atelier, close to the shared machines area and the cantin. At the first floor, accessed via a gallery, 75-square-meter apartments plus the roof garden.”

CONTRACTOR: “Speaking of the roof, that’s where the new structure meets the old one, and it gets more challenging. The roof area is divided into three (north to south): a thermally insulated room, a wintergarden, and a roof garden. The

cut concrete roof will overhang on the north facade, supported by the existing beams, which you will wrap with insulation in the interior room, but keep it visible in the wintergarden. Same for the concrete cut. The existing beam will support the wintergarden roof, via the newly added parapet. I leave the rest for later. You’ll forget meanwhile.”

ARCHITECT: “One last thing, corrugated polycarbonate in the roof level meet the corrugated steel sheets. And tiles on the ground floor. That detailing needs to be neat! Industrial materials, but it will be people’s homes!”

(Operator turns spotlight off.)

behind the scene

space

construction site between Stelling, Cantin and Blikvelden (the current Maakfabriek and Vroomfabriek halls).

props

1:333 urban model with renovated Maakfabriek in sequence

1:33 theatre set model with its own props (walls, roofs, facades).

fragment and detail drawings

characters

CONTRACTOR: Brought in contact with the project via the Herbouwhuis network, this contractor is pioneering in the building industry with his care for reused materials and his openness to alternative construction approaches in existing buildings. It is the first time for him to work on the renovation of an industrial hall into housing. Though alternative, he has the typical traits of a contractor, rather rough and efficient.

The contractor is an imagined character allowing this play to present the construction sequence and some key construction details to the audience more actively and naturally.

Performed by **FABIAN** (introduced in Act I).

BUILDER: A typical builder with a simple mindset, dedicated to doing their job well, but rather happy with simplicity, especially in such a renovation project out of their ex-

perience. They have worked with sawn timber, though they are more experienced with bricks, given their Belgian background.

Performed by **LEEKE:** unique, warm, genuine anthropologist bringing the human side of cities to the Urban Architecture studio. Often more of a motivator and mental supporter rather than a tutor, he has been such a strong believer in this play and motivator to push forward ways to blend architecture, life and theatre in engaging on-site research.

ARCHITECT (introduced in Act II)

Performed by **MARIANNA**

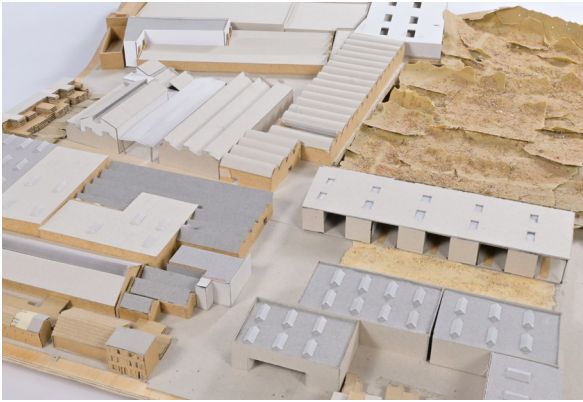
codirectors

my architecture tutor **ELSBETH**, my building technology tutor **JOS**, the occasional

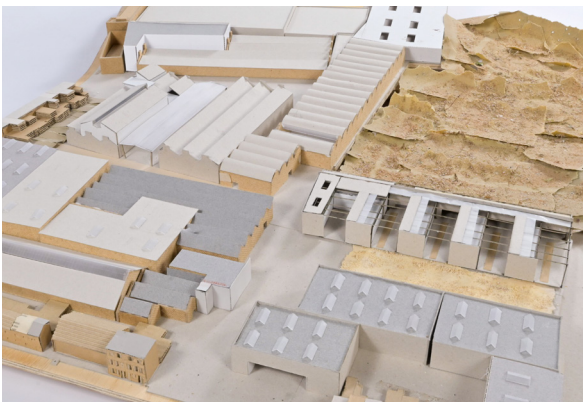
tutor **PAUL**



unsealing ground

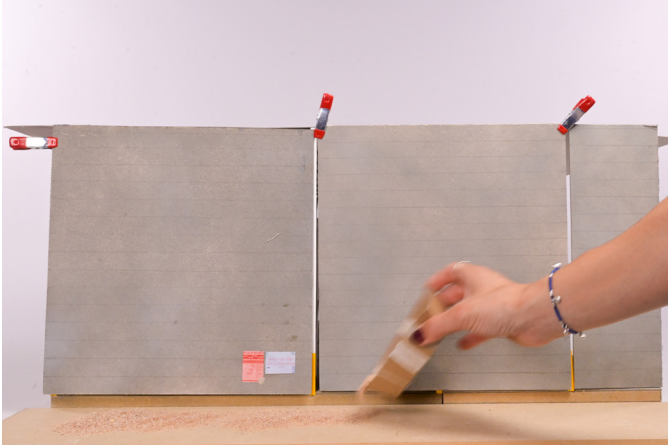


carving out streets



opening up roofs

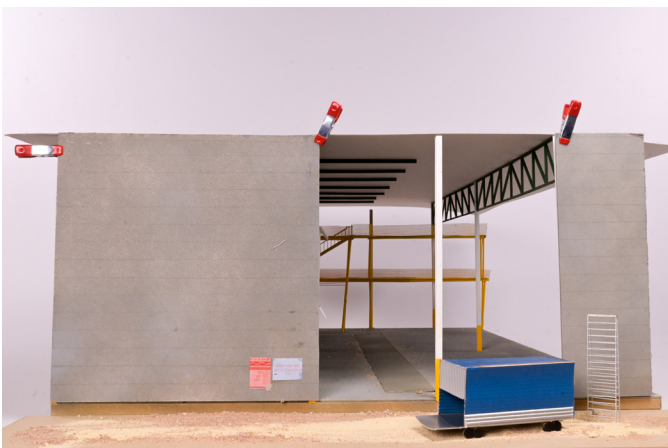
the scene, on stage



unsealing ground



construction access



removing wall strips



removing roof strips



housing infills

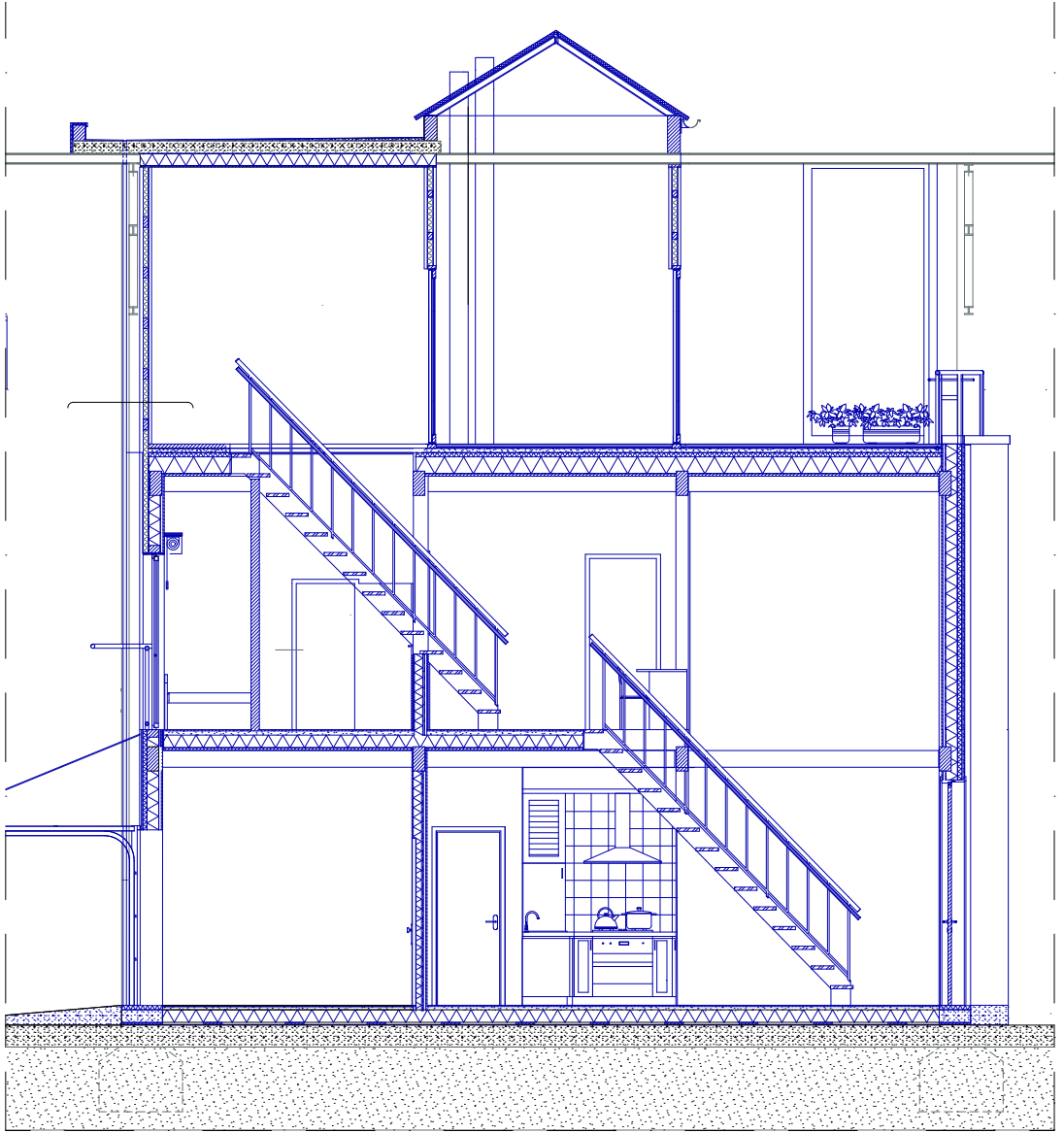


front to back housing

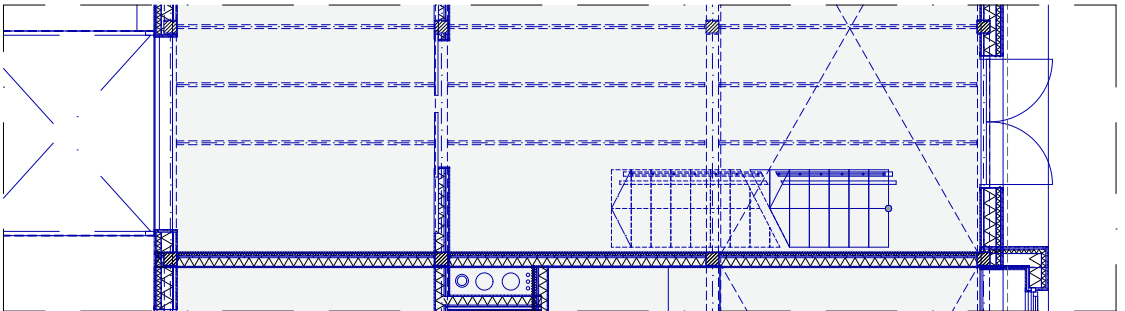
the housing infills

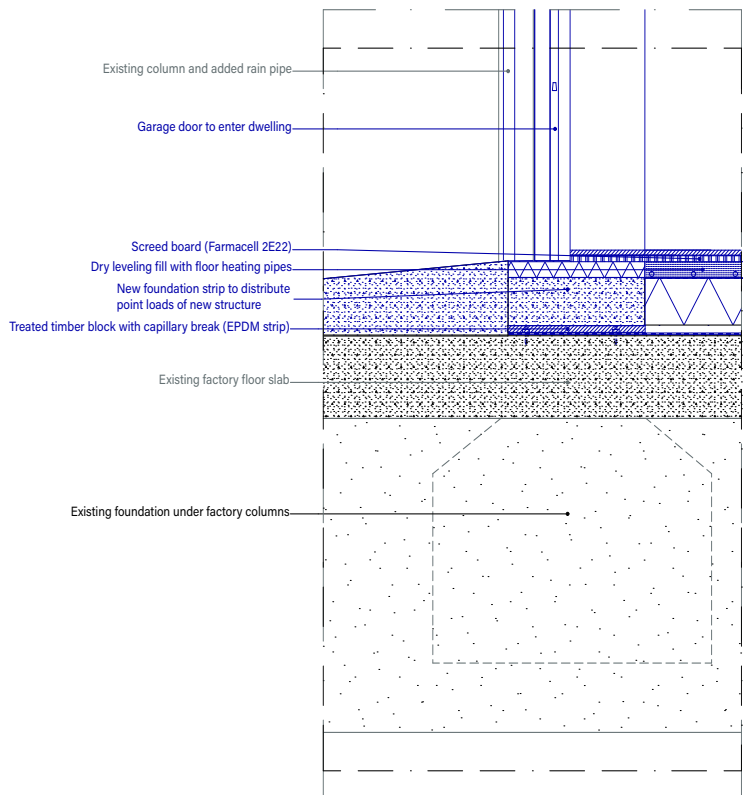
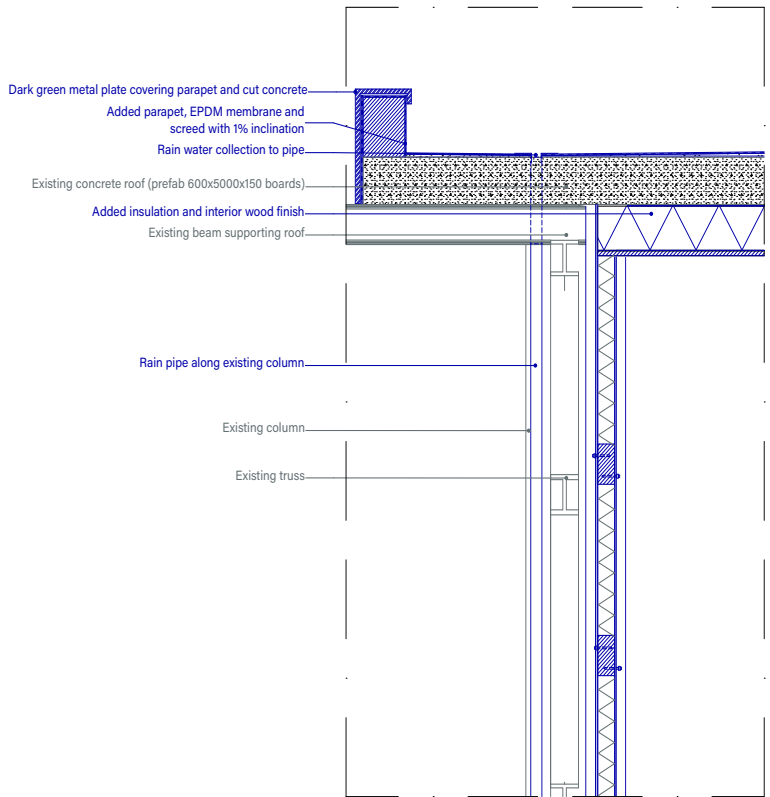


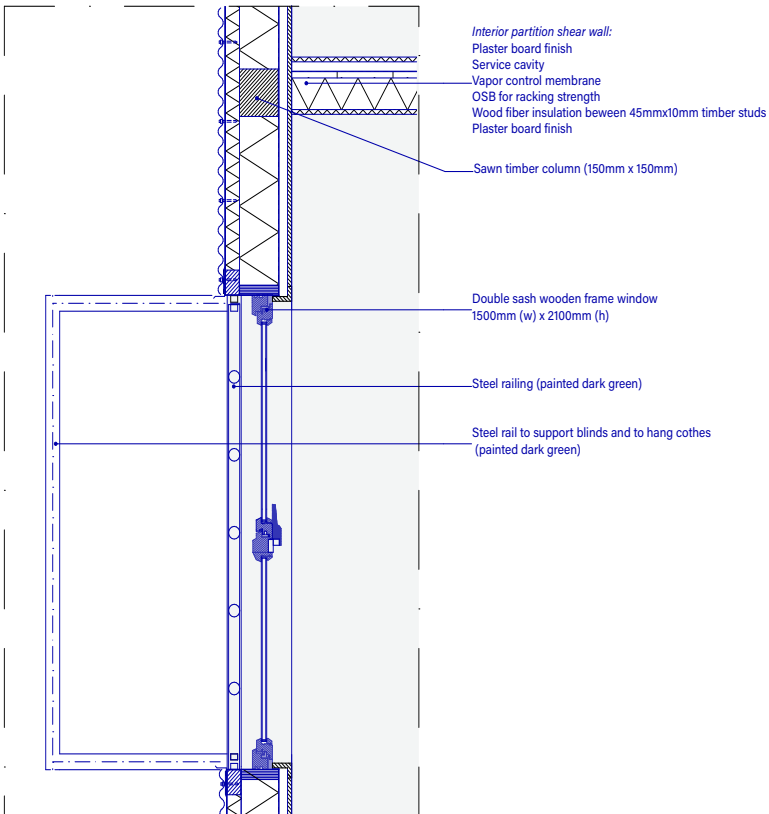
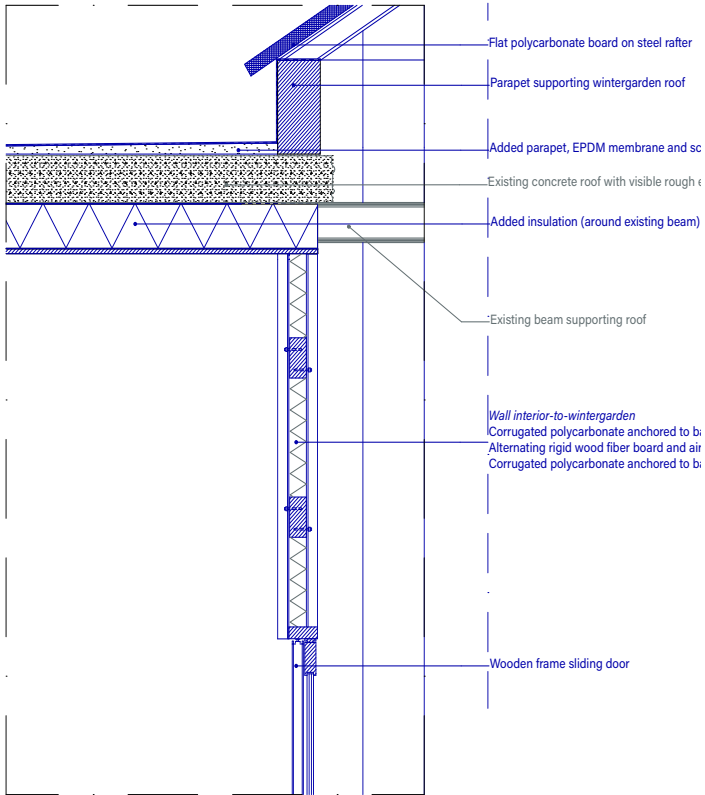
fragment north facade of the serial maisonette



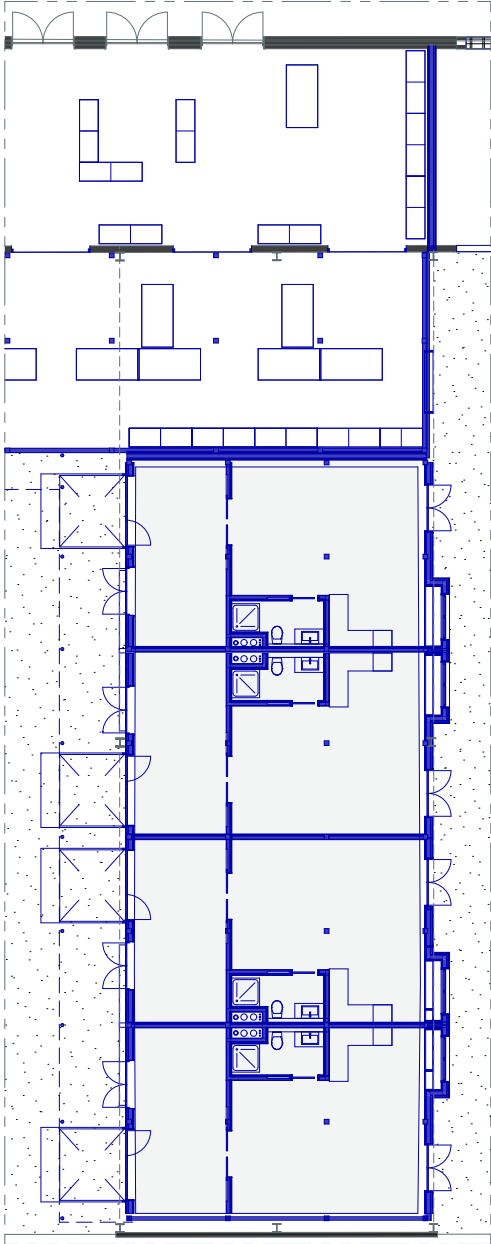
fragment section and floorplan of the serial maisonette



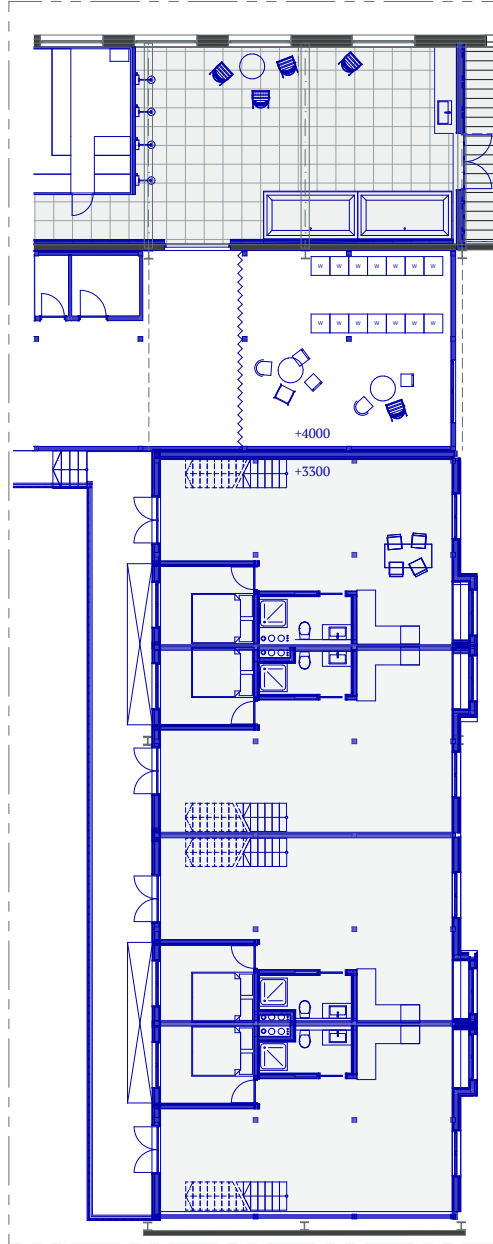




housing floorplans



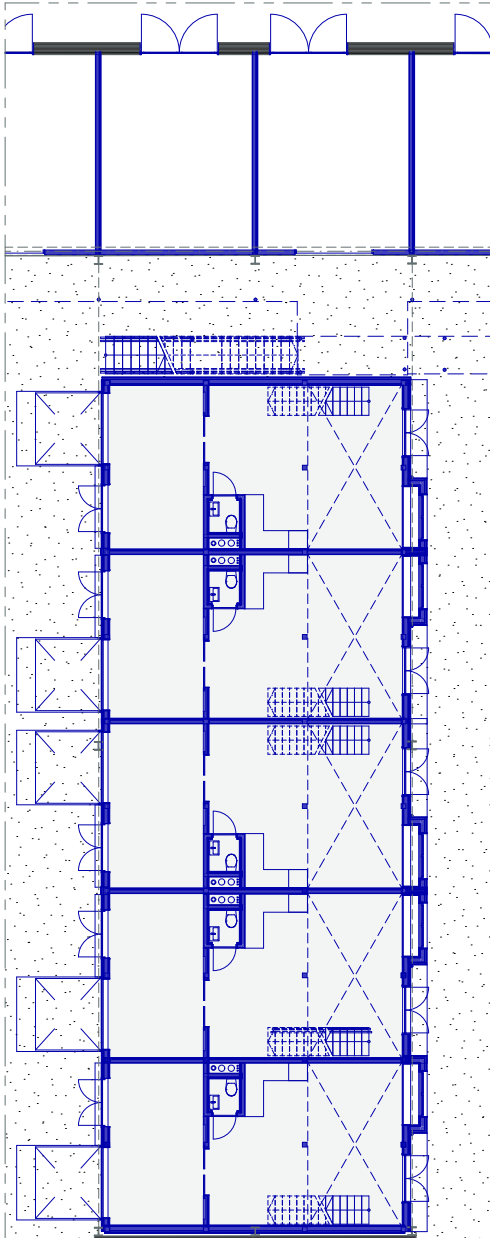
TYPE 1 - GROUND FLOOR
STUDIO / ATELIER



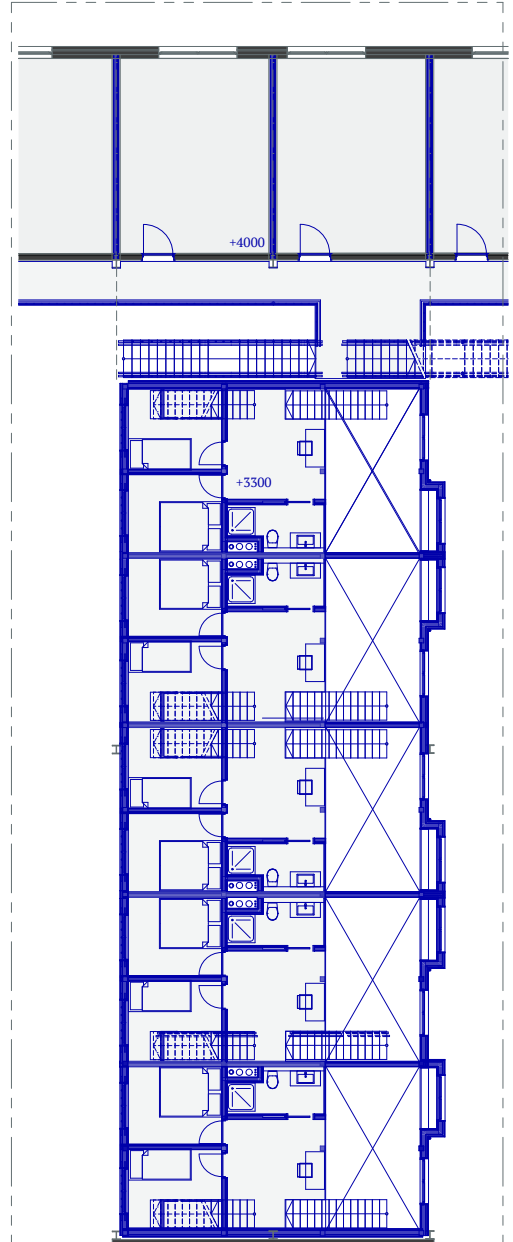
TYPE 2 - FIRST FLOOR + ROOF
1-BEDROOM APARTMENT

HOUSING FLOOR PLANS
SCALE 1:100

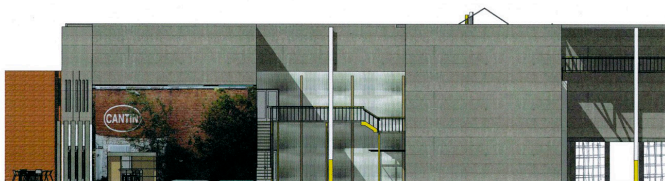
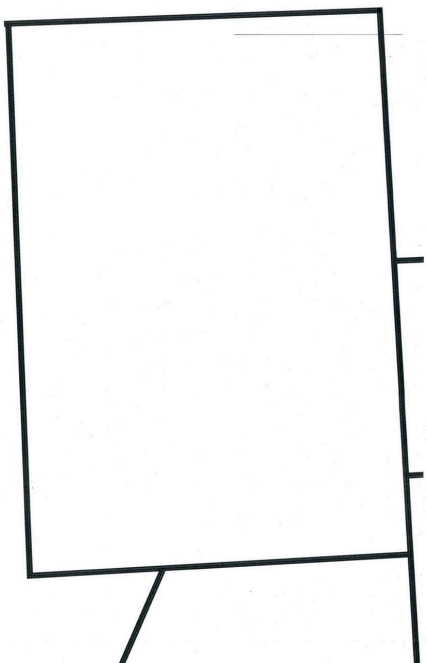
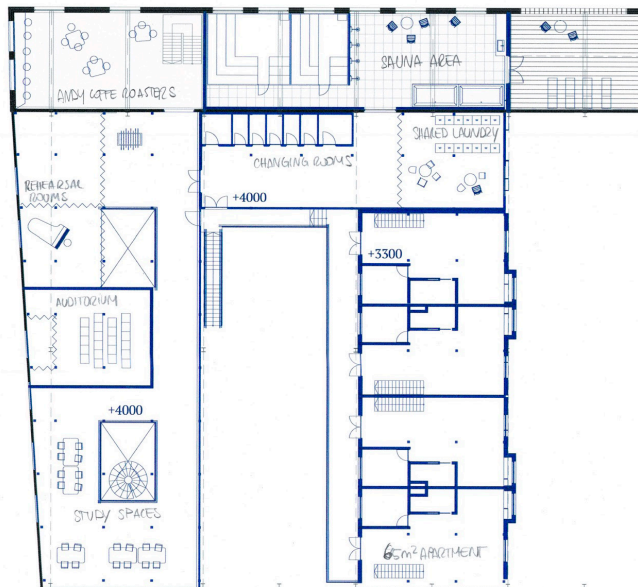
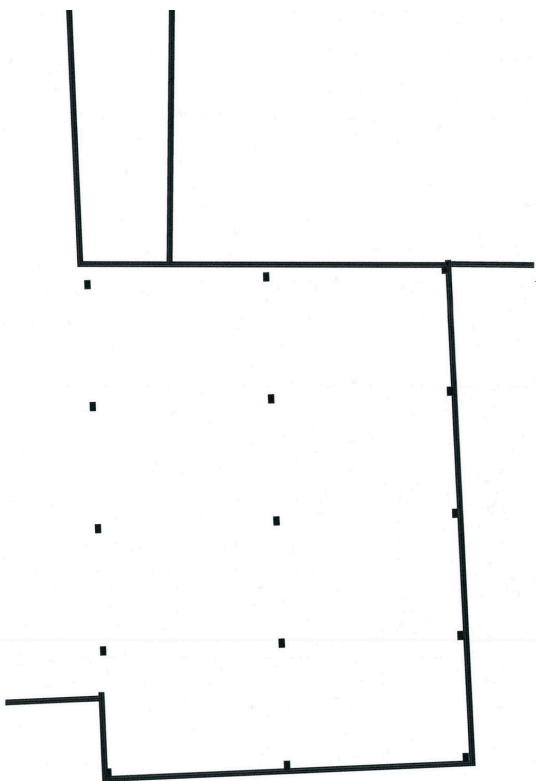
EXISTING ■
NEW ■



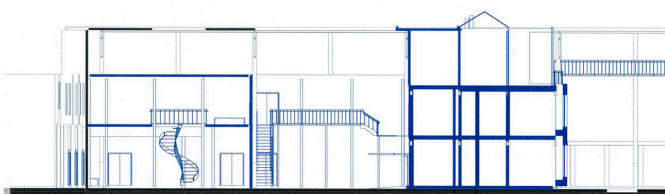
TYPE 3 - MAISONETTE
GROUND FLOOR



TYPE 3 - MAISONETTE
FIRST FLOOR

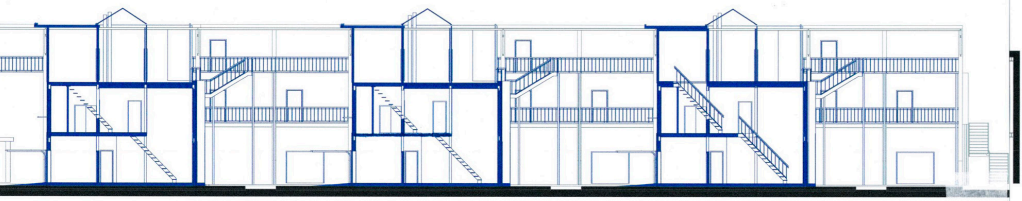
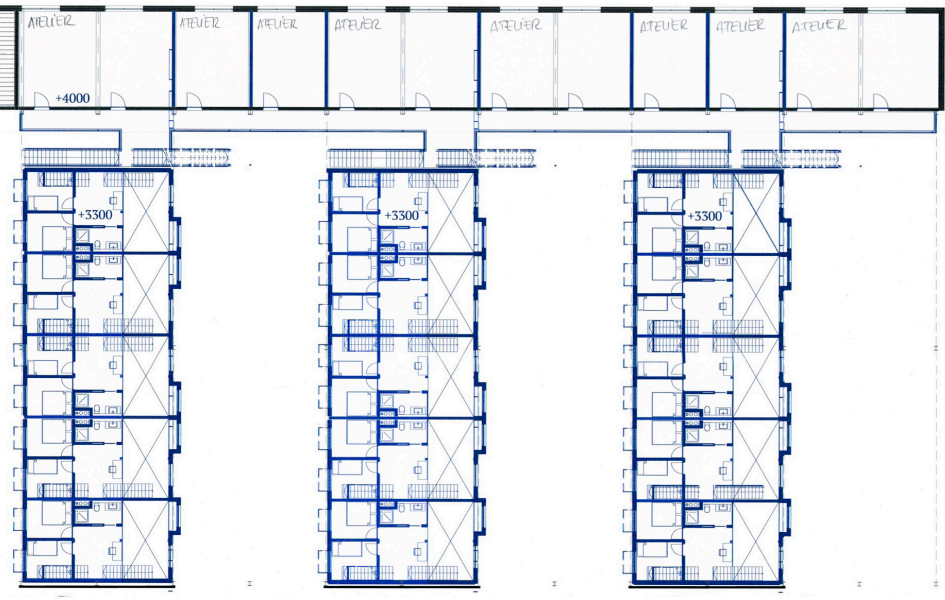


↑ WEST ELEVATION
 NORTH-SOUTH SECTION
 ↓ SCALE 1:200



FIRST FLOOR PLAN
SCALE 1:200

EXISTING ■
NEW ■





DE DE DE WAART

UITRIT
VRIJ HOUDEN!

act IV, scene 2.

back alley, 2028

SOUNDS: a construction site.

(Light and props operator turns on the light, then rotates the 1:33 model of the designed street 90 degrees counter-clockwise, showing the covered street with yellow stairs and gallery.)

NARRATOR: "A hot day in the summer of 2028. Construction is in progress. The residential streets are forming. The unsealed ground is giving plants the chance to grow, while the parts accessed by construction machinery will soon host the access street, a playground, a basketball field, and a communal garden."

ARCHITECT: "Great job, builders, it looks neat so far. Now, let's tie things together. What seems like dead-end streets connect instead to a covered street with industrial yellow stairs and galleries, through which the ateliers on the first floor of the brick building strip can be accessed. Going up one more floor, the roof becomes green and accessible, since its structure is the same as the first floor.

But there is an exception in the existing roof: a terrace on first floor level, with a blind wall, above the passage which we open up. Here you substitute

most bricks with reused glass blocks and transform it into a sauna terrace, with privacy yet light and some view moments on the Blikvelden."

NARRATOR: "A builder enters the scene through the street with a forklift full of glass blocks."

BUILDER: "Oh, it's so hot today. A sauna will be amazing, but it's the last thing I would do now. I heard that next to the water tower, there are free showers and some new baths. Shall we go there to refresh?"

(Operator turns spotlight off.)

behind the scene

space

construction site in former Maakfabriek, between brick building and main hall.

props

1:333 urban model with renovated Maakfabriek

1:33 theatre set model with its own props (walls, roofs, facades).

architectural drawings (floorplans and sections)

characters

BUILDER: (introduced in scene 1 of this Act)

Performed by LEEKE: introduced in scene 1 of this Act

ARCHITECT (introduced in Act II)

Performed by MARIANNA

codirectors

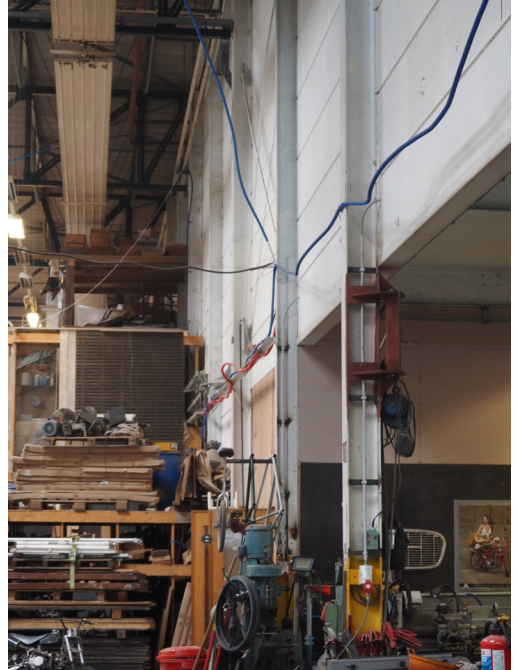
my architecture tutor ELSBETH, my building technology tutor JOS, the occasional tutor PAUL



reconfiguring circulation



2017, vacant *Blikfabriek*



2024, occupied *Maakfabriek*



2017, unaccessible back



2024, service access back



2028, covered back street with staircase



2028, accessible distribution to shops, ateliers, roof

reconfiguring functions



2024, corridor with unaccessible roof



2024, sauna installed on Expo hall roof



2017, unaccessible back



2024, service access back



2028, sauna in renovated Maakfabriek with accessible terrace



2028, accessible distribution to shops, ateliers, roof

reconfiguring materials

To create a passage from the commercial street and the Blickvelden, to the housing blocks and the unsealed park, the brick building strip is opened up in its blind wall, where the rhythm of the long facade changes.

The passage on the ground floor is created through a portal of reused concrete elements, forming columns and lintels. One part is left fully open for a walkthrough, while the sides are filled with the reconfigured bricks with large gaps, to visually peek through.

On the first floor, the blind wall corresponds to the terrace. As this is transformed into a terrace for the sauna, glass blocks with similar dimensions to the bricks fill the wall to allow light (and views in some gaps), while maintaining privacy.





act V.
imagining everyday



act V, scene 1.

coming home, 2033

(Light and props operator remains next to the 1:33 model of the designed street.)

SOUND: drizzling rain.

NARRATOR: "An afternoon in late autumn, 2033. Days getting shorter and colder, but the streets are warmed up by lights from the shops and open garages, the smell of bonfire from the communal garden, and potted plants lined by the doors. Some inhabitants are busy with their hobbies outside, covered from the rain by the open garage door.

A young woman walks from the Blikvelden forest, over the Hollebeek and towards the passage to reach her home. Looking up, she notices movement behind the glass bricks. "The sauna is busy!" she thinks. Just out of the passage, she checks the mailbox, and waves at a woodworker behind the polycarbonate façade.

(While narrator talks, operator places bakery furniture on the ground floor of the brick building, then tables and chairs on the first floor).

Taking a right in the covered street. Kamil from the bakery is having a break in the back of his shop. Rain softly tapping on

the polycarbonate roof. Meanwhile Stijn, the guitar maker, opens the door of his atelier and walks down the yellow stairs. Encountering neighbours as they come out of their commercial and artistic activities via the back door is a privilege - she thinks- it makes me understand them more.

(While the narrator talks, operator slowly puts furniture in the maisonette model: a table and a box of clothes in the garage room, a room-dividing curtain, the kitchen, the dining table. On the first floor a desk and chair, a bed, a carpet, and some toys on the floor.)

Amid these thoughts, the woman, Hanne, has reached her maisonette apartment, number 2. The facades are like a backdrop welcoming the scenography of the inhabitants' daily life. Their composition is simple and rhythmic, yet playful, in dialogue with the industrial structures.

Hanne stops for a moment before entering through the garage door. She wipes some raindrops off a tile, smooth at the touch. Once inside, directly in her atelier space, she hangs her coat, gazes at the pieces of clothing lying on the table. The sliding door is open, and soft light reaches from across

A bulletin board with a brown grid pattern is mounted on a light-colored wooden wall. It features several posters:

- A red and white poster with a complex geometric pattern and some illegible text.
- A yellow poster with the text "25 OCTOBER BLIKFABRIEK" and "GASTAGNATA" in large, bold letters. Below it, it says "COLLECT YOUR CHESTNUTS".
- A white poster with a large red letter "R" and some illegible text.
- A white poster with the text "29 30 MAART" and "DOWN TOWN" in bold letters.



the apartment. The smell of wood is overruled by shakshuka, the specialty of her husband. Her four-year-old kid runs to her from the kitchen.”

KID: “Mama, can I go play with my friends at the playground?”

NARRATOR:”Quite a few of the residents in Blikfabriek’s neighbourhood are couples with a young child, along with single artists, makers and students sharing apartments.

HANNE:” Darling, it’s raining so we cannot go outside now. But after dinner, we can go to the playroom of Cantin and you can see your friends there. Now, let’s sit at the windowsill watching the rain. I’ll read a story for you.”

(While Hanne talks, operator places a book on the sitting window in the 1:33 maisonette model. Once Hanne stops talking, operator turns light off.)

behind the scene

space

public and domestic spaces of the renovated Maakfabriek. Covered street with yellow gallery, ground floor of maisonette number 2.

props

Architectural drawings, 1:33 set model, 1:33 objects, collages

characters

HANNE: This character for an imagined inhabitant is inspired by a clothes maker artist of the Stelling, who has been a key reference in Blikfabriek. From the first inspiring talk with her and her friend Cootje, another textile artist settled in the Stelling, from which their strong sense of belonging to the Blikfabriek community emerged, to her enthusiastic attendance at the exhibition and the rommelmarkt, she has been a regular presence. Often at her atelier or in the courtyard with her children and her husband, Hanne inspired me to imagine the Blikfabriek as a neighbourhood.

Performed by CAROLINA

HANNE'S CHILD: Inspired by the two children of Hanne, a 7 years old boy and a 3 years old girl, beautifully dressed, kind and active, using the painted concrete floor of the Blikfabriek halls as their playground.

Performed by ?

(KAMIL): Imagined character, Kamil is the neighbourhood baker with his bakery in the designed commercial street Blikveldenlaan. Second-generation Moroccan, he was

born and raised in Hoboken.

(STIJN): Guitar craftsman, refers to the artist with his atelier in the brick building part of the Maakfabriek, has together with Koen a large atelier on the first floor since the first year of the cultural occupation of the Blikfabriek.

codirectors

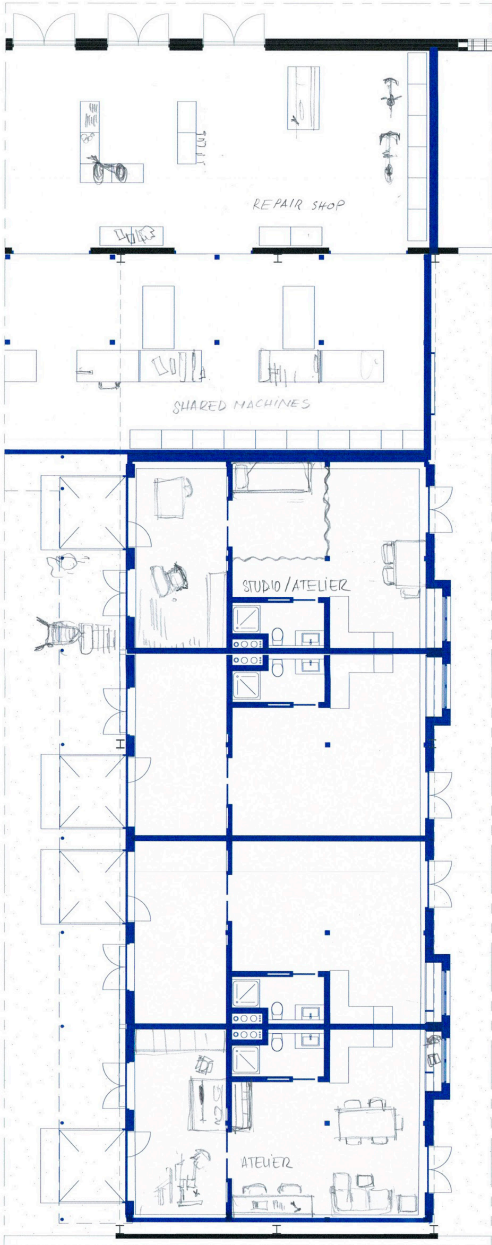
my research tutor LEEKE and my architectural tutor ELSBETH.



Hanne's (Hansi Lapsi) atelier in the stelling, made in 1:20 model

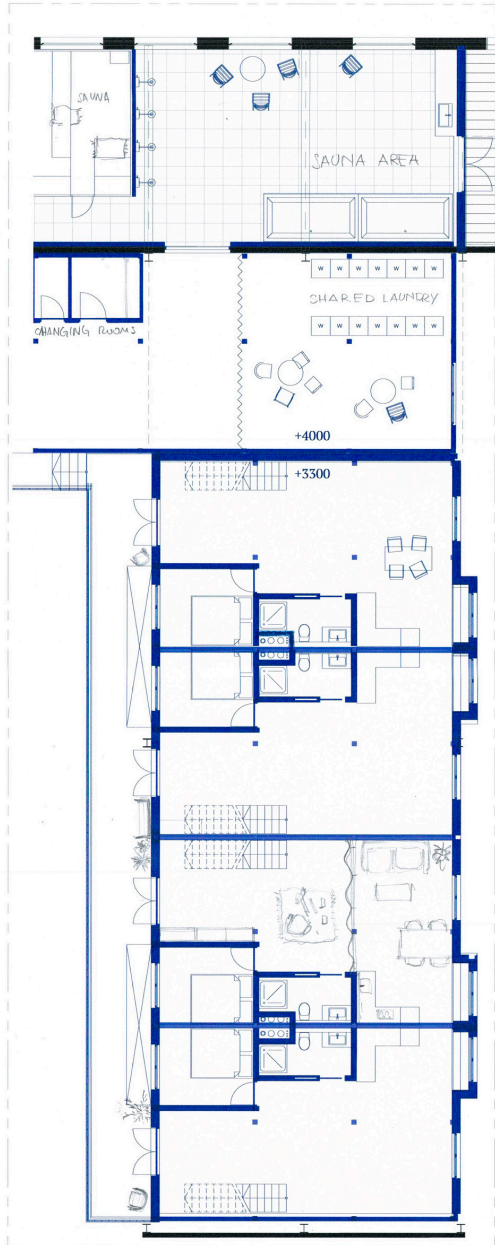
Atelier of Stijn and Koen, guitar craftsmen





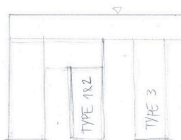
**TYPE 1 - GROUND FLOOR
STUDIO / ATELIER**

inhabited, 2030



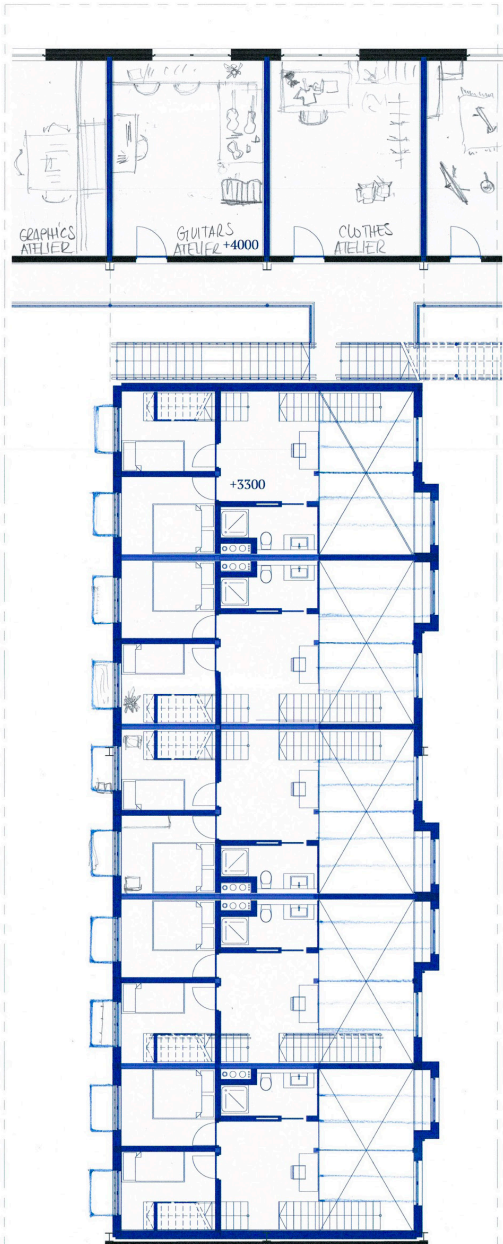
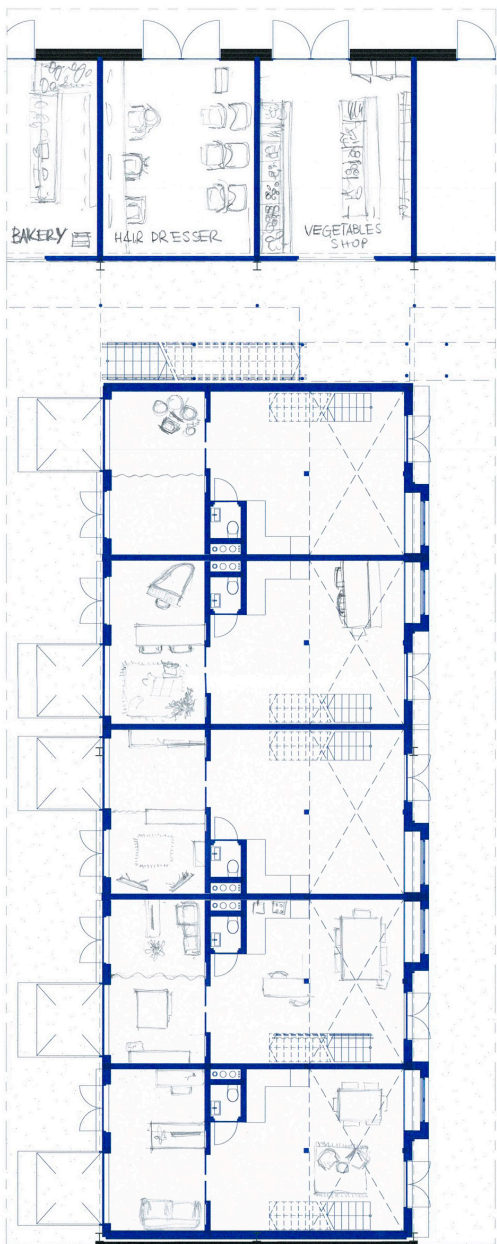
**TYPE 2 - FIRST FLOOR + ROOF
1-BEDROOM APARTMENT**

inhabited, 2030



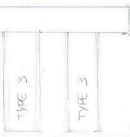
HOUSING FLOOR PLANS
SCALE 1:100

EXISTING ■
NEW ■



TYPE 3 - MAISONETTE
GROUND FLOOR
inhabited, 2030

TYPE 3 - MAISONETTE
FIRST FLOOR
inhabited, 2030





act V, scene 2.

new neighbours, 2051

(Light and props operator remains next to the 1:33 model of the designed street.

Turns on the spotlight, pointing again at the maisonette apartment. While the narrator talks, moves some chairs and plants in the street.)

NARRATOR: "A morning in early May, 2051. Five students share a maisonette. A floor was added in the double-height part a few years back, when a family moved out and the maisonette was turned into a shared house. Two of the housemates, Daan and Max, study Project Management at Herbouwhuis Daan and Max use the garage for their hands-on hobbies, and the other housemates love to hang out under the garage canopy and chat with their neighbour across the street, who has a beautiful front garden full of potted plants and colourful chairs. This morning, the windows of their bedrooms on the first floor are wide open, cross-ventilating the house. Some clothes and towels are hanging over the railing. Other curtains are pulled down and over the railing, keeping some privacy while letting fresh air in.

(Operator places some clothes on the window railing. Then pulls a curtain over another window railing.)

DAAN: "Shall we have a coffee on the roof? I just got a new pack from Andy Coffee Roasters. The sun shines so nicely on their storefront in the morning, I was tempted to sit there. It's already warm outside, so we can open up the doors of the winter garden."

MAX: "Great idea. Dips for the hammock!"

NARRATOR: "The students prepare the coffee and walk upstairs to the roof, through the attic room, into the wintergarden. With the climate getting increasingly warmer, the tomatoes ripen earlier every year."

While the narrator talks, operator places a planter with tomatoes in the winter garden.

DAAN: "We have new neighbours at the gallery apartments. I saw them moving in the other day. I think they also took over the barber shop that recently closed"

MAX: "Cool! Maybe we'll meet them at the neighbours' barbecue in the communal garden this Friday. Aah, lovely weather today. Let's go for a basketball match and a picnic in the park after school?"

DAAN: "Good idea! I also want to go to the concert in the water theatre tonight, it's been a while since we went."

behind the scene

space

public and domestic spaces of the renovated Maakfabriek. Shared maisonette with added floor on the south side, street between maisonettes, gallery apartment.

props

Architectural drawings, 1:33 set model, 1:33 objects

characters

DAAN: Passionate for coffee and theatre, Daan is a student living in a shared maisonette together with 4 other housemates, including his best friend MAX. Together with MAX, he studies Project Management in the reuse craft school next door, Herbouwhuis, design and led by RAF.

Performed by DAAN: the real student inspiring this character also has a passion for coffee, which he shares in the studio with his bright, contagious smile. Not only that, he always makes sure to invite friends for an active study break in the park playing spikeball.

MAX: With a love for making and for the outdoors, Max enjoys living in a shared maisonette where he can pursue his crafty hobbies in the hybrid living-garage space, and directly on the street. Together with his housemate and best friend DAAN, he studies at Herbouwhuis school.

Performed by MAX: this character is also inspired by a real student in our studio, who has been bringing quiet, heart-warming energy to the group daily. Famous for his challenging but fascinating research on darkness, he softly lights up the conver-

sations he joins.

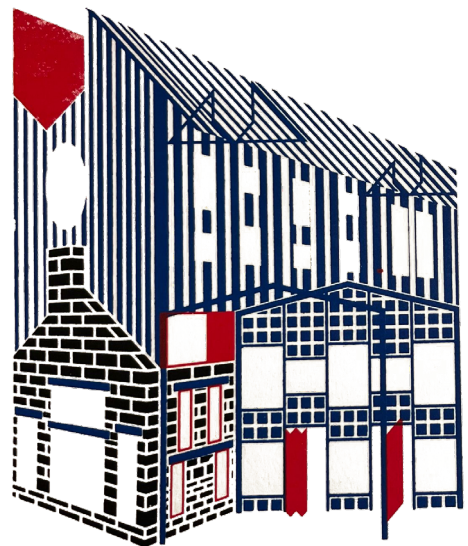
codirectors

my research tutor LEEKE and my architectural tutor ELSBETH.

perspective section of the front-to-back maisonnettes

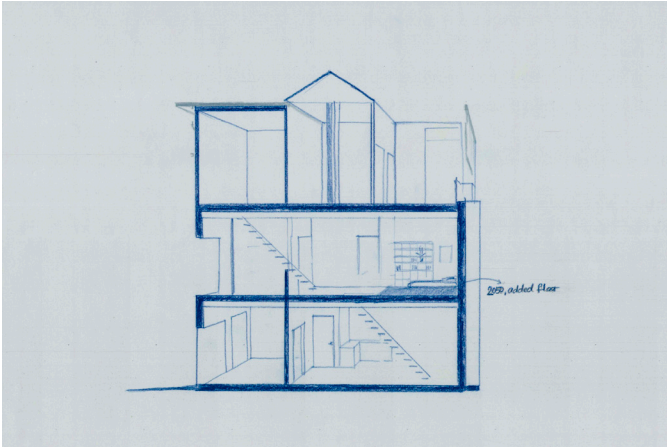


Max and Daan during a presentation at Blikfabriek, and the logo of Herbouwhuis school



screen print belonging to Raf's project

the scene, on stage



shared house with added floor



five housemates hanging out



the neighbour's garden



curtain down, clothes hanging

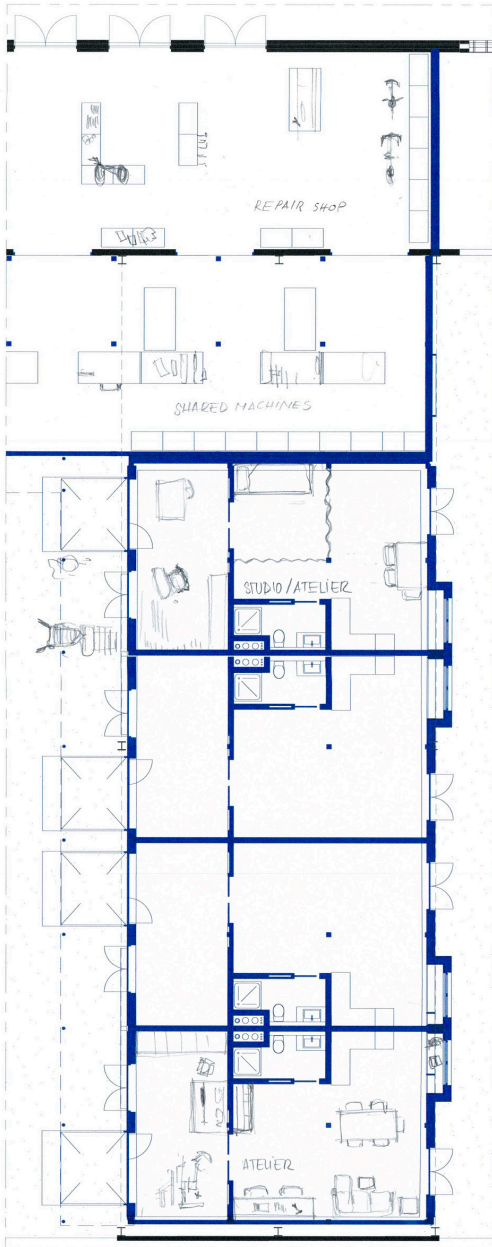


fresh coffee from Andy's shop



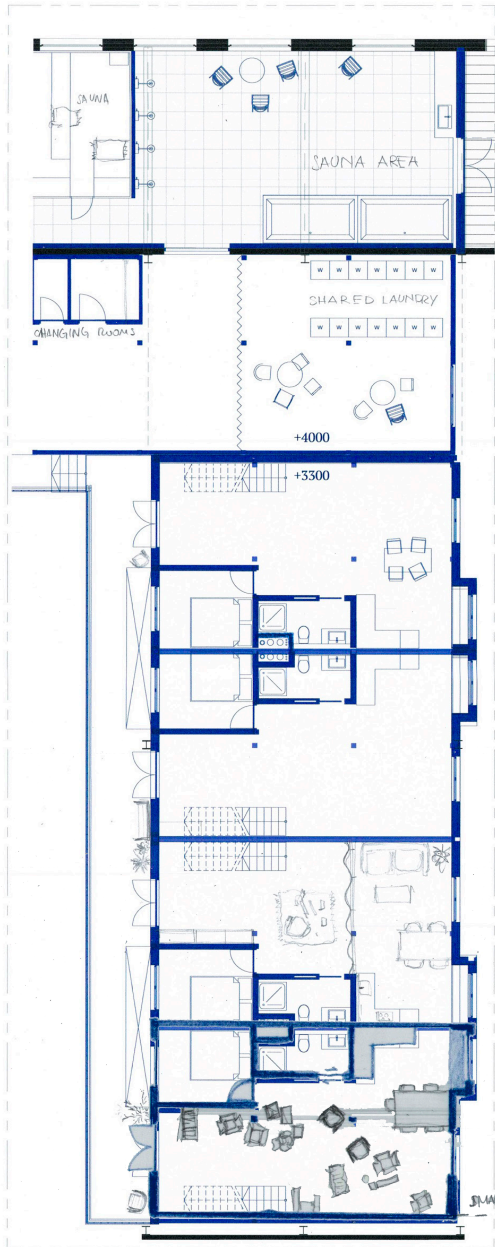
hammock on roof garden

housing floorplans, lived in 2051



**TYPE 1 - GROUND FLOOR
STUDIO / ATELIER**

inhabited, 2030



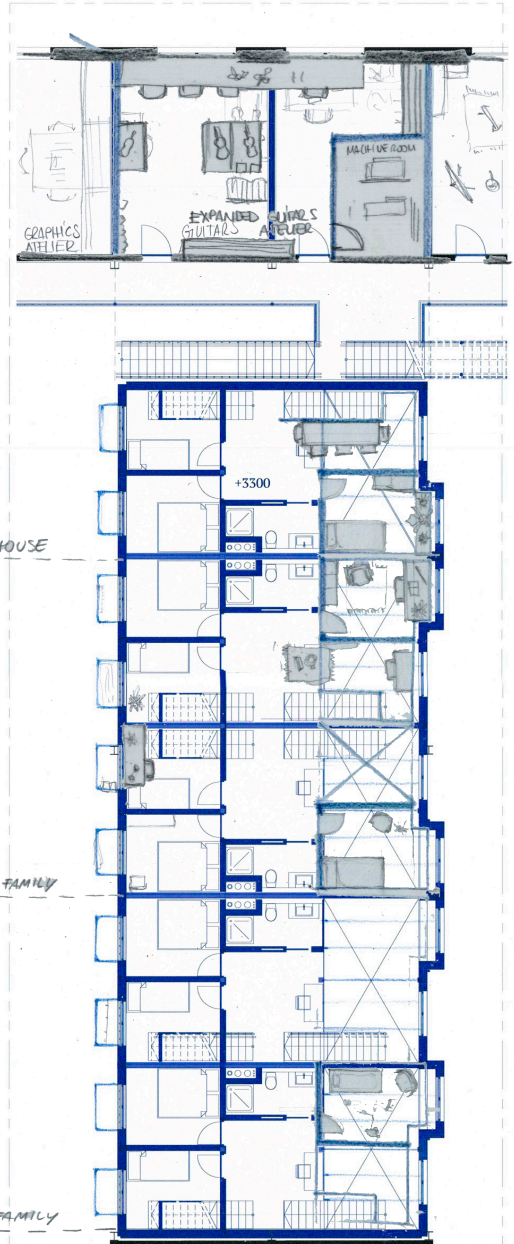
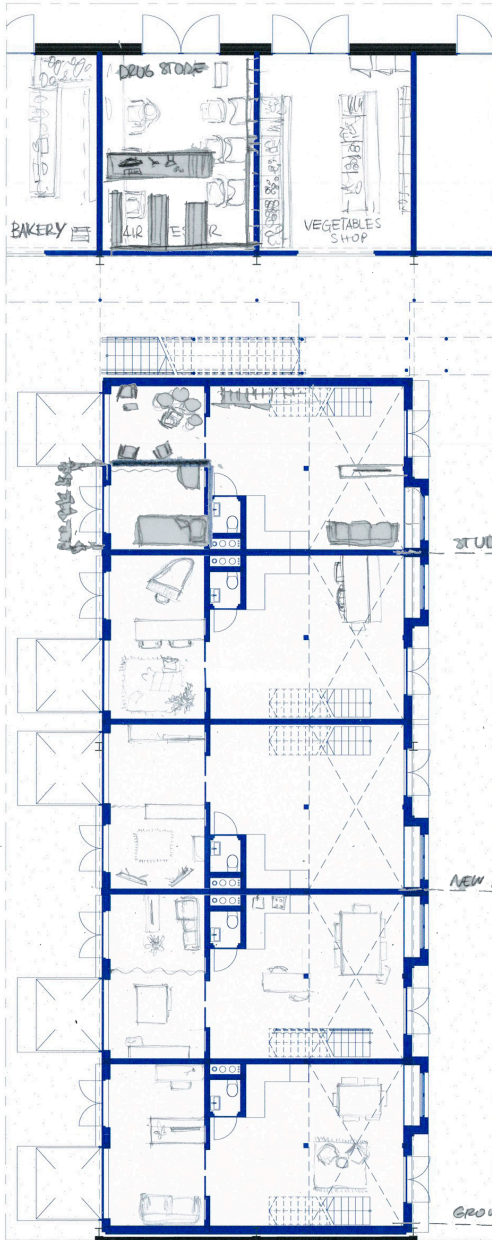
**TYPE 2 - FIRST FLOOR + ROOF
1-BEDROOM APARTMENT**

*inhabited, 2030
inhabited, 2050*



HOUSING FLOOR PLANS
SCALE 1:100

EXISTING
NEW

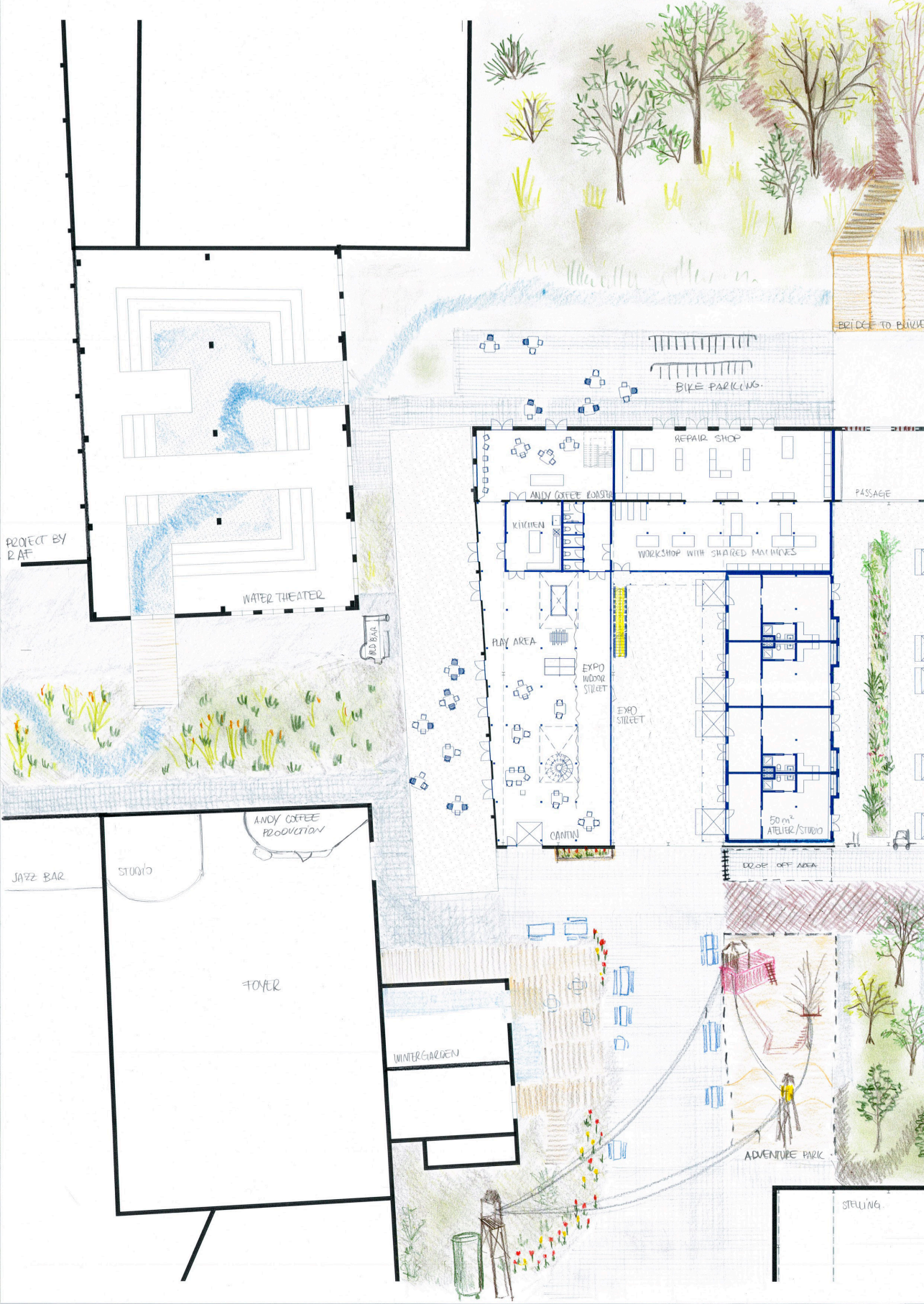


TYPE 3 - MAISONNETTE
GROUND FLOOR

inhabited, 2030
inhabited, 2050

TYPE 3 - MAISONNETTE
FIRST FLOOR

inhabited, 2030
inhabited, 2050



PROJECT BY
RAF

WATER THEATER

BAR

ANDY COFFEE
CONSTRUCTION

JAZZ BAR

STUDIO

FOYER

WINTER GARDEN

PLAY AREA

CANTINA

KITCHEN

REPAIR SHOP

WORKSHOP WITH SHARED MACHINES

50 m²
ATELIER/STUDIO

EXPO
INDOOR
STREET

EXPO
STREET

DECK OFF AREA

BIKE PARKINGS

BRIDGE TO PLANTS

PASSAGE

ADVENTURE PARK

STELLING

GROUND FLOOR PLAN spring, 2051

EXISTING ■
NEW ■



SPACE FOR MARKET STALLS

CARS ONLY ACCESS FOR SHOP OWNERS

TRASH COLLECTION

SHOP

BOOK STORE

SHOP

SHOP

BAKERY & PASTRY SHOP

HOT/DRESSER

VEGETABLE SHOP

BUTCHER & MINIMARKET

90M² RESIDENCE

90M² RESIDENCE

90M² RESIDENCE

BIKE PARKING

BIKE PARKING

BIKE PARKING

NO CAR ACCESS

PARKING DROP OFF AREA

PARKING SPACES AND FOR MARKETS

CARS ONLY ACCESS FOR RESIDENTS & SHOP OWNERS

COMMUNAL GARDEN

PLAYHOUSE

BLIKPARK



act V, scene 3.

growing with care, 2084.

(Lights and props operator moves to the 1:333 model. Turns on the spotlight to illuminate the site between Krugerstraat and the Blikvelden. While the narrator talks, the operator substitutes the Stelling hall with volumes within structures. Then, adds volumes on top of the already renovated Maakfabriek.)

A cold evening in February, 2084. The last remains of the 2030s towers on the horizon. Hoboken, now a settled micro-center of Antwerp, has been densifying. Transforming industrial heritage into small neighbourhoods has become a common practice. A lesson learned, by now. In the former Blikfabriek, some 2030s maisonettes have been vertically expanded and transformed into gallery blocks, with reinforced foundations. Builders have just completed the transformation of the Stelling hall into apartments, ateliers and shops towards Krugerstraat.

Two neighbours are having a beer inside Cantin, still standing after ups and downs of popularity, and still furnished with iconic yellow chairs.

ELDERLY NEIGHBOUR: You just moved in, right? I've lived

in maisonette number 10 since it was built, back in 2028. This place has transformed so much since then, yet it still carries the same atmosphere. That's why I never left. Even when my children moved out and my wife passed away.

NEW NEIGHBOUR: That's beautiful. To see that your sense of home in the neighbourhood has remained. I can only hope I will experience the same. Cheers to the Blikfabriek!

(Operator turns off the spotlight.)

behind the scene

space

longlasting iconic Cantin, changing spaces of the Blikfabriek neighbourhood.

props

1:333 urban model with vertical extensions and renovated Stelling, yellow chair, collages

characters

ELDERLY NEIGHBOUR: Imagined character living in maisonette number 10 for many years, since the Maakfabriek was renovated in 2028. She is wise and nostalgic, and he feels a strong sense of belonging to the Blikfabriek.

Performed by **JULIA W:** gracious and in control, Julia radiates precision, international experience combined with relatability and softness.

NEW NEIGHBOUR: Imagined character who just moved into an apartment in the renovated Stelling. She has no background in arts or crafts but was simply attracted by the livability and inviting atmosphere of the neighbourhood, which now hosts a variety of people from many backgrounds and interests.

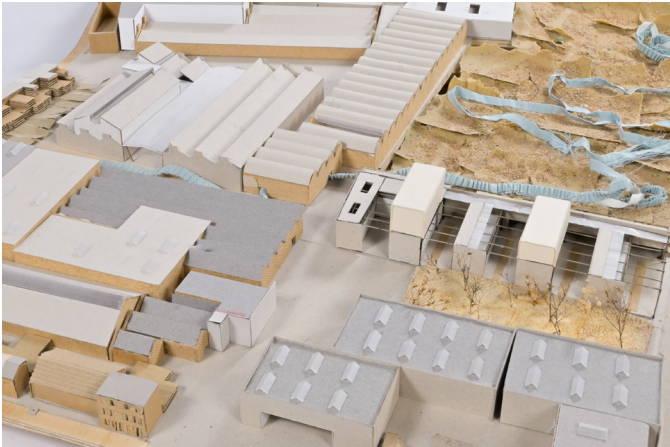
Performed by **MERLE:** solar and dreamy yet determined and energetic presence in the studio, she always knows how to keep things real, while sparking with contagious excitement



the scene, on stage



2-floors vertical extension



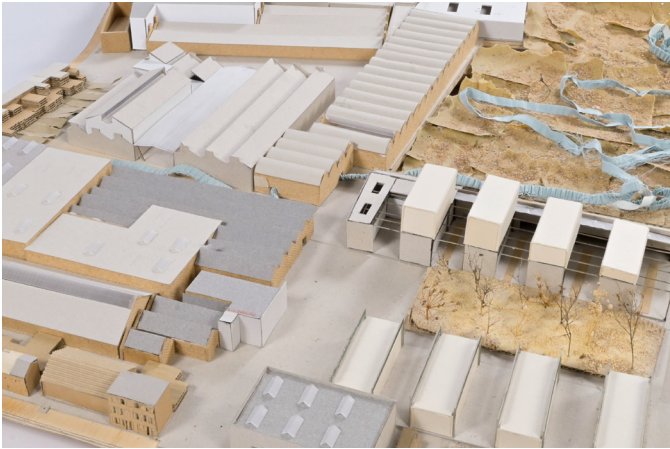
3-floors vertical extension



3-floors vertical extension



1-floor vertical extension



Stelling transformation



uncovering market square

gathered

a prop, a simbol. I gathered many images throughout the year, of which many with one or more yellow chairs, iconic for the Cantin and more broadly the Blikfabriek.

Now reversed, over the tables, as the gathering is coming to an end.. 'till it's show-time again.





epilogue



epilogue

NARRATOR: In the play of everyday life, small acts of living become performative acts. Setting a table, moving a chair, taking a seat. Stepping through the door, entering the scene, or leaving it, into the backstage. These are all acts of appropriation, making a space one's own.

Viewing architecture and the dynamics it shapes through a theatrical lens makes them more human, more open to improvisation. It humbles architecture into something more hybrid, and in that way, more relatable. Or at least, that's my hope. This was a play about gathering. Gathering stories, objects, material, and energy. Most of all, gathering people.

Thank you.

operator's script

(1)

prologue

ACT I. tracing the site

Scene 1. factory town, 1895

TIDAL RIVER MODEL

props already there: none

props to add: ships, factories

Light on (spotlight from top)

"Streets are lively after factory hours, lined by full pubs.

Place factories and ships

"let's drink our worries away, while we sill can"

Light off

Stay at tidal river model

scene 2. leaving with traces, 1982

TIDAL RIVER MODEL

props already there: ships and factories from scene 1

props to add: /

light on (same spotlight from top)

"A child overhears his parents talking.."

Take away factories

"And I don't want you to lose any more fingers in that can factory.."

Light off

Move to 1:20 P1 model

scene 3. ugly to beautiful, 2018

1:20 P1 MODEL

props already there:none

props to add: none, keep hall

empty

light on (spotlight lighting hall from the side)

"Light flooding in a large, abandoned hall.."

"he gathers other enthusiastic creatives to help him take care of the Blikfabriek"

Light off

Stay at 1:20 P1 model

scene 4. beliefabriek, 2024

1:20 P1 MODEL

props already there: none

props to add: gorilla man backdrop, chandelier, cake setup

light on (spotlight lighting hall from the side)

"Antwerp is sprawling, and fancy apartment blocks are rising like mushrooms in many neighbourhoods"

"Kids from the neighbourhood come here, but only hang out in the back.."

Light off

Move to 1:333 urban model

ACT II. setting the scene

scene 1. urban reconfiguration, 2024

1:333 URBAN MODEL

props already there: existing situation except for Mari Lance Raf projects placed in (Mari's with roof and wall covering), hollebeek on blikvelden, unsealed sheets under garrincha and vroomfabriek

props to add: REMOVE long Garrincha part, vroomfabriek, cantin, materiaalsteeg. Extend Hollebeek

light on (large spotlight from above of full model)

“The informal appropriation of the Blickfabriek reveals an assemblage of people tied to this place..”

Remove Garrincha long part, remove cantin, remove materiaalsteeg

Extend Hollebeek through small curved-roof-building and in open passage of Garrincha to lageweg

“RAF: Yes! This theatre spatially and functionally connects us, celebrating the Hollebeek.”

Light off

Move to 1:33 Krugerstraat model

scene 2. neighbourhood ingredients, 2025

1:33 KRUGERSTRAAT MODEL

props already there: all buildings, Blickfabriek gate, fences, green patches, car parked, bike
props to add: about 10 (mixed) chairs

light on (small spotlight towards right corner of stelling from across the street)

“As I am one of the architects proposing the reconfiguration masterplan, my architectural project focuses on the buildings of the Blickfabriek”

Place chairs in semi-circle to-

wards right corner of stelling (like in the photo)

“The main addition is dwellings and shops, two key functions in a neighbourhood. Would you live there?”

Light off

Move to 1:20 P1 model

ACT III. making it happen

scene 1. bring it on site, 2025

1:20 P1 MODEL

props already there: cake (REMOVE), gorilla guy backdrop (KEEP), chandelier (KEEP)
props to add: 5x expo panels, hanging banners, wood blocks, white cloth

light on (spotlight lighting hall from the side)

“A sunny day in late March, 2025.”

Place hanging banners, expo panels, wood blocks

“Can we use the white cloth to cover the supports?”

Place white cloth over wood block

“the exhibition opening, dinner, drinks and a party to end with.”

Light off

Move to 1:33 krugerstraat model

scene 2. rommelmarkt, 2025

1:33 KRUGERSTRAAT MODEL

props already there: chairs from previous scene
props to add: wooden low tables, tables, any leftover boxes/

operator's script

(3)

clothes from other 1:33 model

light on (spotlight from above or side onto front of stelling)
"The project is in full swing, and construction is planned in 2027. But that's quite far in the future."

Move chairs around, distributing them over the square, place low tables and tables in rows of 2, add stuff

"For the kid? You can take it for free!"

Light off

Move to 1:333 urban model

ACT IV. building streets

scene 1. unseal, puncture, fill in, 2027

1:333 URBAN MODEL

Props already there: new master-plan situation

Props to add: none, REMOVE side wall and roof from Mari's project

Light on (large light from above - or small one pointing at project site if possible?-)

"Early spring 2027. As project architect, I am on the construction site with the contractor and the builders"

Remove side walls, remove roof.

MOVE TO 1:33 FINAL MODEL + RAF MODEL NEXT TO IT

Light on (large diffuse light from above)

Props already there: glued props

in the house. Big concrete strip covering all front, unsealed part in front. Sawing machine and materials in Raf's model. Props to add: truck, fences, ladder, materials, NORTH FAÇADE

Remove wall from front

Add truck and fences on unsealed part, ladder on the street

"And the rest will go to the storage of Herbouwhuis."

Place materials in Raf's model

UNFOLD NORTH FAÇADE and place (extra block under drawing)

Light off

scene 2. back alley, 2028

1:33 FINAL MODEL

Props to add: forklift, pallet with glass blocks, chairs on roof of brick building

Light on (large diffuse light from above)

"A hot day in the summer of 2028. Construction is in progress"

TURN MODEL 90 DEGREES CLOCKWISE (brick building towards room U windows)

"What seems like dead-end streets connect instead to a covered street with industrial yellow stairs and galleries"
Move ladder next to the yellow stairs

“Going up one more floor, the roof becomes green and accessible, since its structure is the same as the first floor.”
Add chair on green roof of brick building

“A builder enters the scene through the street with a forklift full of glass blocks.”
Place forklift and pallet with glass blocks next to the ladder

“I heard that next to the water tower, there are free showers and some new baths. Shall we go there to refresh?”
Light off.

ACT V. imagining the everyday

scene 1. coming home, 2033

1:33 FINAL MODEL

Props to add: bakery counter, boxes, 2x tables atelier, wood cutting machine, chairs

Light on (large diffuse light from above)

“An afternoon in late autumn, 2033.”

Place bakery counter and boxes on ground floor

Place tables, chairs, wood cutting machine on first floor

“Amid these thoughts, the woman, Hanne, has reached her maisonette apartment, number 2.”

TURN MODEL 45 DEGREES CLOCKWISE, to let audience see north façade (flat one)

“Once inside, directly in her atelier space, she hangs her coat, gazes at the pieces of clothing lying on the table”
Place jeans on the ground floor table

“Now, let’s sit at the windowsill watching the rain. I’ll read a story for you.”
Light off.

scene 2. new neighbours, 2051

1:33 FINAL MODEL

Props to add: floor in maisonette, 7 chairs, 1 table, potted plants, cloth, hammock, tomatoes box

Light on (diffuse light)

“A morning in early May, 2051. Five students share a maisonette.”

TURN MODEL 45 DEGREES CLOCKWISE, audience looking into street between facades again.

“A floor was added in the double-height part a few years back..”

Place floor on double height part of maisonette

“Daan and Max use the garage for their hands-on hobbies, and the other housemates love to hang out under the garage canopy”

Place 1 table and 5 chairs on street in front of garage door
Place 2 colorful chairs and potted plants in front of south façade across

“This morning, the windows of

operator's script

(5)

their bedrooms on the first floor are wide open, cross-ventilating the house”

Place a cloth on window railing above garage

MAX: “Great idea. Dips for the hammock!”

Place hammock in wintergarden (one side hanging on beam, the other on wire)

“With the climate getting increasingly warmer, the tomatoes ripen earlier every year.”

Place tomatoes box in wintergarden

“I also want to go to the concert in the water theatre tonight, it’s been a while since we went.”

Light off.

Move to 1:333 urban model

scene 3. growing with care, 2084

1:333 URBAN MODEL

Props to add: patch with trees, 4 blocks (extensions), stelling transformed, two yellow chairs?

Light on (large spotlight from above – pointing at site)

“A cold evening in February, 2084. The last remains of the 2030s towers on the horizon.”

“In the former Blikfabriek, some 2030s maisonettes have been vertically expanded and transformed into gallery blocks,”

place blocks on top of project (higher north, lower south)

“Builders have just complet-

ed the transformation of the Stelling hall into apartments, ateliers and shops towards Krugerstraat”.

REMOVE stelling, place new stelling with row blocks

“Cantin, still standing after ups and downs of popularity, and still furnished with iconic yellow chairs.”

Place two yellow chairs in blikfabriek courtyard

Light off

epilogue

Light on (large light pointing at Marianna?)

Huge thanks to Cristina, star behind the scenes.





curtain.

From the start, I've aimed to develop a project that feels relatable — to me, to the site, and to the people living there. My personal fascination found its place in a specific context, and adapted to it. I know there's no universal "relatable architecture," especially in a multicultural context like Lageweg in Antwerp.

Still, I worked to ground my design in the physical and programmatic as-found conditions of the site, participating in the everyday life of the neighborhood through events that blurred the line between architecture and lived experience.

The threshold between home and street is a universally shared experience — though it manifests in vastly different ways.

Viewing architecture and the dynamics it shapes — inside and outside walls — through a theatrical lens makes them more human, more open to improvisation. It humbles architecture into something more hybrid, and in that way, more relatable.

Wrapping up the events at and around the Blikfabriek left me with a bittersweet feeling — a nostalgia for the magic of a play that has end-

ed, knowing that the world we presented to our spectators might not become their everyday reality. Being asked — sometimes naively — whether

our projects would be implemented, or if the flea market would happen again, filled me with both joy and sorrow. But as I reflect on this ending, I remind myself: theatre isn't about escaping reality.

It's about opening a door — to imagine a different

one. To invite people into the unlimited world of limited possibilities.

curtain call.

To conclude this story, in the same way it started, the spotlight shines on the people who made it possible. The people who, by being an active part or by supporting me backstage, took part in gatherings that shaped this year.

Thanks to Joris, for welcoming us into your curated garden as spectators and actors, time and time again. An inspiring visionary with humble daily dedication. I learned a great deal from witnessing your curation behind the scenes of the Blikfabriek, and by pushing forward a collaboration with you.

Thanks to all the artists and inhabitants of the Blikfabriek, who opened up to me and invited me into their backstage, providing continuous inspiration and insights. First and foremost Karen, with whom I had an instant connection and with whom I had inspiring conversations throughout the year. She made the Blikfabriek feel more like home and enthusiastically supported our projects. Els, Willem, and many others joined our improvised gathering around cake. Zoe, supporting me in making the flea market with neighbours a reality. Hanne, who inspired me to see the Blikfabriek as the extension of her home, seeing her children spending time at her atelier as if it were their living room.

Olivier and the other coffee roasters from Andy, who connect the Blikfabriek to hip central coffee shops and surely have a role in the street scenes I envision. And all the others that do not have an explicit mention in this book, but who did leave a mark in my memory of the Blikfabriek.

Thanks to the neighbours and all the participants of the flea market. Their kind, genuine excitement and gratefulness made me feel incredibly heartened and connected.

Thanks to Leeke, for being much more than a tutor, but rather a mental coach giving continuous support. Thank you for your warmth, for your moving proposals and for your hugs.

Thanks to Elsbeth, for believing in me to take agency beyond the architectural project and for supporting me throughout. Thank you for letting every tutorial be an insightful conversation between clear directions and new horizons to explore.

Thanks to Jos, for trusting my process and for thinking along architecturally, always making sure we don't take ourselves too seriously.

Thanks to Paul, Eireen, Sam, Rosie and Chiara, for being such an inspiring, approachable and caring teaching team. You widened my horizons to hybrid practices and education, and made this year such a richly programmed graduation year.

Thanks to Marie-Therese, my delegate coincidentally sharing a life experience in Kyoto and a passion for the Japanese urban fabric. Thank you for the engagement and care during the presentation moments.

Raf and Lance, inseparable groupmates and increasingly close friends throughout the project. You have made every day special

Cristina, stage and light coordinator and lifetime friend. I am beyond grateful to have you in my life and to share with you the journey that this graduation year has been.

Bente, for your freeing energy and for your vulnerability with me, which allowed me to be vulnerable in turn. Thanks for all the heartfelt moments, the happiest and the saddest ones altogether.

Coen, my best teammate, supporter and partner. Thank you for, simply, everything. Coen's parents Yvonne and Leon, my second parents, who have been closely supporting me through the whole year and who got involved in this act first-hand. You taking an active part in the rommelmarkt and engaging the site, perceiving its treasures and challenges, has been really special to me.

Thanks to Gaia and Ramona, for always passing by and checking in and for being by my side throughout every presentation moment.

To all my studio mates. The actors from the studio impersonating a character in this play, thanks for taking the time and trusting me to join the stage.

And all the other people from the studio, thanks for everything we lived this year together, it has been a blast, and we can safely say we won the title of best studio group, if there were one.

Thanks to Bas, Arjan, Frank, Bob and all the other staff members of the model hall and CamLab. Your insatiable patience and passion to help out made the rollercoaster experience of modelmaking smoother and happier, not only for this project but during the whole Master's.

And always, thanks to my family, for always believing in me and supporting me behind the scenes of every step of my life, even from far: mamma, papà, Lucia and Andrea, Teresa and Paolo, my nieces Emma and Bianca, my theatre-inspiring aunt Paola and uncle Lui. Grazie, siete la mia forza.





references

The material presented, though mostly resulting from reconfiguring results of fieldwork, observations, and conversations, also brings and cherishes a rich baggage of references. Here are the ones I managed to keep track of, mostly from the literature research that consolidated a base for this year's research.

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the end

...for now.