

Portfolio

Elien De Keyser

Hello, I'm Elien. I was born in Deinze (BE) and spent the past seven years living in Ghent(BE). I graduated as an applied architect from Howest in Bruges and later as an architect from Sint-Lucas in Ghent. I am currently living and working in Malmö, Sweden.

I have mainly been active as an architect, but alongside that, I run my own studio where I explore the intersections between art, textiles, graphic design, fashion, colour, and spatiality.

My work can best be described with words such as: vibrant, attention to colourful details, sustainable, delicate, everyday gestures, transformation over time, and tactile.

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school - architecture experience

2024 - now	Graphic design and illustration Sint - Lucas Academie, Ghent (BE)	
2023 - now	Working with Architectenbureau Bart Dehaene Ghent (BE)	
2023 - now	Freelance Architect based in Belgium Founder studio ELSER	
2021 - 2023	Bridging Programme to Master of Science in Architecture KU Leuven faculty of Architecture Sint - Lucas, Ghent (BE)	
2022 - now	Sewing Classes adult education KISP volwassenonderwijs, Ghent (BE)	Organized exhibitions with Zonder Titel
2021 - 2023	Working with BLAF architecten, Lokeren (BE)	
2021	Freelance worker in Architecture	TOP OFFICE - Luc Deleu, Robert Clicque, Johan Van Geluwe September 2024, ZonderTitel_ SansTitre, Ghent (BE)
2019 -2020	Worked for Willy Naessens Industriebouw Wortegem - Petegem (BE)	A good Circle Makes A good Square Hans Demeulenaere & Samyra Moumouh October 2024, ZonderTitel_ SansTitre, Ghent (BE)
2018 - 2021	Bridging Programme to Bachelor of Science in Architecture KU Leuven faculty of Architecture Sint - Lucas, Ghent (BE)	‘Kasteellaan Tekeningen’ - Bart Lodewjiks January - February 2025, ZonderTitel_ SansTitre, Ghent (BE)
2018	Worked for (including internship) Goedefroo + Goedefroo architecten Waregem / Ghent (BE)	Book presentation Zwijgzame Zangvogels - Nikolaas Demoen April 2025, ZonderTitel_ SansTitre, Ghent (BE)
2015 - 2018	Applied Architecture Hogeschool of West-Vlaanderen (HOWEST), Bruges (BE)	Being part of an exhibition
2009 - 2015	Accounting and IT Graduated with honors for final thesis Heilig-Hart College Waregem (BE)	Feeling flags, group exhibition, Kunstenal February – March 2025, Bruges (BE)
		Feeling flags, group exhibition academie Sint – Lucas, 17 may 2025, Ghent (BE)
		Feeling flags, group exhibition Zomersalon, 5 July – 31 august 2025, Kunsthall Ghent(BE) 7



Gevoel vlaggen

The search for yourself, who are you and what do you do? Who is Elien?

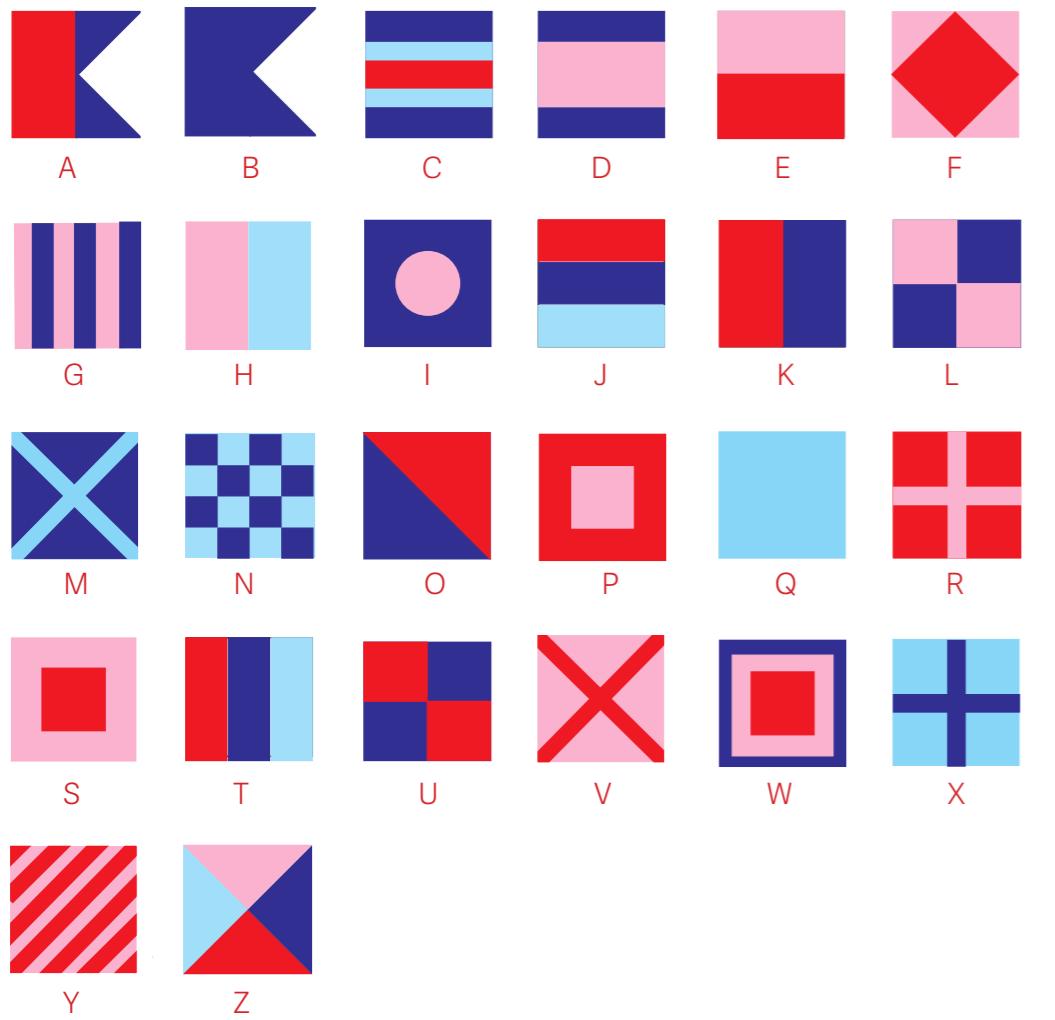
I think many people can relate to this, that they sometimes feel lost and don't know who they are, but do we ever really know? Maybe it's okay not to know?

We start to doubt what we are doing, whether this is what we always want to do? What we stand for? Are we doing this to make others happy or to make ourselves happy? Do you recognise yourself the way other people recognise you? Do you act differently around different people, or are you the same person with everyone?

I asked people around me which five feelings from the wheel of emotions they consider characteristic of me. But do we know exactly what those emotions mean? And are we those emotions that we tell our loved ones about? Or are we all a bit like chameleons, adapting to the person or situation?

Aren't our feelings indirectly variable depending on the person or situation you find yourself in? To one person, you are a cheerful person, but to another who is very cheerful themselves, you may be less cheerful?





In the past, flags, with their different patterns, were the language between ships and the vast sea, a sign of warning, direction or a gesture of friendship.

Communication without words. Inspired by the flag alphabet, I made my own flags, shapes that convey feelings without a single word. In this way, an emotion can hang in the air, or perhaps be an invitation to start a conversation about what we often don't say.

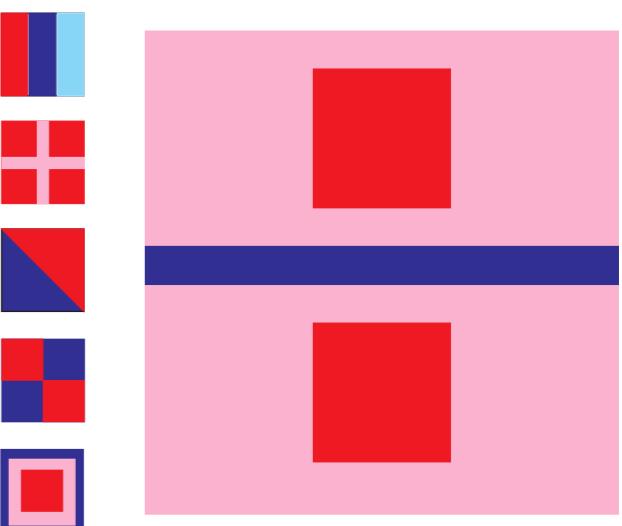
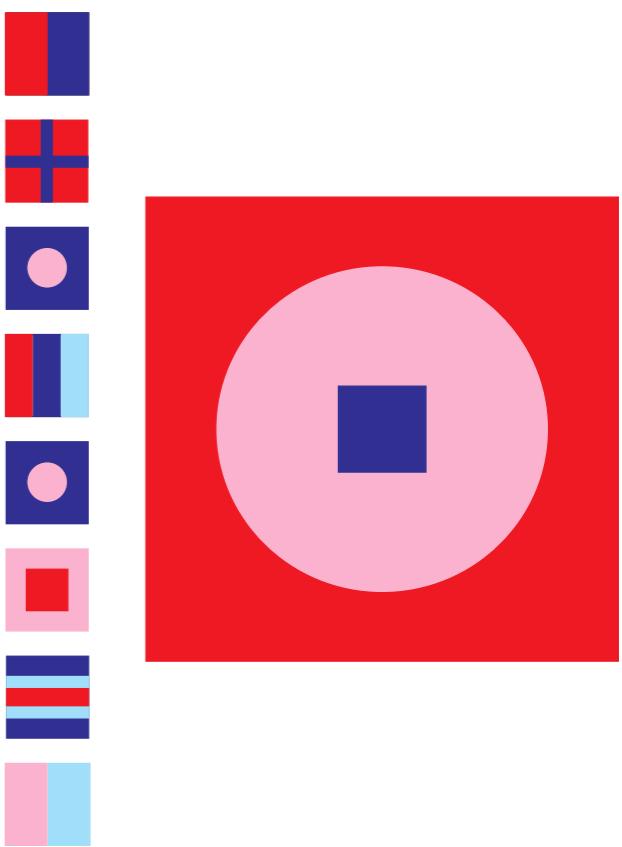
don't readily discuss my feelings and problems. I try to "solve" them in my head.

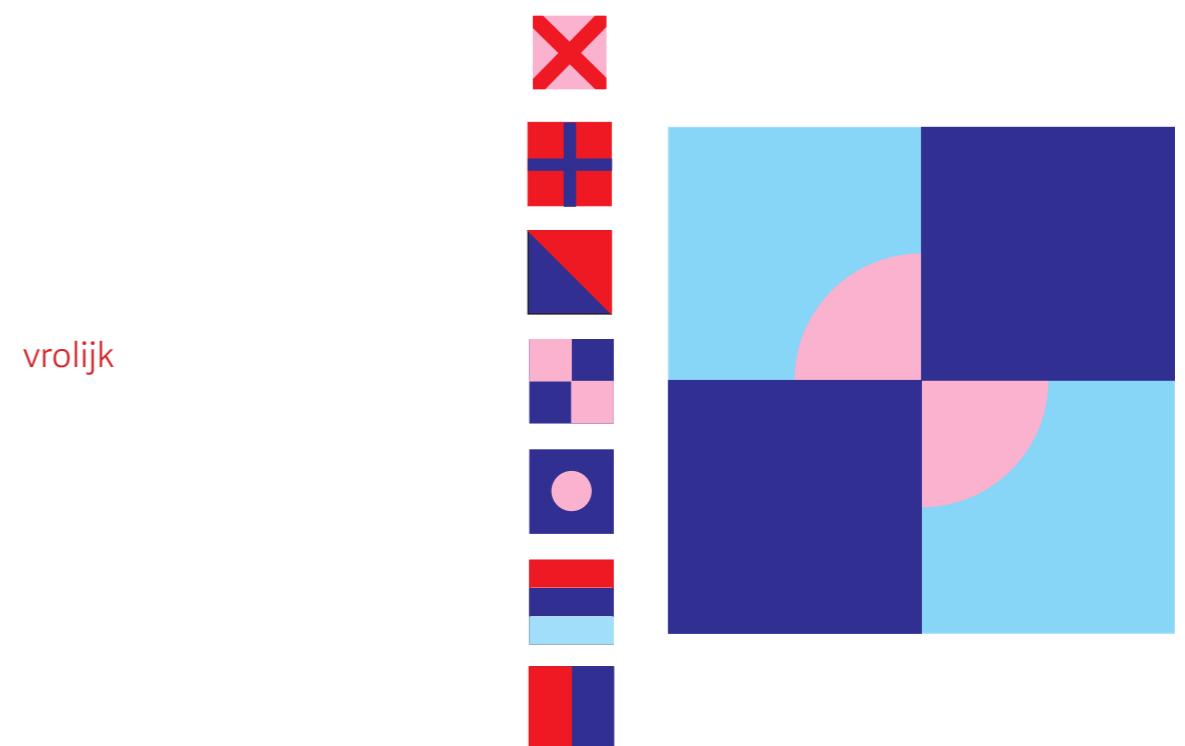
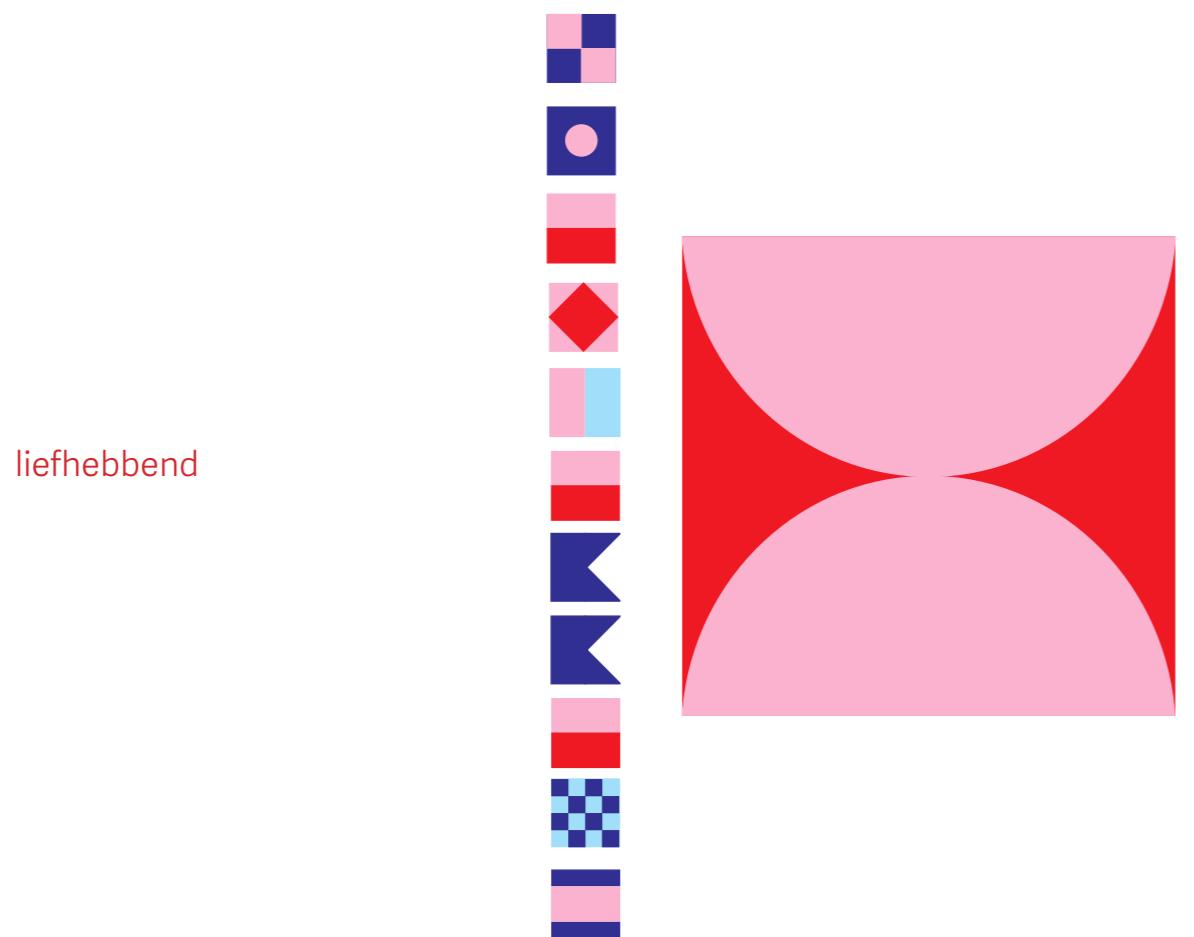
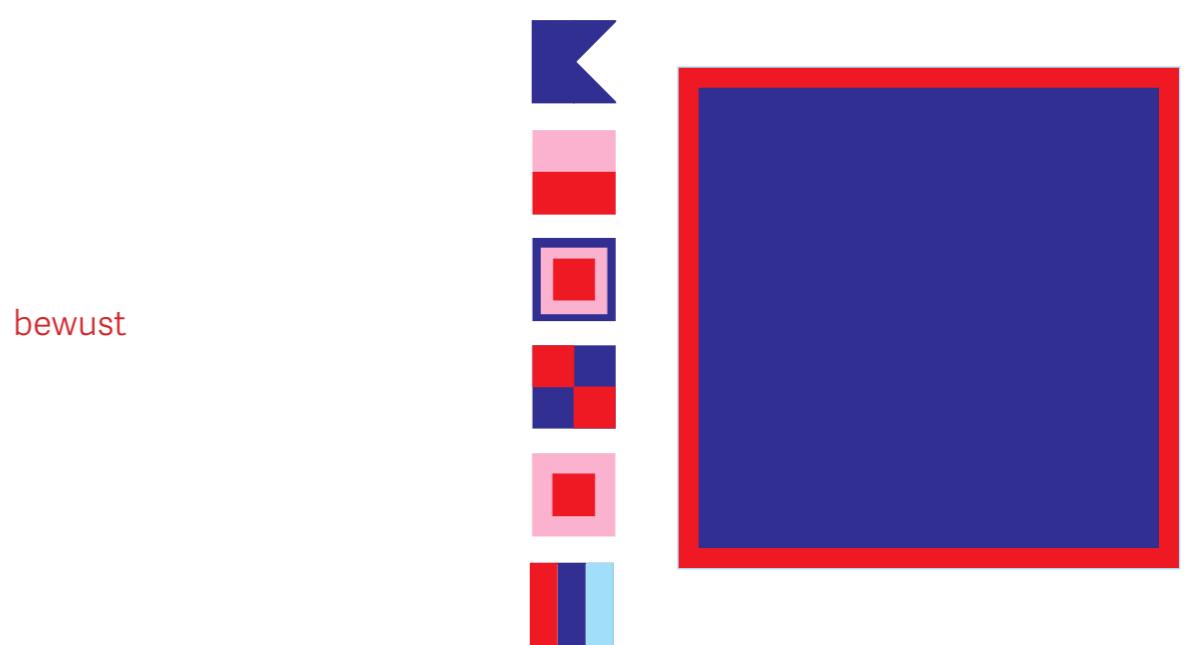
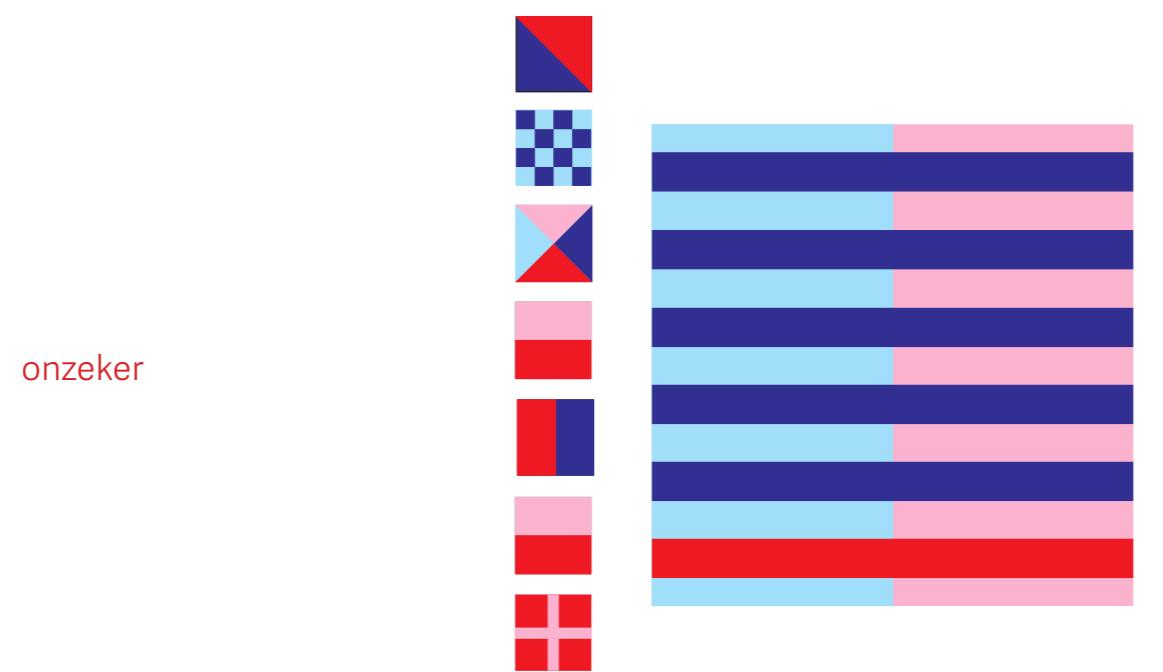
Like many people, I suppose.

Talk about it, or raise your flag to signal it.

kritisch

trouw

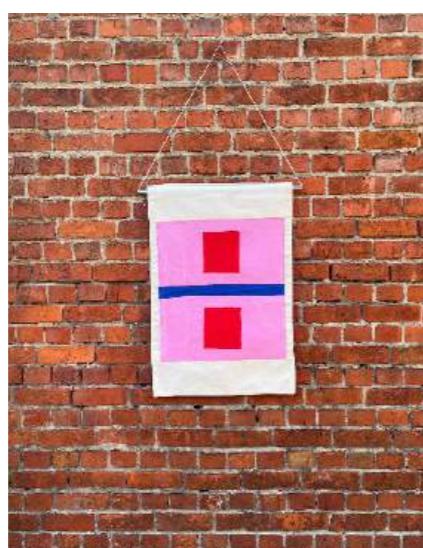
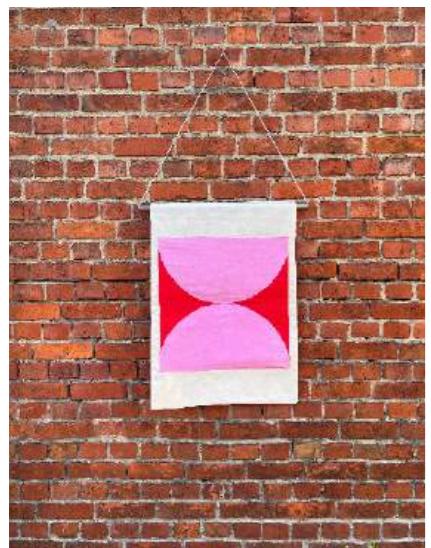




Gevoel vlaggen

vlag 297 x 420 mm
material: cotton





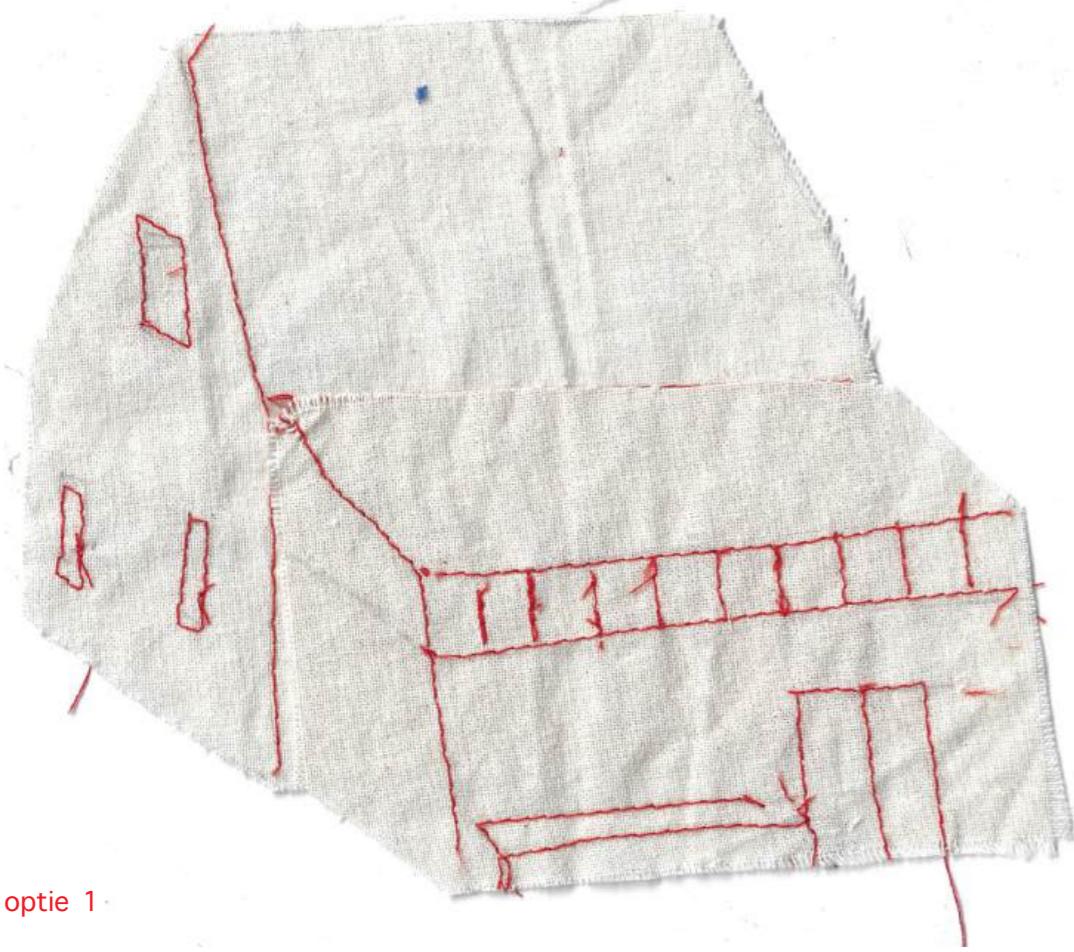


ELD

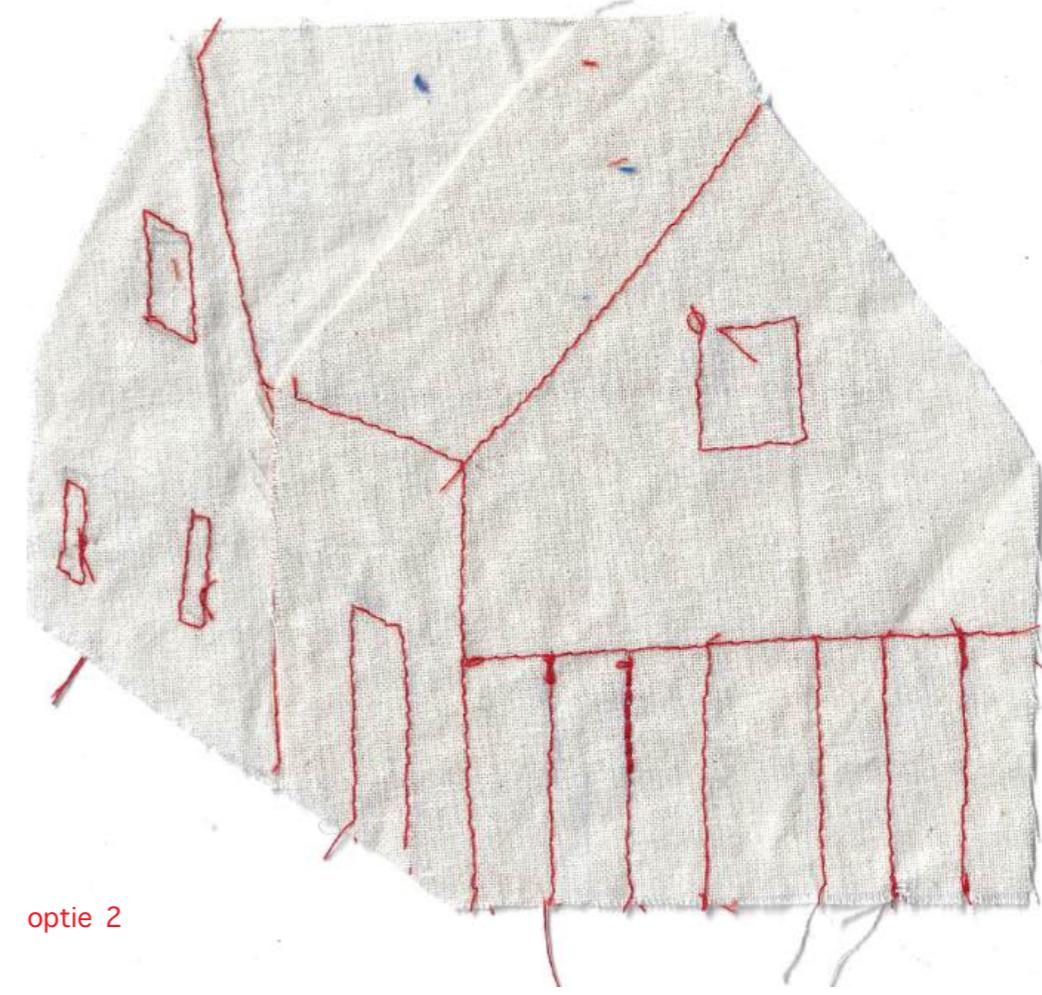
Sketch in textiles – a renovated house

framework: 230 x 315 mm





optie 1



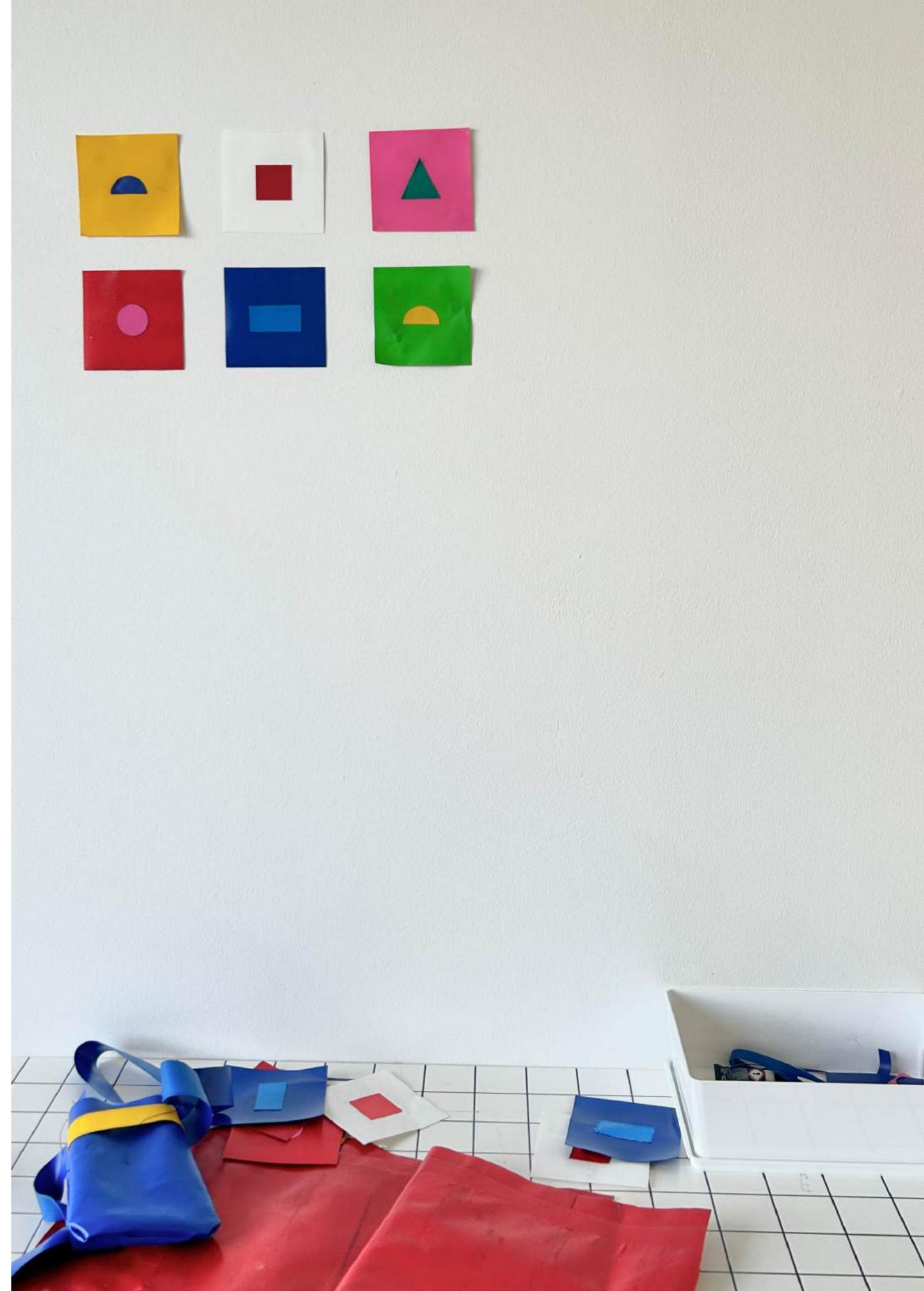
optie 2



COLOURS AND FORMS

made from recycled materials from bouncy castles
and lorry tarpaulins

1 square : 100 mm x 100 mm



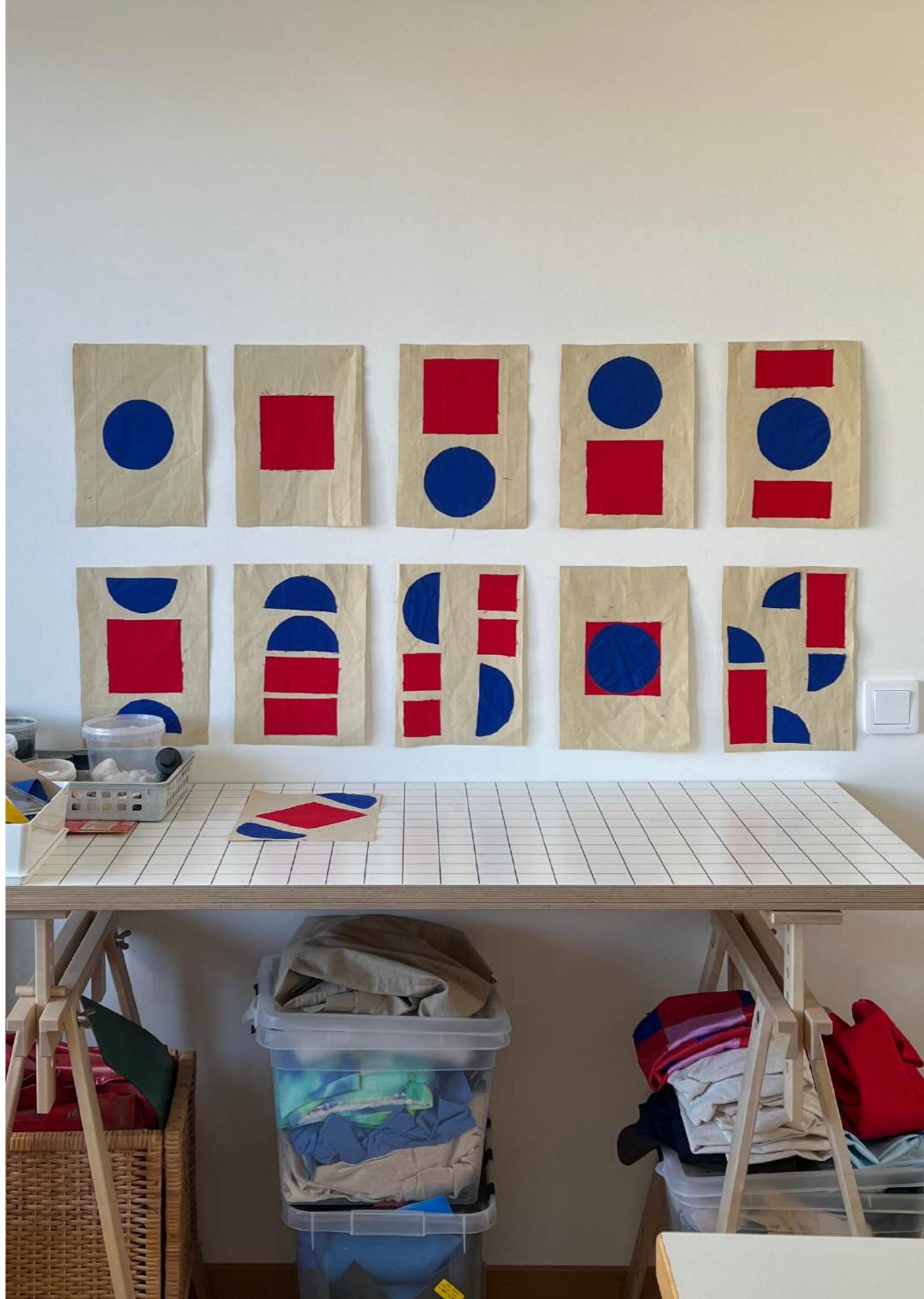


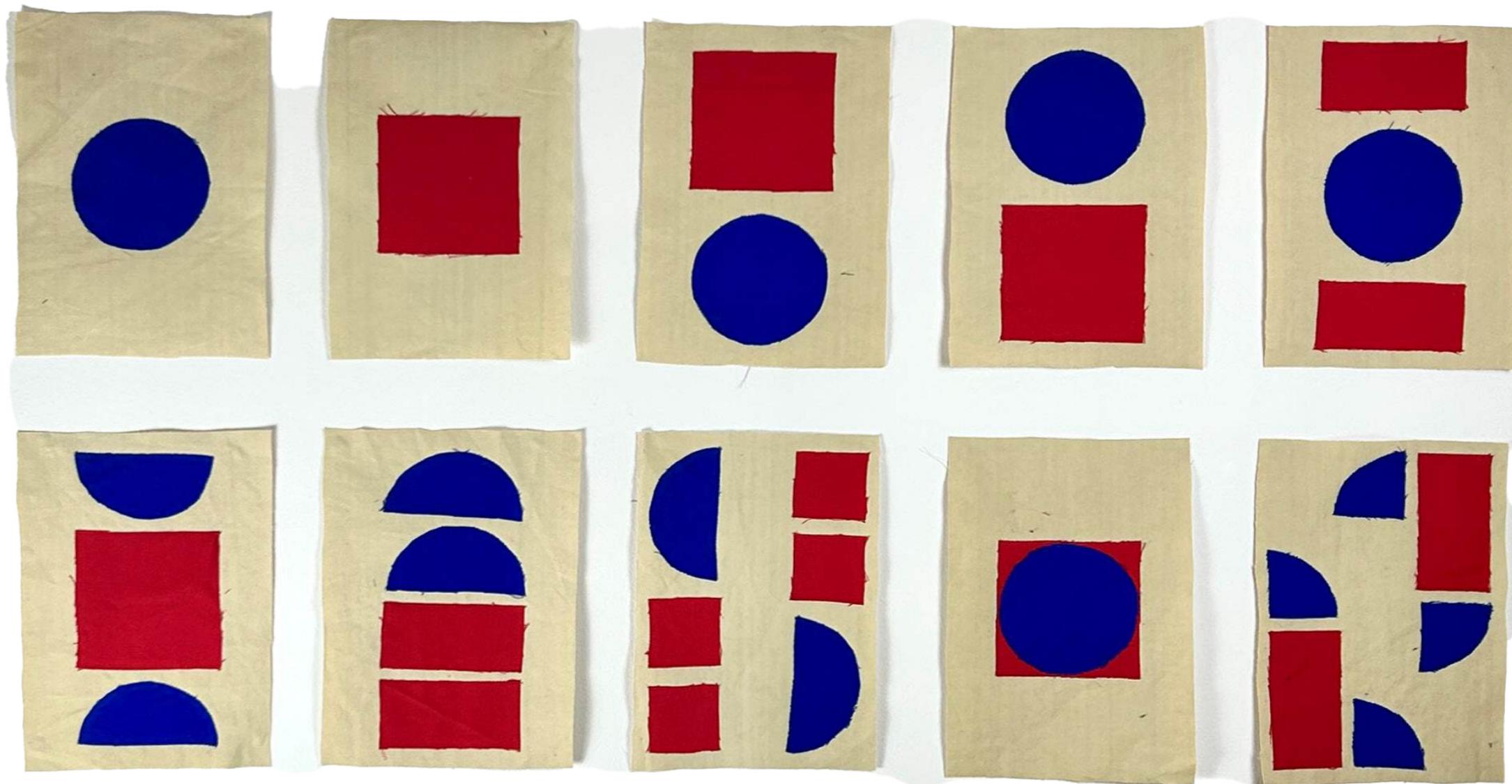
SLOW DOWN

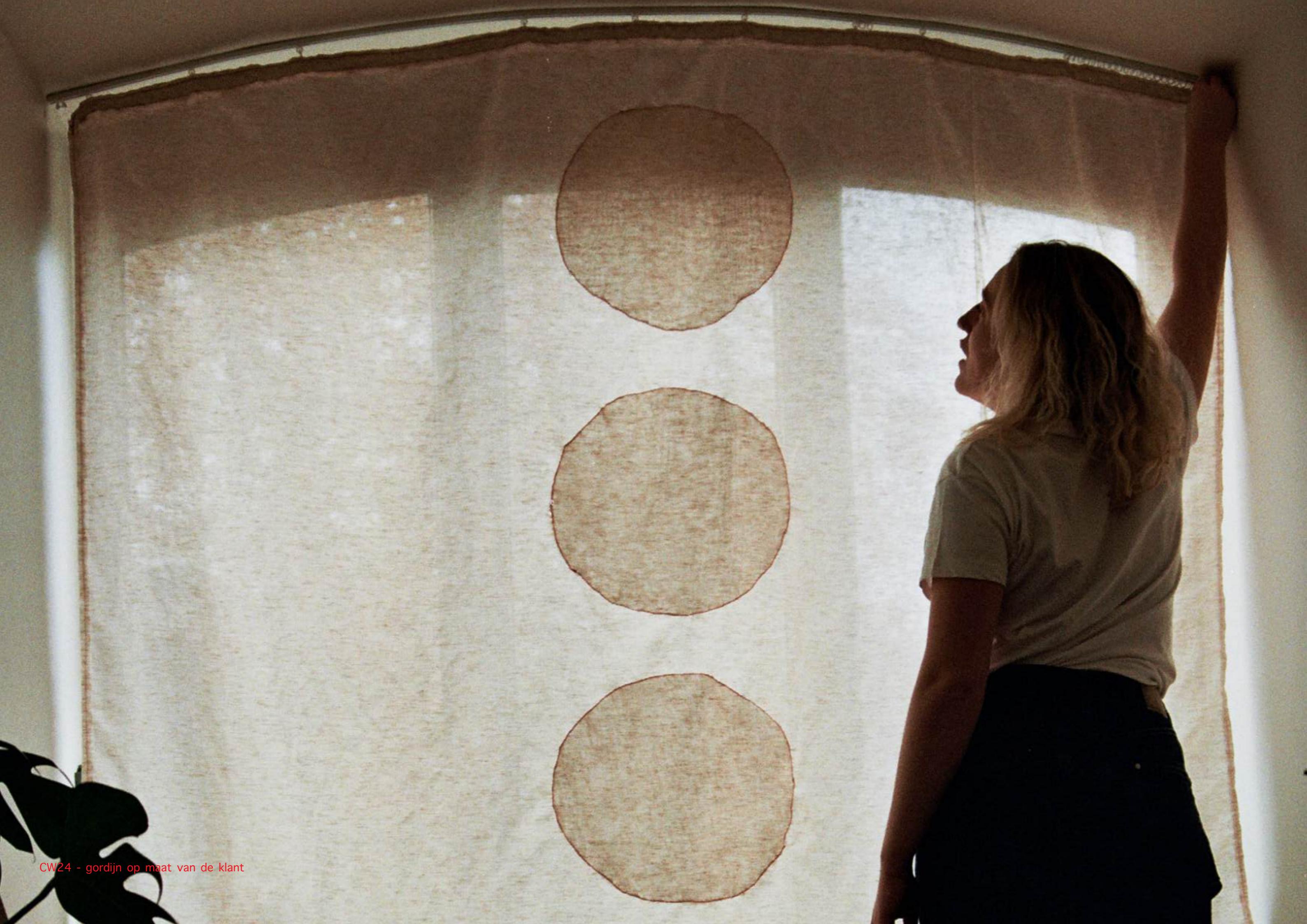
In this work, I use the circle and the square as symbols for that perfect image: harmony, order, stability. They represent the social ideal that many try to conform to. But I take them out of their context, rearrange them, distort them, let them collide with the reality of used, imperfect materials. This creates room for doubt, for choice, for deviation.

My work is constructed from recycled and second-hand textiles, fabrics with a past, traces of use. Together, they form a visual reflection on the absurdity of imposed life paths. The result is not a solution, but a starting point: an invitation to question fixed forms, to let go, and to search for what is right for you. Not everything has to be logical. Not everything has to fit.

1 rectangle: 200 mm x 297 mm







CW24 - gordijn op maat van de klant

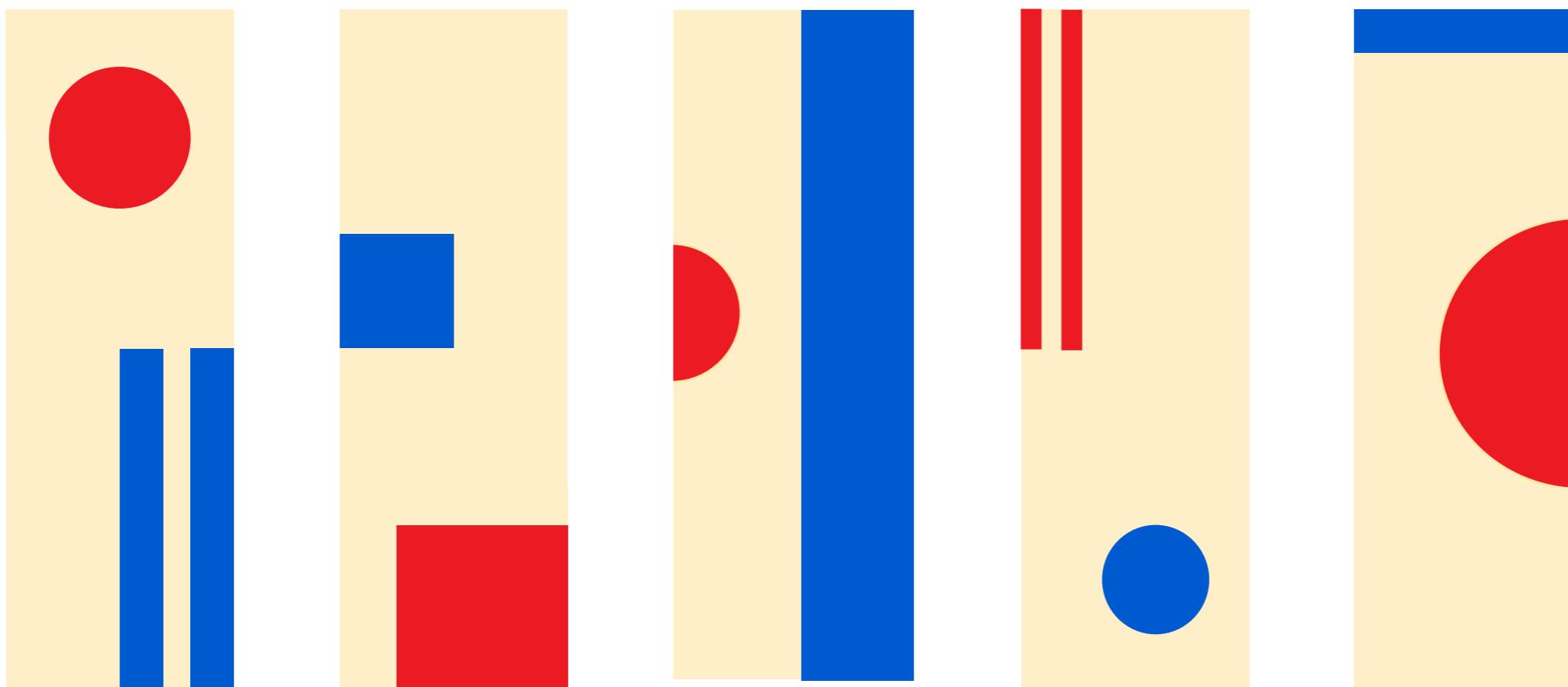
THE NEVER-ENDING HOURGLASS

The hourglass symbolises time - usually as something that passes and runs out. In A Never Ending Hour Glass, that image is broken. Here, time is not a ticking clock, but an invitation to consciously pause. Not to stand still, but to make room for choices that truly suit you.

The work emphasises the importance of self-reflection: What do I want? Who do I want to be? And it is clear that this search is not easy. But it is valuable. This sketch is a visual reminder not to be lived, but to give direction yourself, without haste, without pressure, and at your own pace.

rectangle: 245 mm x 345 mm





TEXTILE WALL

The rods and bases give the structure its stability, allowing the folding screen to move freely within the space. The textile panels create an artistic experience and give the piece a dual function: practical and aesthetic at the same time. I can place the screen wherever and whenever I want, letting it expand or contract in response to the space and the situation.



EVA'S Cushion design

