Anouk
Hoffmann

Portfolio
2026



Portfolio
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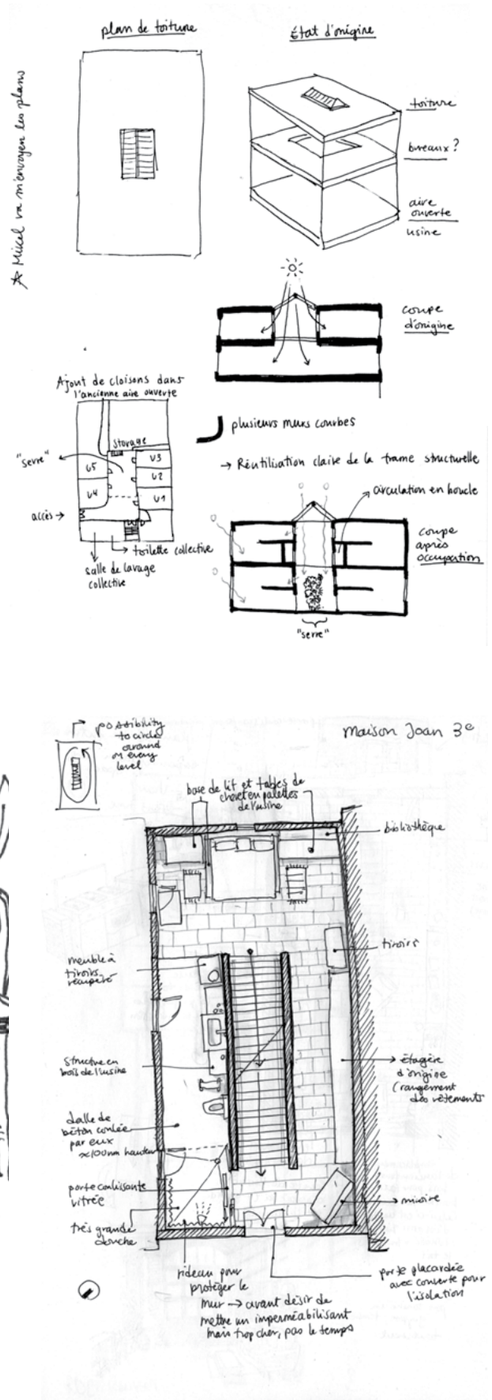
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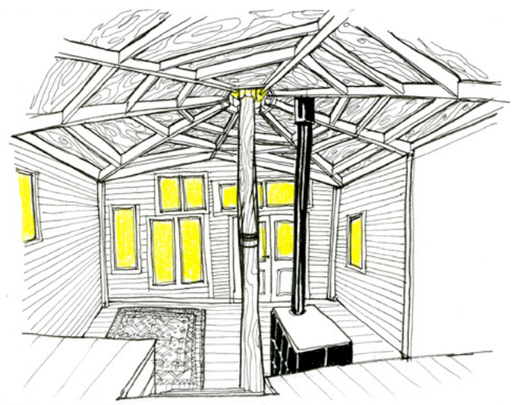
Citizen Appropriation of Build Heritage in Berlin, Leipzig, Amsterdam and Barcelona

In the summer of 2023, thanks to a philanthropic grant, I conducted an architectural stuy on the constructive details of heritage buildings transformed by collective initiatives in european cities. Far from being mere reproductions of trash aesthetics borrowed from squats, **these projects propose creative and critical interventions that inform us about the future of cities**. Consider the reuse of building materials, horizontal decision-making models, and self-building. Indeed, the persistent housing shortage, the globalization of economic activities, the weakening of social ties and the ecological emergency are giving rise to new appropriative practices of space.

The goal was not to identify how architects could participate in this design process, but rather to see what we can learn from the constructive strategies observed. Documenting my observations primarily through drawing, I developed a method of illustration that combines architectural representation and observational sketching.













Architectural Graphic Novel

Informal Study Trip 2023

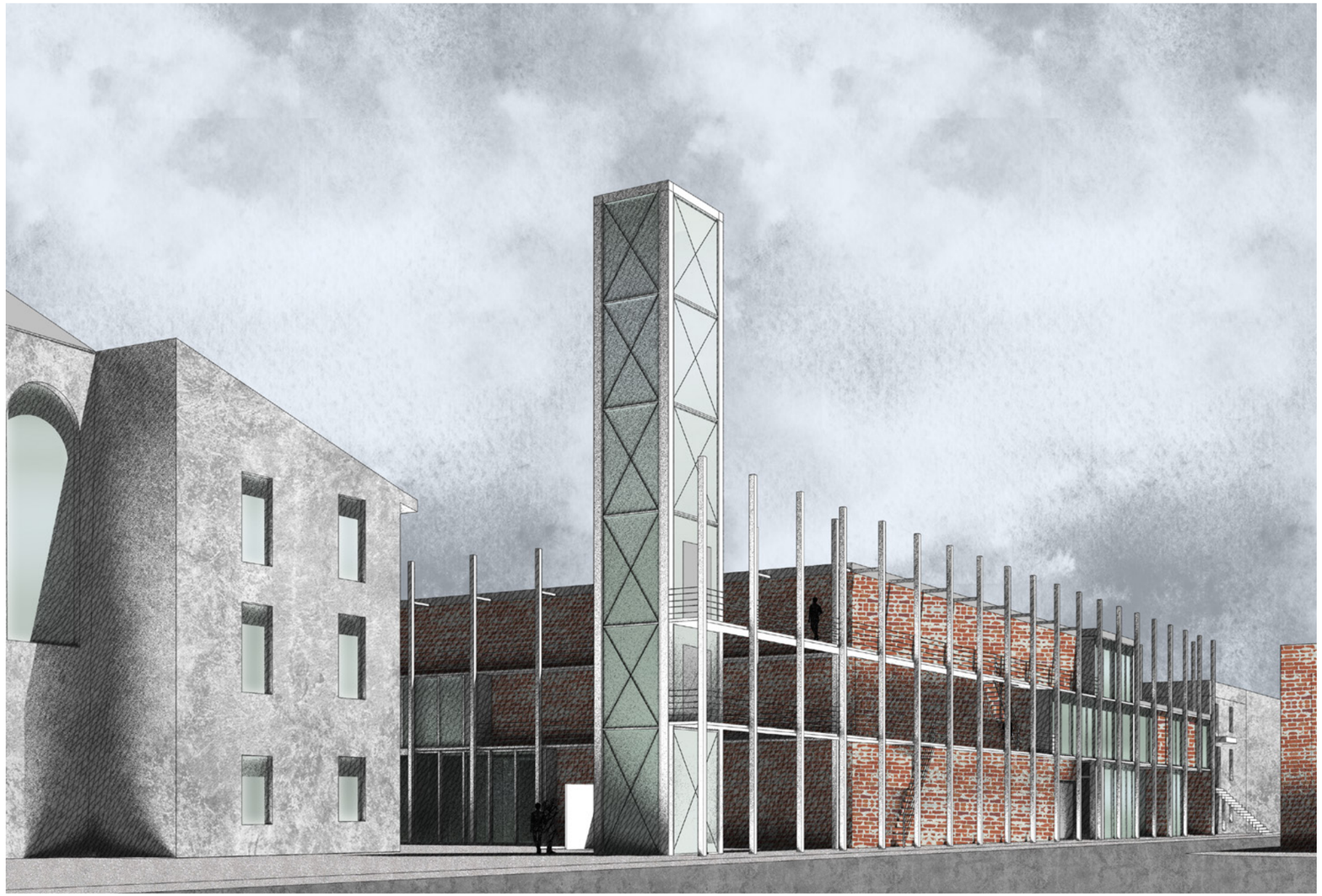
The palaces are ours!

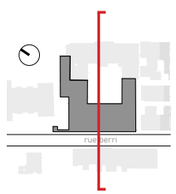
Ongoing Project

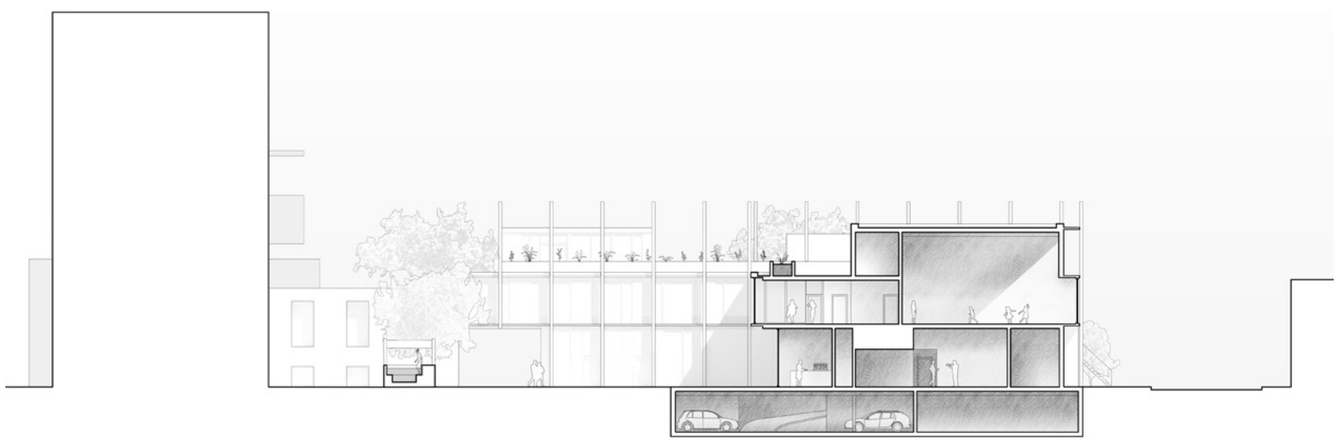
From the beginning of the study project, the intention was to **produce a graphic novel based on my research questions and experiences,** with the idea of sharing the observed innovations with a larger audience through a narrative approach.

At the intersection of documentary and travel log, the comic strip will follow the chronology of the route I took, from Berlin to Barcelona, via Leipzig and Amsterdam. The travel log will act as a narrative framework, allowing me to integrate architectural principles as I make observations on site. The overall structure will be divided into chapters, each corresponding to a city, allowing me to address the issues specific to his or her city: the role of the municipal administration, modes of access to buildings, the relationship with heritage and, more generally, the economic, political and architectural context. In the course of this dialogue, **we'll visit concrete projects that illustrate, in turn, an innovative architectural feature of citizen intervention in heritage.**







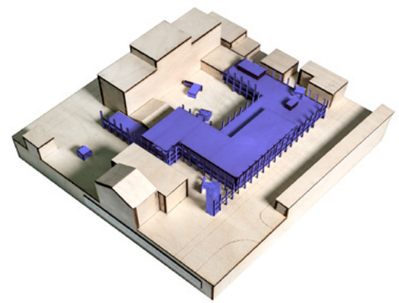


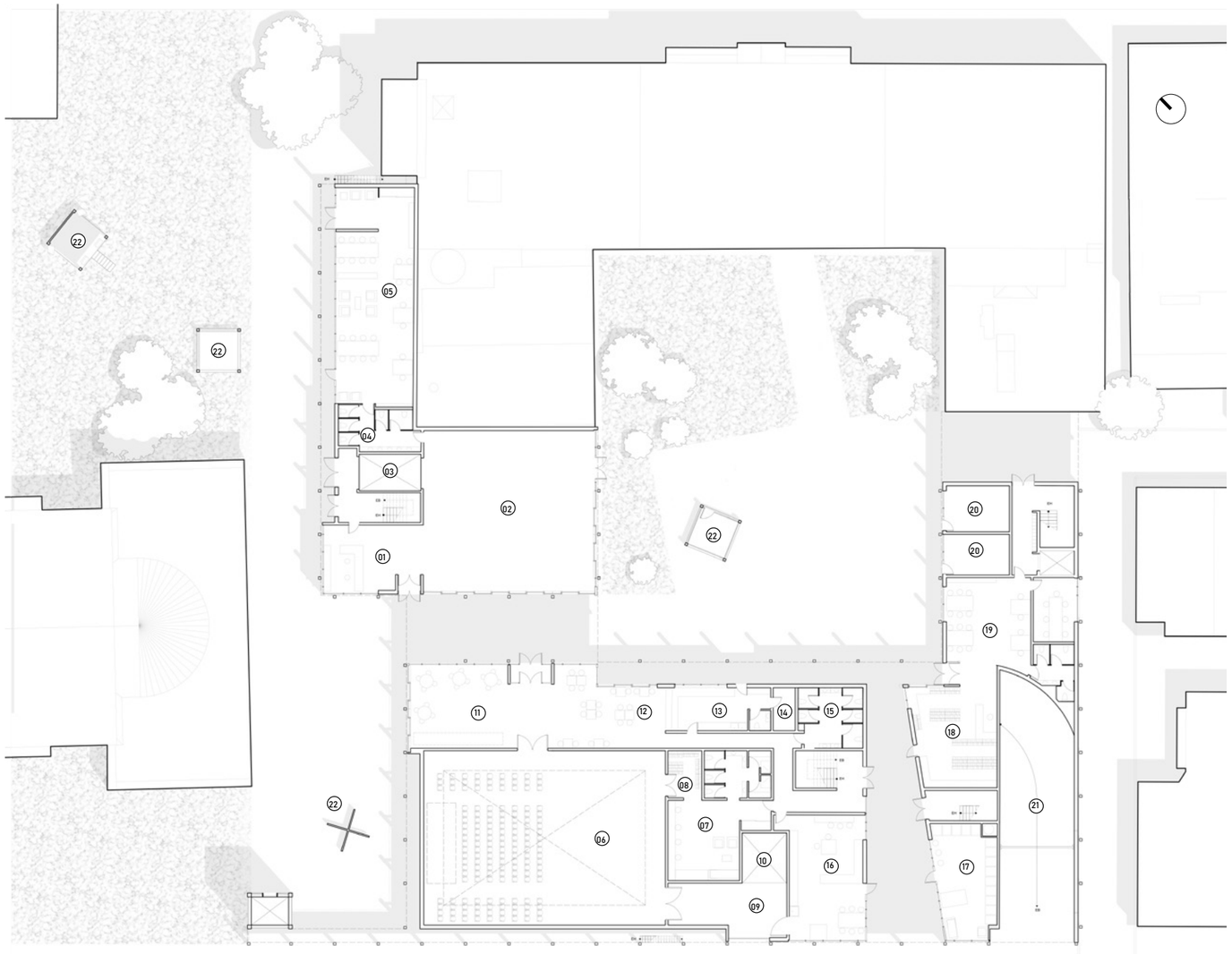
Côté cour (Stage Left)

The “Côté cour” project is articulated in an intention to stitch together the urban fabric by creating a string of public spaces and thresholds. With a view to developing a local landscape, **the project acts as a mediator between the institutional buildings, the residential street and the human body.**

The program, for its part, is distributed around a central courtyard that accommodates configurable modules on a continuous grid of anchor points from ground to facade. Ground-level access includes a performance hall, café, architectural gallery, social center, laundry room and other citizen services. A rooming house, artists’ residences and dance studios make up the second floor, crowned by a roof terrace.

The depth of the façade acts as a social interface with the street, culminating in an elevator that gives passers-by a view of the mountain. A visible, didactic structural framework produces an order that generates liberated practices within an infinitely expandable framework. In short, **the project seeks to develop an unfinished, porous character that makes form the possible receptacle for a multitude of meanings**, an architecture that stimulates the common by allowing itself to be modified in return by collective action.





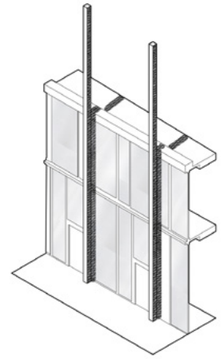
Rue Berri



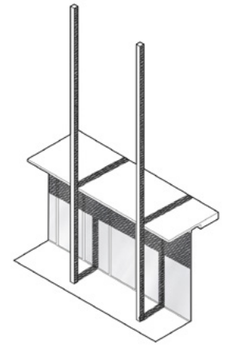
First Floor Legend

Accueil	01
Galerie d'architecture	02
Monte-charge A	03
Toilettes	04
Espace de cotravail	05
Grand studio	06
Loges	07
Sas/Costumier	08
Débarcadère	09
Monte-charge B	10
Foyer	11
Café	12
Cuisine	13
Dépôt	14
Toilettes	15
Fablab	16
Buanderie	17
Ressourcerie	18
Centre social	19
Ateliers d'artistes	20
Rampe parking	21
Modules	22

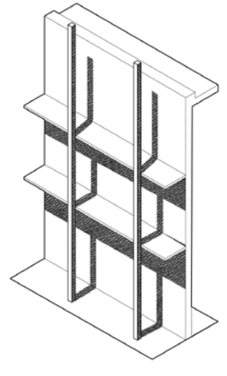
Titre
en collaboration avec X



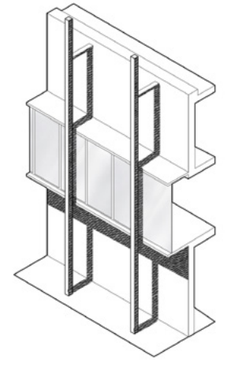
Facade without passageway



Single-storey canopy



Blind wall with passageways

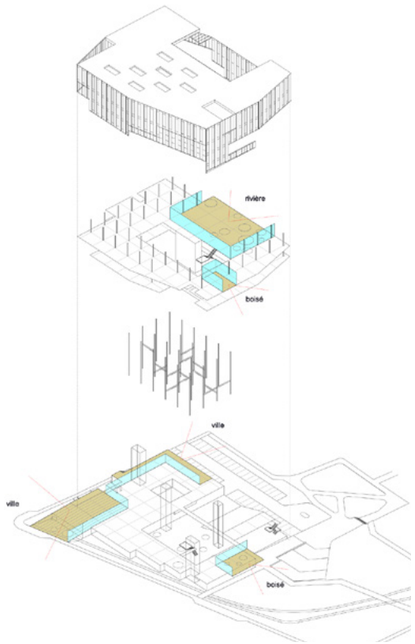


Protruding openings





Garden-level plan



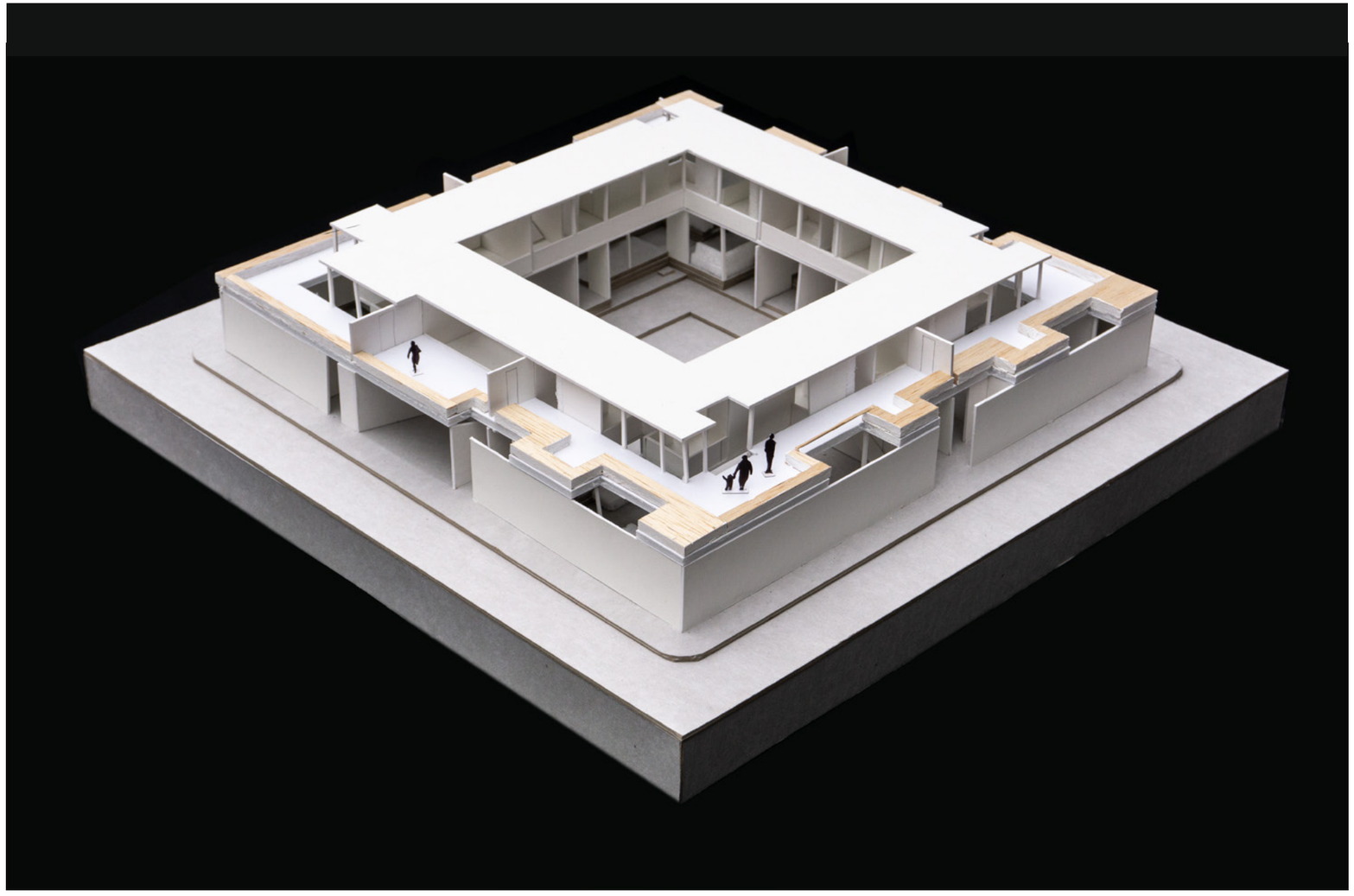
Espace Rivière (Cultural Center in Montréal)

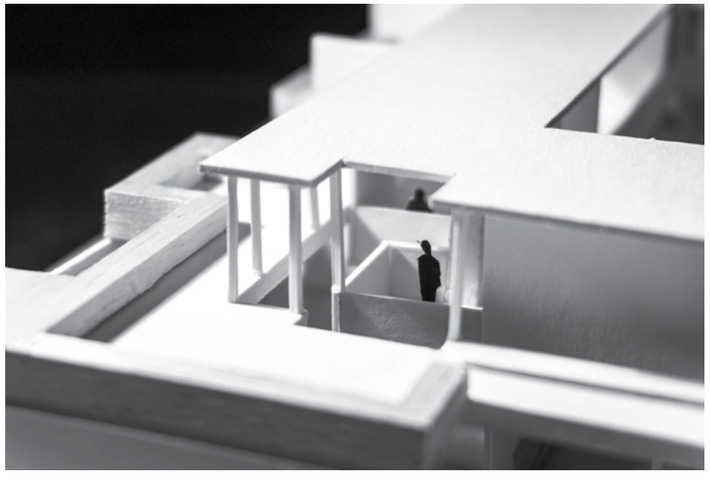
With Atelier Big City

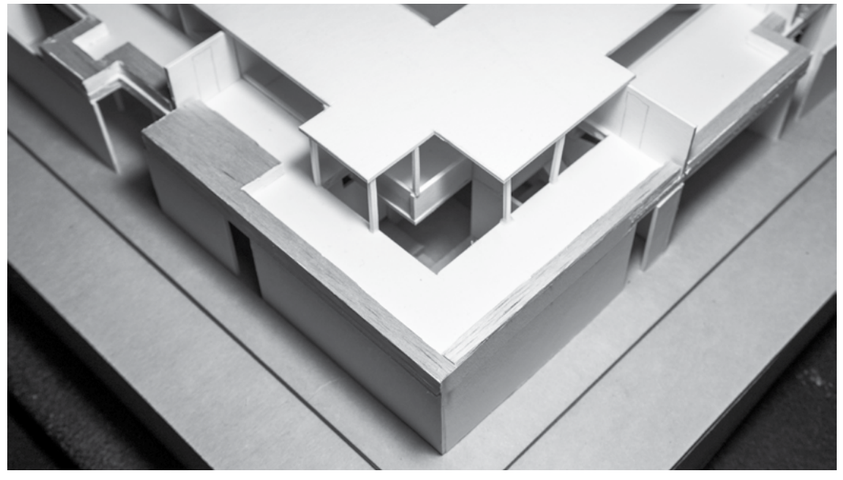
The City of Montreal had launched a multidisciplinary architectural competition for the design of Espace Rivière, a project that brings together a library, a Maison de la Culture, community and leisure spaces and an Accès Montréal office in a single, open-plan building.

The proposal by Atelier Big City, in which I was mainly involved in designing the floor plans and a few renderings, is **inspired by the nine guiding principles that emerged from the participatory process**, with the aim of offering citizens a cultural and administrative building with a unifying, structuring and sustainable identity, which will become a vector for urban requalification.

In designing the Espace Rivière, we paid particular attention to the accessibility and user-friendliness of all its spaces, as well as the fluidity of circulation and the attractiveness of walking to and through the building. The provision of a rich array of views inwards and outwards – including, of course, that of the Rivière des Prairies – also played a key role in the project's design.





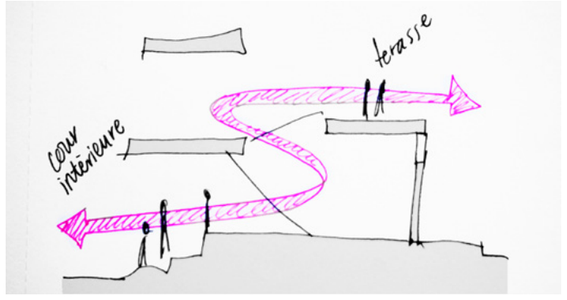


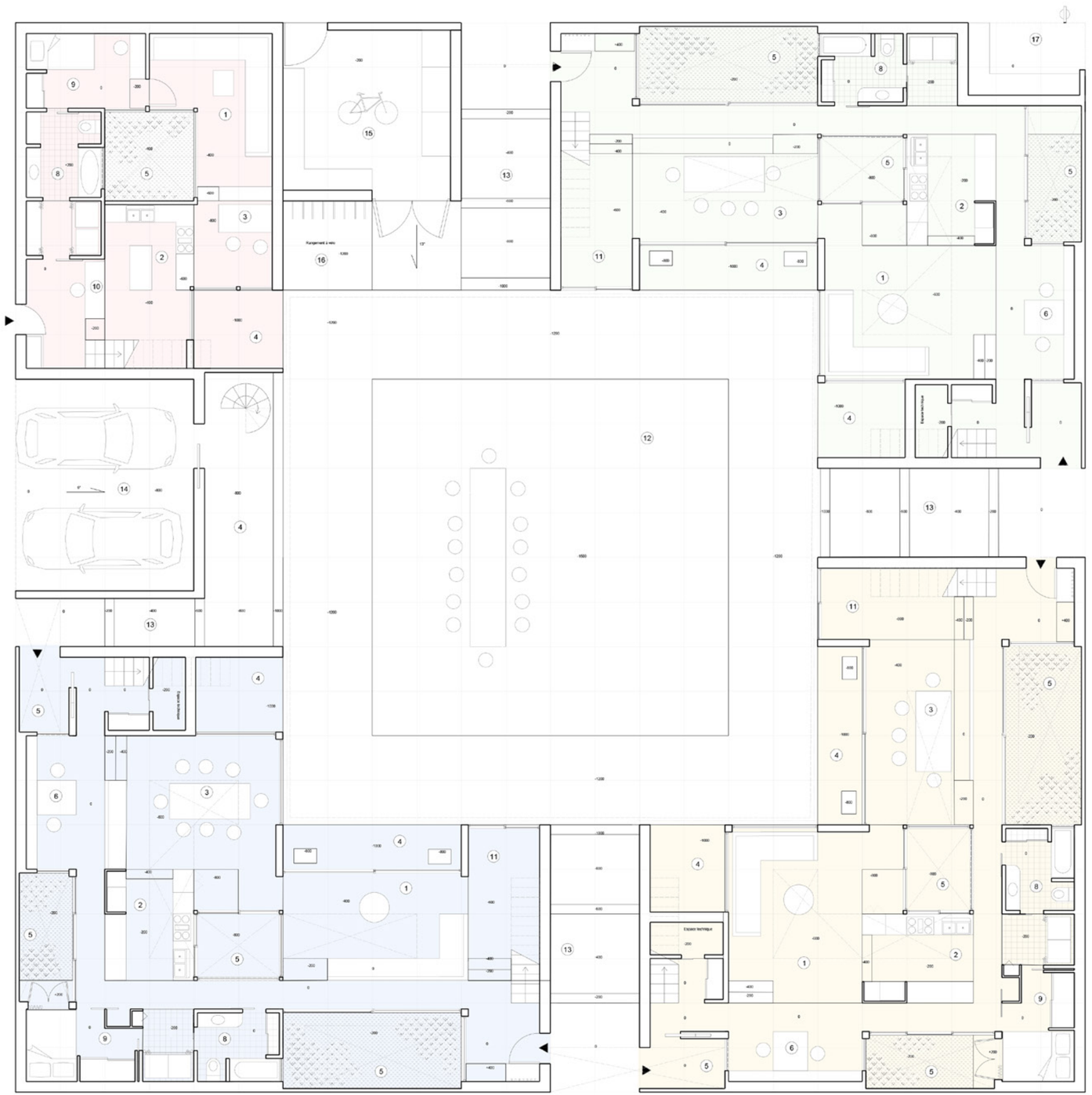
A Utopian Domesticity Named Odeon

The Greek theater was an important place of gathering and storytelling, bringing together crowds of people for days on end. Like this building, **my proposal for domesticity is centered around a place where neighbors, friends, colleagues and family can meet and share possibilities.** The house, a privileged place of political and social organization, can accommodate a small crowd: **it opens up as a space of resistance and joy.**

Based on the principle of centralized stands in an odeon, the project proposes a complex, fragmented topography. In this way, we seek to define spaces without enclosing them, using **the human existential reference point: the ground.** This diversified experience of space enables fluid circulation without dead-ends.

The different floors follow a principle of floating above the topography, and are organized in two transverse levels in the manner of a split-level. The link between the ground and the floors is visible in cross-section through the interpenetrating shapes of the Diagoon Housing project by Herman Hertzberger.



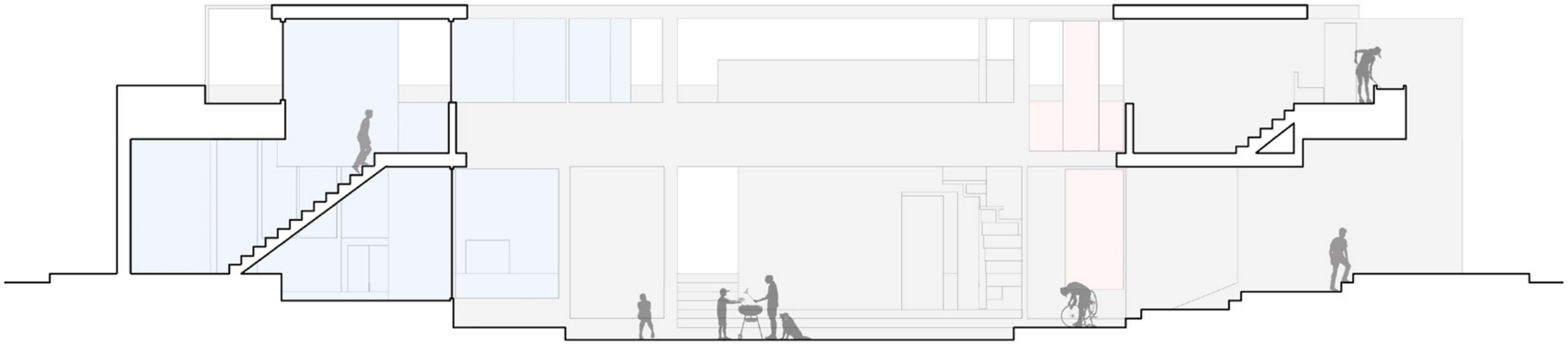


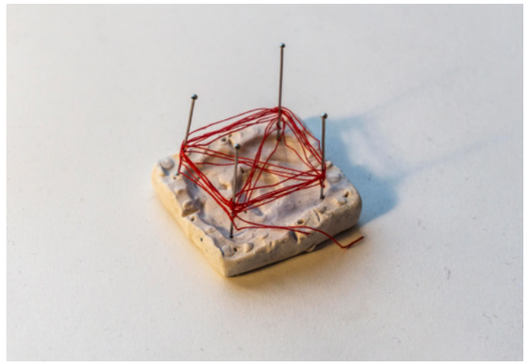
Légende

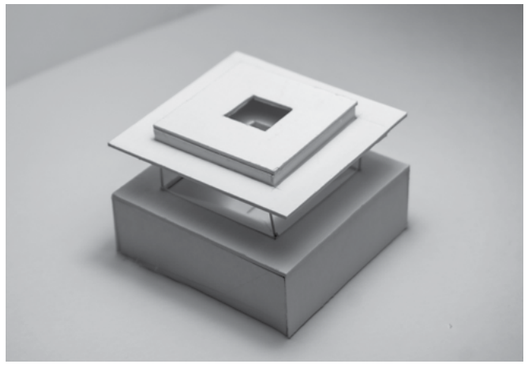
1. Salon
2. Cuisine
3. Salle à manger
4. Patio couvert
5. Patio ouvert
6. Bibliothèque
7. Toilette
8. Salle de bain
9. Chambre
10. Bureau
11. Espace appropriable
12. Cour intérieure
13. Passage
14. Garage
15. Atelier de réparation de vélo
16. Rangement de vélos
17. Arrêt d'autobus
18. Terrasse
19. Balcon couvert

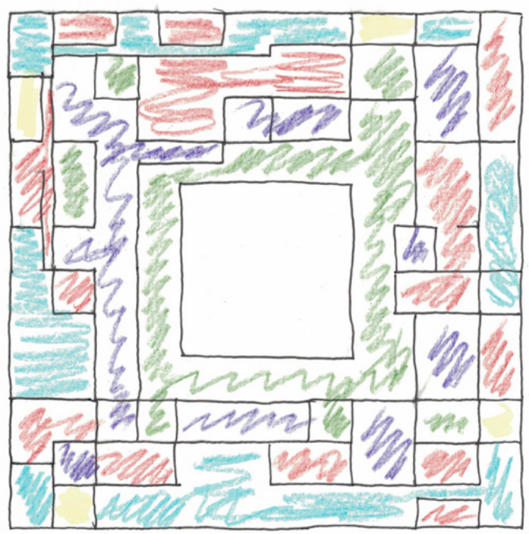
Habitations

- A
- B
- C
- D





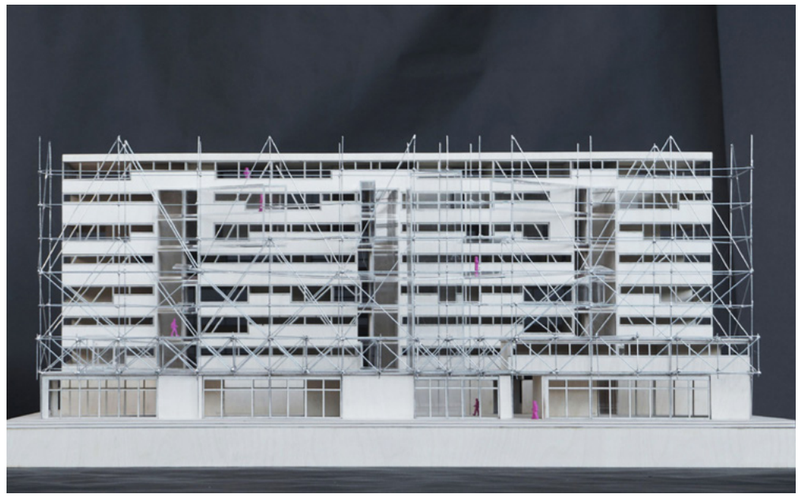






Rendered with V-Ray and Photoshop





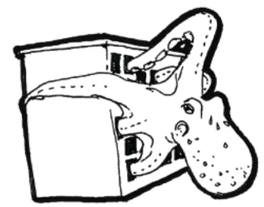
The Kraken

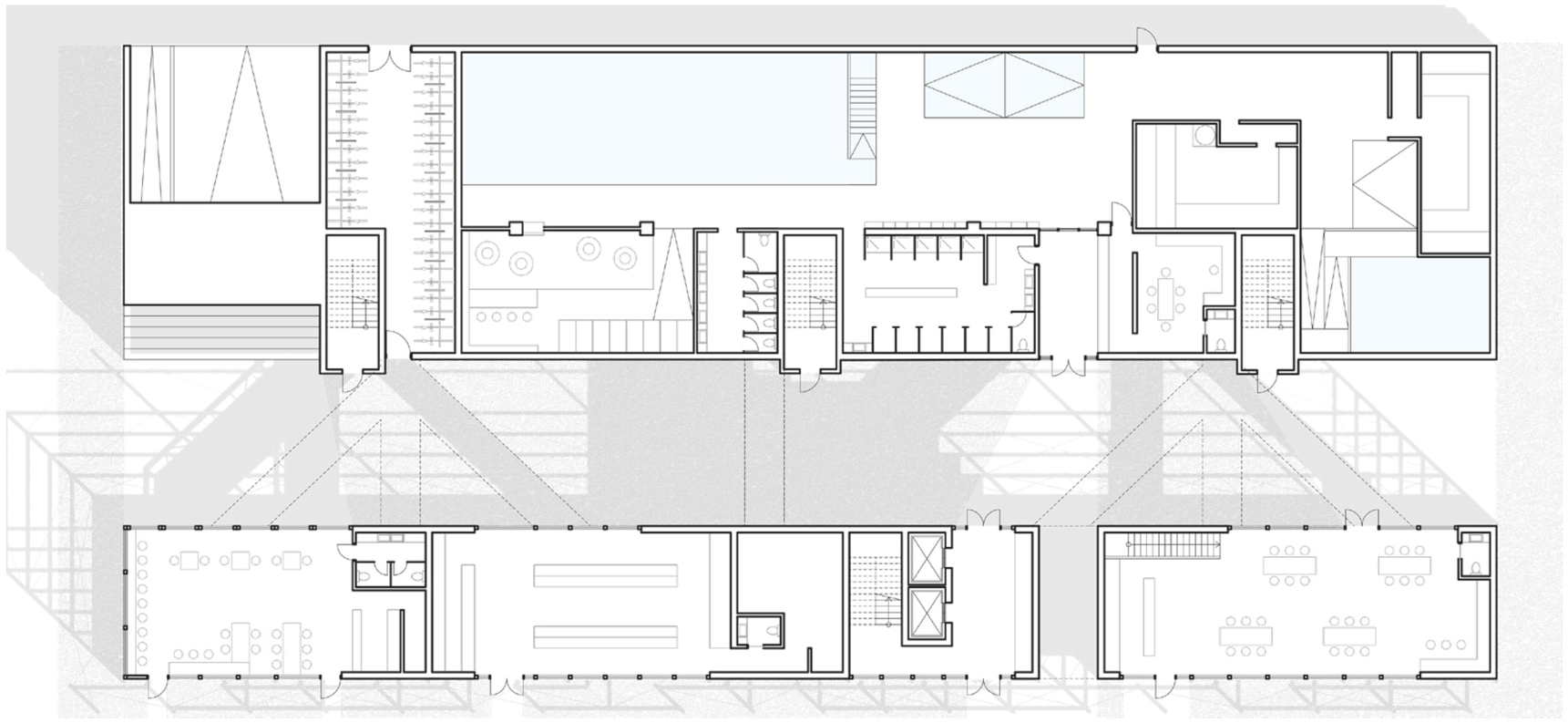
In collaboration with F. Lima & U. Vialard

A new focal point for the Nouvel-Outremont district, the Kraken, named after the legendary creature from the depths of the sea, was born from **the structure of the sprawling circulation that "clings" to the inhabited bar like a plug-in**, and the importance of the aquatic theme of the public baths it houses.

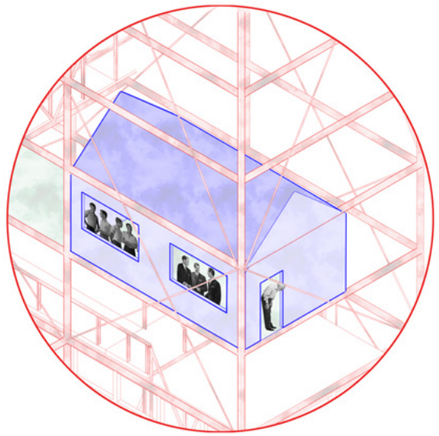
The project was influenced early on by an intention to superimpose a variety of programs because of a desire to provide the neighborhood with public baths. The issue of collective housing forces us to rethink the place we give to individual housing, and excellence is achieved through programmatic cross-fertilization in favor of the social weaving of a neighborhood. In the belief that we should all have equal rights when it comes to health and well-being, it's vital to **provide access to a public space where we can collectively take care of our bodies.**

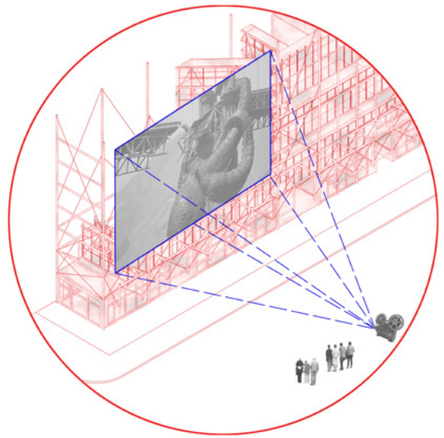
The treatment of traffic began with a revival of the walk-up model present in the neighborhood. The opportunity then arose to **turn this circulatory space into a spatial experience in its own right**, thanks to externalized circulation in the form of a system of glass conveyors and sprawling walkways.

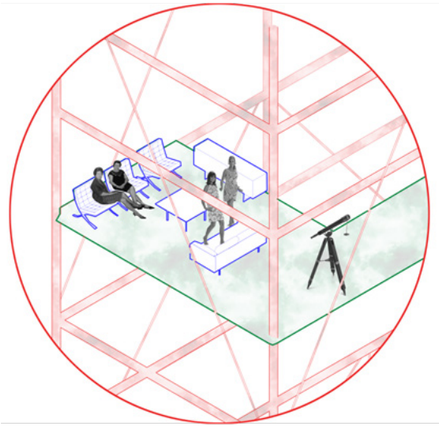


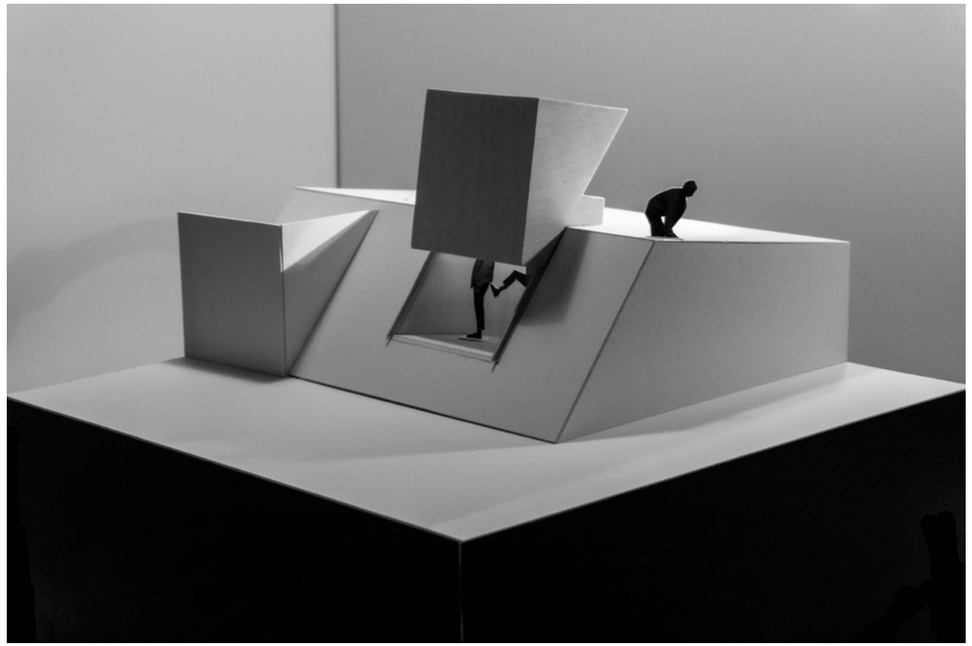


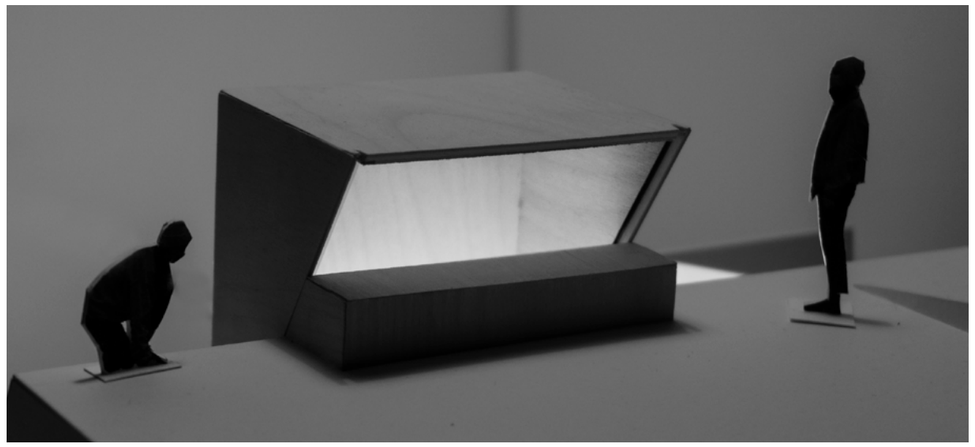
Plan rendered with V-Ray and Photoshop













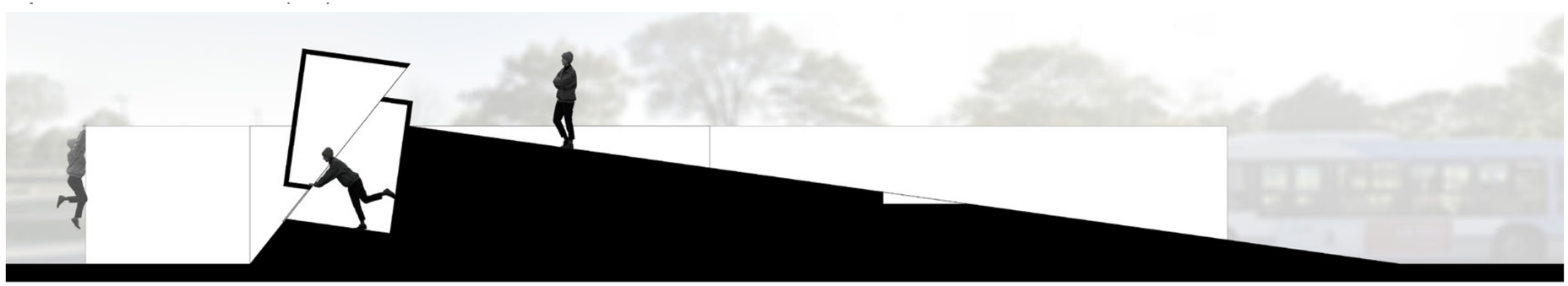
Public installation Studio Project 2020

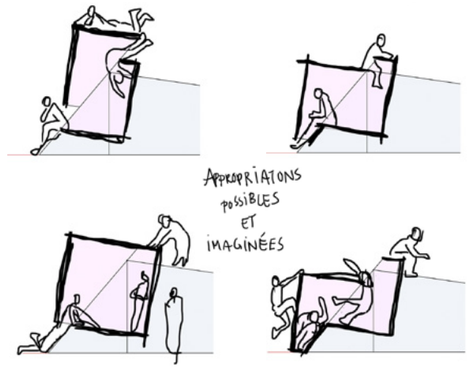
The Cube : Above / Below

In the dance work “Tesseracts of time”, the creators Lang and Holl organized the dancers’ movements according to their position relative to the ground: below, in, on and above. More uptight, minimal movements characterized the former, while the latter shared airy, floating qualities.

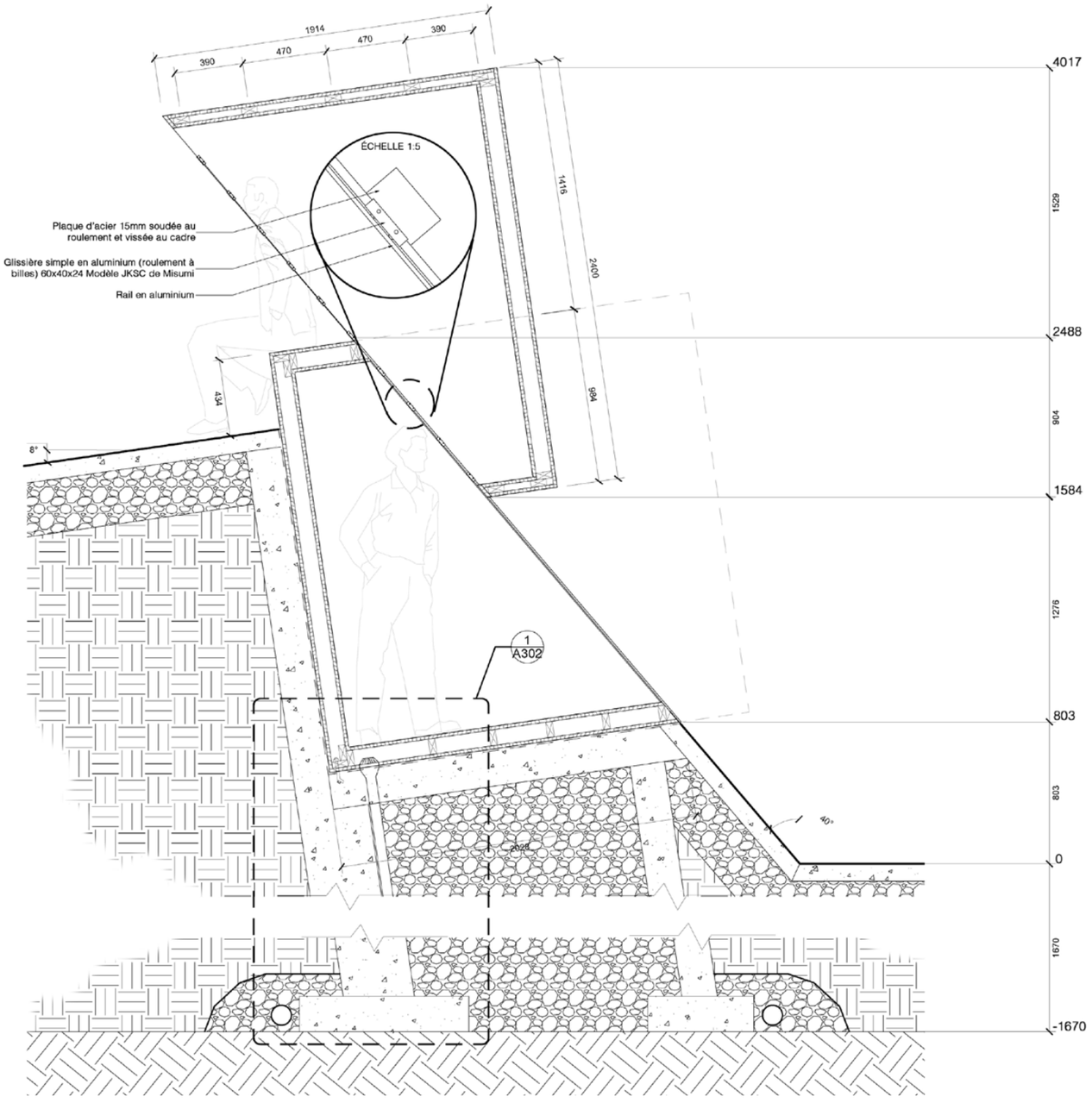
The public space project was developed along the lines of the work as a cube that opens away from the ground from above (+1) and below (-1), creating experiences of space, sound and light specific to these two opposing positions. Indeed, the sliding movement of the mobile half of the cube is relative to the ground of the slope, **activating a distorting effect of space vertically and horizontally.**

When the cube is pushed upwards, the internal space is bathed in indirect light from the bevelled openings, while when it is pulled downwards, **subtle plays of light appear in the darkness.** By opening onto the slope and simultaneously onto the sidewalk, the cube offers a new access to the public space as a whole.



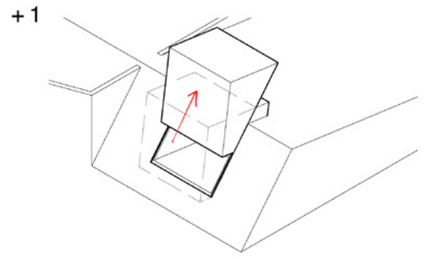


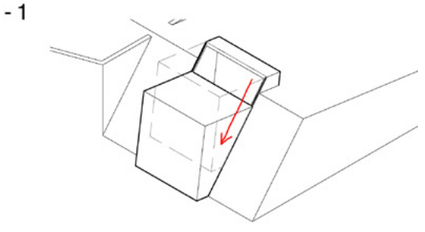
The built cube

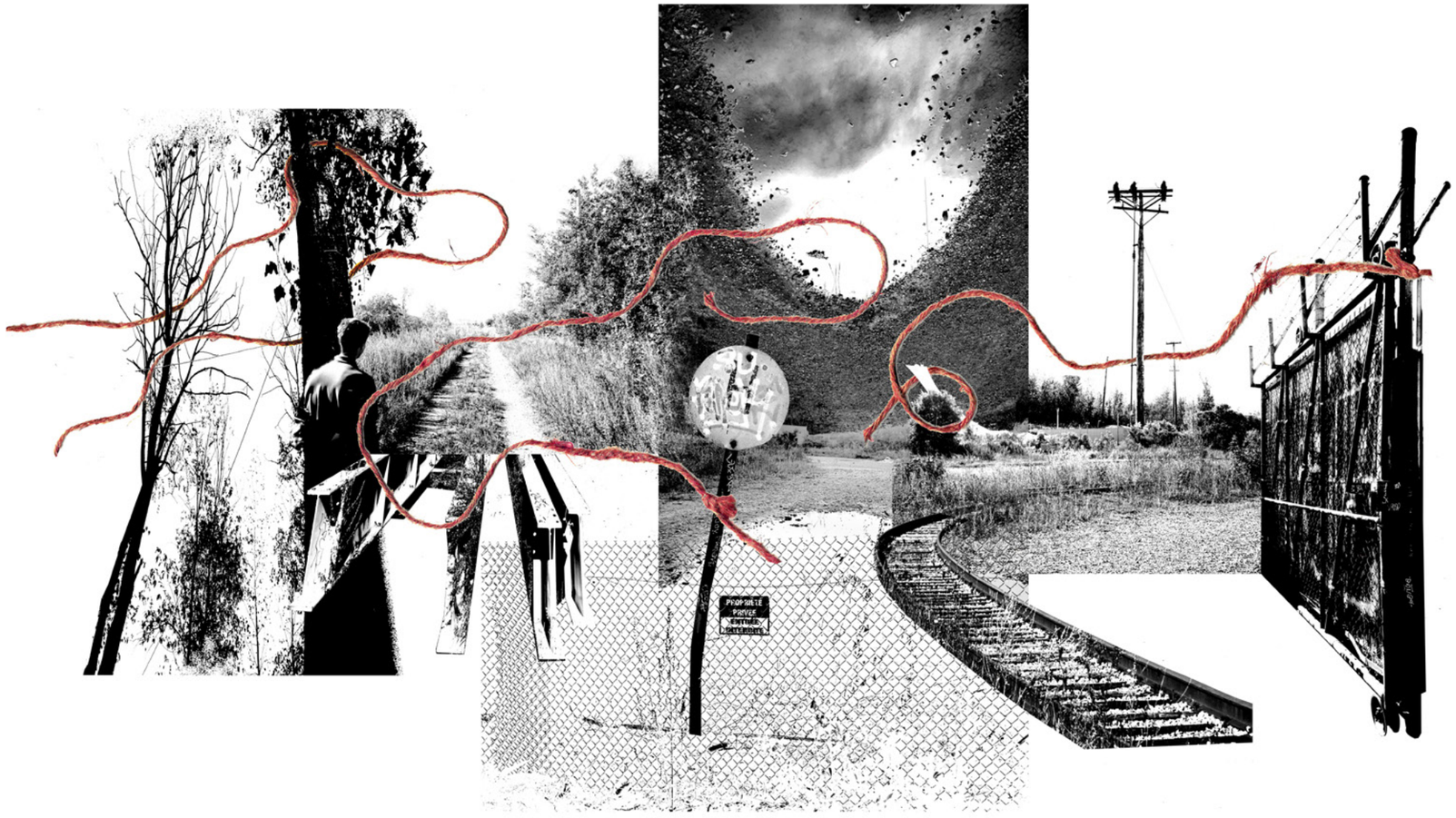


The cube program is a seasonal outdoor installation set in a public space. The mobile part of the cube moves along rails installed on the recessed part of the cube. When the mobile part is slid upwards, it allows users to be welcomed from below.

Sliding is mainly activated from the inside, i.e. control is given to people experiencing the cube, to avoid being locked in. A single external gesture would secure the cube in the closed position, or open it so that it could be manipulated in turn by the public.







Winning Proposal

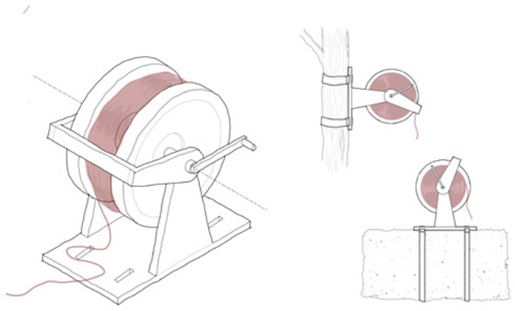
Interuniversity
Competition 2021
“L’appel du vide”

Tales of a void hanging by a thread

In collaboration with F. Lima

The exercise was to intervene in Montreal’s largest vacant industrial lot, which is threatened by developers. We decided to **uncover the living memory of a void that we know to be immense in terms of the gestures that inhabit it** and the desires that run through it. And at the same time, to make it possible to escape the fatality crystallized by the linear scars of the railroad, like the phragmites that push to dissolve its continuous lines.

Our inscription in the site takes the form of a flexible installation of wires erected by users of the site. Tied to snags, electricity poles or improvised campsites, these cords become in turn ephemeral boundaries of an occupied space, guiding traces of paths taken and ephemeral rendezvous devices; dialogue-network of routes opening up to visual breakthroughs, signage of human flows, hanging devices... If promoters happen to slice the wires as they sometimes cut down trees, **the network will be woven with ever more sure and numerous hands**: we’ll replace the coils, replant the supports, rearpent the woodlands with the muted resilience of those left behind.



Public's Choice Award

Charrette Héritage
Montréal - Relève

Fragment

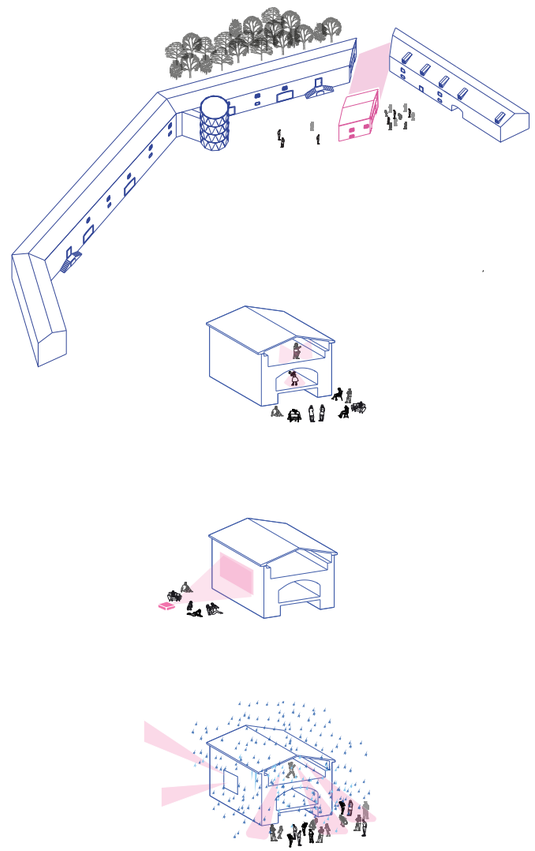
In collaboration with J. Vincent

When abandoned built heritage is not properly requalified, it quietly fades from the collective imagination in the absence of human animation. A similar situation threatens the fort on Île Sainte-Hélène, in the heart of the Parc Jean-Drapeau. **What happens when we translate the desire to make the built heritage more visible, i.e. to reveal its secrets, to the first degree? réseau**

The intervention proposed here is that of translating a fragment from the body of the building, revealing its cut face, its constructive logic, which has been discreetly hidden until now. The space is thus fundamentally altered by the surgical removal of a structuring element of the whole, revealing the positive and negative spaces that make up the fortress. This angle distorts perception, stretching the thickness of the walls and the interior space horizontally. Slipped into the center of the military courtyard, the fragment, now formally liberated, becomes a found object with sculptural qualities around which one can walk, reconceptualizing the relationships maintained with the part of the whole. The translation, in turn, leaves a residual space within the now bisected form of the fort and requalifies the two remaining segments. In effect, the resulting void opens up an old border defensive function that dissolves into a welcoming, inclusive openness.

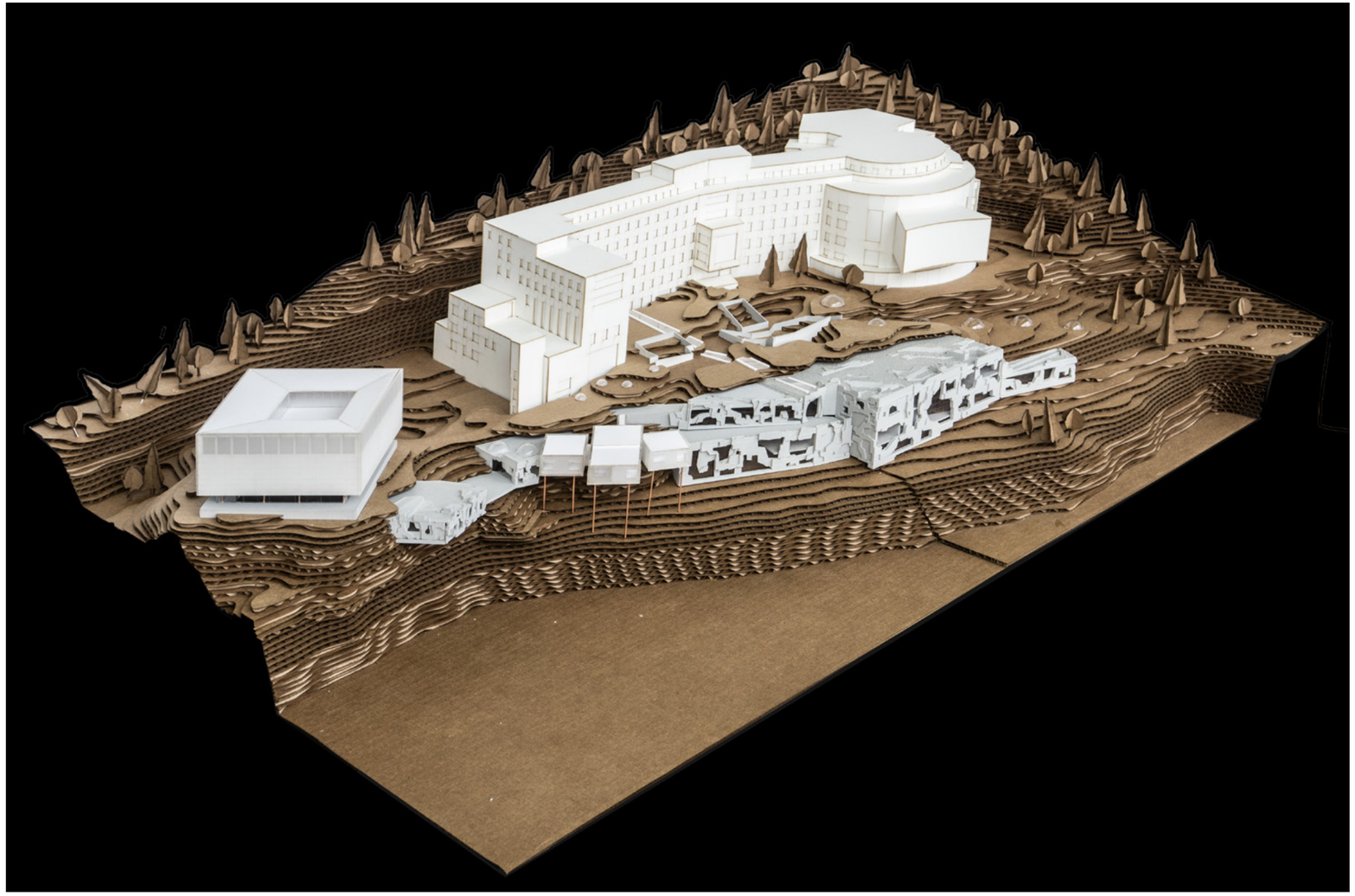


Rendered using V-Ray and Photoshop



Axonometric drawings by J. Vincent





Magmatique

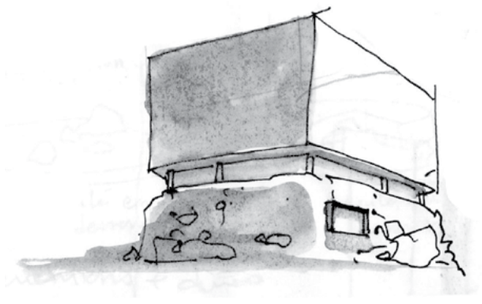
In collaboration with L. Arcand

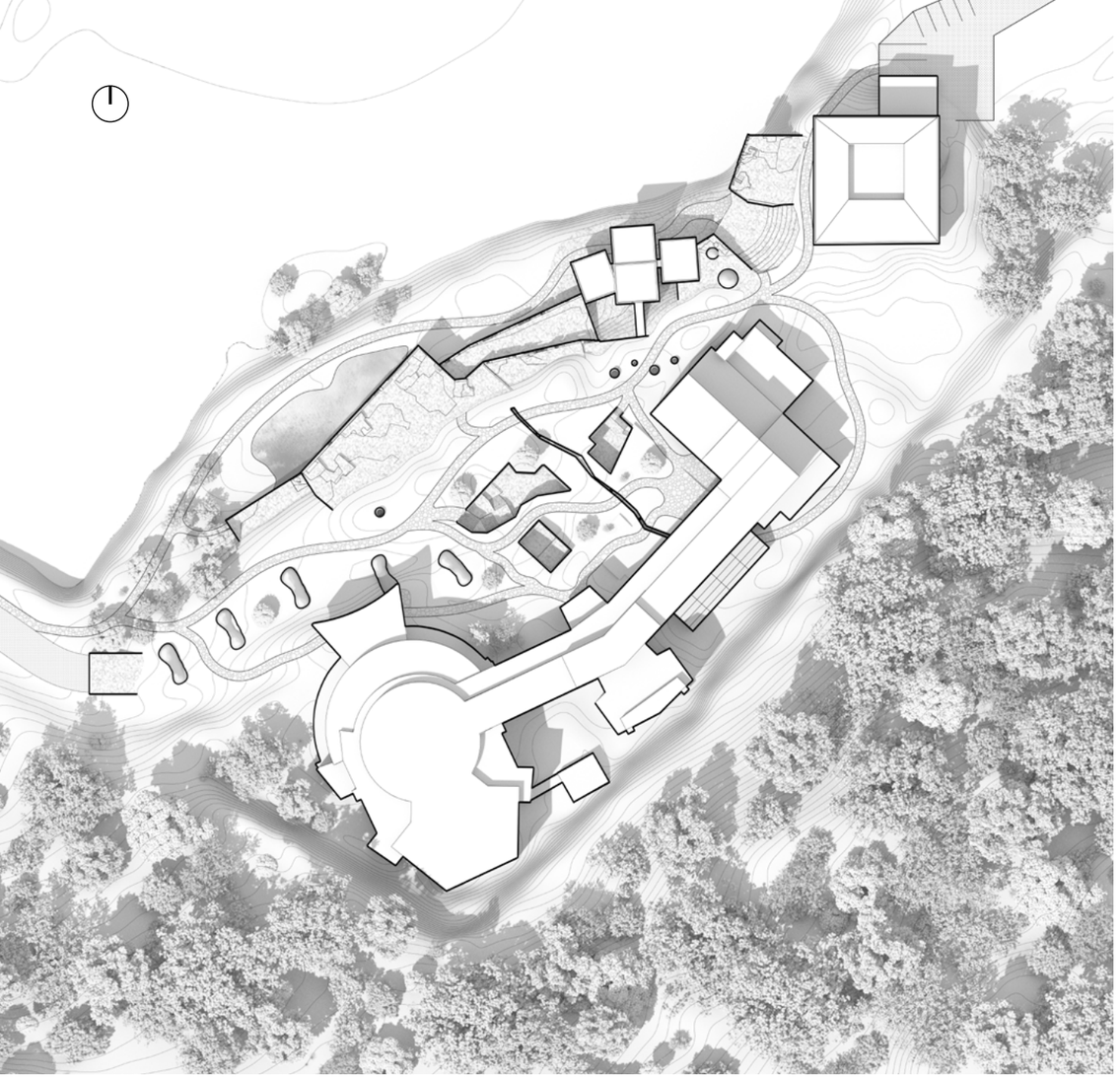
Designing a faculty of music requires an awareness of the immaterial work involved in these particular studies, in which one seeks to materialize one's intentions in sound waves. **Not only music, but sound, was then incorporated into the architectural design process**, thanks to a collaboration with electroacoustic music student Terence Wilson. In a process of dialectical back-and-forth, we extended the range of perceptions to include sight and touch, which embody architectural work with light and texture respectively.

The project then developed through work on atmospheres (the sum of the distinct elements of light, texture and sound), following the Gestalt-theory principle that the whole is perceived before the parts that make it up. **The qualification of atmospheres was a guiding device for the project**, and instruct our three main intentions: to offer a place conducive to the development of a sense of belonging among users, to cohabit as an extension of the natural territory of Mount Royal Park, and to develop a dialogue with raw materials and topography.















PLAN DU REZ-DE-CHAUSSÉE

0 5 10m 20m

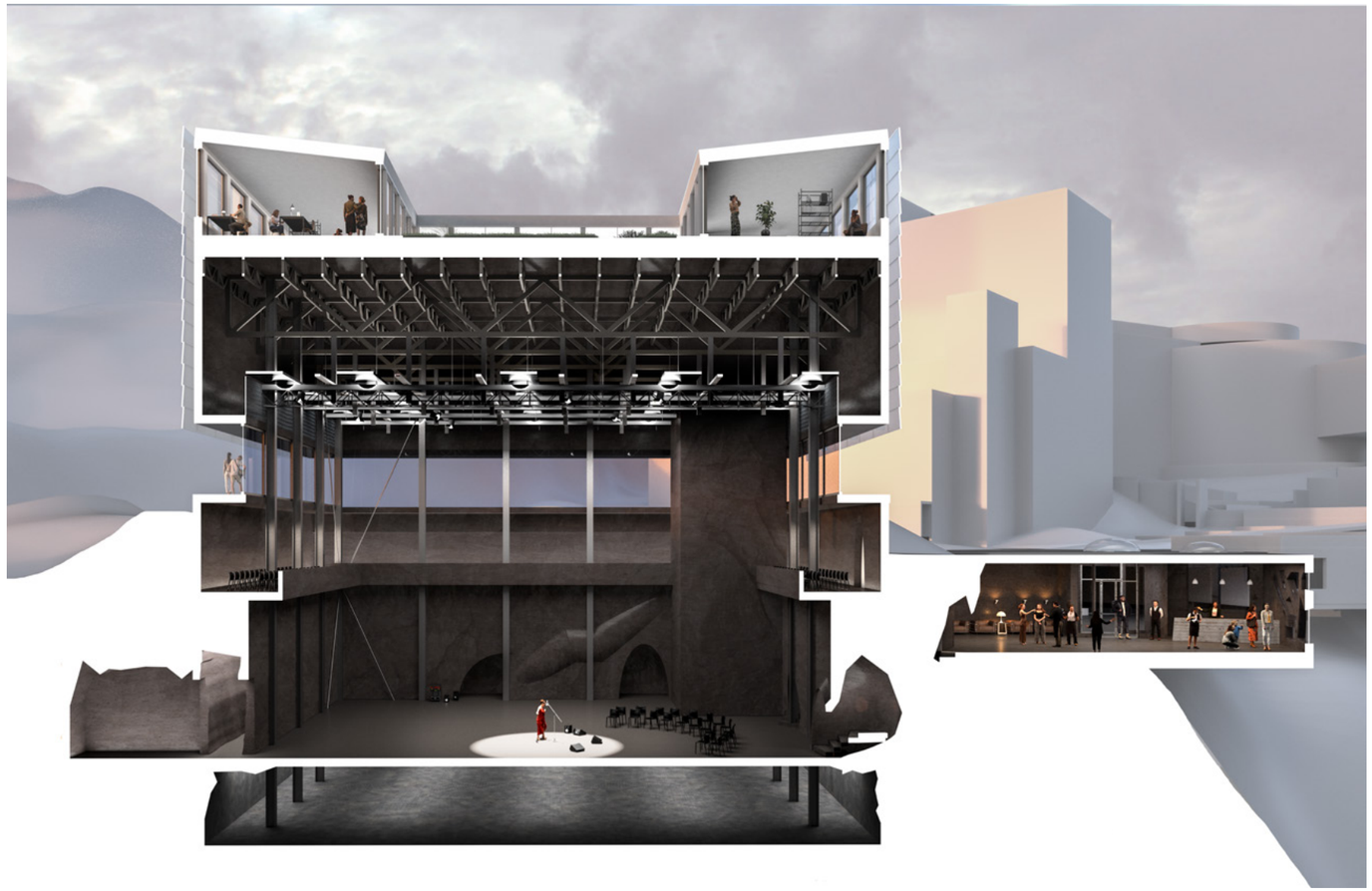
① STUDIOS DE RÉPÉTITION
② STUDIO D'ENREGISTREMENT
③ PATIO
④ CAFÉTERIA
⑤ CAFÉ
⑥ TERRASSE

⑦ SALLE MULTIMÉDIA
⑧ LOGES D'ARTISTES
⑨ QUAI DE CHARGEMENT
⑩ FOYER
⑪ VESTIAIRE
⑫ AGORA
⑬ BAR
⑭ BILLETERIE

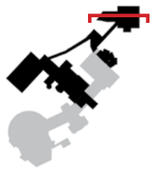
ESPACE DES PROFESSEUR.E.S
⑮ BUREAUX
⑯ SALLE DE RENCONTRE
⑰ ESPACES COMMUNS

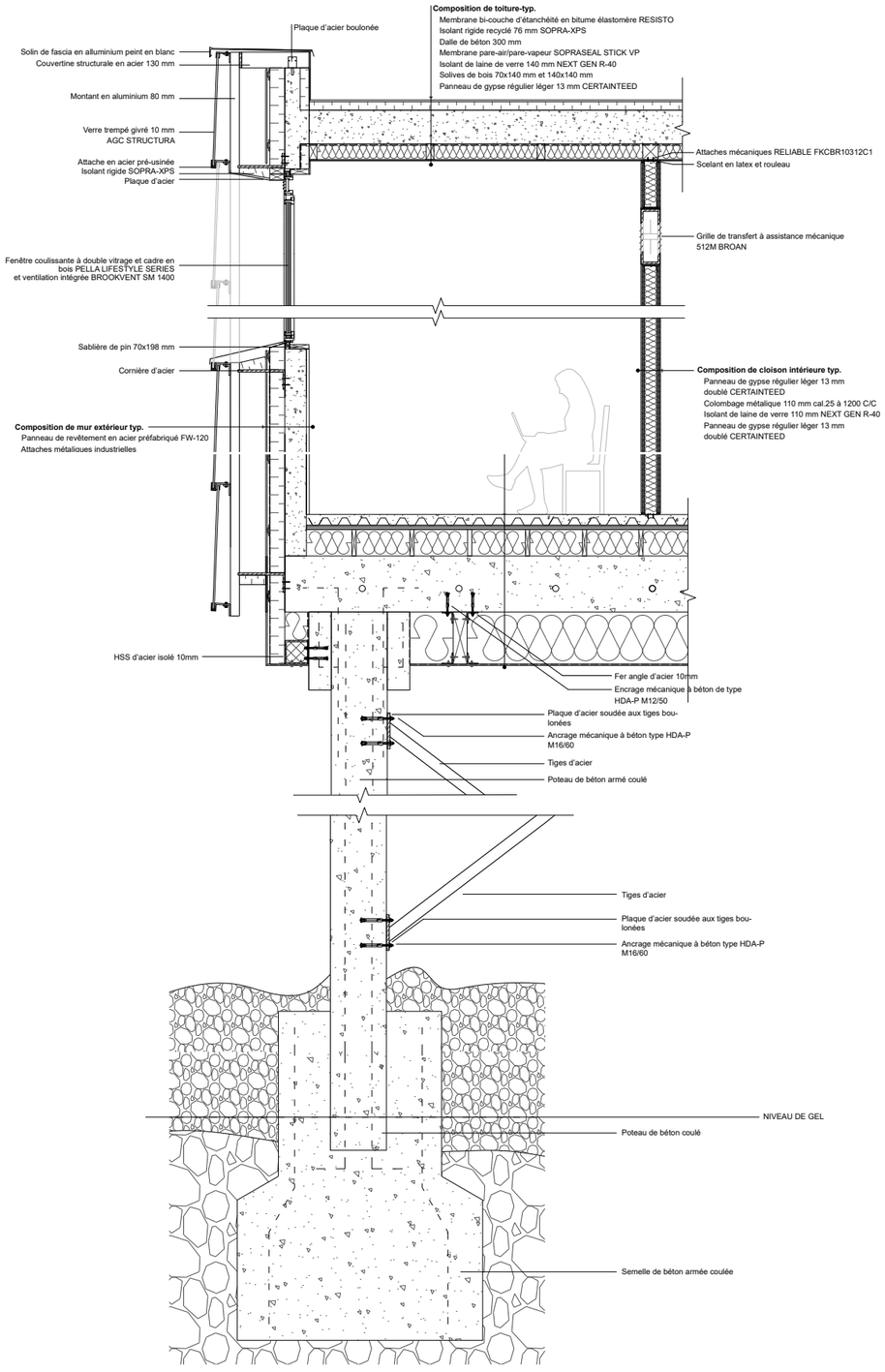
BIBLIOTHÈQUE
⑱ ACCUEIL
⑲ SERVICES TECHNIQUES
⑳ LOCAUX EMPLOYÉ.E.S
㉑ RAYONNAGE
㉒ SALLE DE LECTURE
㉓ COLLECTION SPÉCIALE
㉔ S. DE CONFÉRENCE

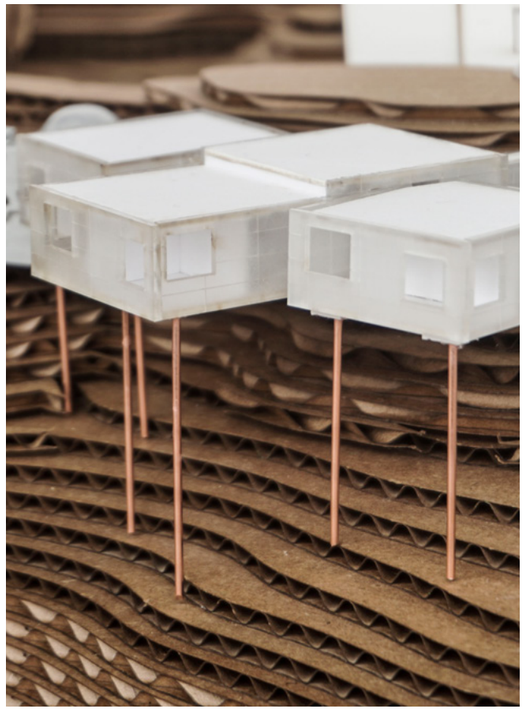
㉕ PARKING

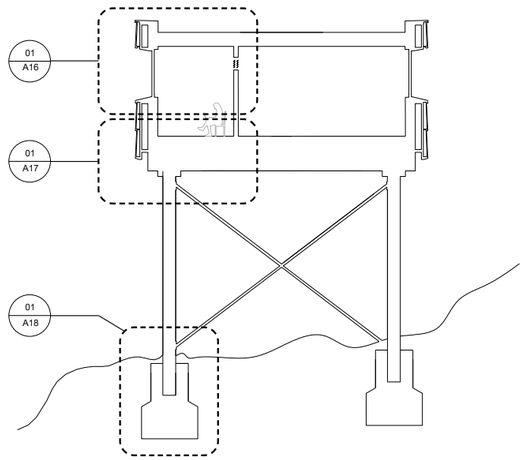












Magmatique Construction Drawings

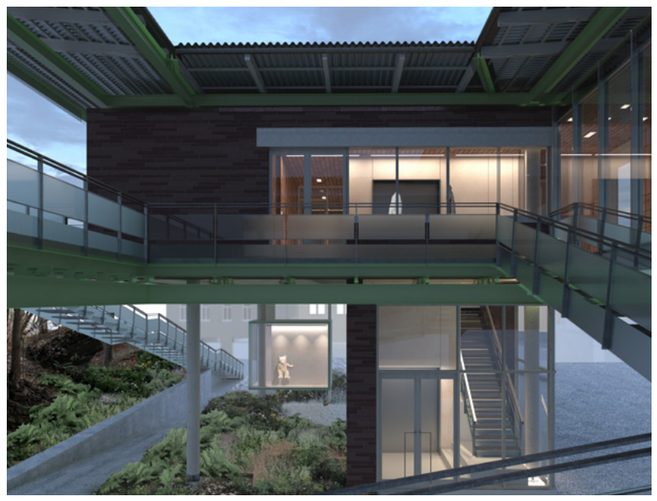
In collaboration with L. Arcand

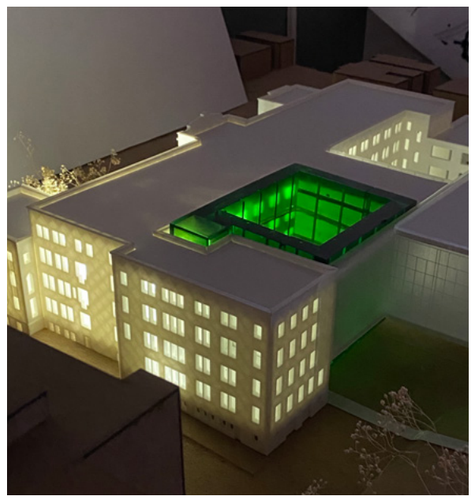
The section studied corresponds to the “above ground” layout, i.e. on piles. It includes offices and living spaces for faculty members. This section benefits from a lot of natural light thanks to its detachment from the rest of the extension. This type of design preserves the existing soil and the biodiversity of the area: as mentioned in the accompanying documents provided by Les amis du Mont-Royal, the particular flora of this side of the mountain must be at the heart of our concerns. Being high above the ground also reduces humidity problems.

Particular attention was paid to thermal bridges, which resulted in the integration of a double skin of frosted glass, which creates a pocket of air between the building and the outside, contributing to better insulation.









Architecture School Extension

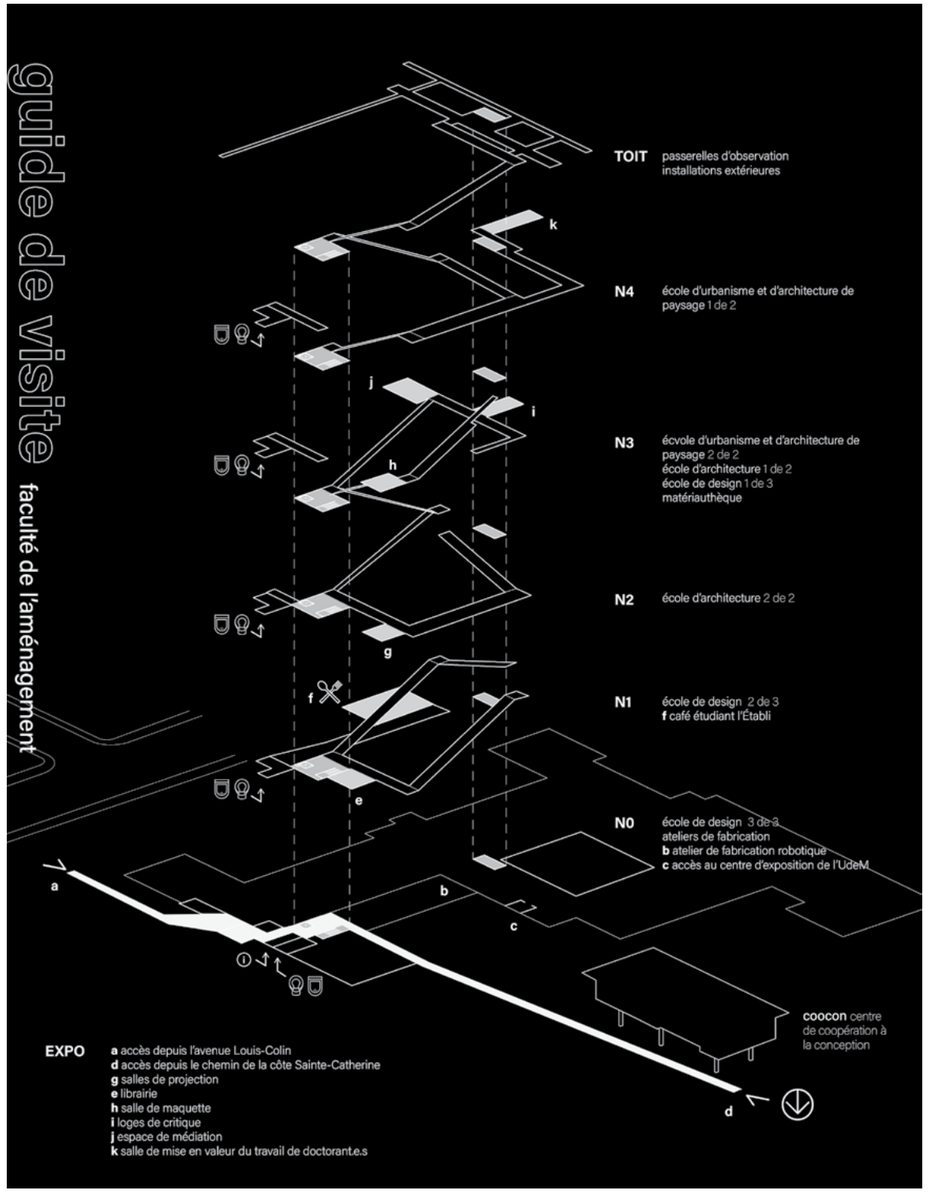
Studio Project 2023

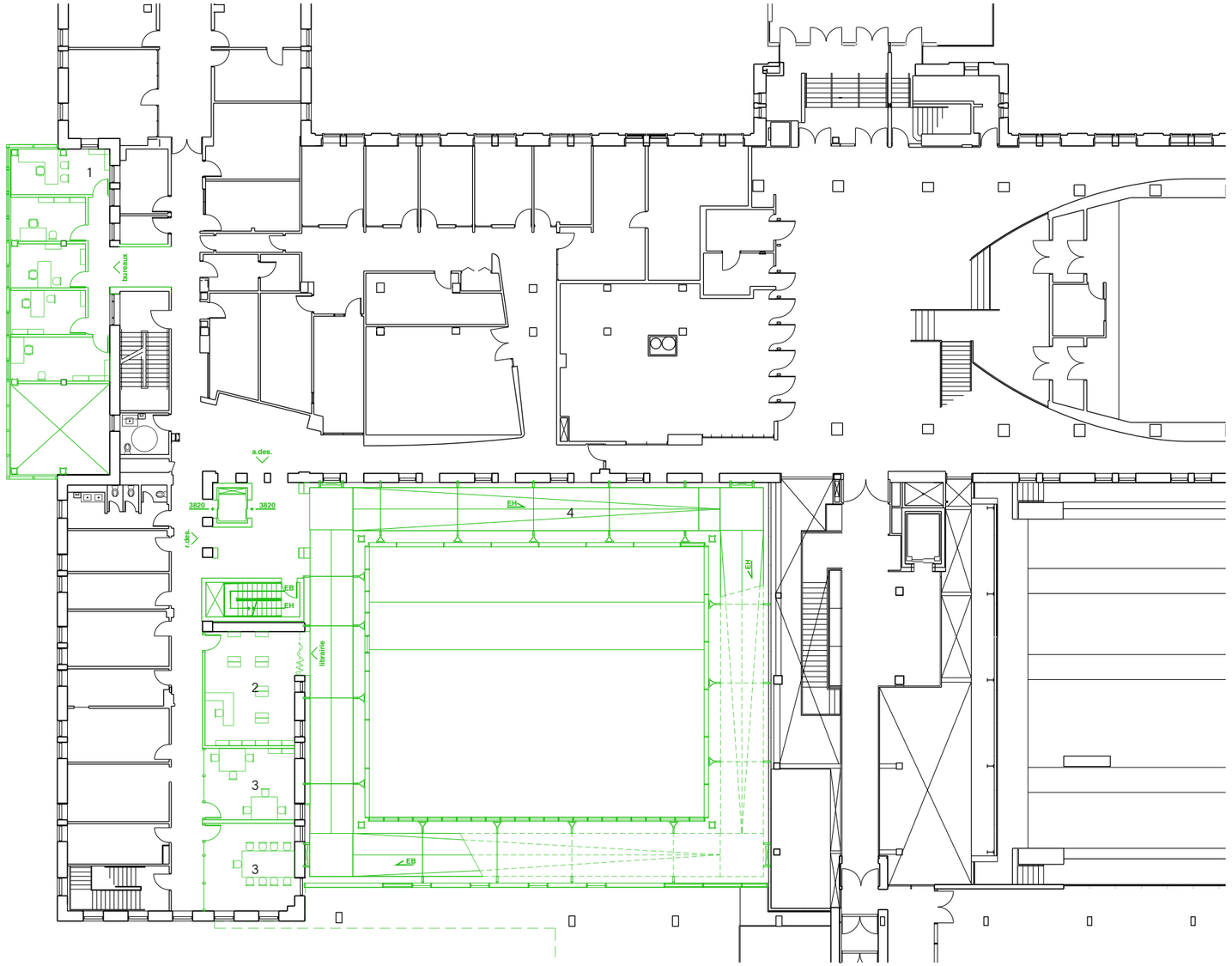
The Nun, the Outsider and the Good Neighbor

In collaboration with F. Lima & X. St-Jean Labrecque

The genesis of the expansion project for the Université de Montréal's Architecture School can be traced back to a survey of the various directions anticipated by the faculties' directors, of which transdisciplinarity and the expansion of the collaborative network emerged as predominant. The strategies put forward to respond to these desired trends, as well as to the building's existing issues, was crystallized in the form of an exhibition-promenade device housing a robotized research space, as well as a pavilion hosting a cooperative design program (CooCon). A new faculty wing was also proposed to accommodate the intervention in the west courtyard facade. Finally, a unifying urban gesture connecting two road networks provided new access to the building and smoother circulation on the site.

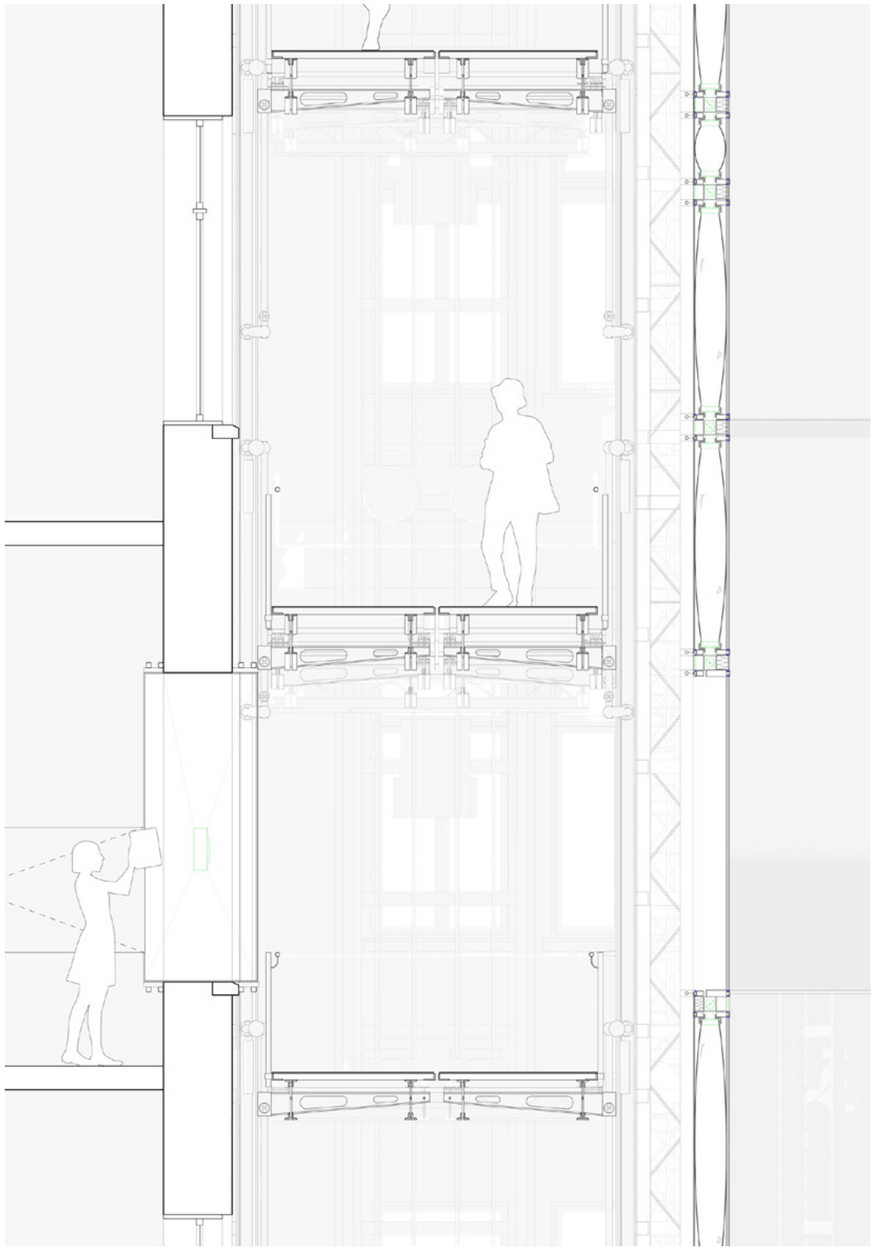
The project was then conceived in the manner of a complex living organism in which the sub-elements act on each other. To rebalance a system in which schools evolve in silos, the project proposes to make the exhibition trail a liaison between disciplines, piercing the mental tiering and exposing itself to the creation of new relationships between them and with the general public. The CooCon, for its part, serves as **a privileged place where both professional and community knowledge of planning can be shared,** thereby helping to raise the profile of the planning professions, which will become better known to the general public.





0M 5M 10M

First Floor Plan





Technical Drawing by X. St-Jean Labrecque



THICCorridor

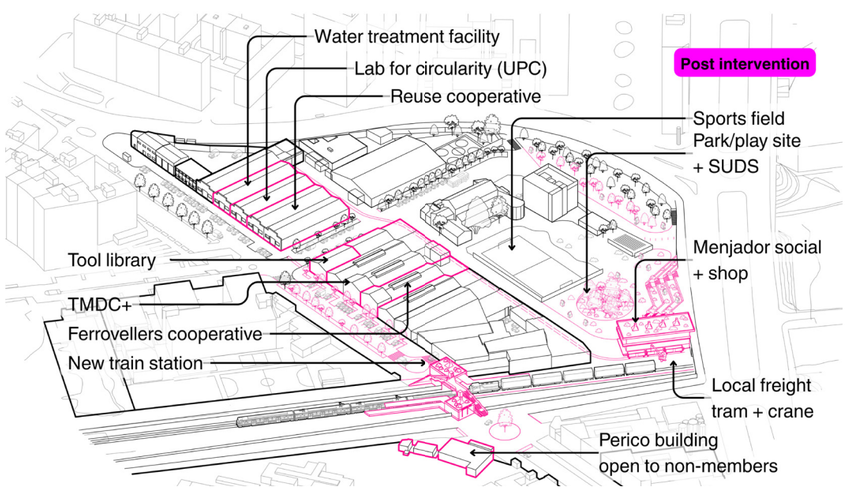
In collaboration with A. Stagias, B. Helle, J. Monteiro, M. Soliman, P. Modak, Y. Iddagoda

Thiccorridor is a territorial intervention proposal located between La Pau and the Besòs River, aimed at **increasing climate resilience by closing the metabolic cycles of water, organic matter, and material waste**. Inspired by Richard T. T. Forman's book Land Mosaics, we identify an area with diverse uses (residential, industrial, and infrastructural) that are relatively isolated from each other.

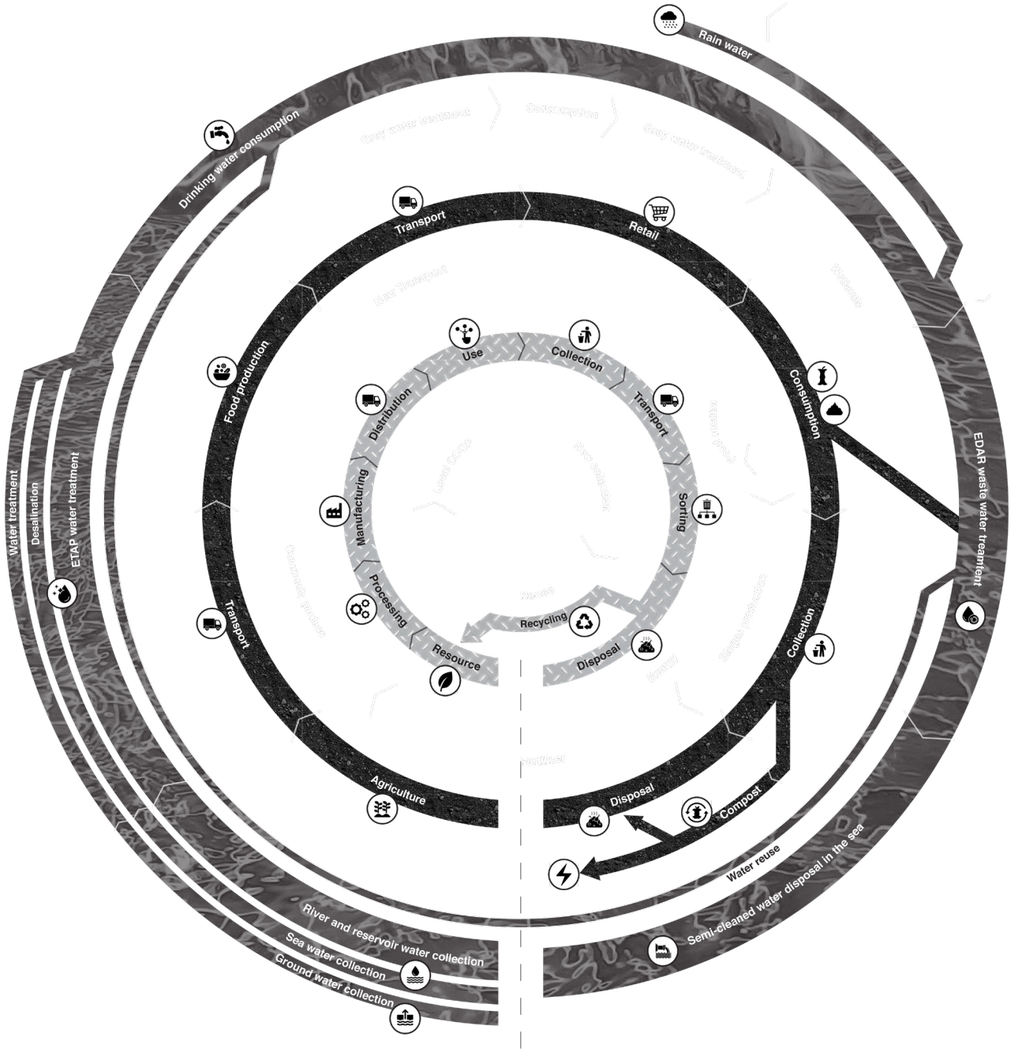
Based on the concepts of ecological corridors and ecotones, we propose a Thicc Corridor capable of **generating new connections** between these uses, creating opportunities to close cycles and **mend a fragmented urban fabric**. The project transforms existing infrastructures such as empty warehouses, underused public spaces, and interrupted pathways to promote circular and community-based uses.

New infrastructures are selectively added, including a multipurpose railway station and an organizational center for Barcelona's scrap metal collector (*ferrovellers*). The goal is to create spaces for activities such as bicycle-based waste collection, decentralized composting systems, cooperative kitchens, repair and reuse workshops, and a low-impact energy generation system.

All these elements, both existing and new, are linked through the Thiccorridor to maximize synergies and minimize losses, while **fostering citizen empowerment**, environmental education, and new jobs. Thiccorridor is a **replicable model for other metropolitan areas**, where the mosaic of uses and the presence of infrastructures can become an opportunity to close cycles and reconnect the city with its territory.



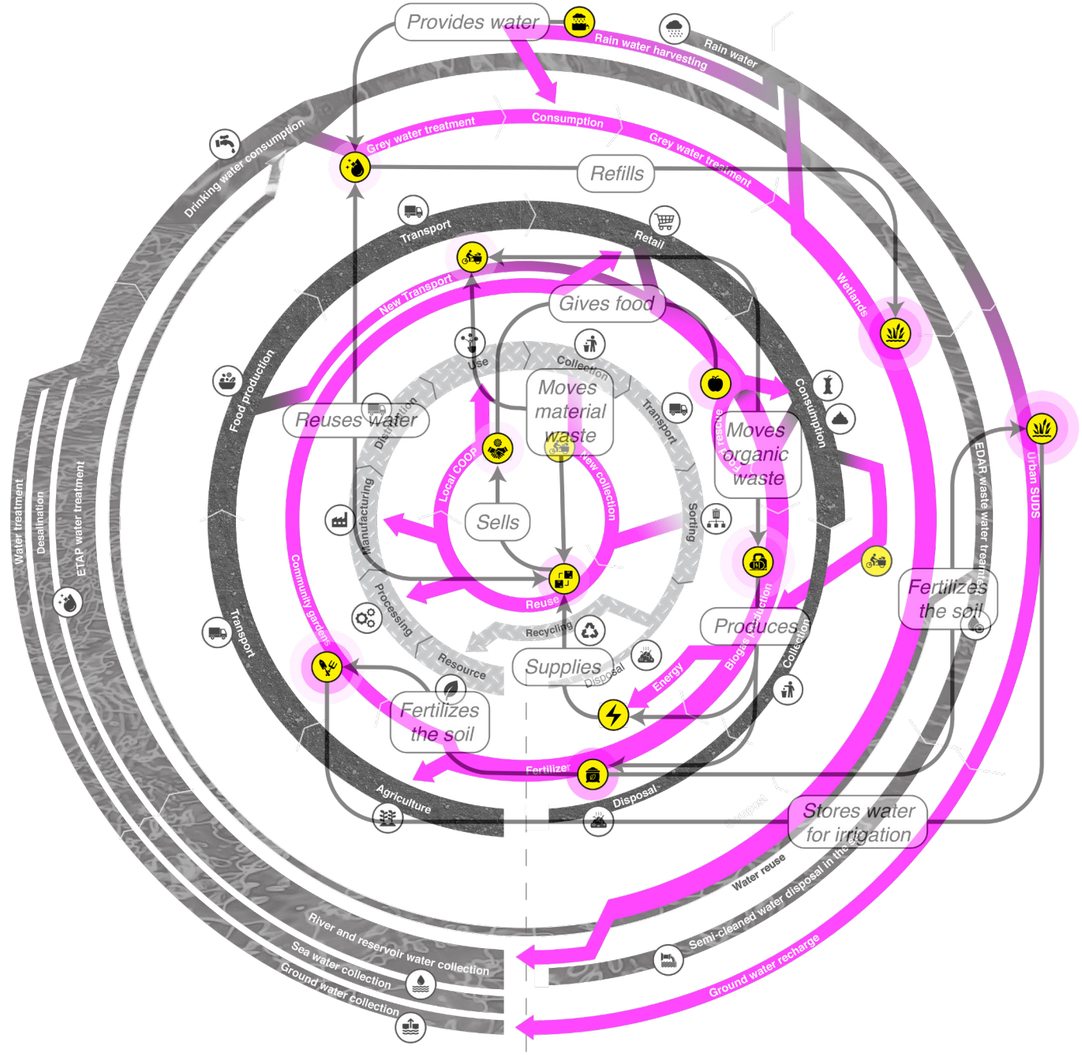




CURRENT STATE

Cycles

- Material waste
- Organic waste
- Water

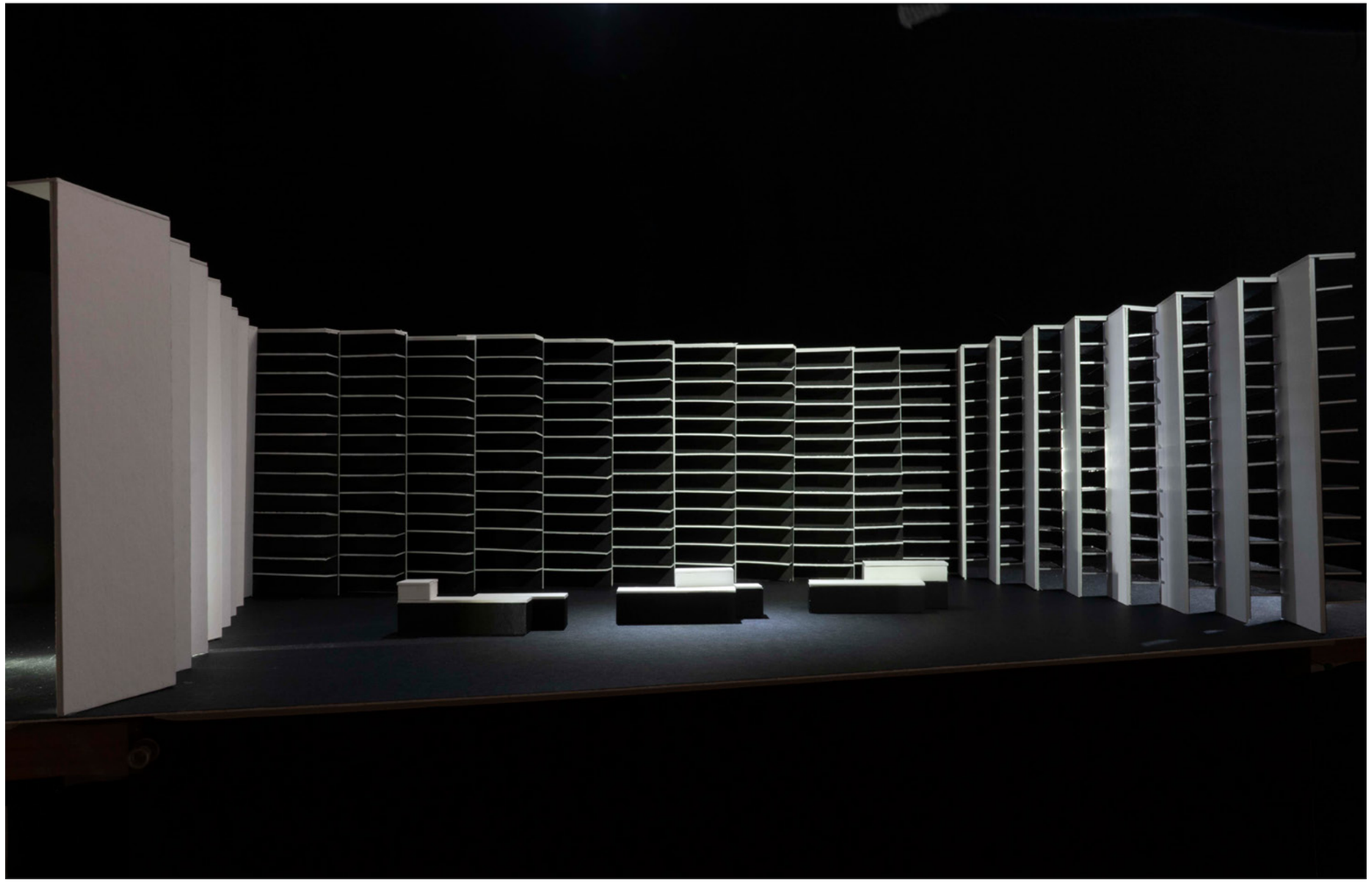


POST INTERVENTION

Cycles

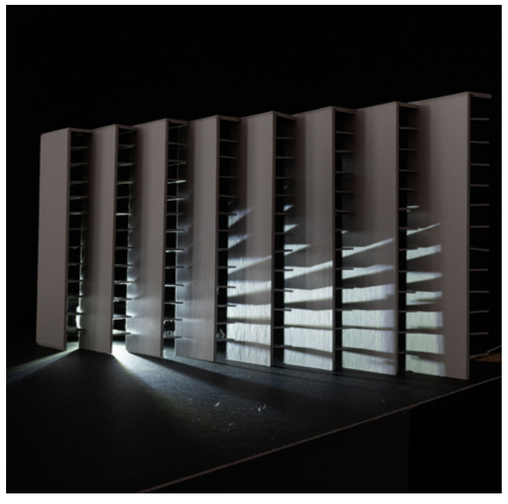
- Material waste
- Organic waste
- Water

- **New connections**
- **Linked strategies**





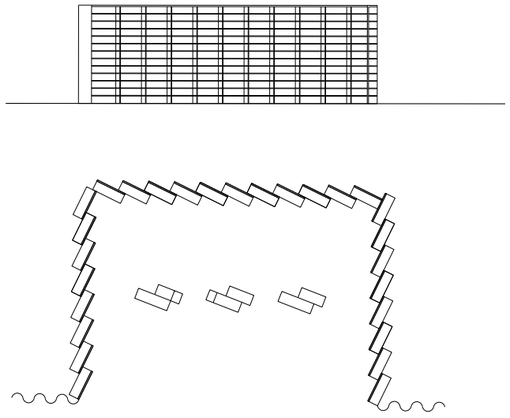




L'empreinte (The Imprint)
In collaboration with A. Sabourin

Under the direction of architectural researcher Anne Sabourin, I participated in the set design process for the play 'L'empreinte' after an original text by C. Fréchette. In addition to participating in the conceptual phase of the design process, I built the 1:100 scale physical model of the set, created the entire lighting design, and provided video and photography.

L'empreinte is a research-creation project in which the dialog and the staging are constructed at the same time as the sets. Based on the theme of the body's relationship to the ground, and more specifically to the feet, the play takes place in a space that is both a shoe store and a podiatrist's office, hence the repetitive form of the shelves/displays and waiting benches.



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