

FREE CV  
INSIDE!

[ portfolio ]

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O

CURRICULUM VITAE  
ARCHITECT

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born the 10th of January 1991

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Driving licence

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## COMMUNICATION

- > INTERPRET needs and wishes of the customers to bring an adapted answer.
- > ARGUE architectural choices for a better project rooting.
- > DESIGN adapted visual schemes to clarify the project.
- > PRESENT the project progress to the various actors.

## DESIGN

- > COMPOSE a project in agreement with the constraints and the foundations of the agency.
- > BRING innovative solutions anchored in the project context.

# Skills

## SOFTWARES



## LANGUAGES



2013  
2011

Master's Degree of Architecture  
Architecture & Cultures Constructives // Grenoble, France



MARCH  
2013

Project assistant in a 2nd years workshop  
Grenoble, France

Work concerning requalification of parking lots in the Chartreuse Natural Reserve.

SUMMER  
2012

Internship in Hatem+D Architecture  
3 months // Québec QC, Canada

Project manager on various competitions for ideas. Finalist for one of them.

APRIL  
2012

Prize-winner of a student competition  
Québec QC, Canada

Extension of a Cretan house situated in a small urban infill in the southeast of the island.

2012

International exchange with the Laval University  
Québec QC, Canada



2011  
2008

Bachelor's degree of Architecture  
Grenoble, France



2011

Administrator of the association Cutch  
Grenoble, France

Association linking professional with student. // Realization of their website.

JUNE  
2011

Job at C2A Consulting firm  
1 month // St-Martin le Vinoux, France

2011  
2010

Project assistant for 2nd years  
Grenoble, France

JULY  
2010

Internship at AAMCO Architectes  
1 month // Villeurbanne, France

Drawings of demolition plans of a building in rehabilitation.

MAY  
2010

Internship at in the Pic-Vert Carpentry  
2 weeks // Grenoble, France

## Trips

CANADA Gaspé, Halifax, Moncton, Montréal, Québec, Toronto  
+ Gaspésie, Laurentian, New Brunswick, Nova Scotia, Thousand-islands, Saguenay

CUBA Havana, Matanzas, Varadero

SCOTLAND Edinburgh, Glasgow

USA Boston, Chicago, Las Vegas, Los Angeles, Philadelphia, New York, San Diego, San Francisco, Washington  
+ Bryce Canyon, Death Valley, Grand Canyon, Joshua Tree, Lake Powell, Monument Valley, Yosemite

GREECE Athens, Igoumenista  
+ Meteors, Cyclades

ITALY Florence, Rome, Venise

CZECH REP. Prague

## Miscellaneous

SPORTS Badminton // Swimming // Ski // Hiking

COMPUTER SKILLS Programming [VB, PHP, JS...] // Websites design

1



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Studio : Y. Sauvage  
Program : Collective housing  
Localization : Grenoble, France

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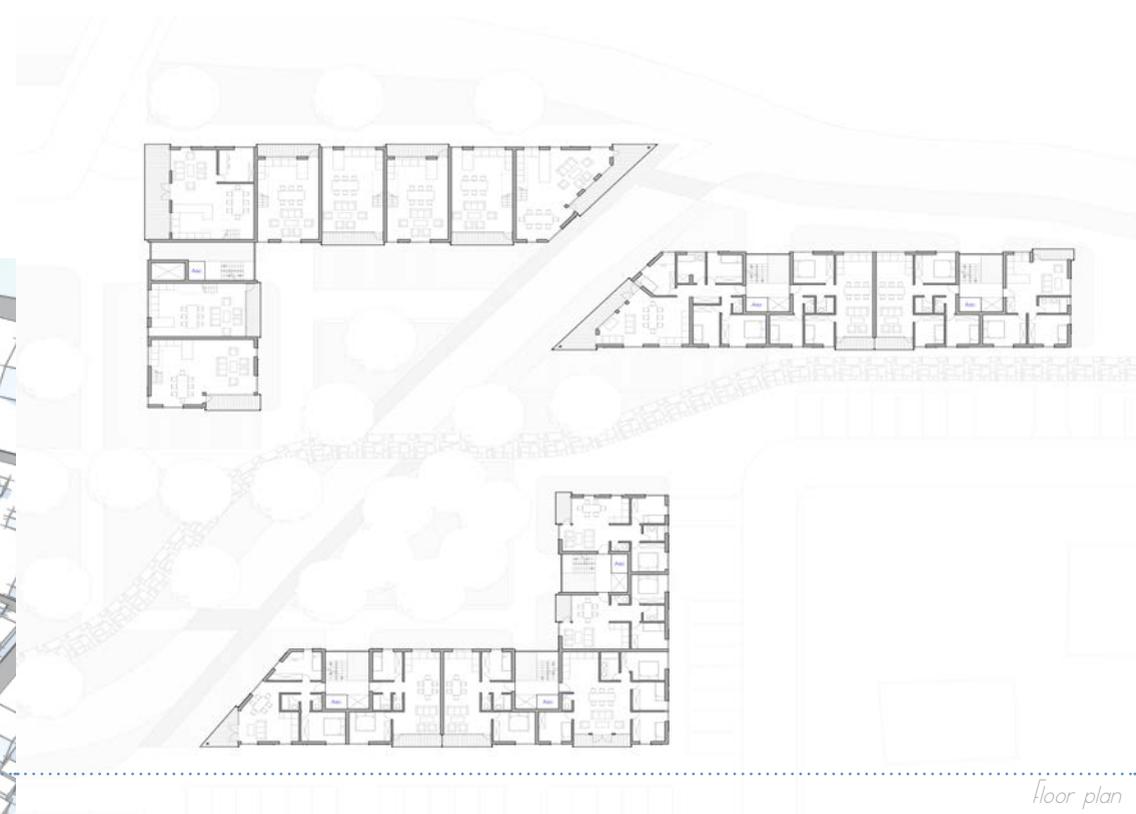
“

The project takes place further an ambitious urban project in the district of Eaux-Clares, linking a large avenue with the river via a fitted out waterway. Located on an island in the middle of the canal, the program of housing develops itself around a rich outdoor arrangement softening along the waterway.

A will to restore a pedestrian scale in the district and to liven it up by the creation of equipments and offices was generative of the ground plan which articulates itself around a public plac. Floating pontoons are developed on the canal to recreate a walkway along the water and take advantage of qualities inherent to these spaces.

Housing are developed on four floors, leaving the ground for equipments. Mainly traversants and treated in duplex, this spacious housing takes advantage of qualities to live along the water, of the differents views and of the acoustic atmosphere.

”





# Canal-iser

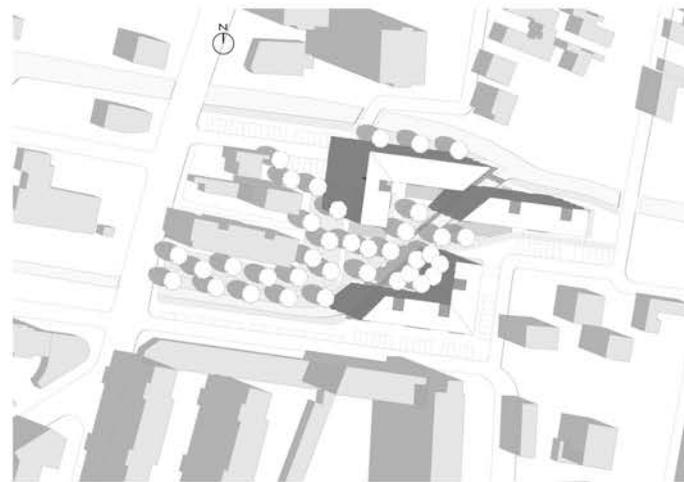
Béghghina ENSAG 13/01/11

## Projet urbain

Constat : le Drac est présent mais n'apporte aucune qualité de vie, les logements s'y étant implantés tardivement du fait de la régulation des crues offerte par le barrage.

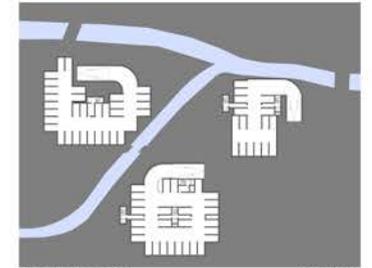
But : relier les trois pôles majeurs par une liaison transversale renforçant une dualité entre verdure et minéral.

Projet : créer un canal pour lier ces trois pôles et renforcer la présence de l'eau jusqu'au cours Jean Jaurès, dans un but d'amélioration de la qualité de vie et des logements.



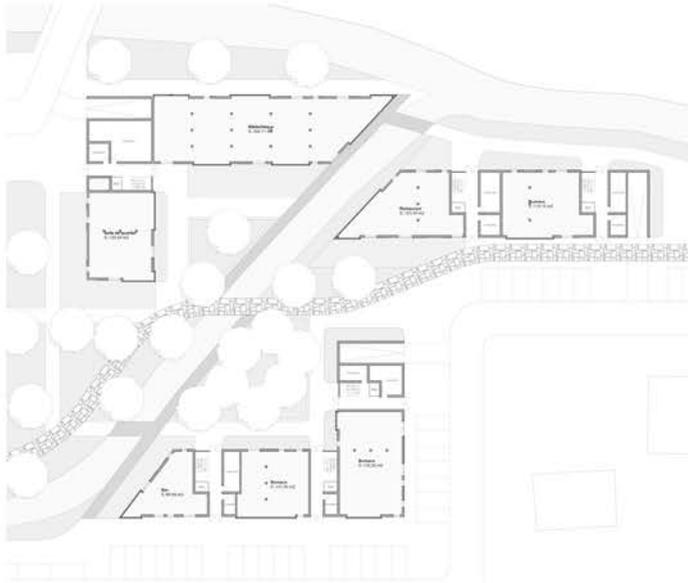
Plan Masse

1500ème



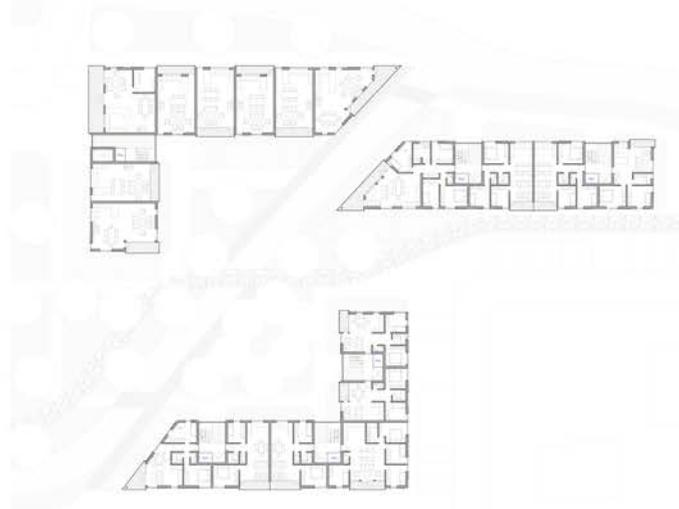
Plan de Sous-sol

1500ème



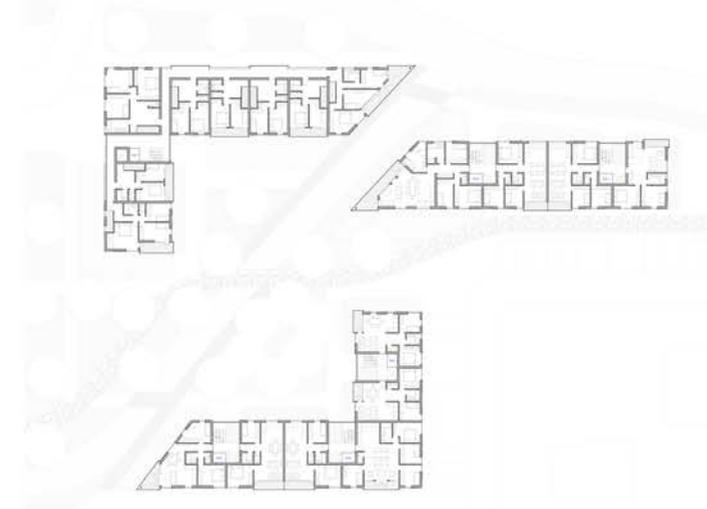
Plan du RDC

1:200ème



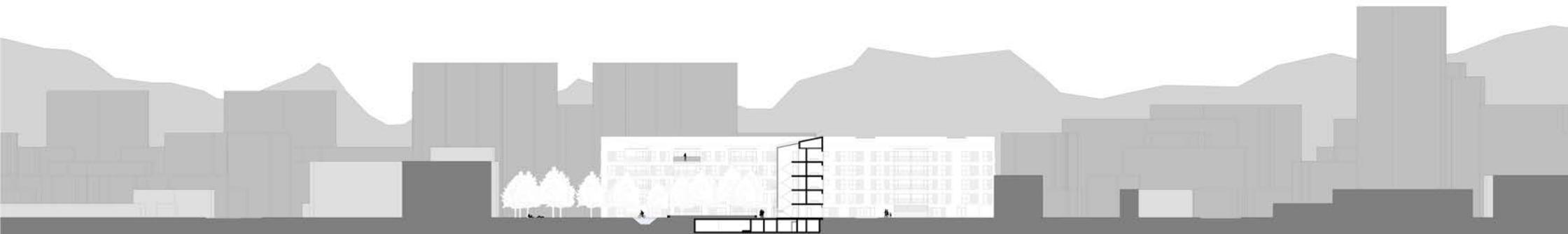
Plan du 1er Etage

1:200ème



Plan du 2ème Etage

1:200ème



2

AU FIL DES ŒUVRES ET  
DE LEURS SOUVENIRS  
3RD YEAR PROJECT

*in partnership with Margot Delobelle*

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Studio : G. Tironi and C. Mollard

Program : art gallery

Localization : Seyssins, France

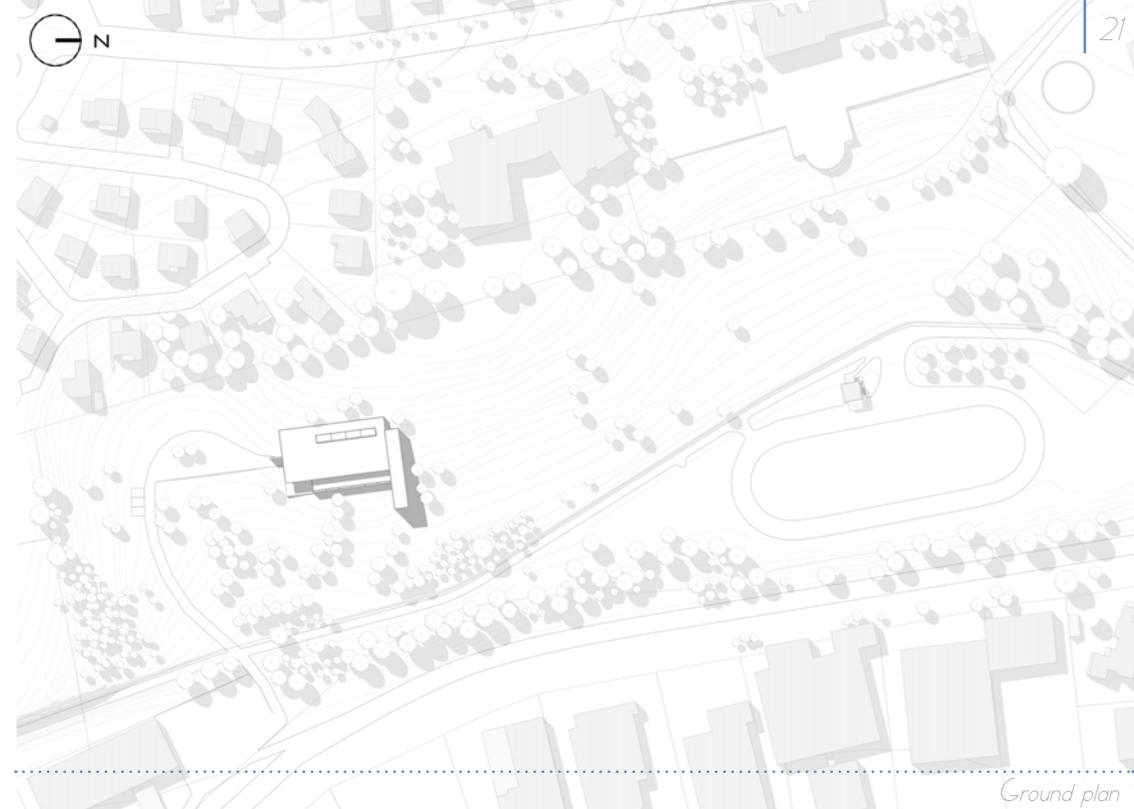
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“

Designed for works of Markus Raetz (deformation and perception), Alexander Calder (aerial sculptures) and Constantin Brancusi (abstraction sculpturale et surréaliste), the art gallery takes memory as concept. The visitor walk along an impressive stone wall, exhibition's main thread, through which views on anamorphics sculptures are framed, prevent to the spectator the possibility of associating perception and understanding. Past image, future experiment, it's only later he will be able to really make it him.

Discovery is fundamental in the conception of this gallery. Instigate curiosity, let glimpse a work, a frame... a memory. Time takes back its prime place.

”

*Ground plan**Overview**External view**Interior atmosphere**The "muse endormie"**Landscape enhancer*



3



*with students of the A&CC master*

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Studio : Architecture et Cultures Constructives  
Program : experimentations of wood and steel materials  
Localization : GAIA, France

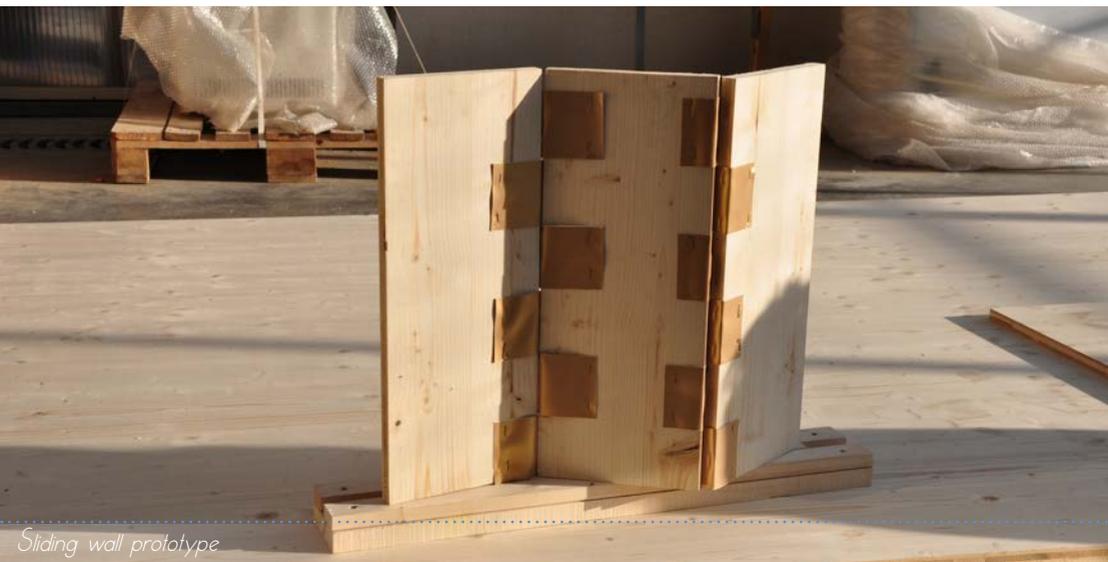
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A first semester of master positioned on real scale experimentation is really useful at this stage of our path. This project teaching, centred on an acquisition process of materials knowledge and a pedagogy appealing to experiment, favors discovery of their specific potential.

Allow knowledge acquisition of construction principles offers a potential of better control of architectural projects. It's in this vision we centered this half-year on two materials : wood and steel. Based on a simplified version of a candidate project for the Solar Décaathlon 2012, we left quickly aside the architectural part to concentrate on technical problems and organization of our intensive workshop to the Grands Ateliers allowing us to build in real scale the project designed.

Much more than a technical work, this experiment is a real group work of young architects always trying to push away its limits to propose a realization which corresponds to its expectations, as much at technical level as architectural atmosphere.



*Sliding wall prototype*

*Various stages of the construction*



*Interior atmosphere*

*Various sliding walls*

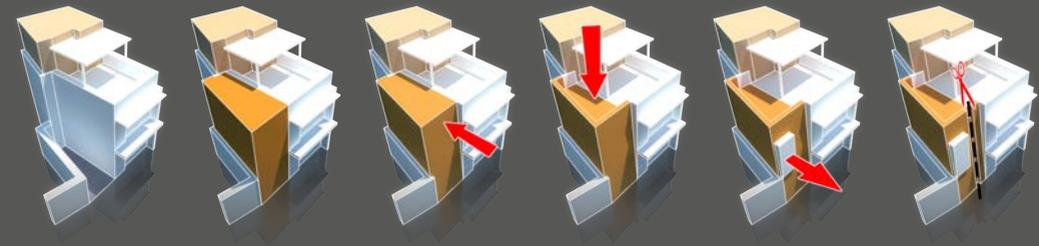




This project follows a competition launched in our studio, concerning the extension of a Cretan house in a small urban infill in the southeast of the island. The project held by the house owner would be realized by a local builder. On the 15 presented projects, my proposal was retained.

The extension is based on a research for material homogeneity, while letting it assert itself in front of the initial facade. In this way, a local stone (already present in the last floor) was chosen, but an overhang frees itself from this treatment in a will of assertion and from development of the point of view offered on the first floor. Finally, a bright fault allows to bring more light while unifying the facade.

At the ground floor takes place a small studio, where a furniture staircase allows to answer a need for arrangements in a so small space, while offering a bed in mezzanine to free the ground. In the floor, a real lounge is developed in the extension, taking advantage of the overhang to offer a point of view on the surrounding landscape.

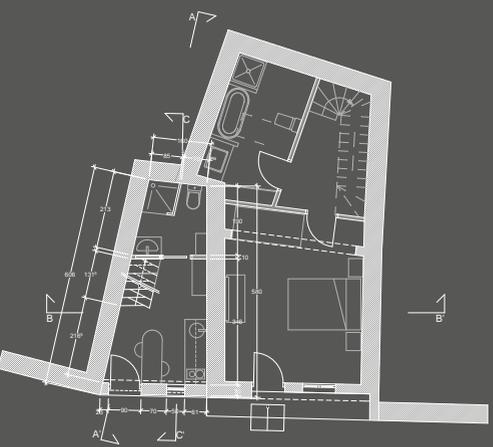


Genesis

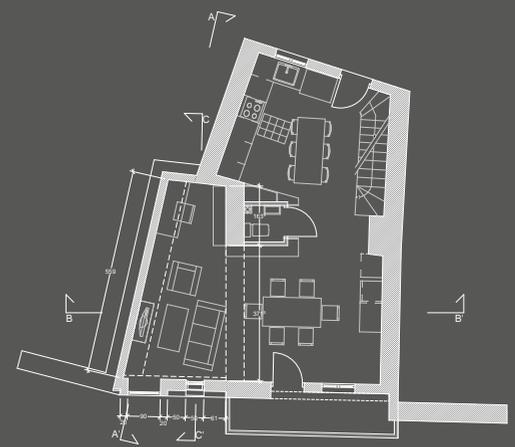


View from the studio

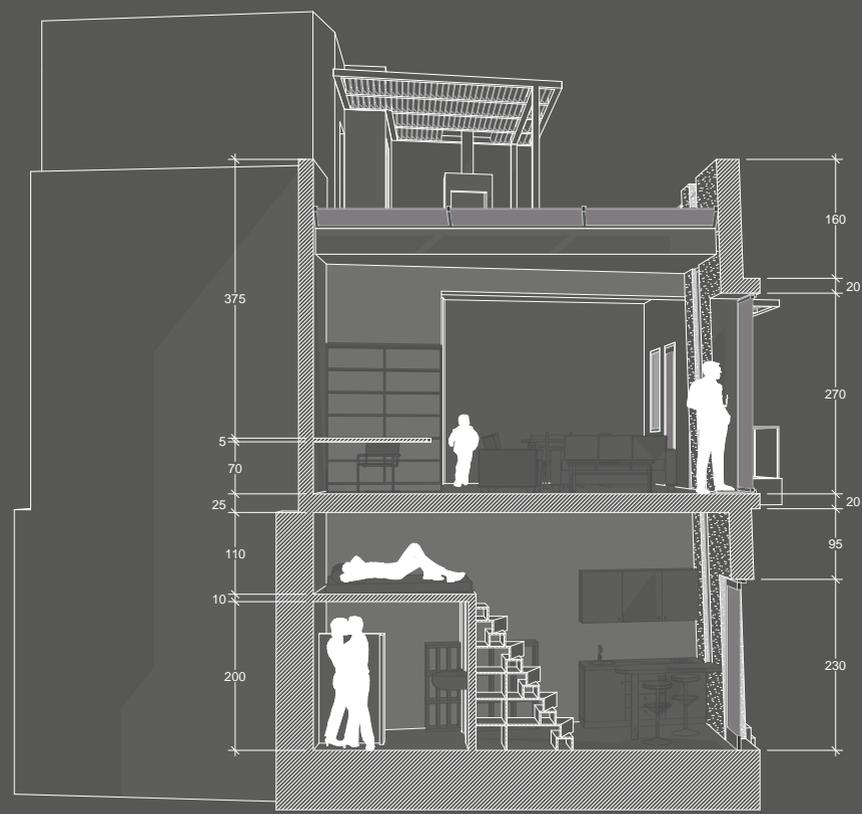
Overview



Ground floor plan



First floor plan



Cross section



FAIT AU  
CANADA !

5

EXTENSION DU  
VIEUX-SÉMINAIRE  
4TH YEAR PROJECT

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Studio : Atelier 6, P. Barrière

Program : Extension of the School of Architecture

Localization : Québec QC, Canada

Duration : 2 months

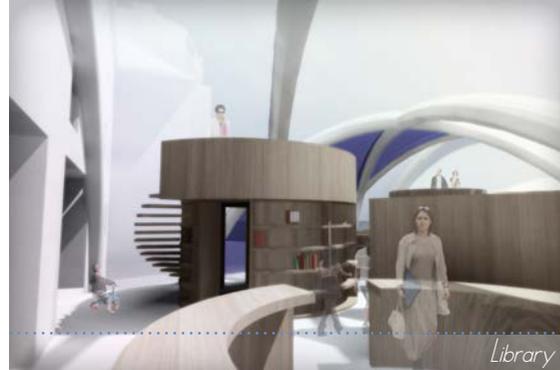
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Further to a choice of a studio taking side of a work on textile material, we were free in the project we wanted to develop. Knowing only few the city and the places on which I would like to work, I chose the place which I frequented most : the school of architecture.

Situated in an convent, the school has magnificents surroundings. Nevertheless, internal spaces are cloistered and the building doesn't have real spaces opened to all the students. The project proposes an extension linking the various partsof the building and opening it on its backyard located on the lower floor.

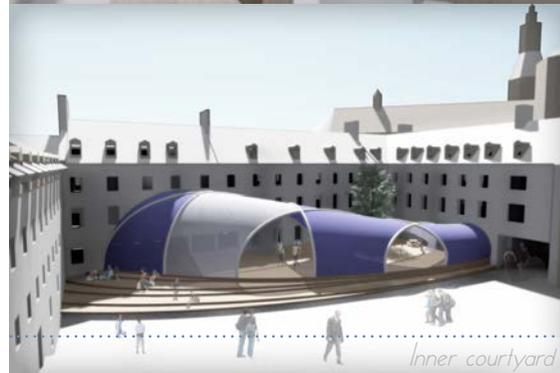
The inner courtyard becomes subject to appropriation by creating a terrace and by attaching it the showroom and the student cafe. The library is situated in its continuation, allowing it to regalvanize by its positioning, besides the various modules planned inside. The extension ends in the backyard by an experimental workshop and by lecture hall, an element being sorely lacking at this school.



Library



Terrace



Inner courtyard



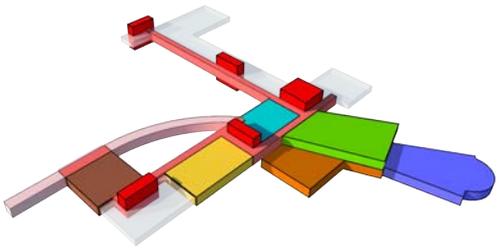
Lecture hall



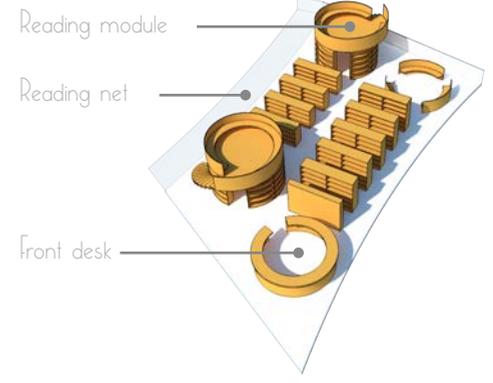
Intermediary project



Ground plan



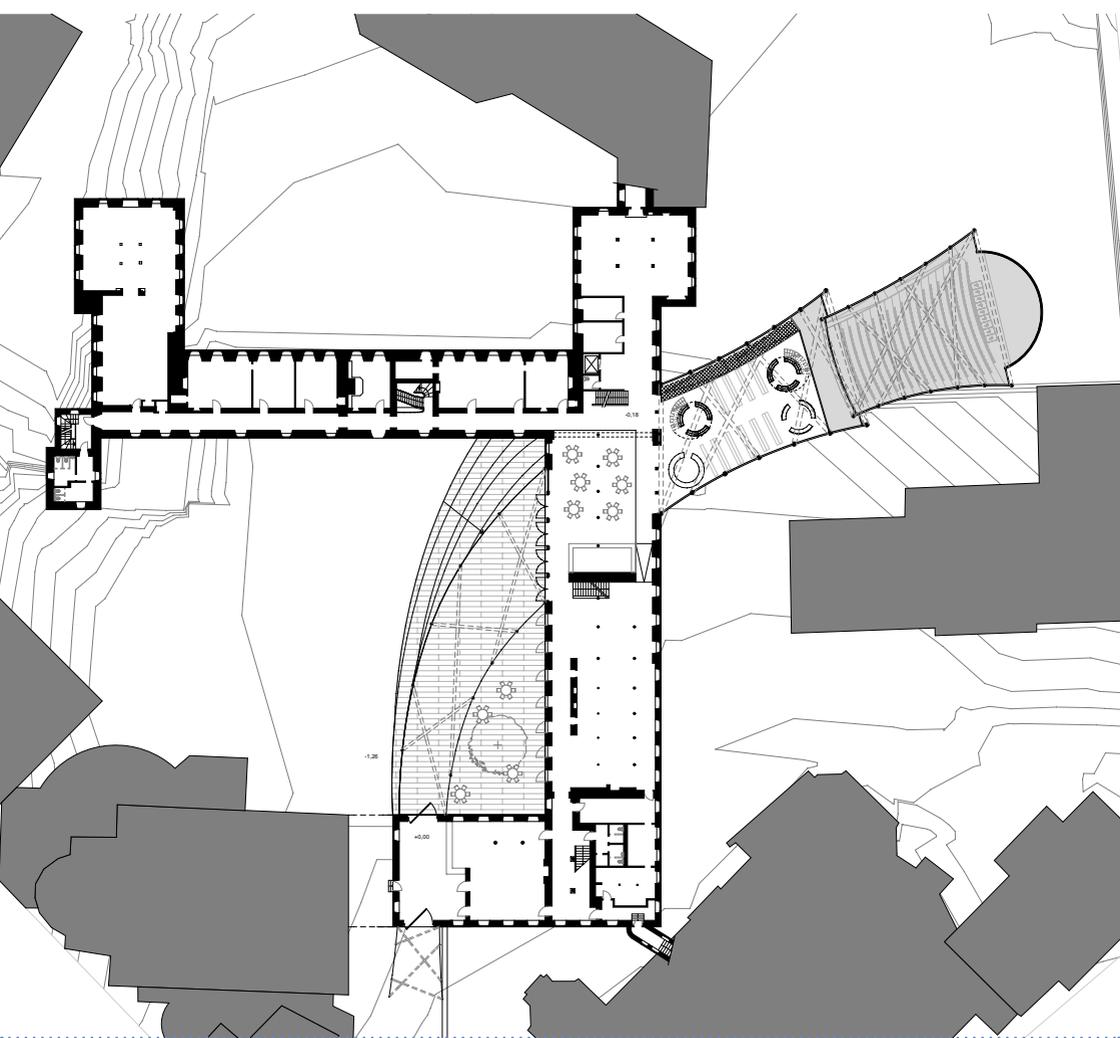
- Front desk
- Cafe
- Workshop
- Exhibition
- Library
- Lecture hall



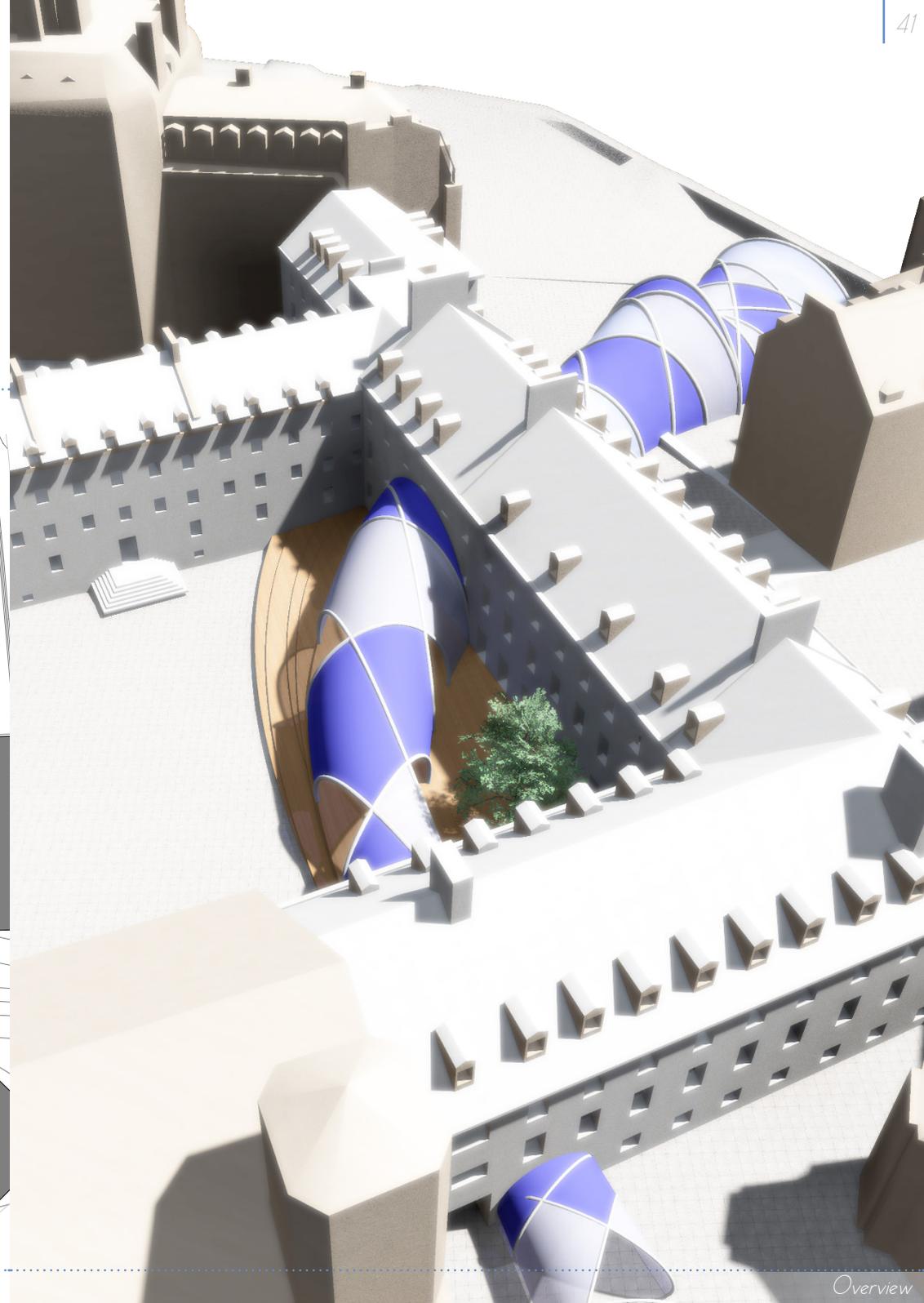
- Reading module
- Reading net
- Front desk

Spatial organization

Library diagram



Ground floor plan



Overview

FAIT AU  
CANADA !

6

INLANDSIS  
COMPETITION FOR IDEAS

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Agency : Hatem +D Architecture

Competition : Past Forward, Think Space

Program : Redesign the Blur Building of Renfro & Scofidio

Localization : Yverdon-les-Bains, Switzerland

---

“

*This cycle of competitions aims to hold a mirror to the discipline to reflect the changes of the last thirty years by re-visiting three competitions that radically transformed architectural culture: The Peak (1982), Yokohama Port Terminal (1994) and Blur Building (1999). All three winning entries emerged under unique conditions to take up critical positions on the predominant tendencies of their time. Though they have radically different ambitions, these three projects continue to reverberate throughout contemporary architectural culture in some way, introducing new attitudes to the ground, surface and atmosphere.*

*Any current condition lacks coherency and the task of this competition is not to assert one, but to begin the work of constructing a passage between the indistinct and the articulated. This competition cycle aims to discover new possibilities in the recent history of architecture by returning to these singular moments of disciplinary transformation, looking back in order to discern how far we have moved and in what direction.*

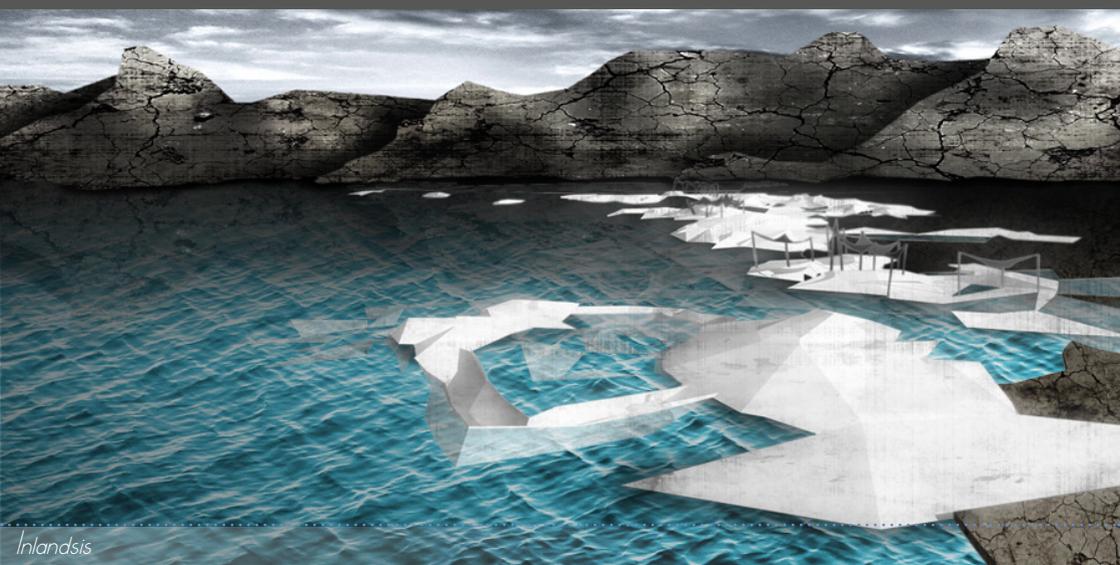
”

## INLANDSIS // REDISIGN LE BLUR BUILDING

What will happen if sea levels rise?

Will people retreat inland, or will they go out to sea and explore new opportunities? Climate change tends to be regarded as having a negative impact on our lives. While the effects of climate change are hard to imagine, our entire planet will undeniably have to face new realities, and we might have to adapt to new environments. INLANDSIS proposes a contemporary collage of urban elements. The design forms public and private spaces, islands within the town, streets, dwellings and bridges. Each urban component would eventually float and anchor itself to a neighboring component.

In time, many structures would be converted into floating units. The new urban settlement reflects the social and environmental events affecting our daily lives. INLANDSIS simply form a “mothership” consisting of all its arks. They would eventually drift through the lake like an iceberg populated by a small community on a quest for urban peace.



Inlandsis



Cross section

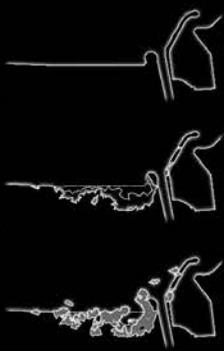


# INLANDSIS

What will happen if sea levels rise?

Will people retreat inland, or will they go out to sea and explore new opportunities? Climate change tends to be regarded as having a negative impact on our lives. While the effects of climate change are hard to imagine, our entire planet will undeniably have to face new realities, and we might have to adapt to new environments. INLANDSIS proposes a contemporary collage of urban elements. The design forms public and private spaces, islands within the town, streets, dwellings and bridges. Each urban component would eventually float and anchor itself to a neighboring component.

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Original bay

Bay After sea rising

INLANDSIS implementation of floating elements

## Situation Plan

### Section

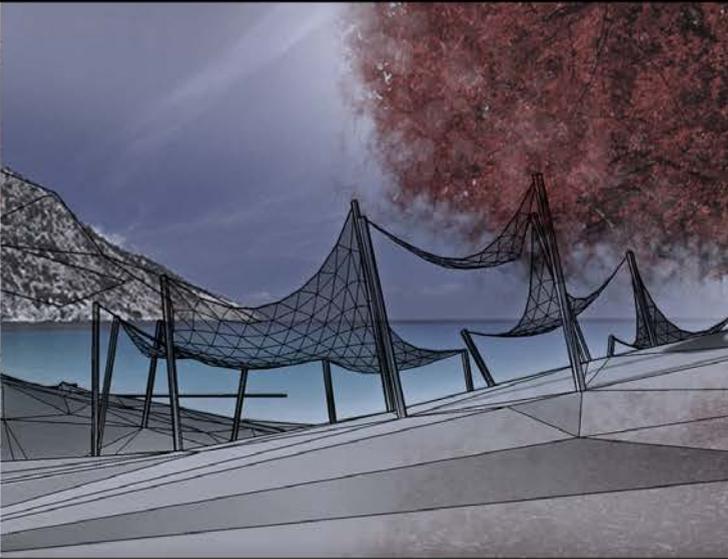
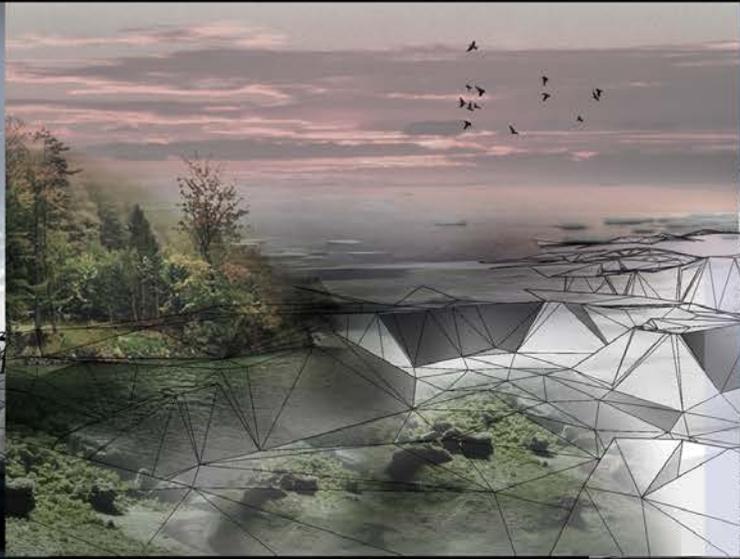
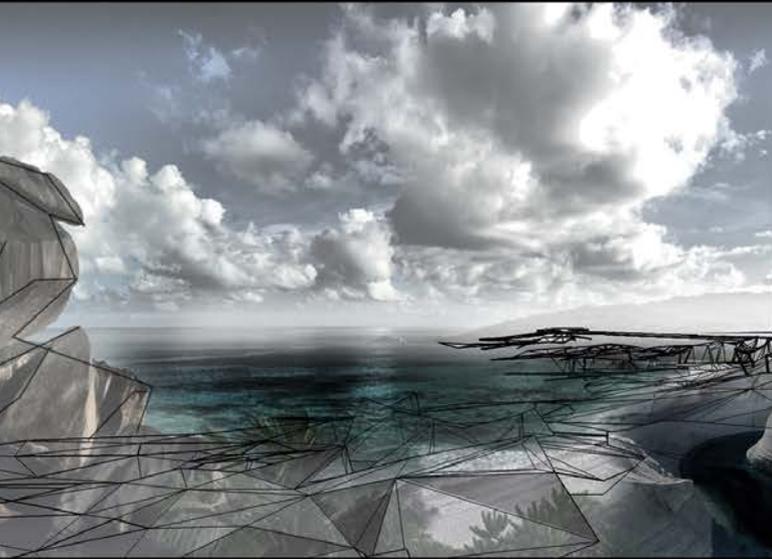
Formers, deepgrounded in depth, is a conveyor that forms where the floating glacier ice expanded from the stagnant ice or firn sheet.  
This element is located under the sea to offers to users possibility of re-discover the underwater landscape.

Sarbar, or outreach plan, is a giant formed of glacial sediments deposited by meltwater outwash at the terminus of a glacier.  
This space is not an open space. It's a place of screening and intrusion, above or not. Only the sky and the mountains are visible at the center, that's why the entire landscape inside of this space permits us to discover an other version of our environment.

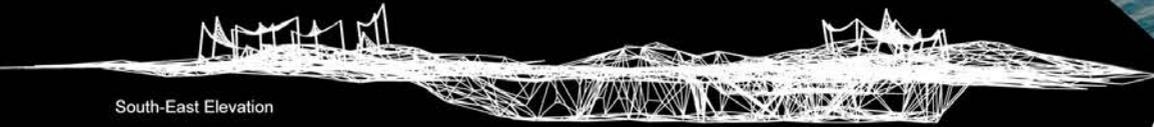
The canopy  
Many rising elements that offer shadows and capture wind orientations and velocity. Please to rest and enjoy soundscape.

The living landscape  
Upright position elements and angulation welcomes people and create welcome in order to generate landmarks. A place to touch and feel the topography designed to enjoy sunshine, environment and views.

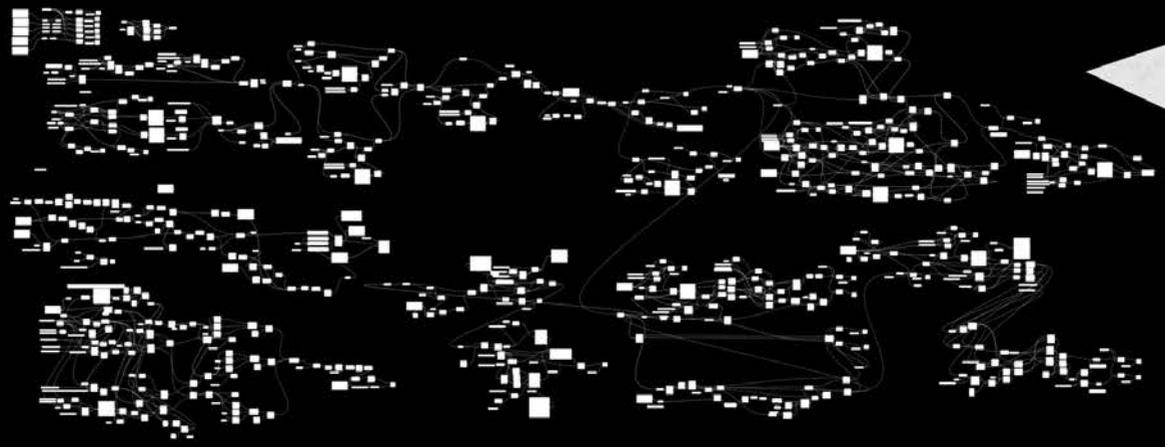
To Hungarik Ark  
A mountain is an exposed, often rocky element of a ridge, mountain, or peak not covered with ice or snow within an ice field or glacier.  
These bridges offer us the possibility to take place in the landscape, to hold oneself in the environment. When the eyes arrive at the water level, an urban bridge between us and the lake. First it, touch it, this relationship doesn't stop evolving during our crossing.



South-East Elevation



Grasshopper Definition



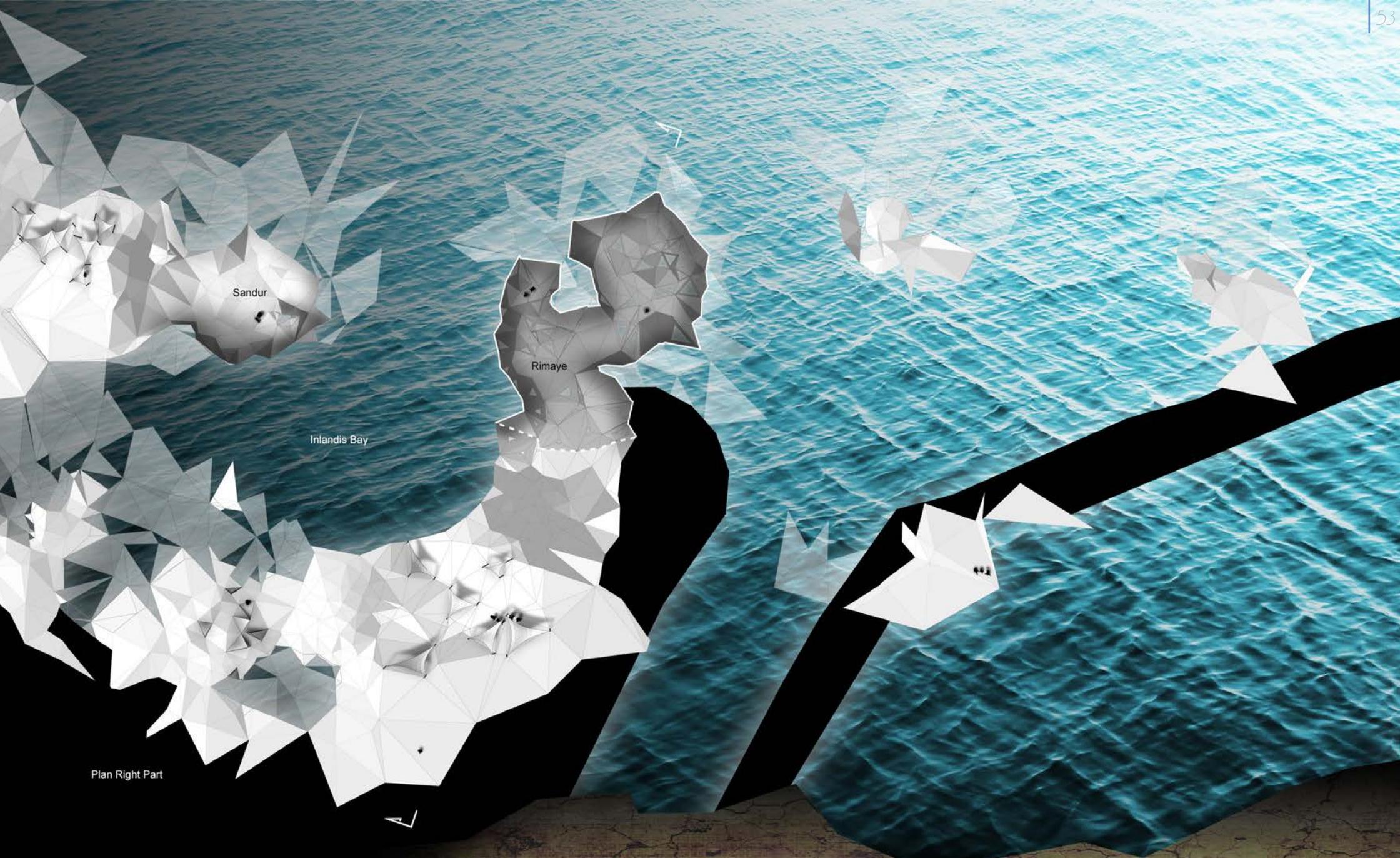
Cross Section



Nunatak Ark



Plan Left Part



Sandur

Rimaye

Inlandis Bay

Plan Right Part



Cross Section



FAIT AU  
CANADA !

7

ANIRNIK QILAO  
COMPETITION FOR IDEAS

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Agency : Hatem +D Architecture

Competition : Lightitude, CLU Foundation

Program : Imagine a lamp adapted to  
the northern populations

Localization : Nunavik, Canada

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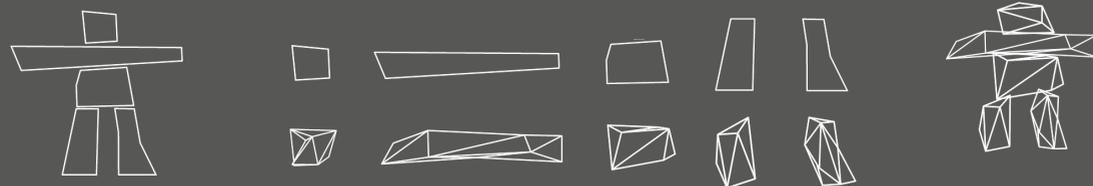
“

“LIGHTITUDE” is the theme of the 2012 CLU Foundation design competition. This year’s theme invites participants to reflect on lighting the communities near the Polar Circle, winter territories. Due to their high latitude these communities are subjected to particular lighting phenomena. Since light is an essential part of every living organism, it or its lack thereof has a profound effect on humankind. Can these isolated communities benefit from a more adapted artificial outdoor lighting solution to satisfy their particular Nordic needs and identities?

”



Anirnik Qilaq // Nomadic Light

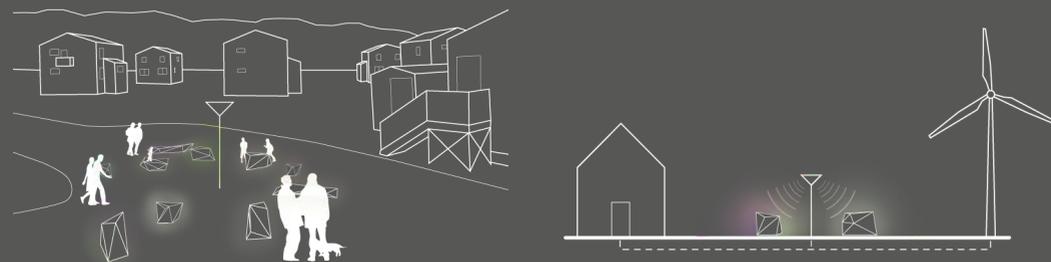


Reinterpretation of the inukshuk

## ANIRNIK QILAQ // NOMADIC LIGHT

Reinterpret a traditional component of the Inuit culture, the Inukshuk; to rework, to model and to toughen each of its constituent elements gets closer to the thought of their art, which has to be the expression of what the material contains inside.

For the Inuits, any thing owns a spirit. Anirniq Qilaq, or the breath of the sky, proposes a staging of their everyday life. These radical forms, interpretations of icebergs and rocks, aim to be discreet and alive. Some nebulas with the colors of auroras borealis parade on their surfaces, offering to the village a new vitality. These interactive elements can take place wherever. In front of our home or behind a snowmobile; seat, play area or simple light, every inhabitant becomes an owner of a constituent element of his own culture. Refills areas allow to create spaces of social interactions, inviting the inhabitants to be together again and to share.



functioning of the refills areas



# ANIRNIK QILAQ

Luminaire Nomade

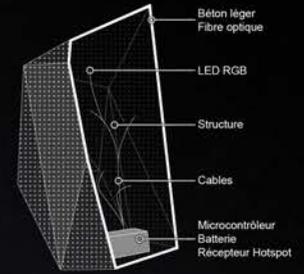
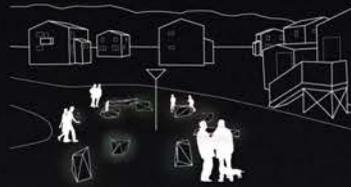


### Présentation

Réinterpréter une composante traditionnelle de la culture inuite, l'Inukshuk : retravailler, modeler et radicaliser chacun de ses éléments constitutifs se rapproche de la pensée même de leur art, qui se doit d'être l'expression de ce que la matière contient en elle.

Pour les Inuits, toute chose possède un esprit. Anirniq Qilaaq, ou le souffle du ciel, propose une mise en scène de leur quotidien. Ces formes radicales, interprétations des icebergs et des rochers, se veulent discrètes et vivantes. Des nébuleuses aux couleurs des aurores boréales défilent sur leurs surfaces, offrant au village une vitalité nouvelle. Ces éléments interactifs peuvent

prendre place n'importe où. Devant chez soi ou à l'arrière d'une maison ; siège, espace de jeu ou simple lumière, chaque habitant devient propriétaire d'un élément constitutif de sa propre culture. Des zones de recharges permettent de créer des espaces d'interactions sociales, invitant les habitants à se retrouver et à partager.



### Composition

Les modules proposés sont d'une taille moyenne de 30cm de largeur et de profondeur et de 60 cm de haut. L'élément le plus long fait quant à lui 1m. Le principe de composition de ces modules est le même pour tous. Ils ne sont pas très complexes, le but étant de garder un élément assez léger.

Chaque luminaire est composé d'une structure sur laquelle repose un **béton léger**, parsemé de **fibre optique**. Celle-ci permet de passer d'un module transparent à un luminaire sur lequel se déploient des nébuleuses et des aurores boréales via des LED éparpillées sur les différentes surfaces. Ces variations de couleurs et d'intensités sont rendues possibles grâce à un microcontrôleur, alimenté par une batterie, elle-même rechargée par le Hotspot, à l'aide du récepteur incorporé.

### Hotspot

La gestion de l'énergie a été un secteur de recherche primordial pour rendre possible la mise en place des luminaires transportables. L'idée travaillée a été celle du Hotspot, permettant la création d'un espace de rencontre et d'échange. Le principe est de créer des zones de recharges, dominées par des Hotspot, permettant de recharger les lampes à distance.

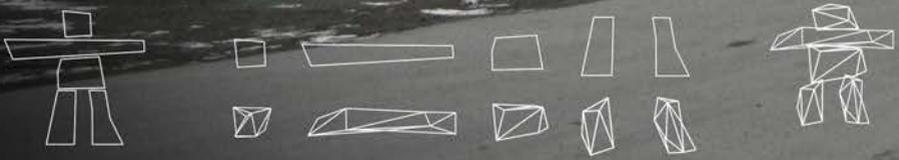
Dans un souci écologique, le projet prévoit la création d'éoliennes permettant un apport d'énergies renouvelables dans ces zones très fortement ventées, qui seraient directement redistribuées sur le réseau électrique.

Le Hotspot est relié à ce réseau local et diffuse un champ magnétique à destination des luminaires. Ceux-ci, disposants du récepteur adéquat, peuvent retransformer ce champ magnétique en électricité, capable de recharger leurs batteries. Les luminaires peuvent alors être récupérés et réutilisés pendant quelques jours, avant qu'un retour au Hotspot ne soit nécessaire pour la rendre à nouveau fonctionnelle.

Ainsi, bien plus que de n'être que de simples luminaires, ces éléments deviennent des **objets sociaux**, prétexte à la rencontre et au partage.

### Lumières

Afin de donner de la vie à ces luminaires et ainsi faire en sorte qu'ils soient plus que de simples objets, le placement de la fibre optique à l'intérieur du béton a été pensé de sorte qu'il fasse écho à la Voie lactée, très visible dans ces régions nordiques. Les couleurs des luminaires sont quant à elles pensées en résonance avec celles des **aurores boréales**. Un camaïeu de couleurs est ainsi attribué à chaque module, linéaire de leur spectre visible. Les luminaires apportent ainsi une lumière douce et chaleureuse qui ne dénote pas des teintes visibles dans le reste de la région.



### Anatomie

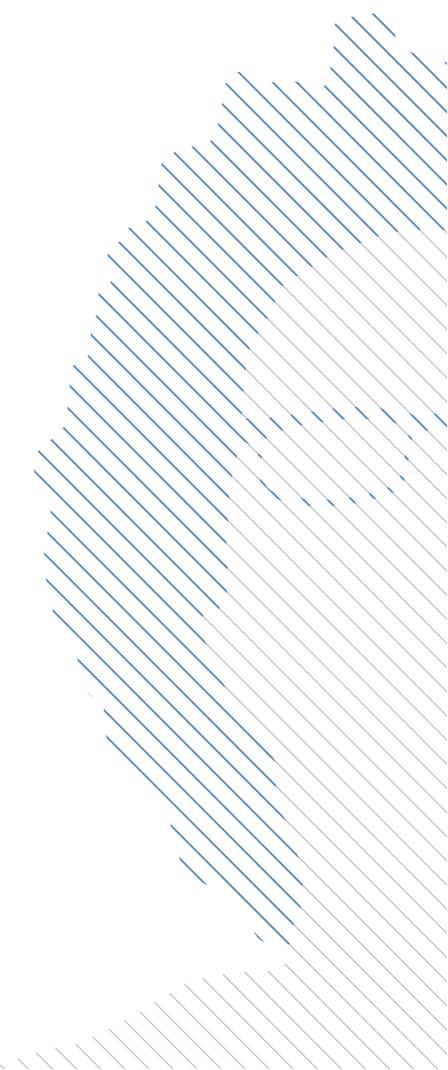
L'**Inukshuk** est un empilement de pierres construit par le peuple inuit. C'est un terme inuktitut signifiant « ce qui a la capacité d'agir comme un être humain ». Ces monticules de pierres sont utilisés, comme points de repère visibles à des kilomètres. Leur bras le plus long indique la direction du village le plus proche.

Le travail effectué sur ce luminaire reprend ces principes fondamentaux en créant des éléments inspirés des pierres composant l'Inukshuk, les empruntant alors de la **symbolique** originale. Les formes ont été retravaillées et remodelées de manière topographique, radicalisant les éléments initiaux. L'angularité de ces modules, propre à une facilité d'usage et de transport, est non sans rappeler une certaine adaptation des rochers et icebergs, éléments forts du paysage local. Points de repère par leur ressemblance, ces formes peuvent toujours être assemblées par un simple empilement, ouvrant alors la voie à de multiples possibilités d'expression et d'appropriation.

The background features three overlapping, irregular shapes filled with a blue hatched pattern. The largest shape is in the center, with two smaller ones positioned to its left and bottom-left. The hatching consists of numerous thin, parallel lines that create a textured, geometric effect.

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