

# THE CUBIST PAINTER



MAX  
OSTRO  
VERHY  
2024



"ISOMETRIC ABSTRACTION N2"  
30CM/21 CM, MIXED MEDIA ON PAPER  
LONDON, 2021



"ISOMETRIC ABSTRACTION N3"  
30CM/21 CM, MIXED MEDIA ON PAPER  
LONDON, 2021

# HIGH ALPS FRENCH RIVIERA LANDSCAPE PAINTING



MAX  
OSTRO  
VERHY  
2010





**BRISTOL**



**GARDENS**

**EARLY WORKS**



"CITYSCAPE 4"  
PROJECT FOR OUTDOOR, CERAMIC BAS RELIEF  
BACKGROUND IMAGE GENERATED BY AI  
LONDON, 2024



"CITYSCAPE 5"  
PROJECT FOR OUTDOOR, CERAMIC BAS RELIEF  
BACKGROUND IMAGE GENERATED BY AI  
LONDON, 2024

# BRISTOL GARDENS REALISM



MAX  
OSTRO  
VERHY  
2020

## BRISTOL GARDENS

The main theme is the Bristol gardens: a warning of a post-apocalyptic world, representing the decay of humankind. The rusted engines, reclaimed by nature, illustrate what could happen if humanity fails to care for the planet. A new "-ism" emerges from the plastic bottles, metal cans, and bin bags: "trashtesism." I find beauty in the remnants of the human race being consumed by nature, within this shell of paradise that is the St Werburgh's allotments in Bristol, created by intellectual hippies rebelling against industrialism.

In the rusted engine, there is a striking juxtaposition of industrial and natural elements that particularly captured my attention. Watercolour and pencil provided an ideal medium to analyse this Delphic micro-world, as the technique demands particular attention and focus. At times, I would leave blank surfaces, such as the sky, while in other areas, I would delve into intricate details, creating a free-flowing dance - a natural balance between the elements in my drawings.

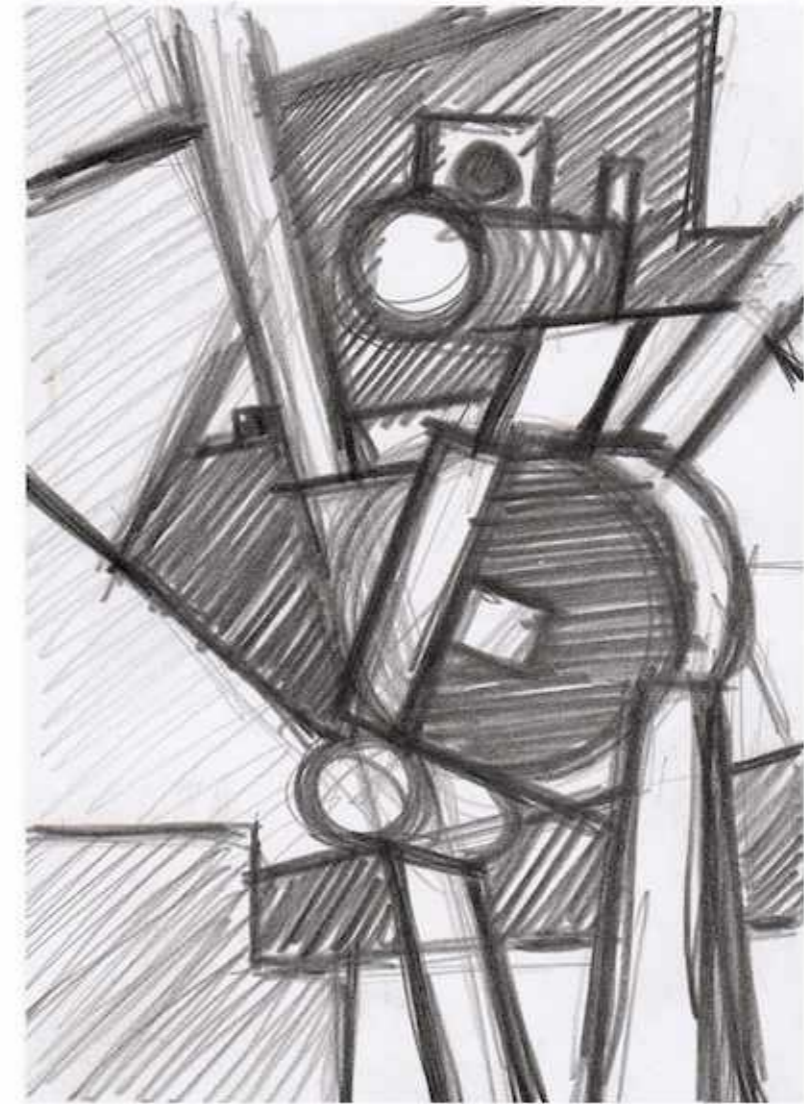
The half-destroyed little houses, with walls made from rubber tires allowing weeds to grow through the cracks, evoke a sense of wabi-sabi, the Japanese philosophy of finding beauty in imperfection. This imperfection proclaims itself the saviour of the world - the irregular lines of nature opposing the rigid right angles of classicism and industrialism.

To conclude, my Bristol gardens series is a romantic message infused with a modern, dystopian, post-Soviet vibe, blended into an eco-friendly smoothie to be sold in mass production at Tesco stores around the globe.

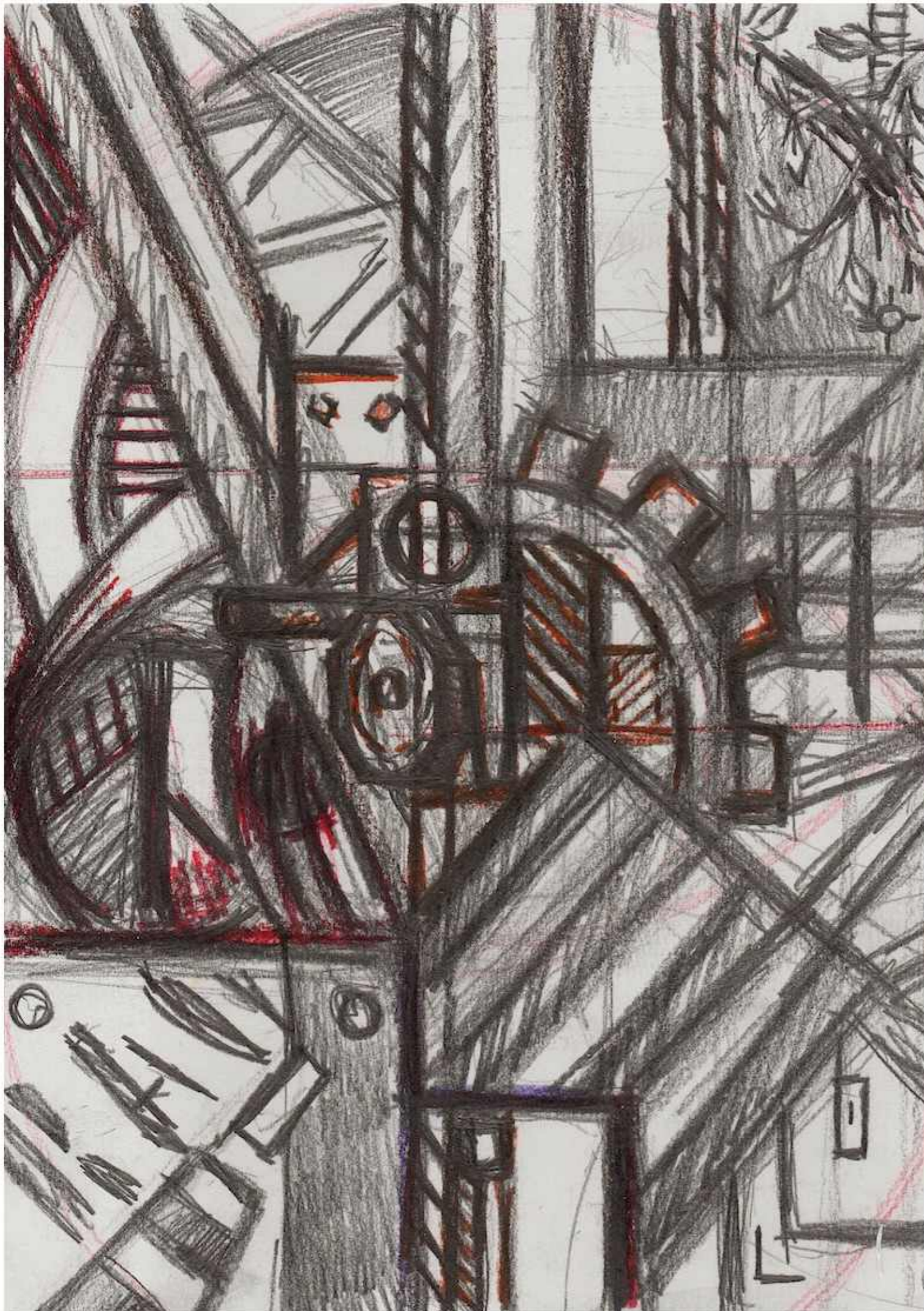


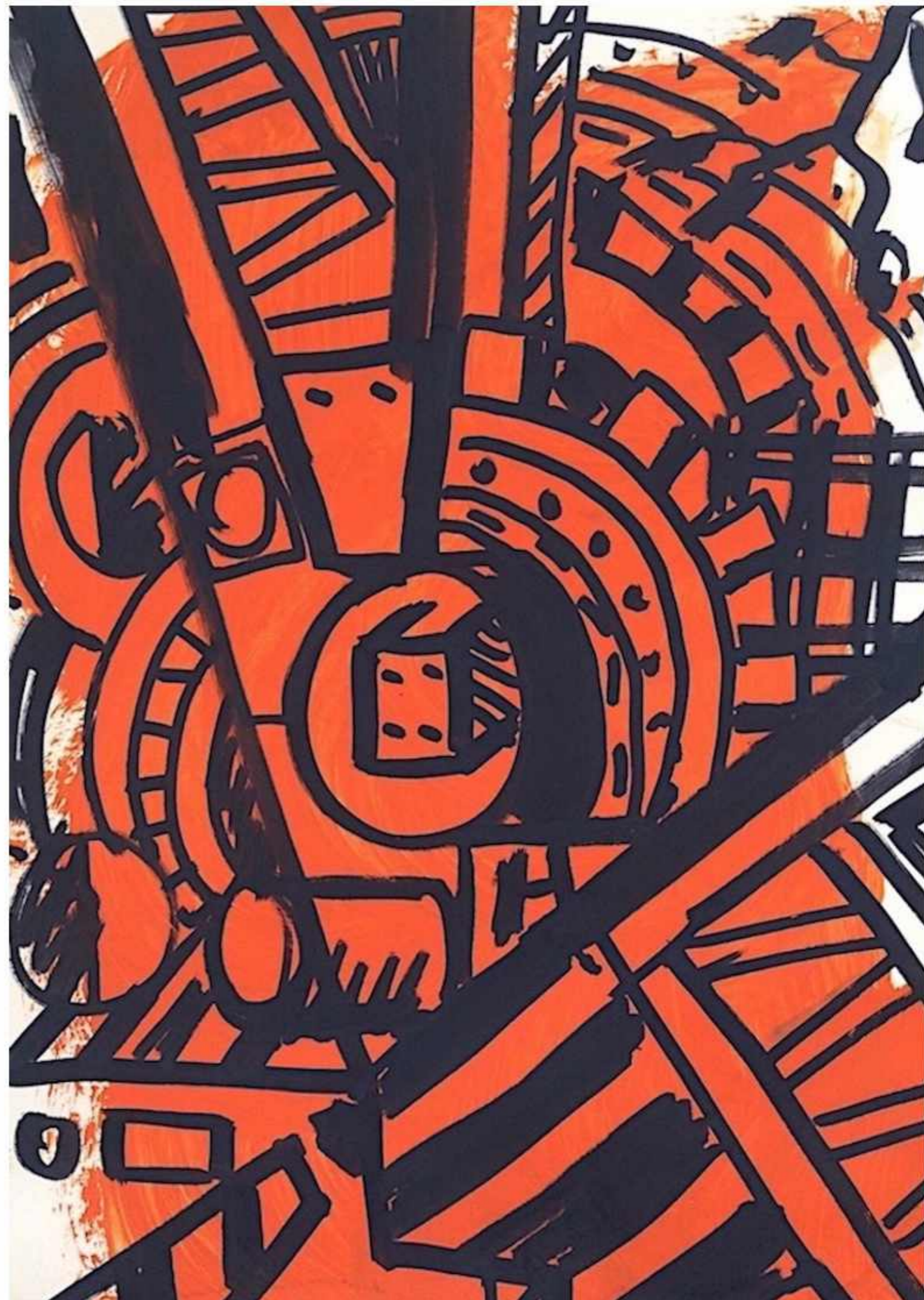


# BRISTOL GARDENS CUBISM

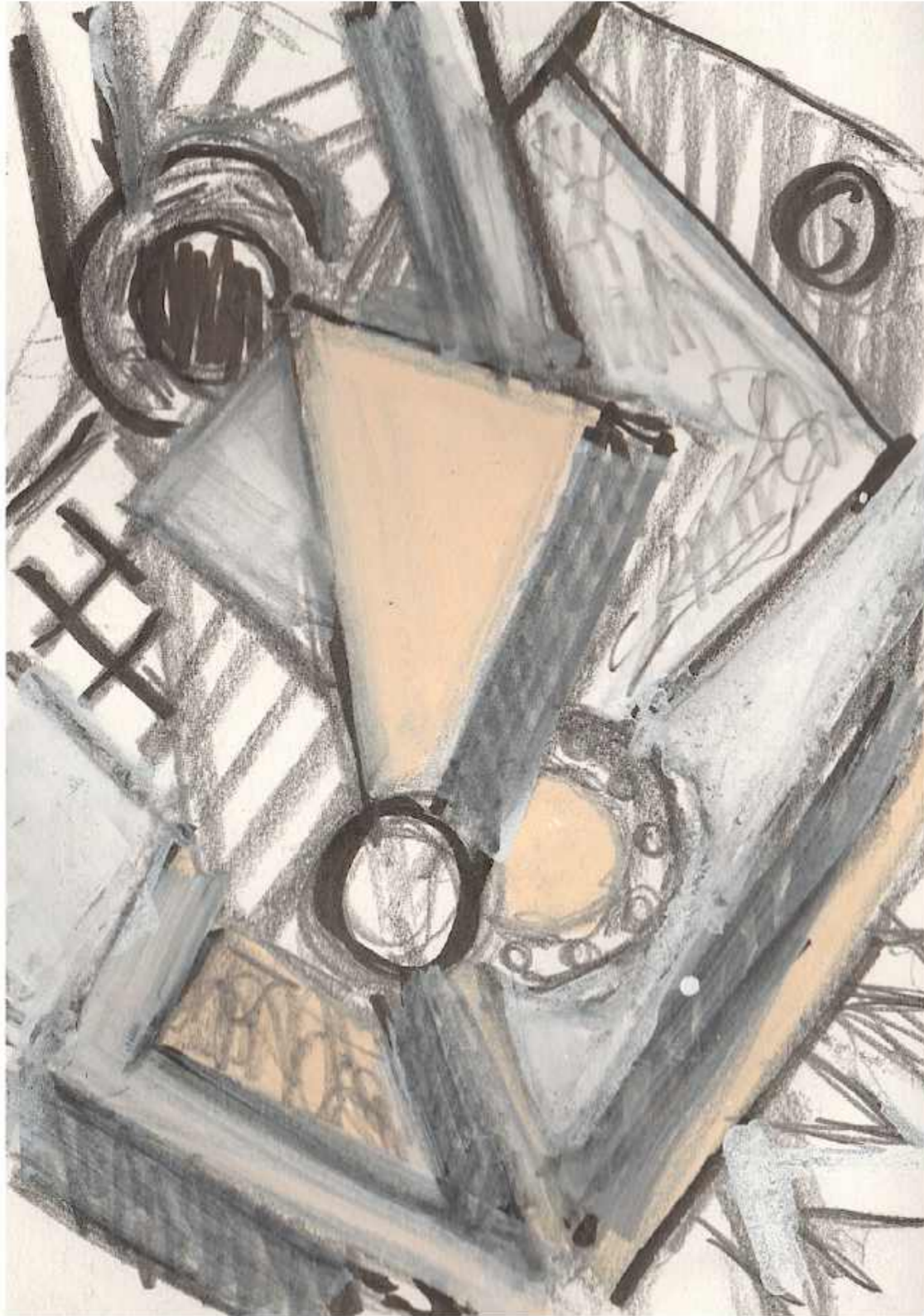


MAX  
OSTRO  
VERHY  
2020





# BRISTOL GARDENS CUBIST SKETCHBOOK



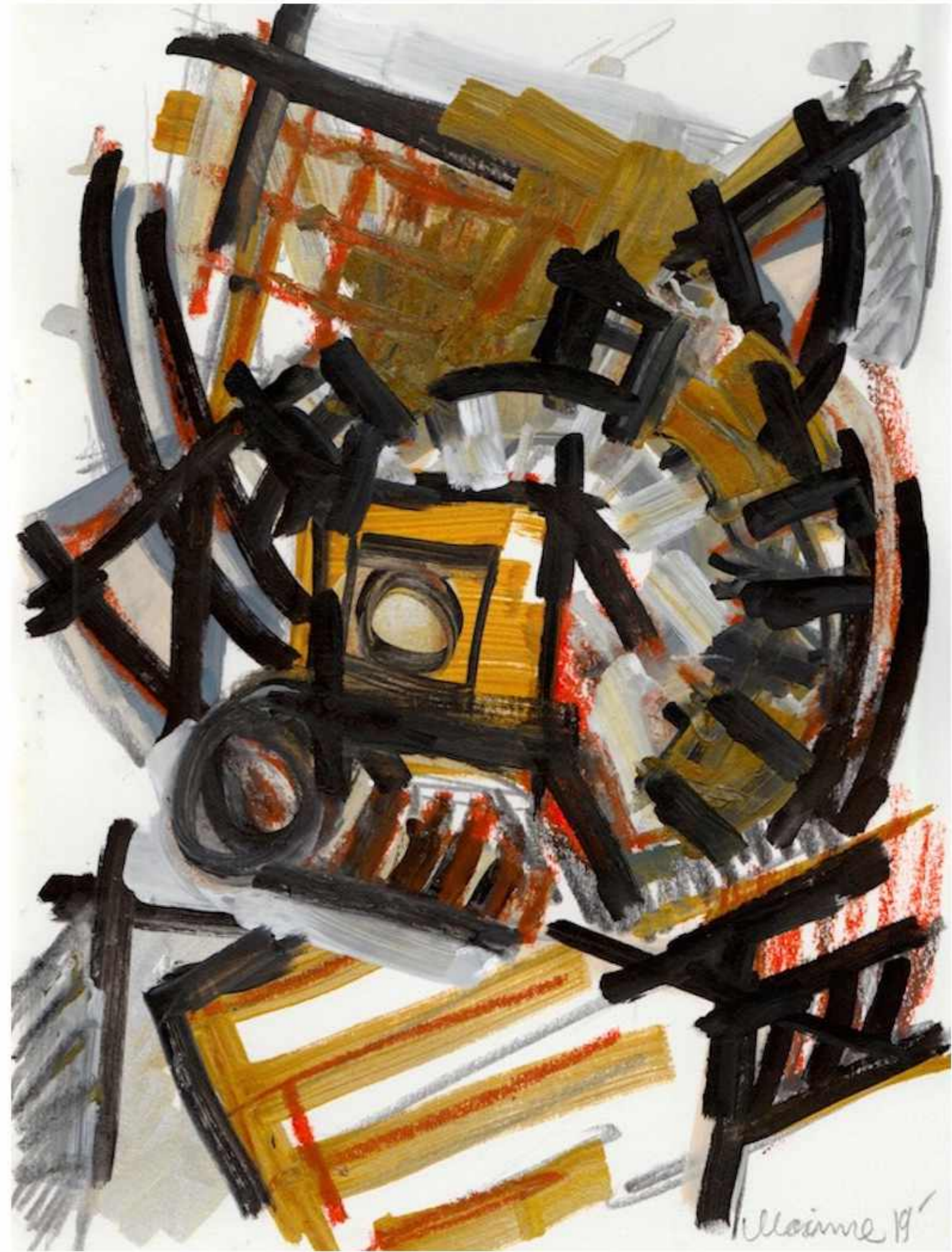
MAX  
OSTRO  
VERHY  
2020



**BRISTOL**  
GARDENS  
SCULPTURAL SKETCHES



**MAX  
OSTRO  
VERHY  
2020**

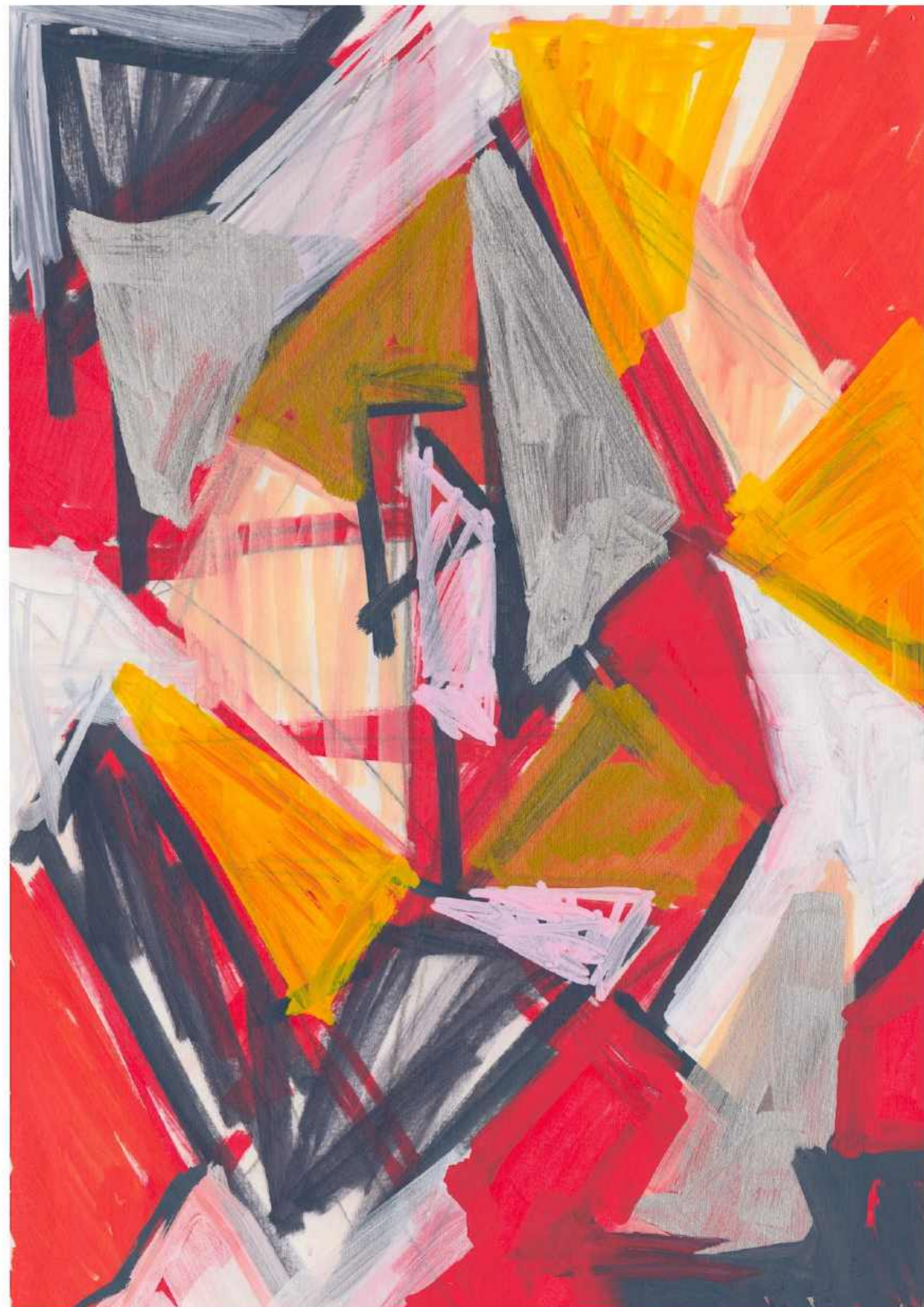
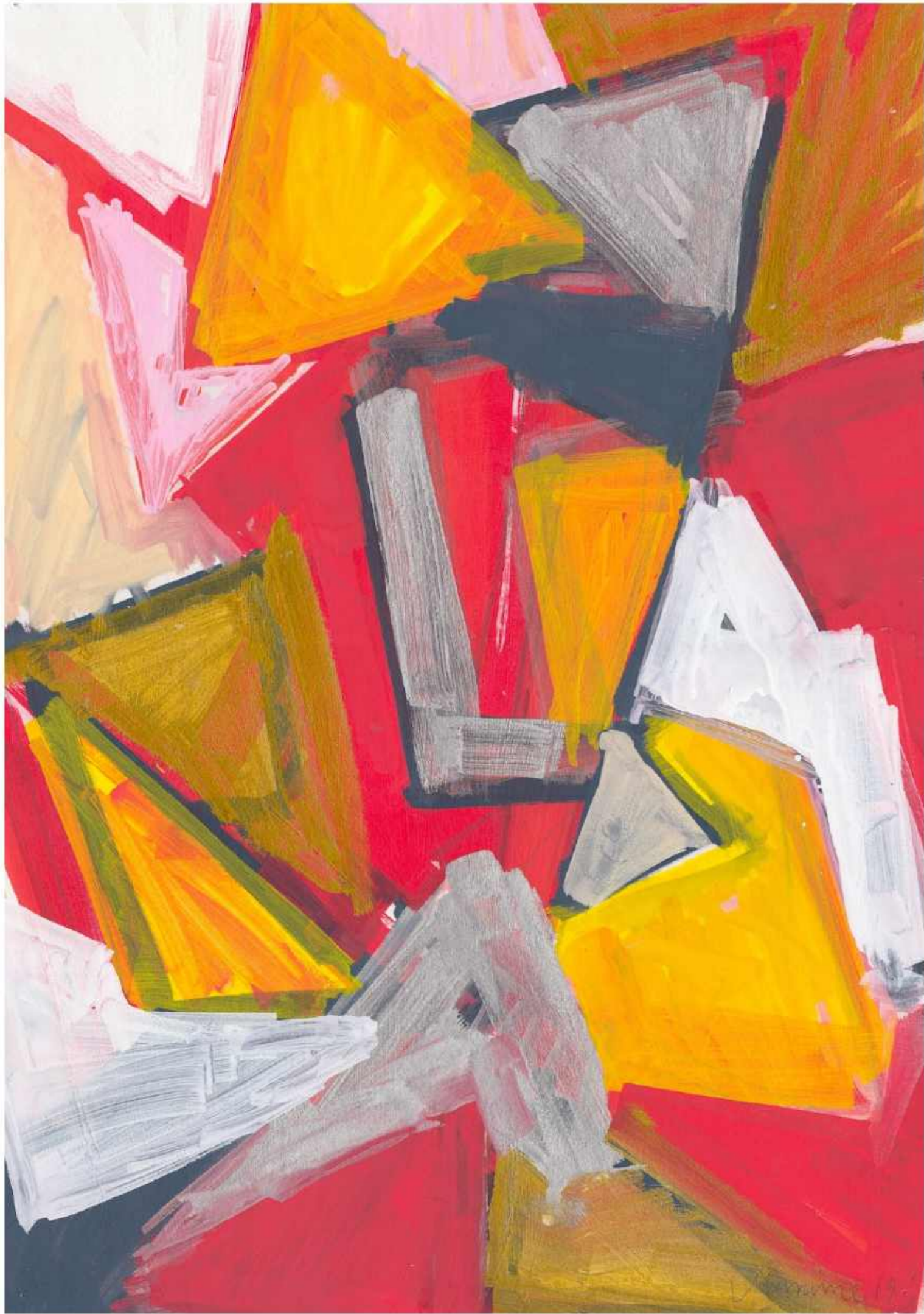


# ORIGAMI FRAGMENTATION

ORIGAMI SCULPTURE PAINTINGS

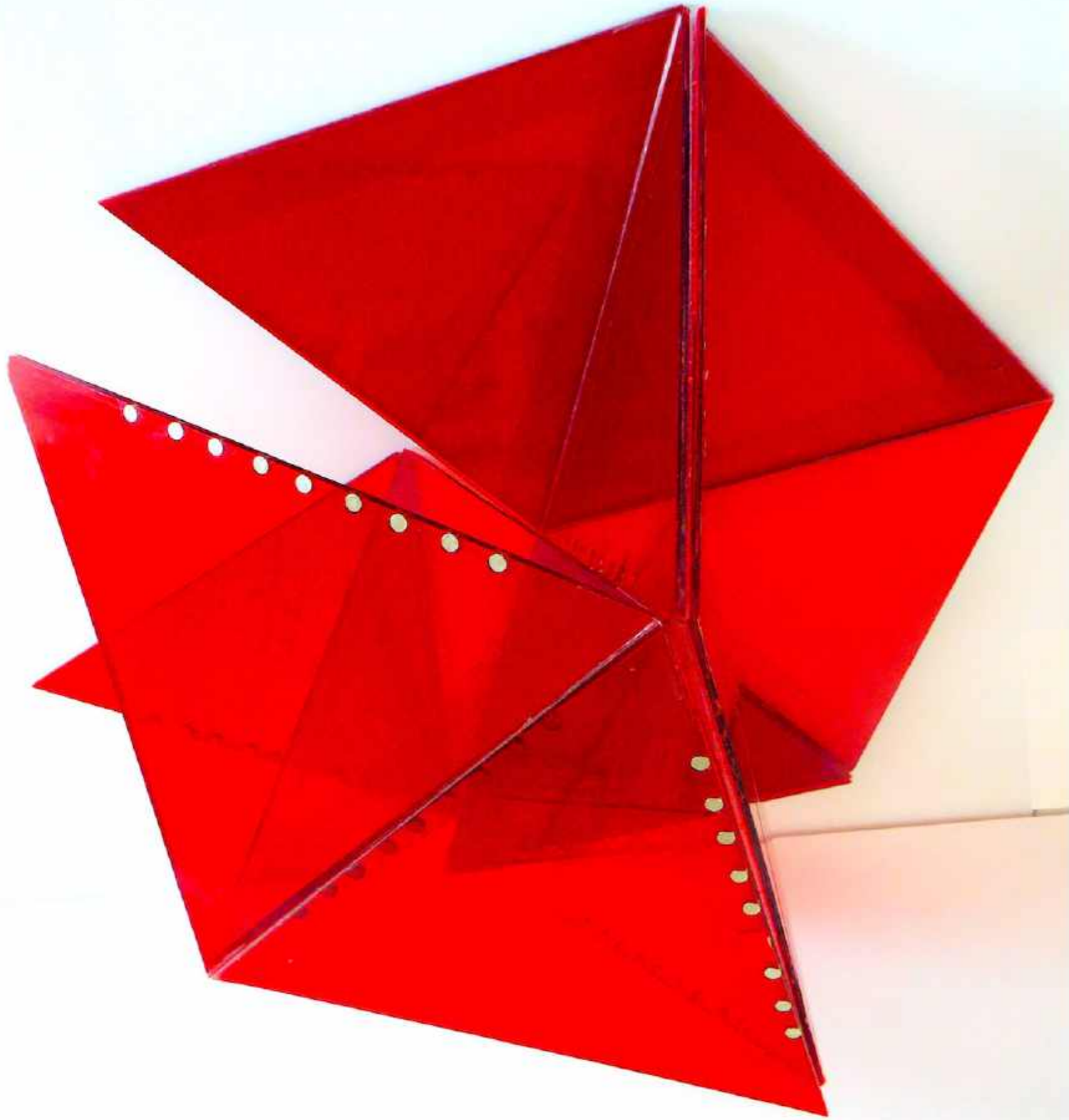


MAX  
OSTRO  
VERHY  
2020

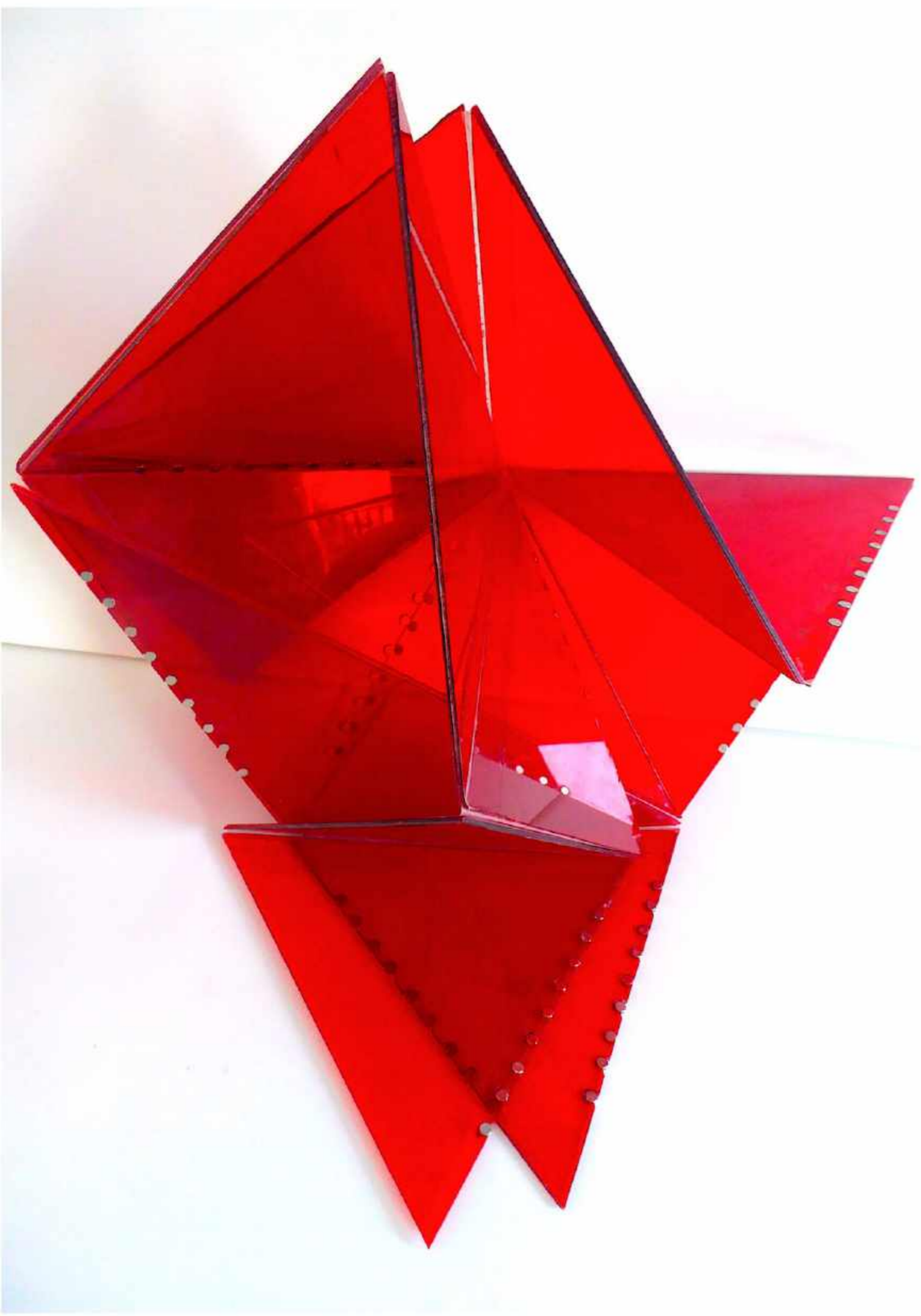




**ORIGAMI**  
FRAGMENTATION  
MOBILE SCULPTURE



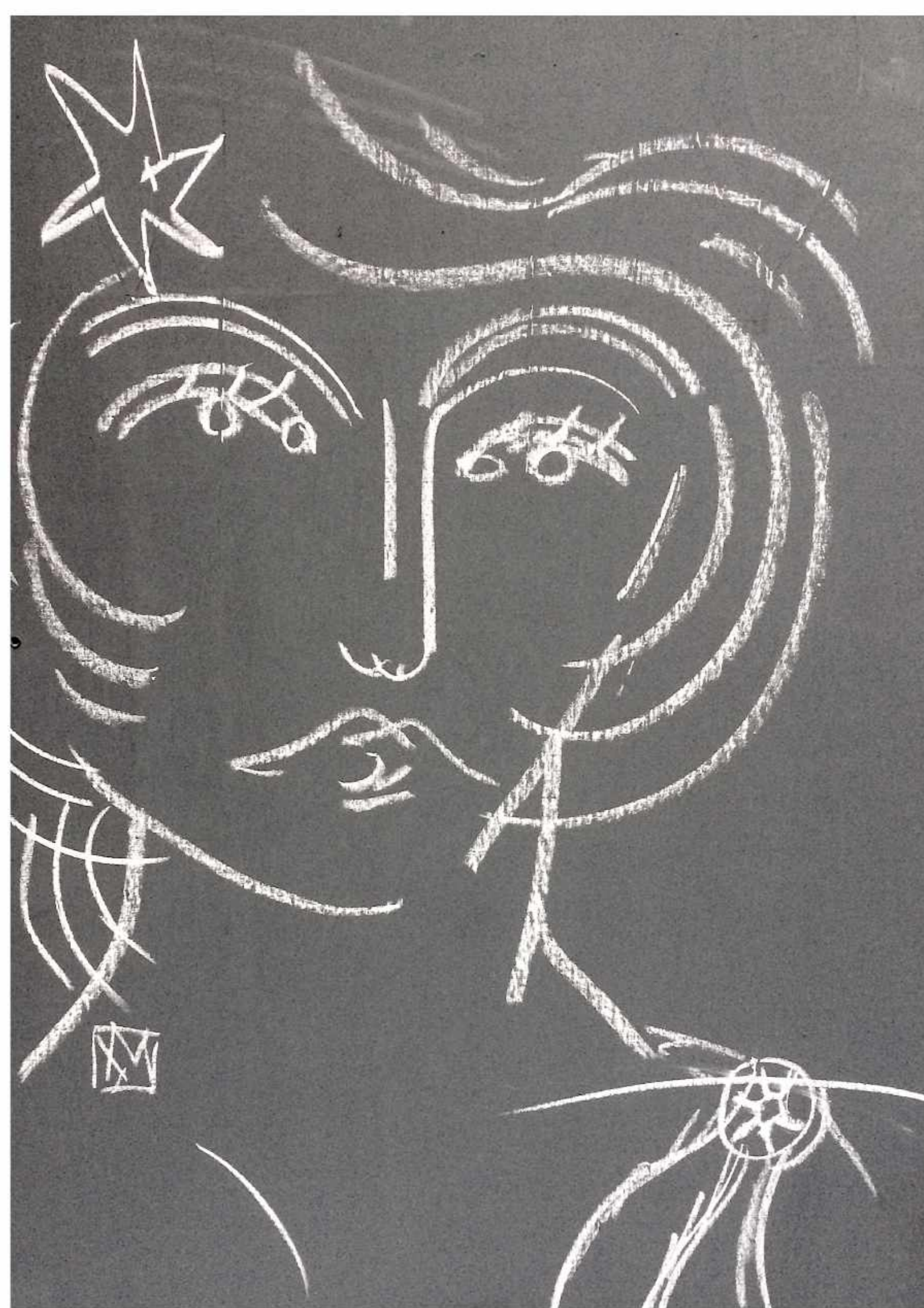
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OSTRO  
VERHY  
2020

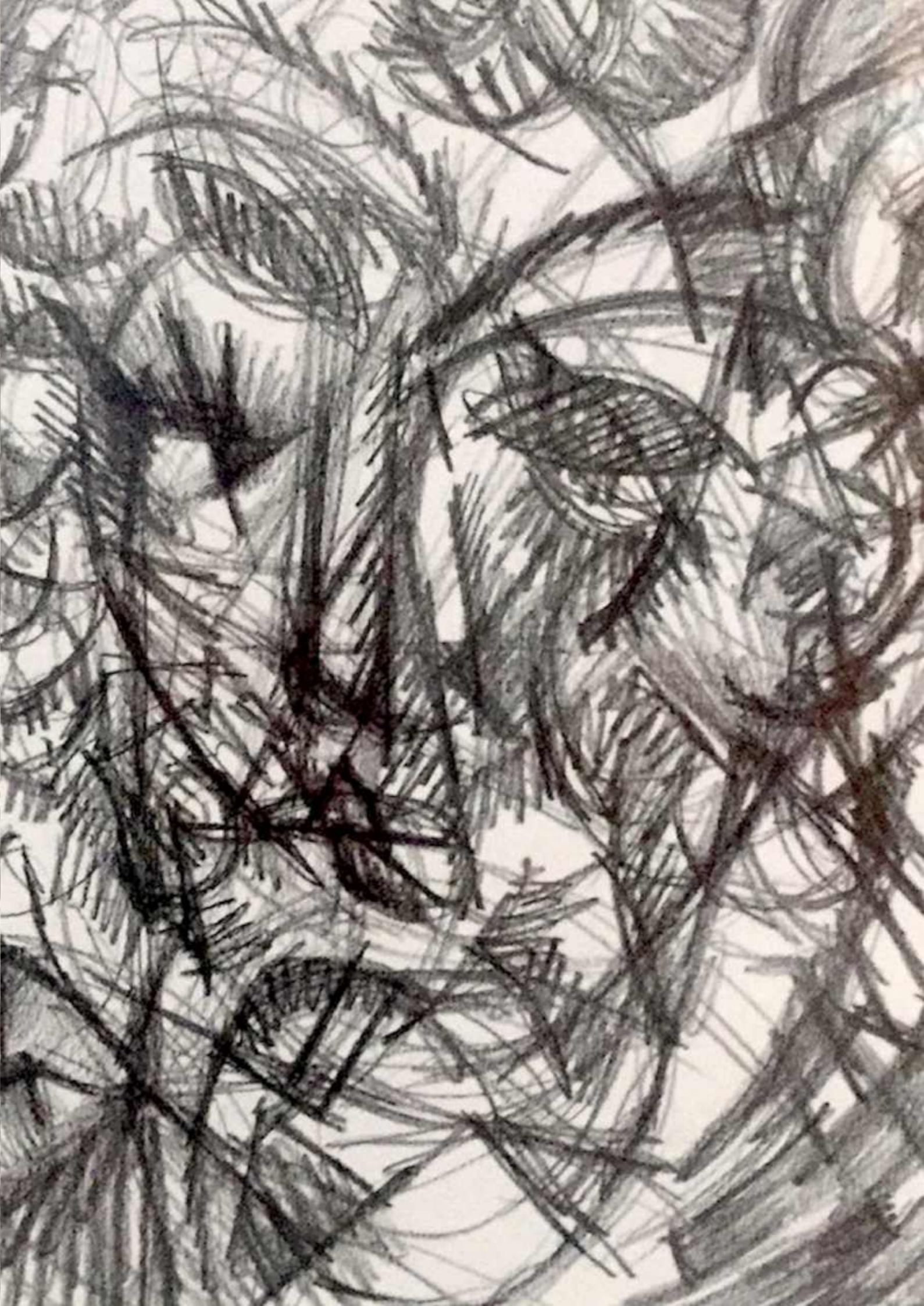


# THE GRAFFITI ARTIST



MAX  
OSTRO  
VERHY  
2020





# PAUL VONBERG ARCHITECTS

To whom it may concern:

A testimonial concerning **MAX OSTROVERHY**, in connection with his application to study Architecture

Most architects know that Adolf Loos thought an architect needed to be 'a bricklayer who has learned Latin' and that Leon Battista Alberti included in his skill set the ability to do a somersault from a standing start.

Having observed the world of Western architecture for some forty years, however, I would have to say that the current skills on offer seem too often to be dominated by the ability to see in magazines what other architects are doing and to copy them, not always well.

Max Ostroverhy, on the other hand, seems to me to have a range of enthusiasms and abilities which match more closely in their variety and depth those of architects who made a serious contribution to the development of 'the mother of all arts'. He seems to be little short of a 'Renaissance Man'.

At only 20, he can already be described as an original thinker. His extensive portfolio speaks for itself but, lest any of its many layers be missed, I would note that he seems to have little interest in plagiarising what his contemporaries might be doing but is very attentive indeed to every aspect of the wider world, not as an observer but as a participant. He is as excited by the possibilities of time travel as he is by the meaning of the confinements necessitated by Covid-19, as fascinated by the Albedo effect, as by the likely winner in a struggle between a carbon fibre panel and a grizzly bear. He has much of the philosopher about him and, to that, brings an acute intelligence, and an unusual facility with words, especially for one who speaks four languages.

His historical and design interests extend from the ancient world (How many young architects would seek to bring an appreciation of Graeco-Roman mythology to the people of Bristol UK via a series of late-night graffiti sessions using white chalk?) to Wabi Sabi, typography, photography, Delacroix, cubism, abstract expressionism, Archigram and robotics.

Meanwhile, he expresses those interests not only in words but in a wide range of visual media. He can draw and sketch buildings and, with real interest, people, animals, and anatomy. His landscape paintings are especially powerful. Of course, he can also draw on a computer. All his work is both bold and sensitive.

Finally, the 'sine qua non' of any architectural talent, Max thinks in three dimensions, apparently without difficulty. He already sculpts precisely in clay, plaster, paint, wood, and glass and, should anyone fear a lack of concern for functionality, he can just as easily make a tea pot, a soap dish, glass jewellery or a knitted hat, as he can an abstract maquette.

To conclude, I have to say that Max is extraordinarily imaginative and prolific, but also disciplined and structured in his thinking. All these skills are precisely those which the world needs for architecture to develop in ways yet unimagined, ways which will not only inspire and awe, but will comfort and support humankind through what promise to be difficult decades. In my view, Max Ostroverhy is likely to be a credit and a major contributor to the architectural profession, a true architect.

I strongly recommend that any university which is offered the opportunity to guide his development over the coming years should jump at the opportunity to take this unusual and very special student.



Paul Vonberg MA (Cantab) Dip Arch RIBA AABC

Trinity College, Cambridge, 1982-1988

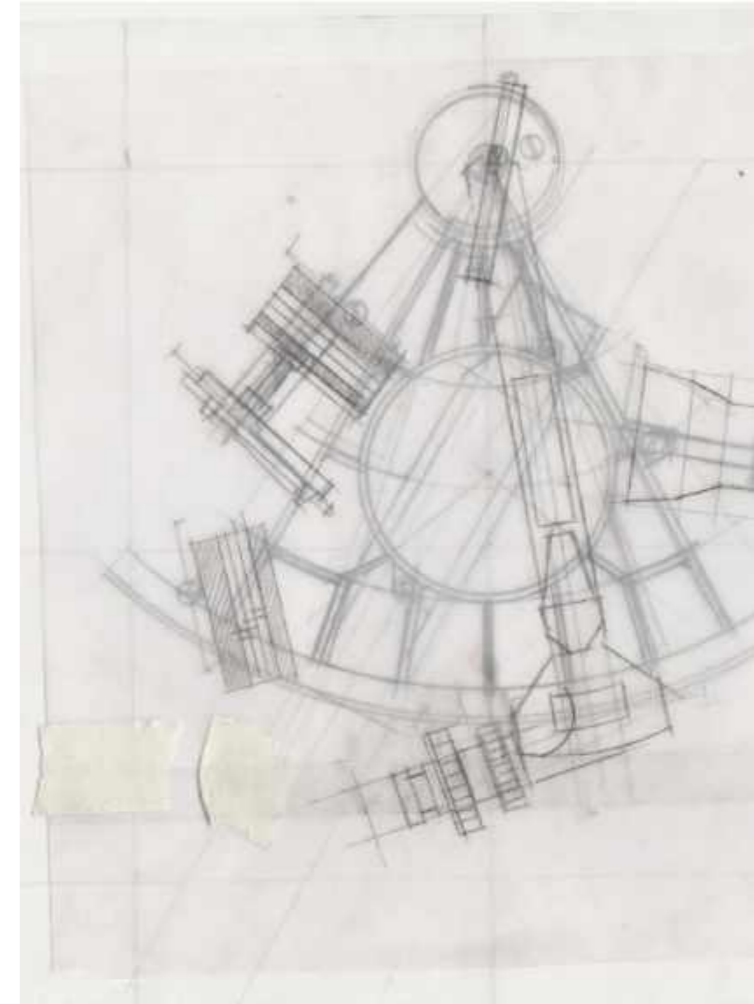
Associate and Partner, Purcell, Architects and Heritage Consultants 1990-2002

Director, Paul Vonberg Architects, 2002-present

College Architect, Jesus College, Cambridge, 2012-present



UCL



DESIGN

WORKSHOPS



A photograph of a solar burner setup against a black background. On the left, a large, dark, parabolic reflector is angled upwards. On the right, a fan is mounted on a silver tripod stand. A small green light is visible on the fan's motor. The text 'THE SOLAR BURNER' is overlaid in orange, and 'PASSIVE ENERGY GENERATING DEVICE' is overlaid in pink at the bottom left.

# THE SOLAR BURNER

PASSIVE ENERGY GENERATING DEVICE



### **The Solar Burner:**

A Passive Energy Generating Device

A device to burn - a symbol of fire's transformative power.

The creation of fire marked the dawn of the Bronze Age and the rise of civilizations, all tied to the mythological figure of Prometheus, who gave mankind fire and life from clay. This narrative forms the backbone of this project, which explores how fire - whether physical, emotional, or spiritual - shapes human experiences throughout the yearly cycle of seasons, traditions, beliefs, and festivals. It aims to guide societies toward reconciliation, regeneration, or both, with themselves and one another.

At its core, this project seeks to harness fire from an architectural perspective, exploring its emotional, structural, and environmental qualities. Fire's spiritual significance, its strength, and its dual nature as both a source of danger and benefit become key considerations. The focus is not merely on the act of interacting with fire but on its creation and the effort to sustain it.

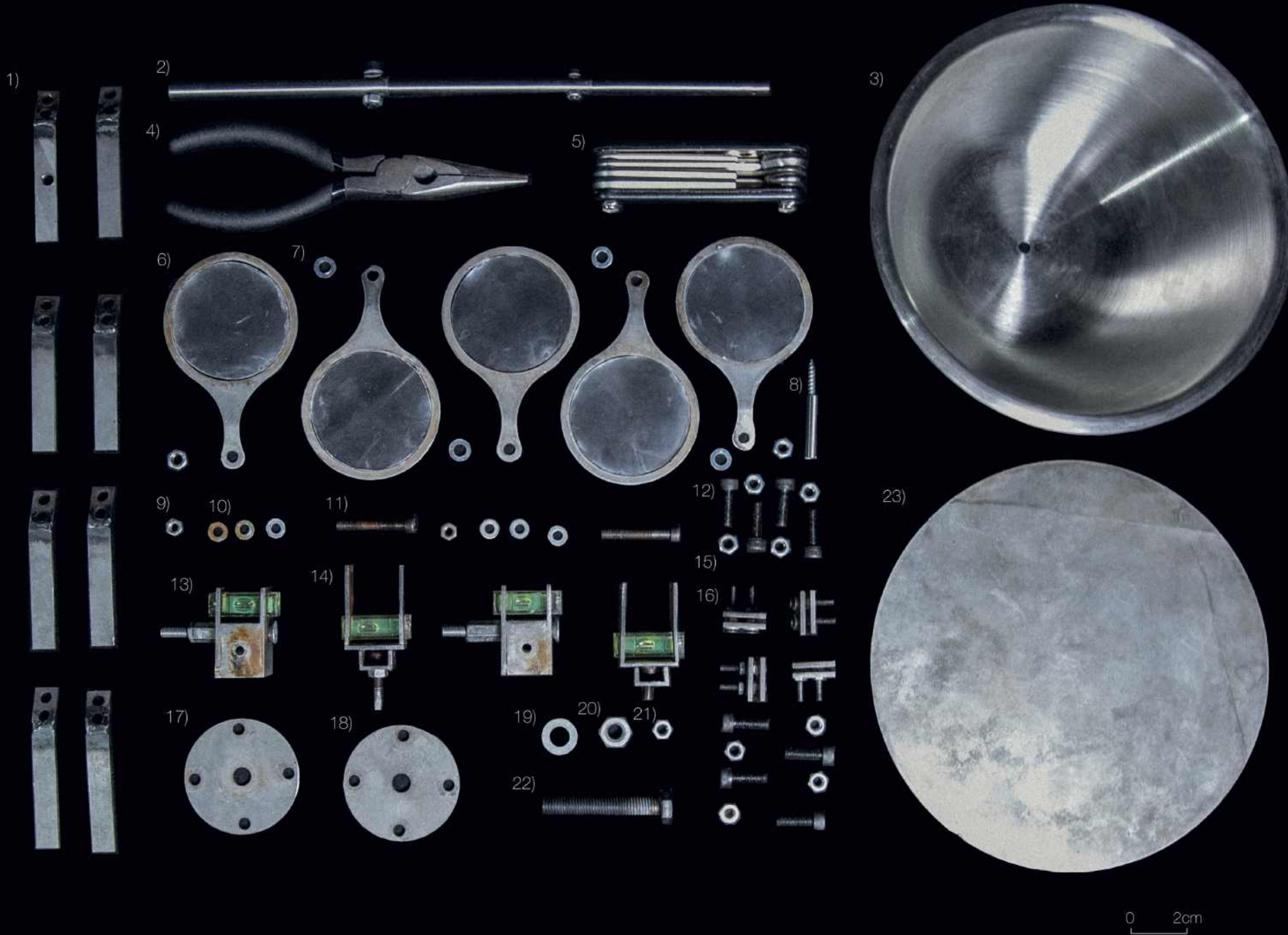
Through devices, facades, and eventually architectural structures, this project examines how fire can be restrained and adapted to the micro-biomes studied and developed within. These designs function as both practical tools and symbolic celebrations of fire's enduring cultural and environmental impact.

Ultimately, this work invites a celebration of the beliefs and traditions associated with fire within the context of urban and modern landscapes. It challenges us to reconsider the role of belief systems in a technologically driven world and to reflect on the enduring relevance of fire as a unifying and regenerative force.

### 3.6 Working Mechanism

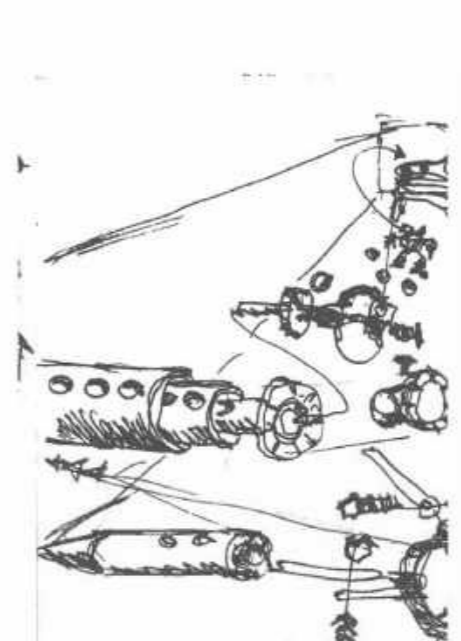
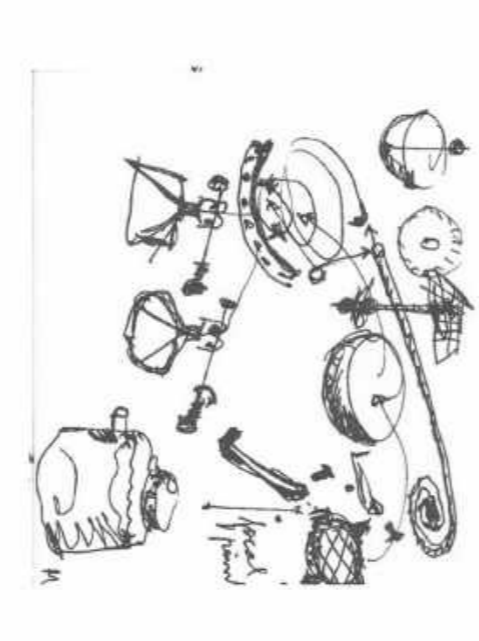
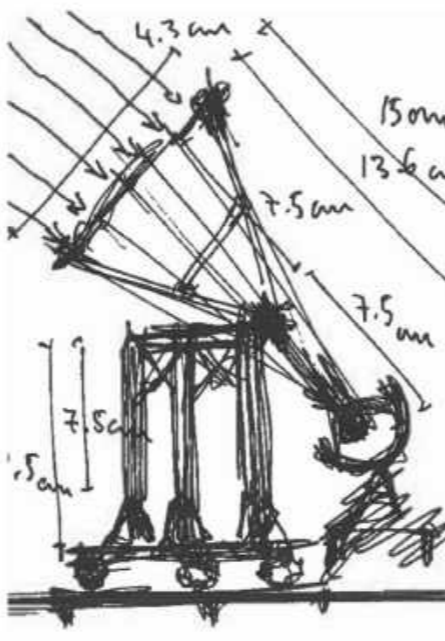
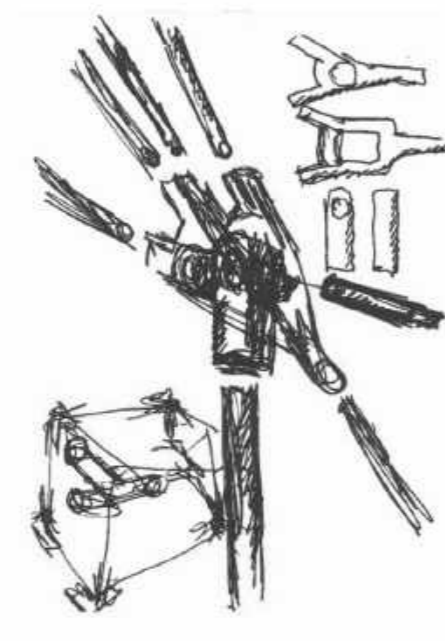
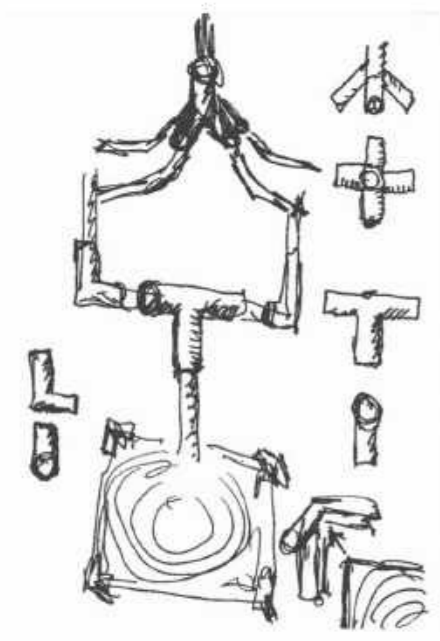
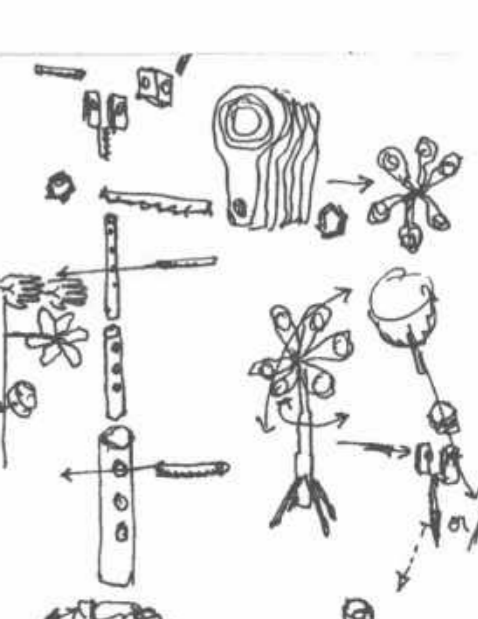
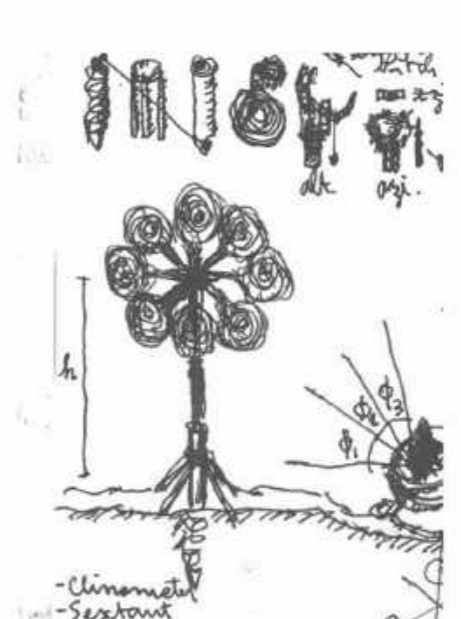
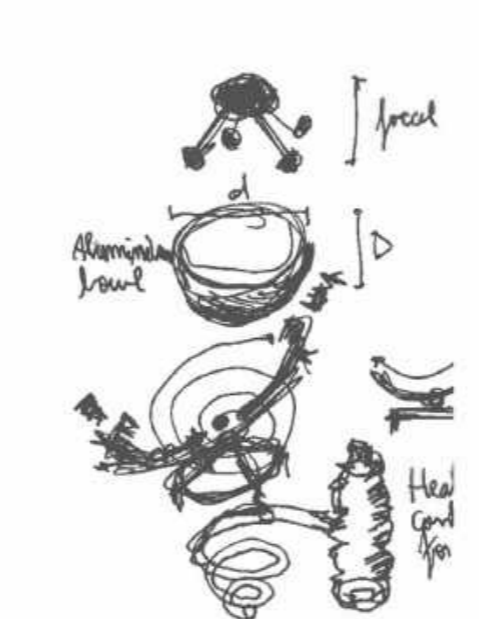
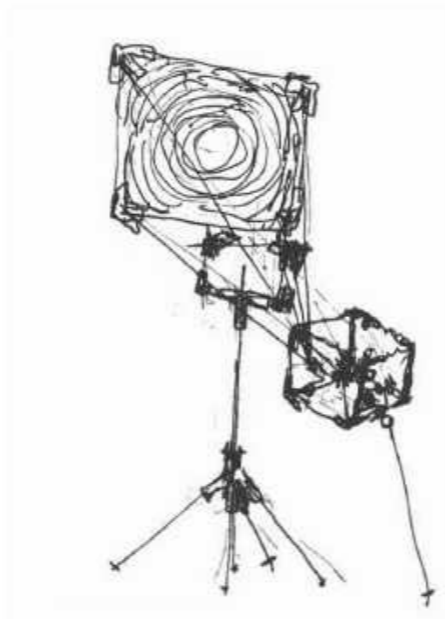
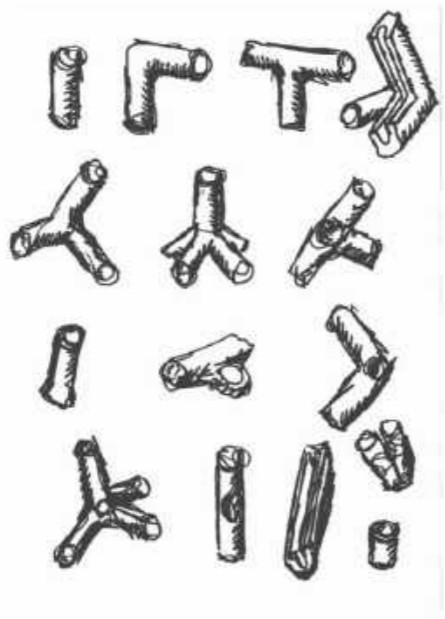
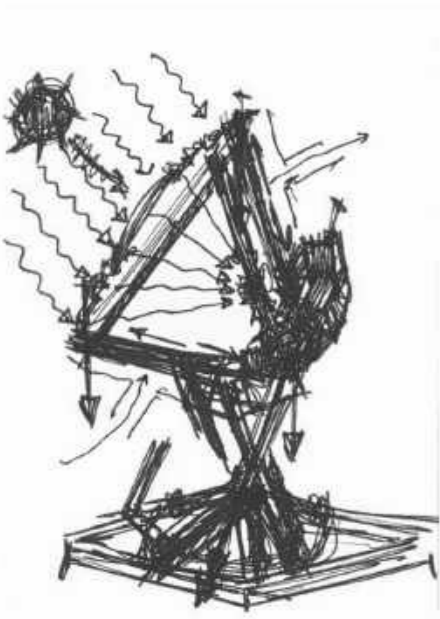
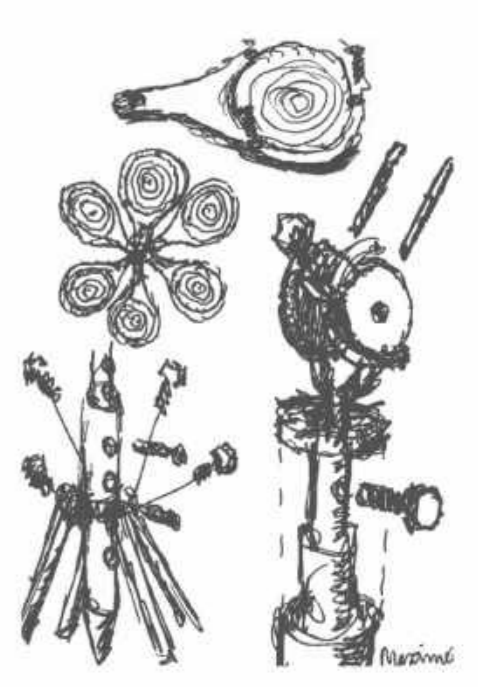
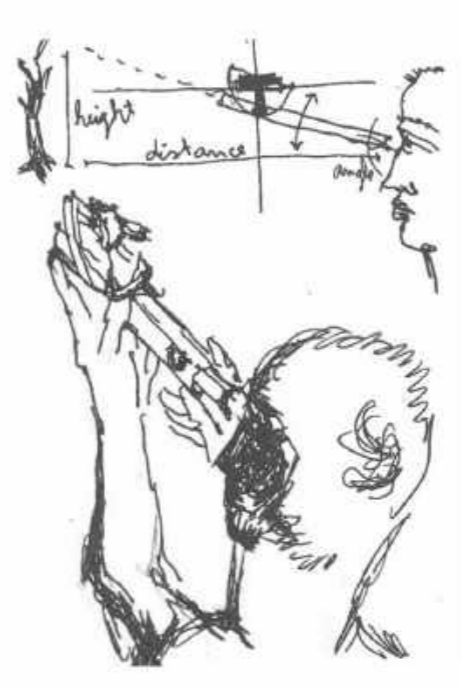
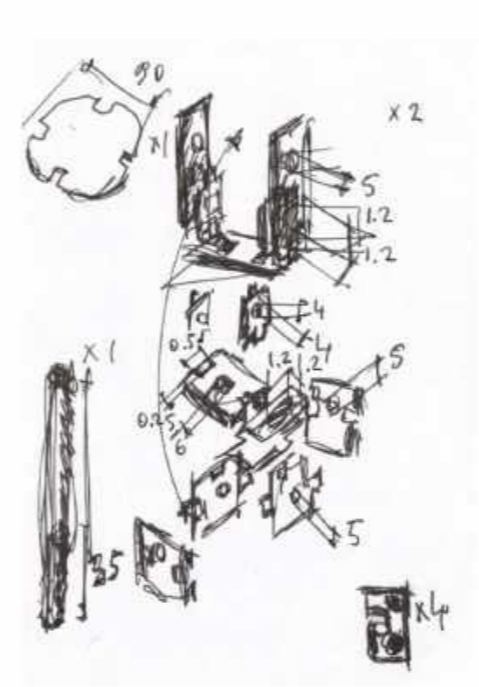
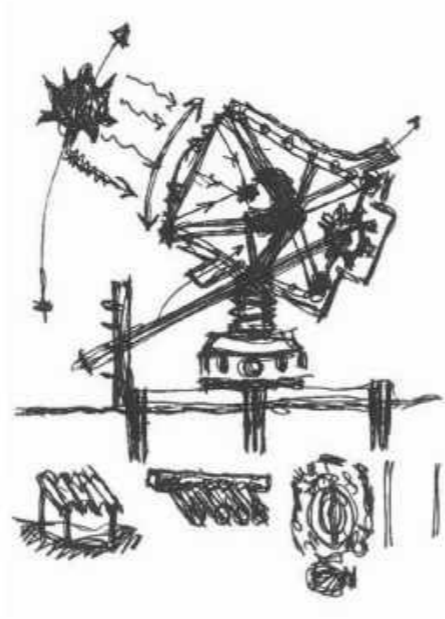
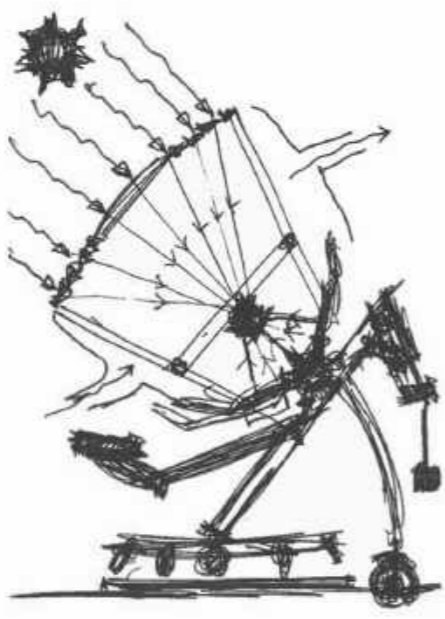
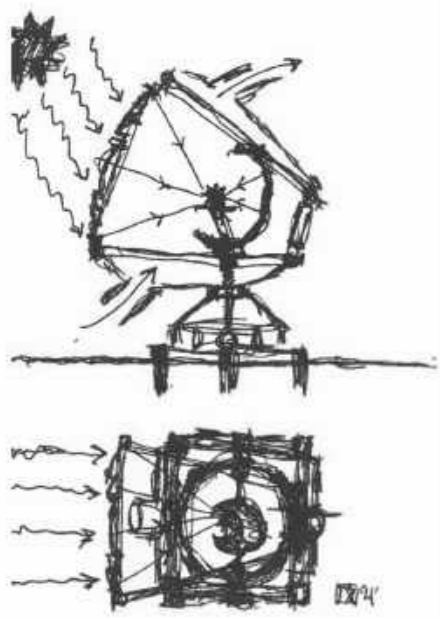


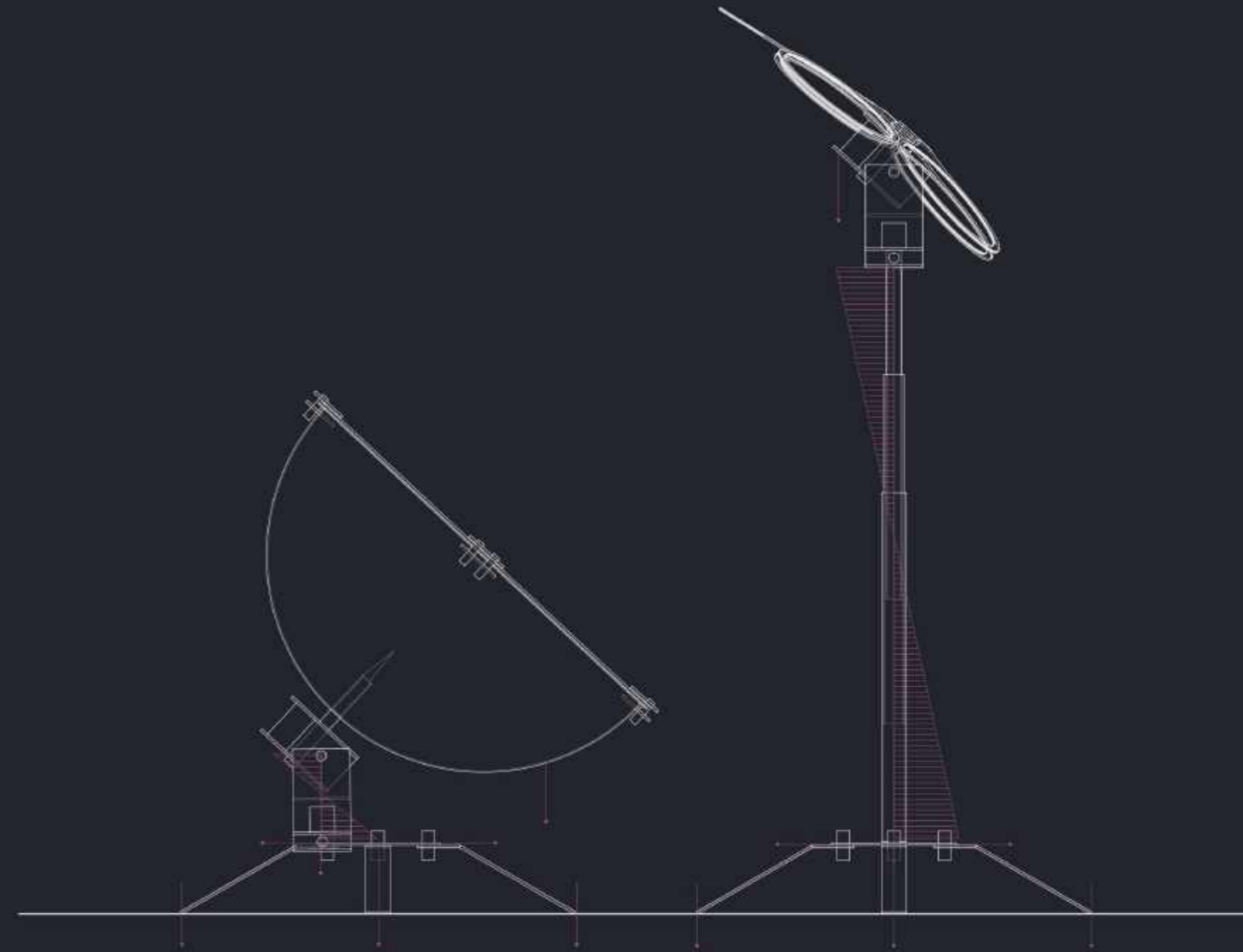
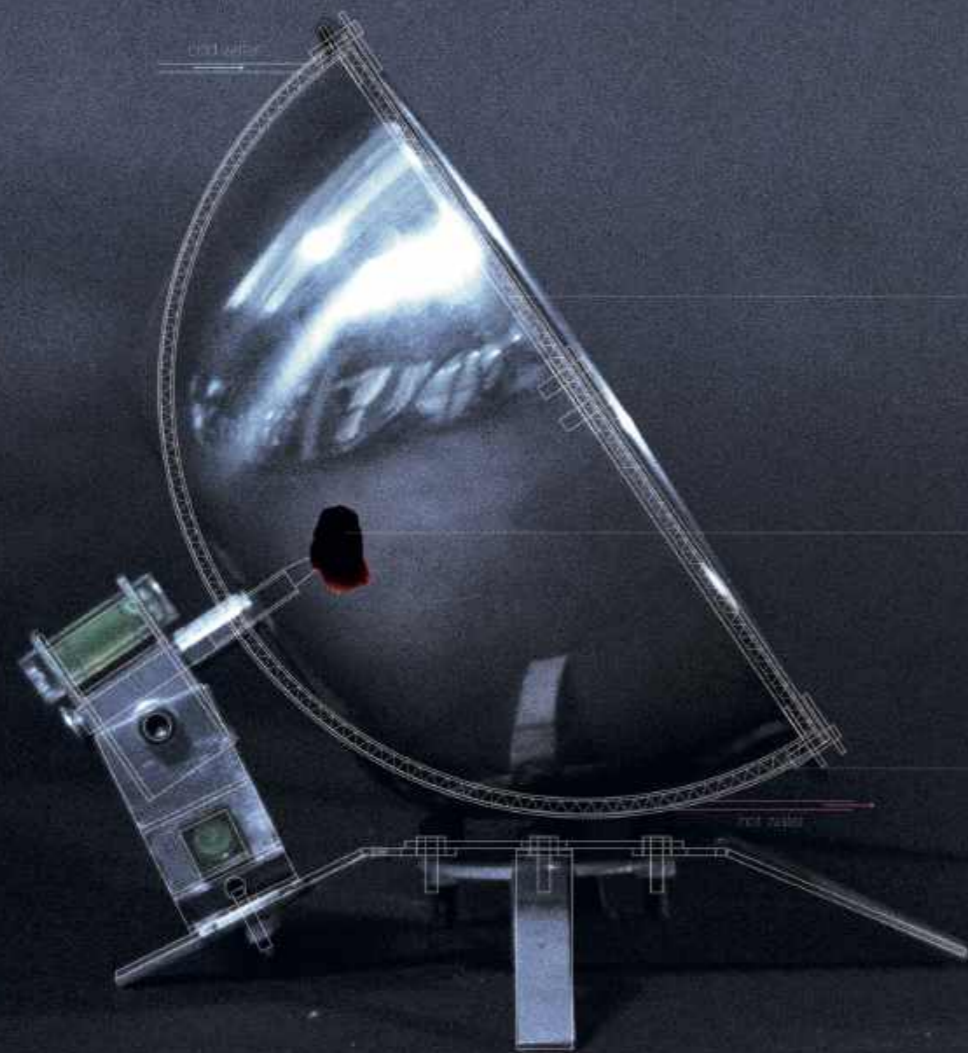
### 3.8 Taxonomy of Parts

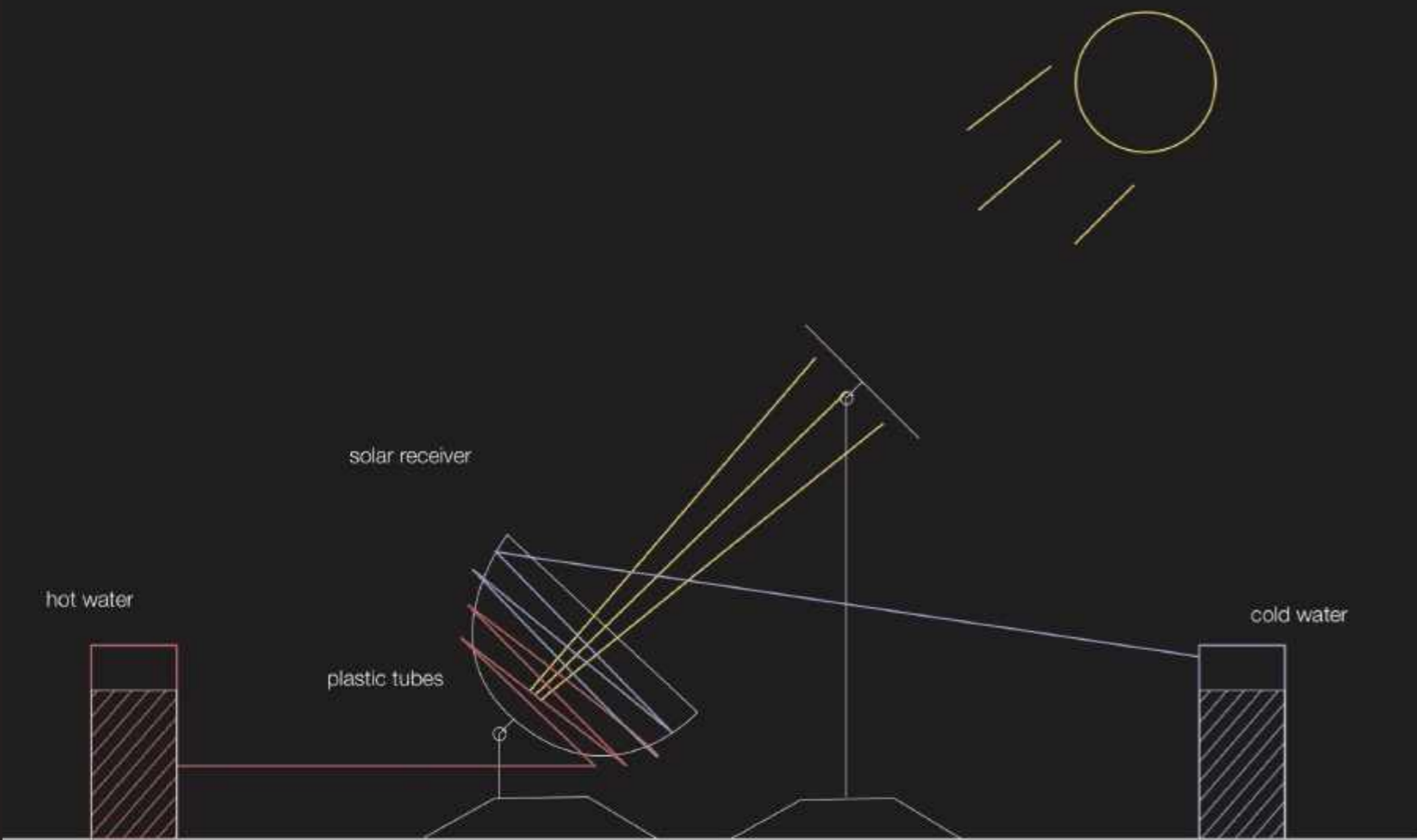


- Number of pieces = 69
- Material properties =  $f_y = 355\text{MPa}$
- $U\text{-value} = 0.12\text{ W/m}^2\text{K}$
- 1) legs
- 2) adjustable stand
- 3) insulated wardian case
- 4) shjupalci
- 5) allen key
- 6) fresnel lense deployables
- 7) f. l. distancing (0.01 mm)
- 8) pike char holder
- 9) 3M
- 10) EM flat
- 11) 3M screw
- 12) 4M screw
- 13) level bubble
- 14) adjustable head
- 15) M4
- 16) closing clamps
- 17) table stands
- 18) sanded M3
- 19) M5 flat
- 20) M5
- 21) M3
- 22) M5 screw
- 23) thermal lid

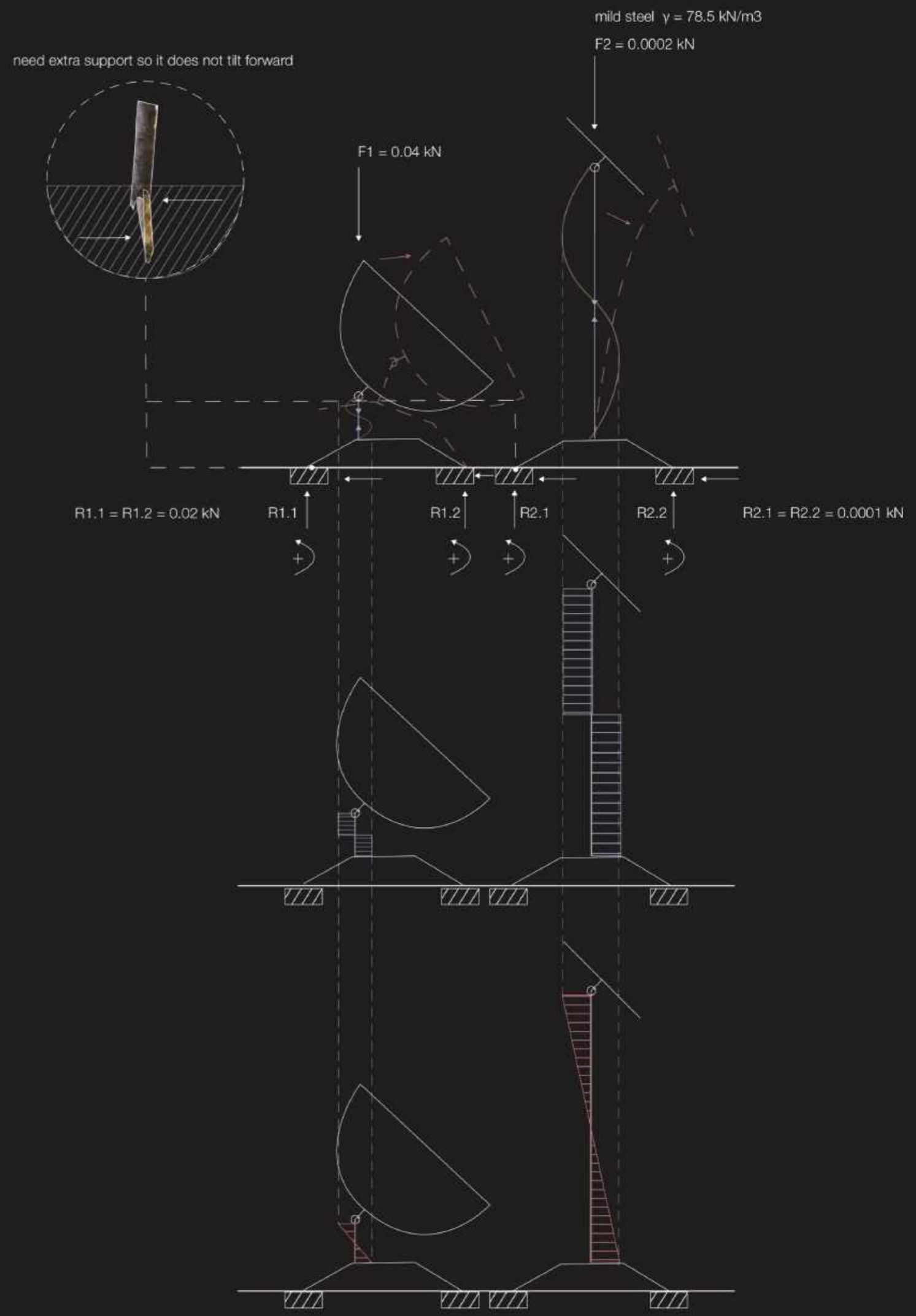
0 2cm

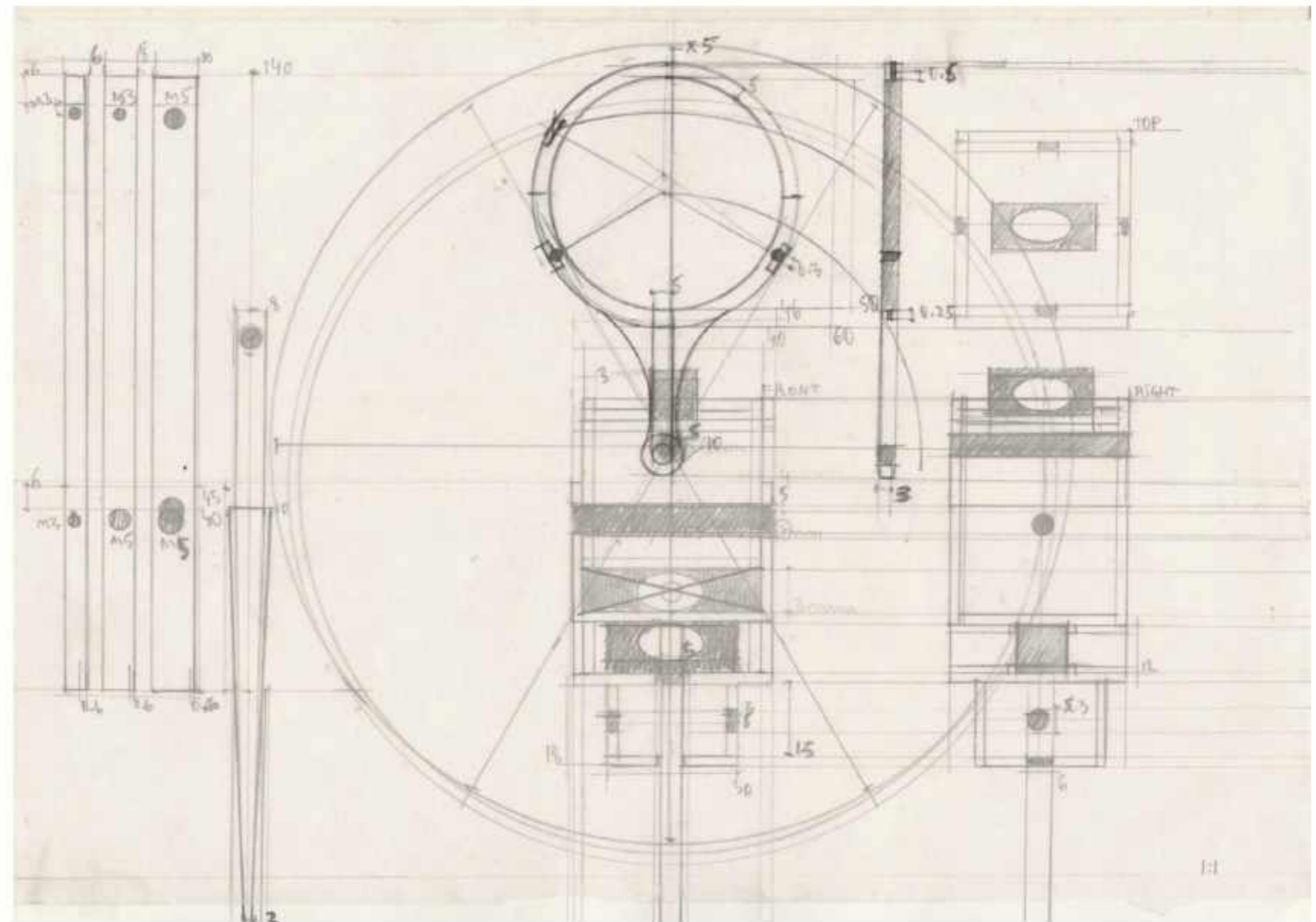
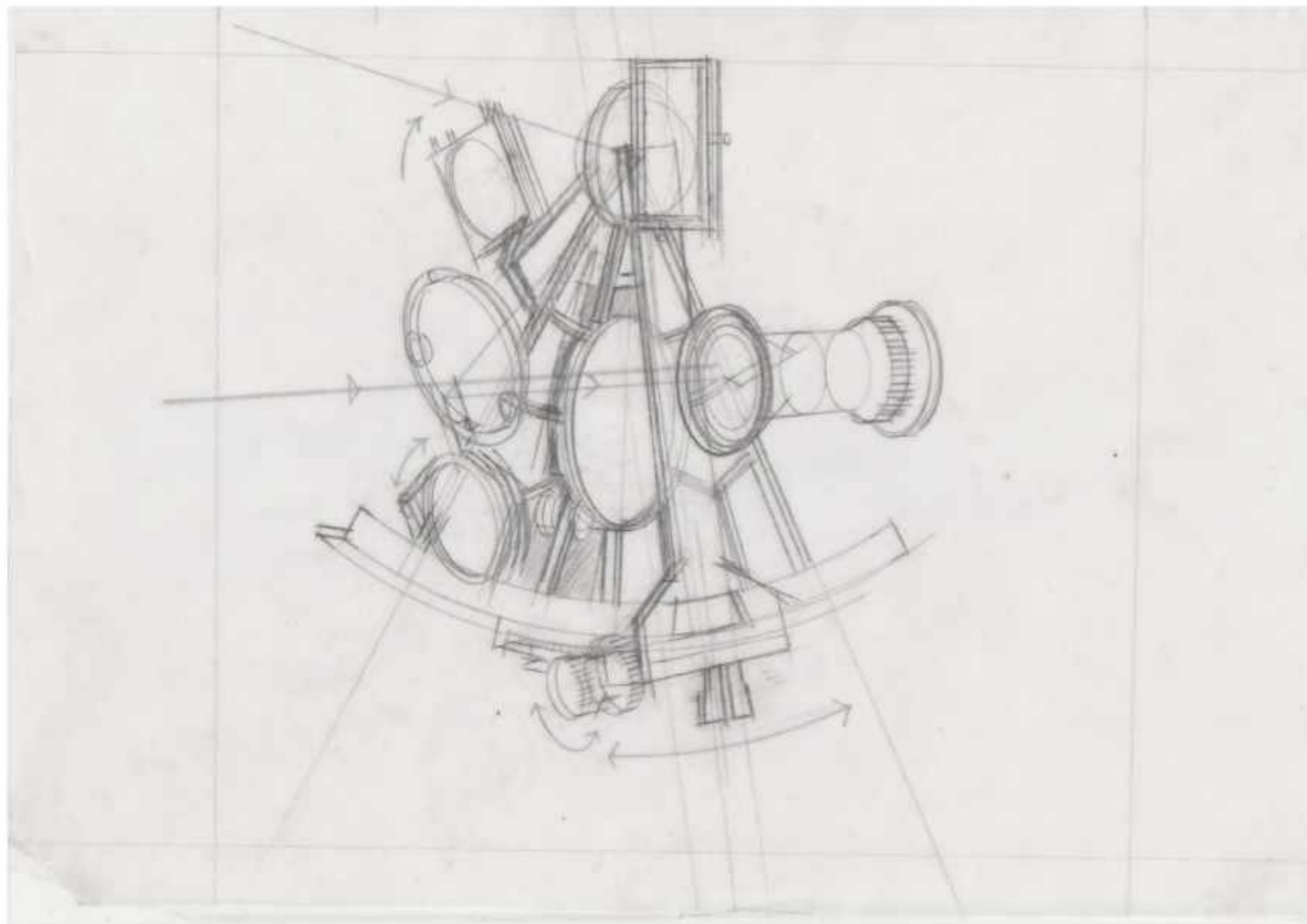
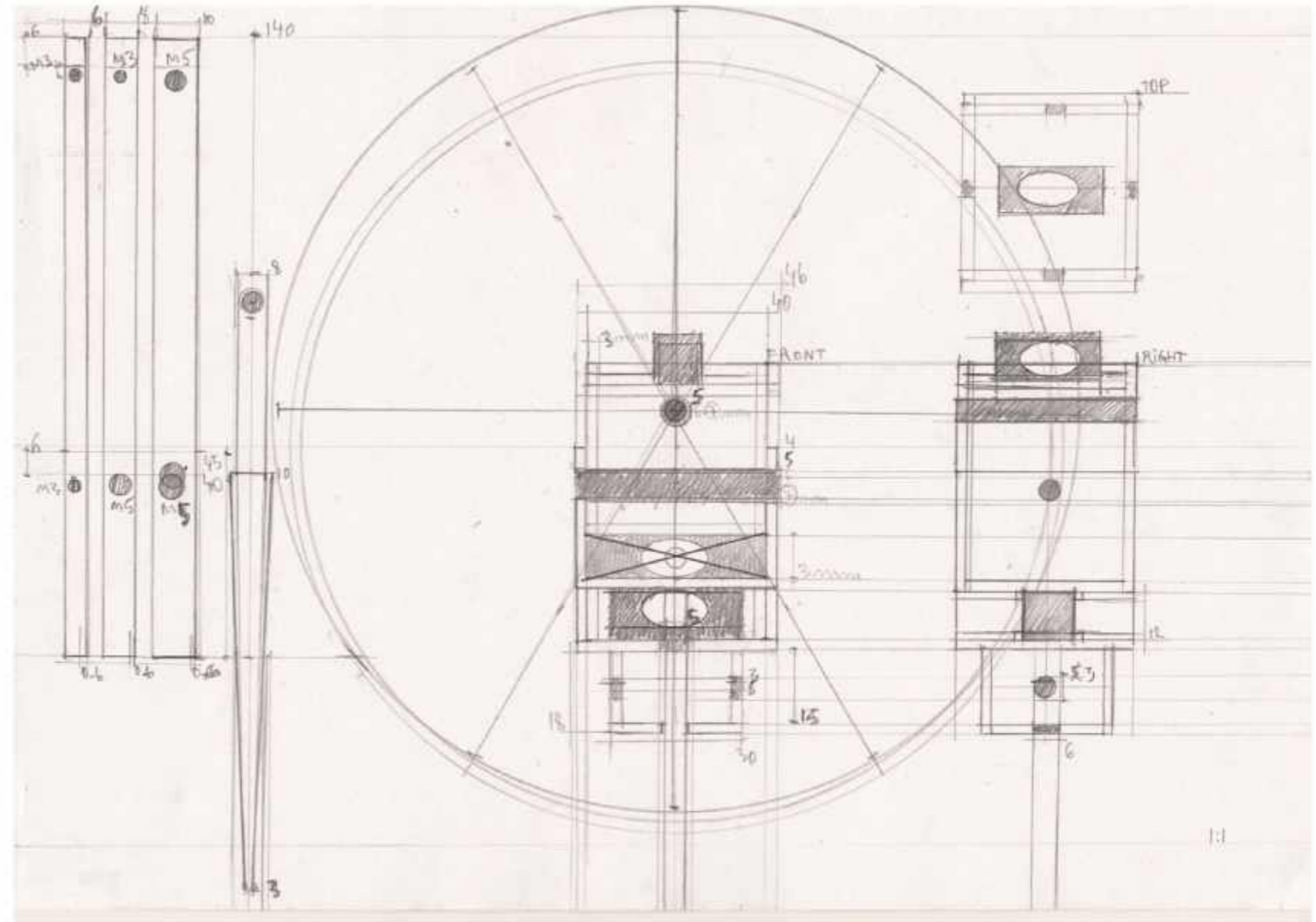
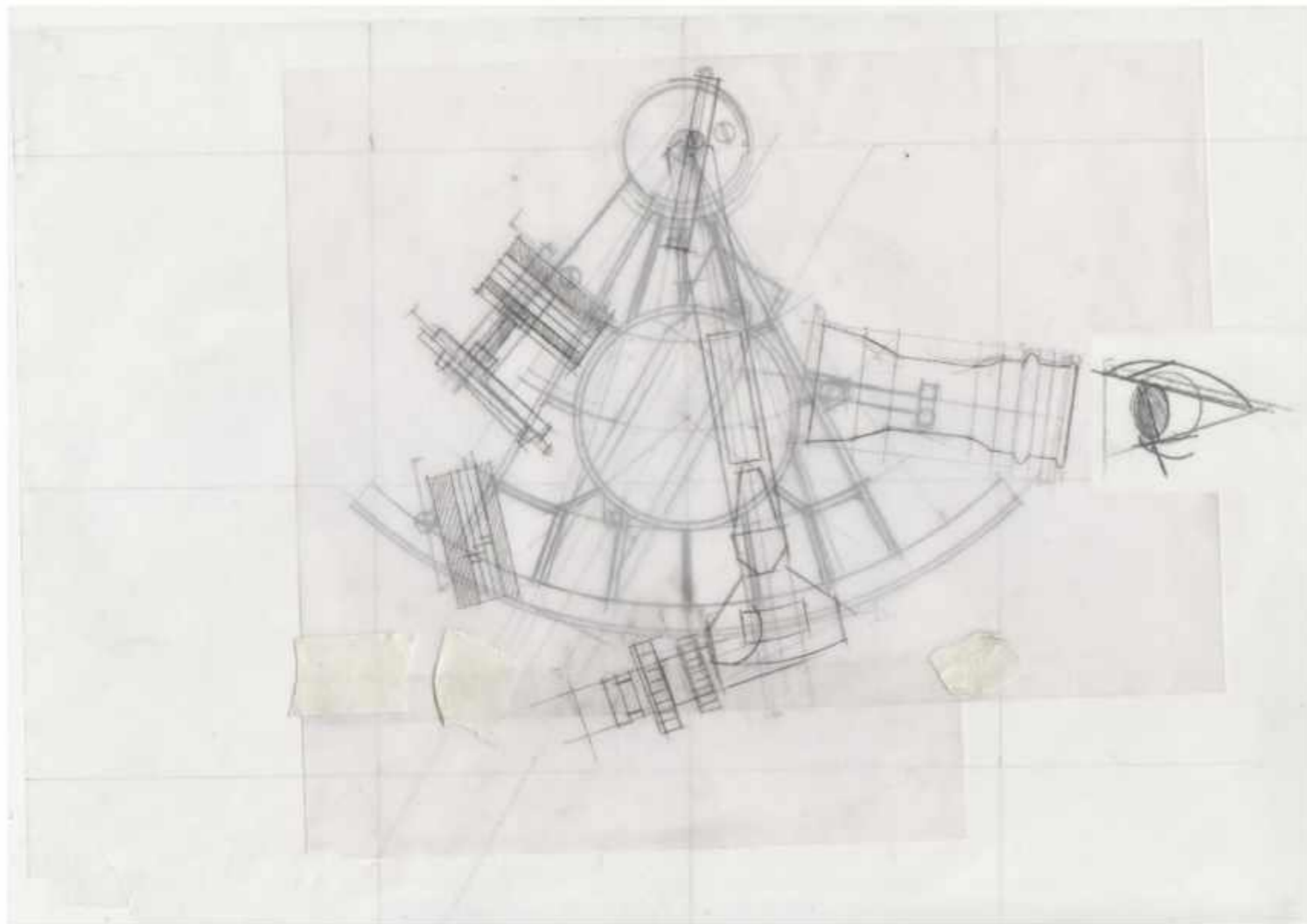




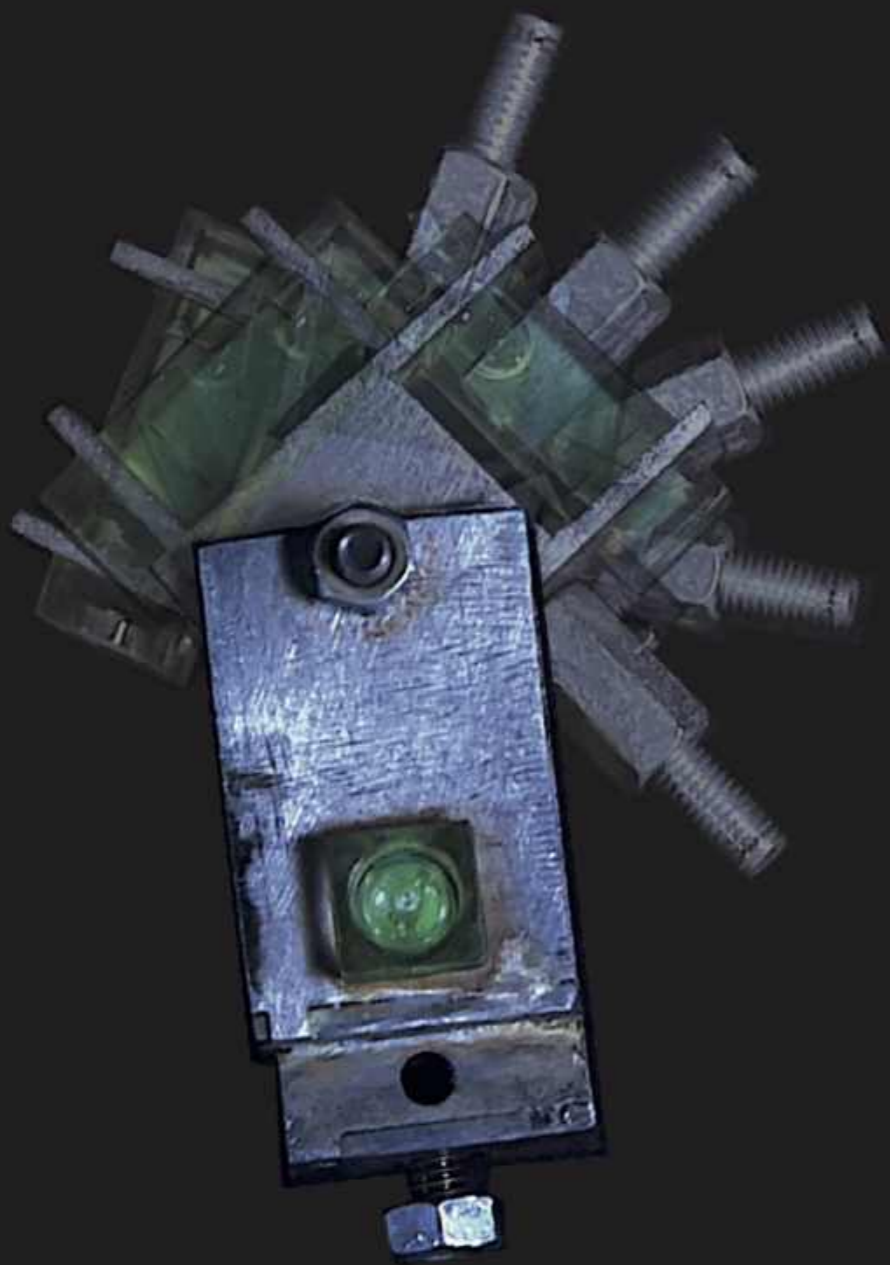


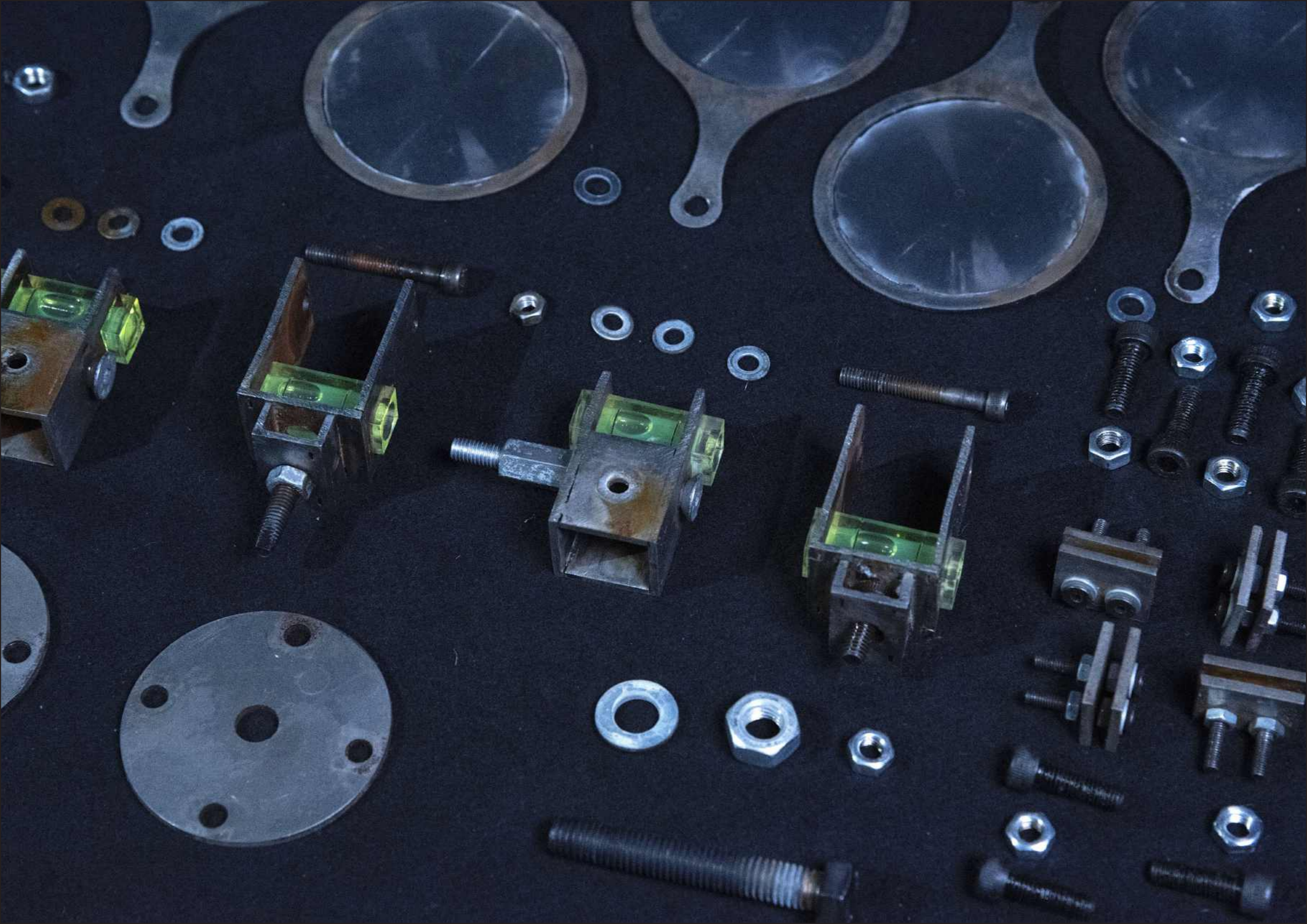
Potential solar farm like strategy to harvest energy with tubes from sun radiation. This gives the device a double purpose: create charcoal (fuel and then biochar) and create an energy exchange.



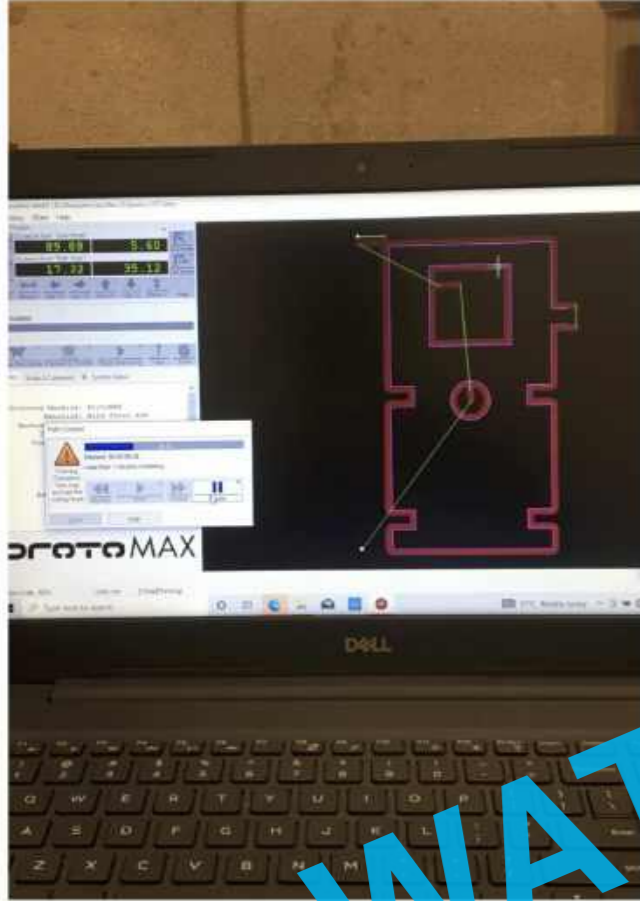




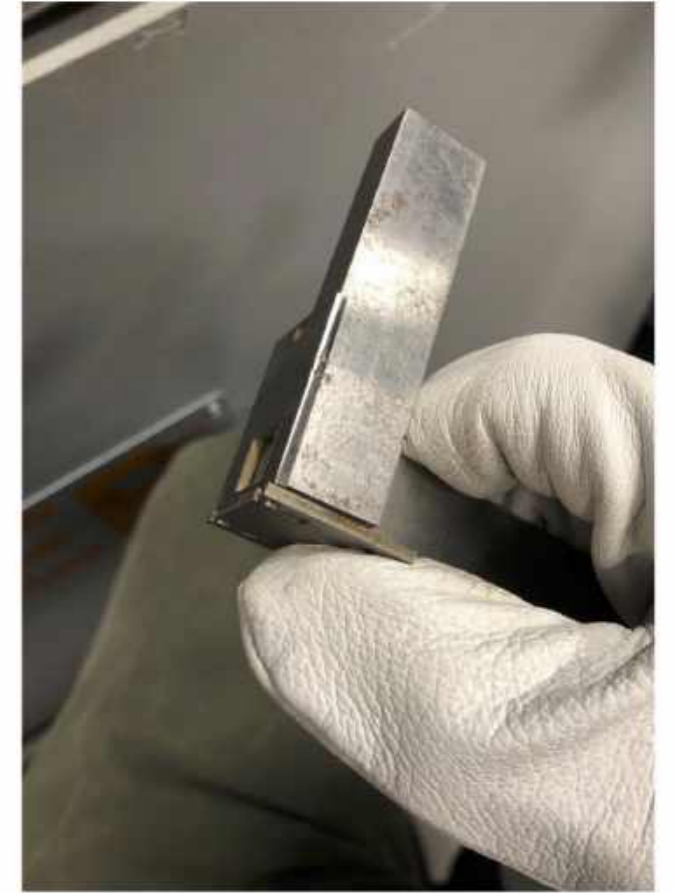
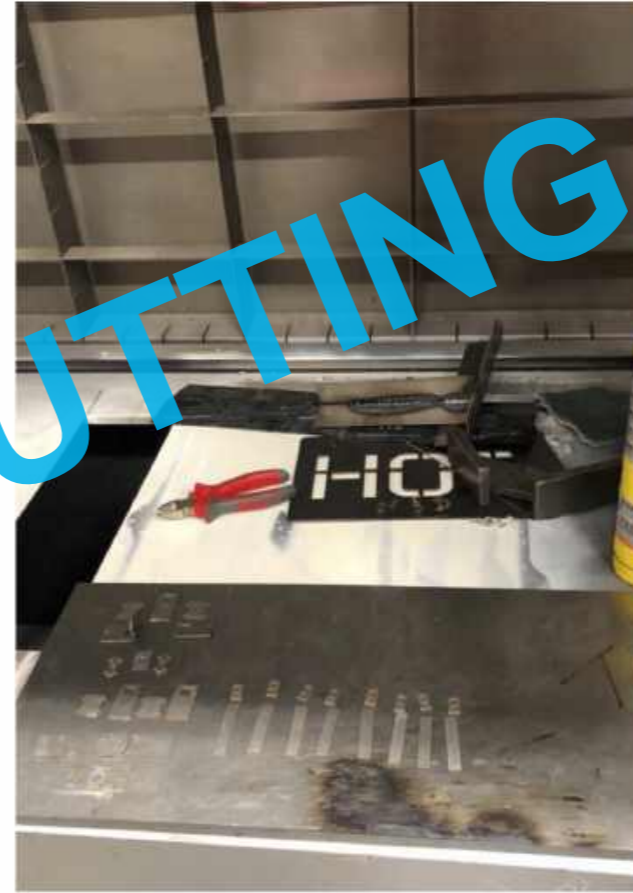




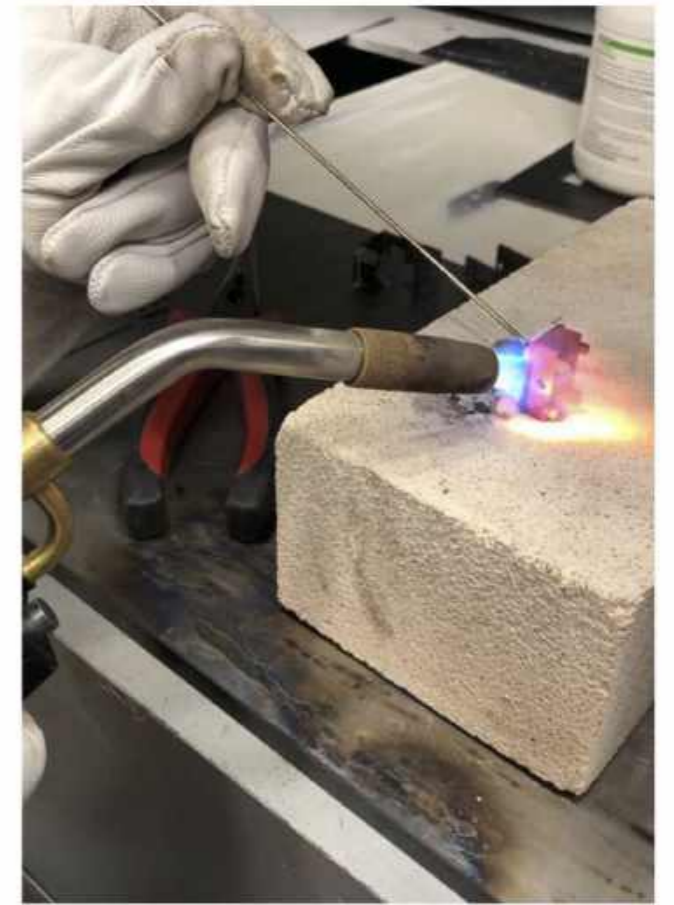
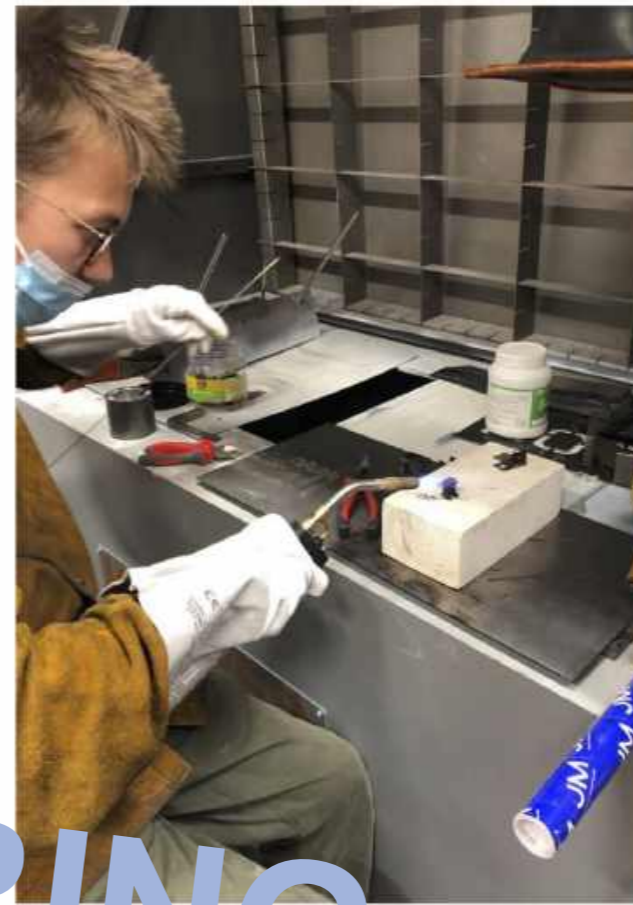
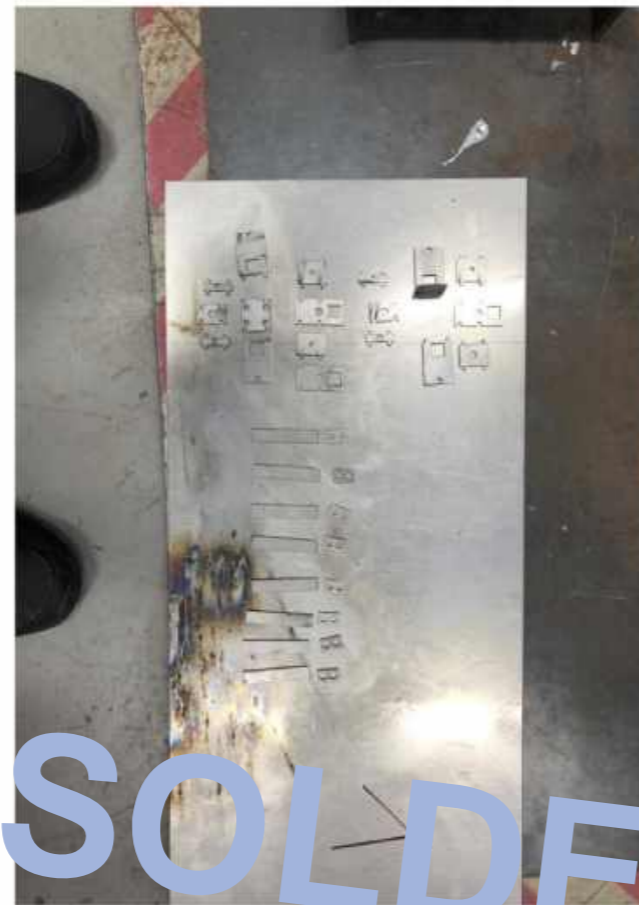
Water jet cutting



Silver soldering parts



**WATER JET CUTTING**



**SILVER SOLDERING**





LONDON



CITY

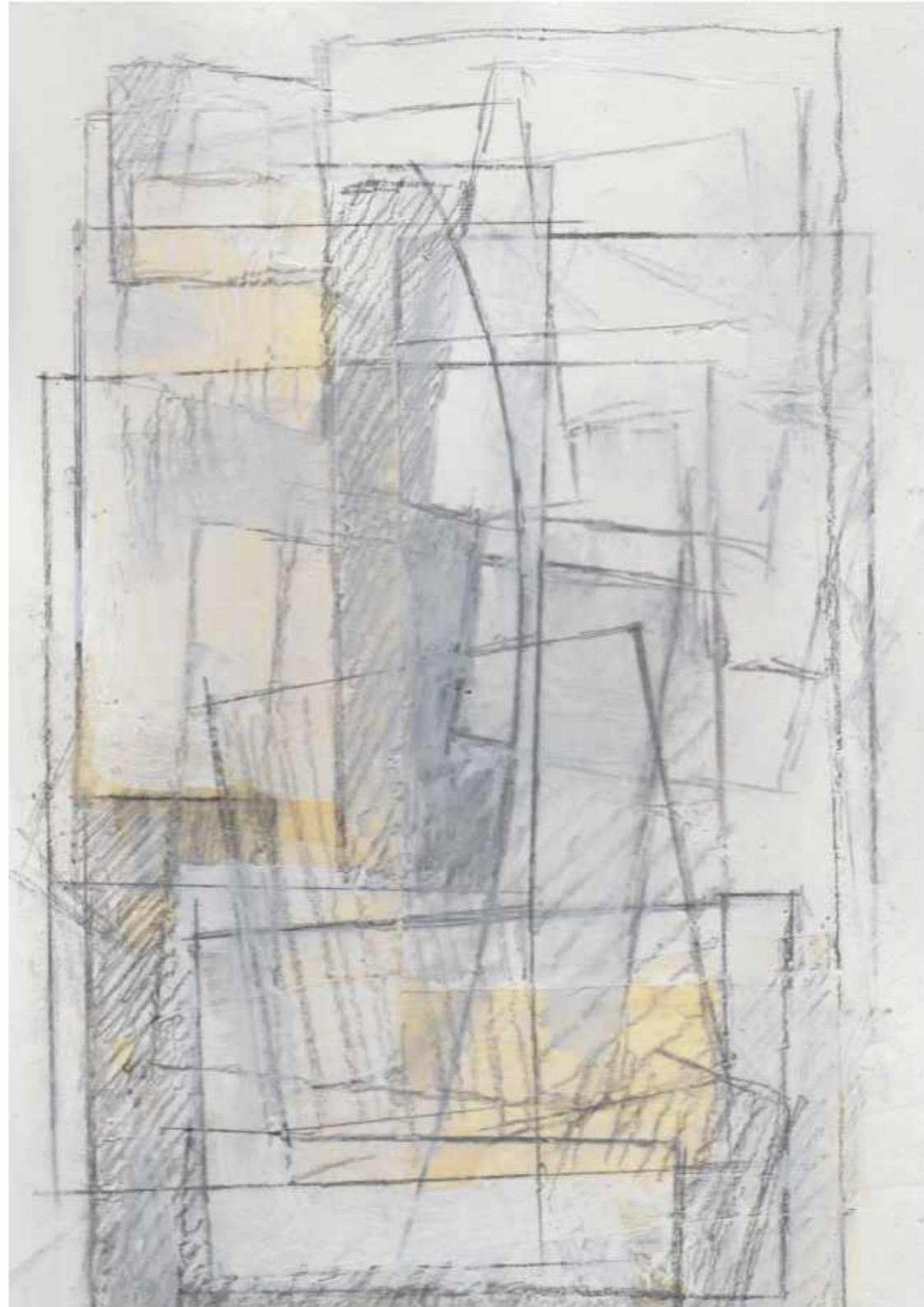
ABSTRACTIONS

**GEOMETRIC  
ABSTRACTIONS**



**MAX OSTROVERHY**

LONDON  
2024



## LONDON CITY

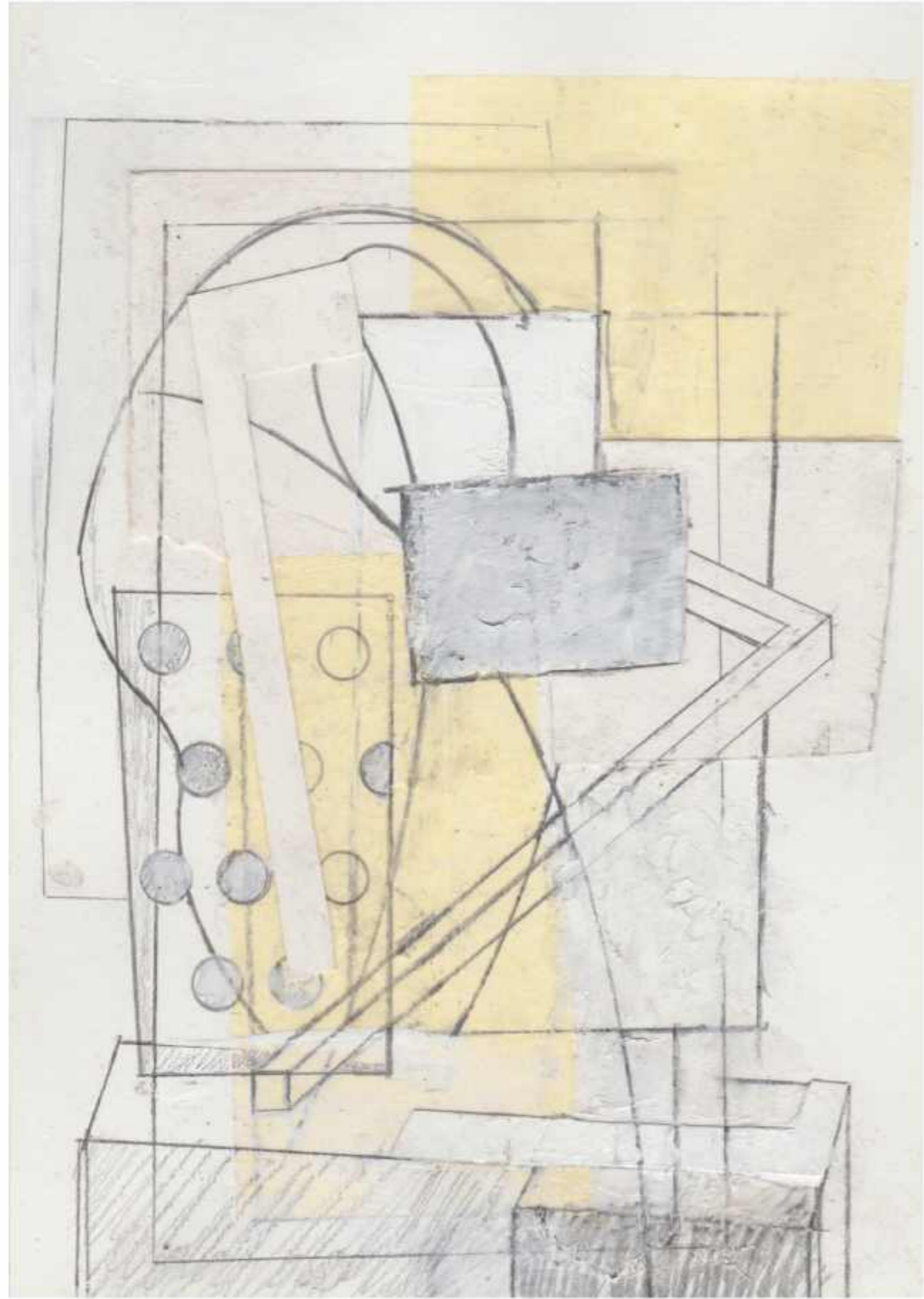
My abstract geometrical compositions serve as vessels, reflecting my visual understanding of the world around me. I perceive the environment as a collection of fundamental shapes -squares, prisms, and spheres -that form the essence of everything, from people to buildings. The organic and the industrial coexist within this framework.

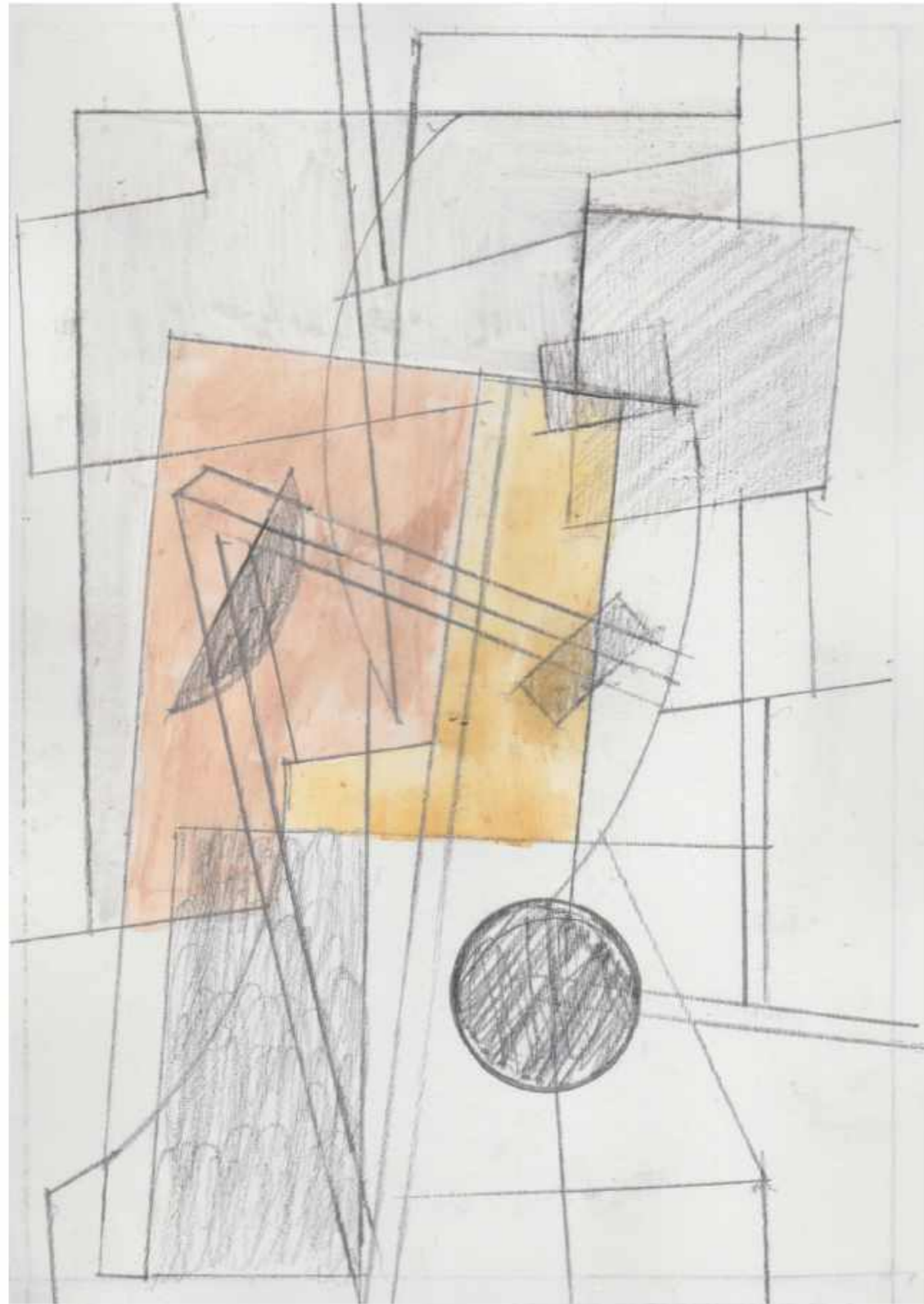
Whether observing mountain ranges or cityscapes, the underlying pattern remains constant: materials evolve over time, weathered and aged by natural forces, leaving humanity as mere witnesses. Currently, I find myself surrounded by skyscrapers -the towering structures of London's financial district and the timeless silhouette of St. Paul's Cathedral. Their transparency, structural logic, and drafts breathe life into their forms, creating a sense of vitality amidst the austere.

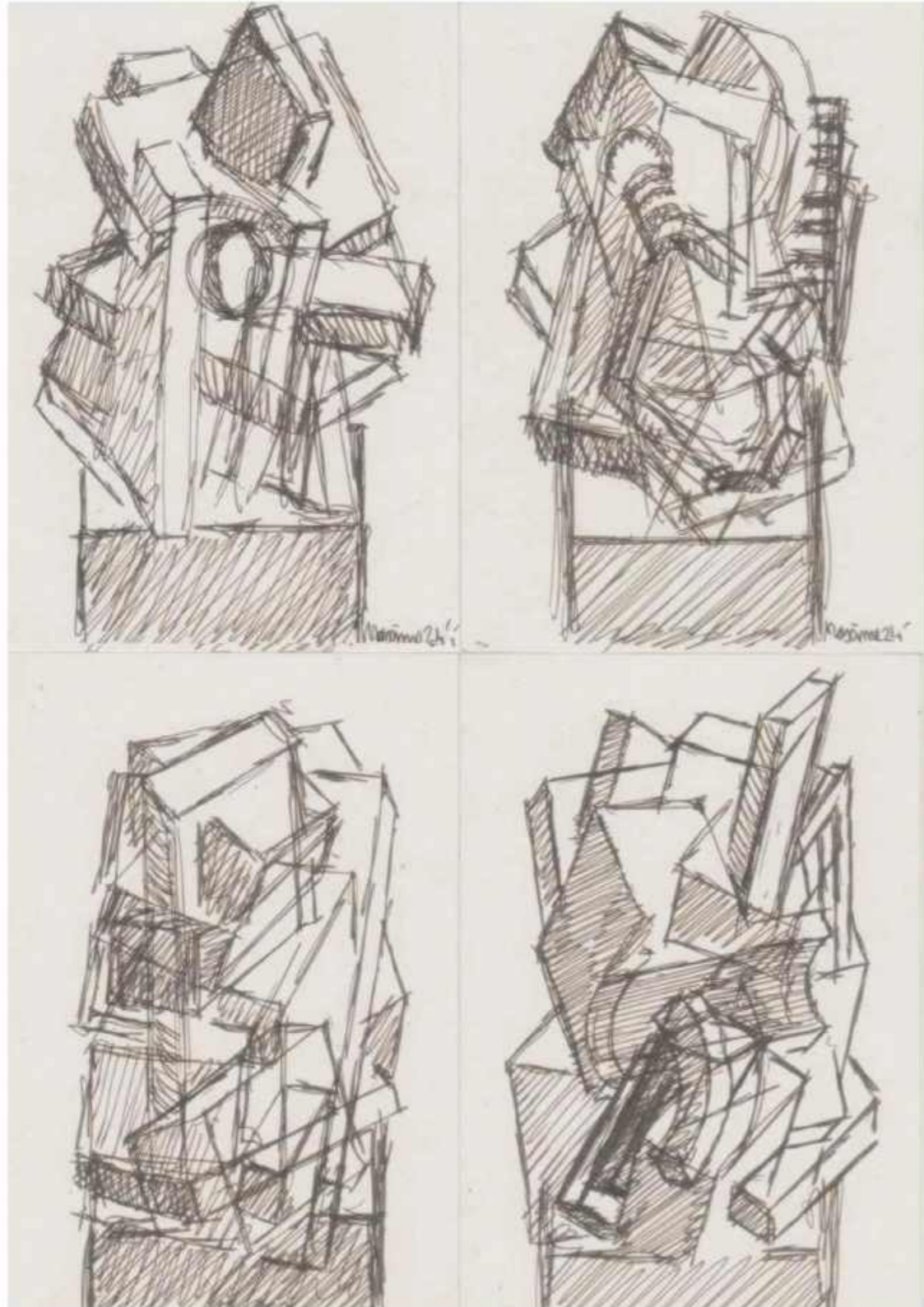
My goal is to translate these atmospheric impressions of the city -its modern built environment and the seemingly soulless yet grand architecture -into transient paintings. These works aim to bridge the viewer's familiarity with stark urbanity and a deeply personal sense of aesthetic balance, revealing an inner universality within the austere.

Max Ostroverhy  
London, 2024

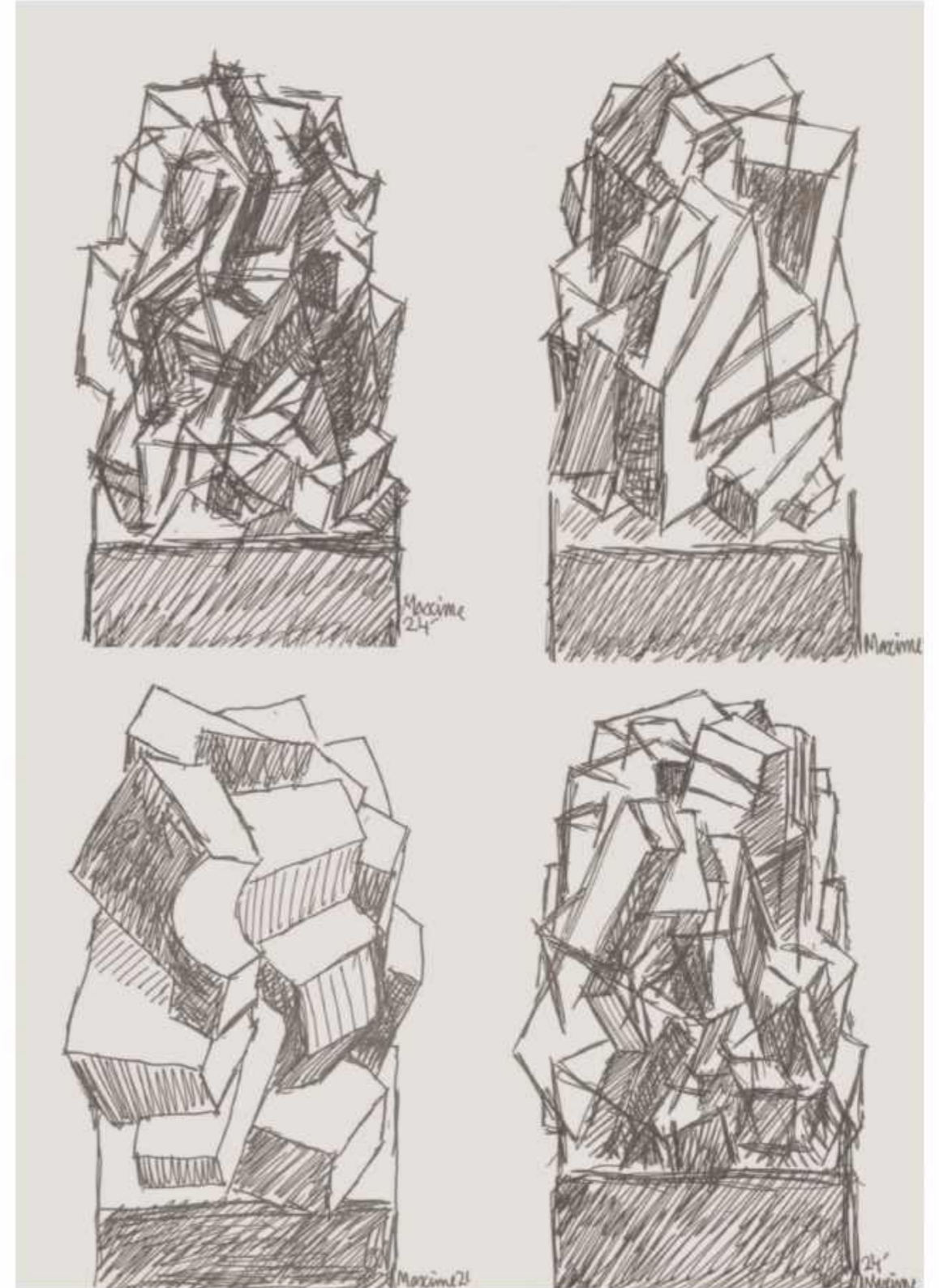




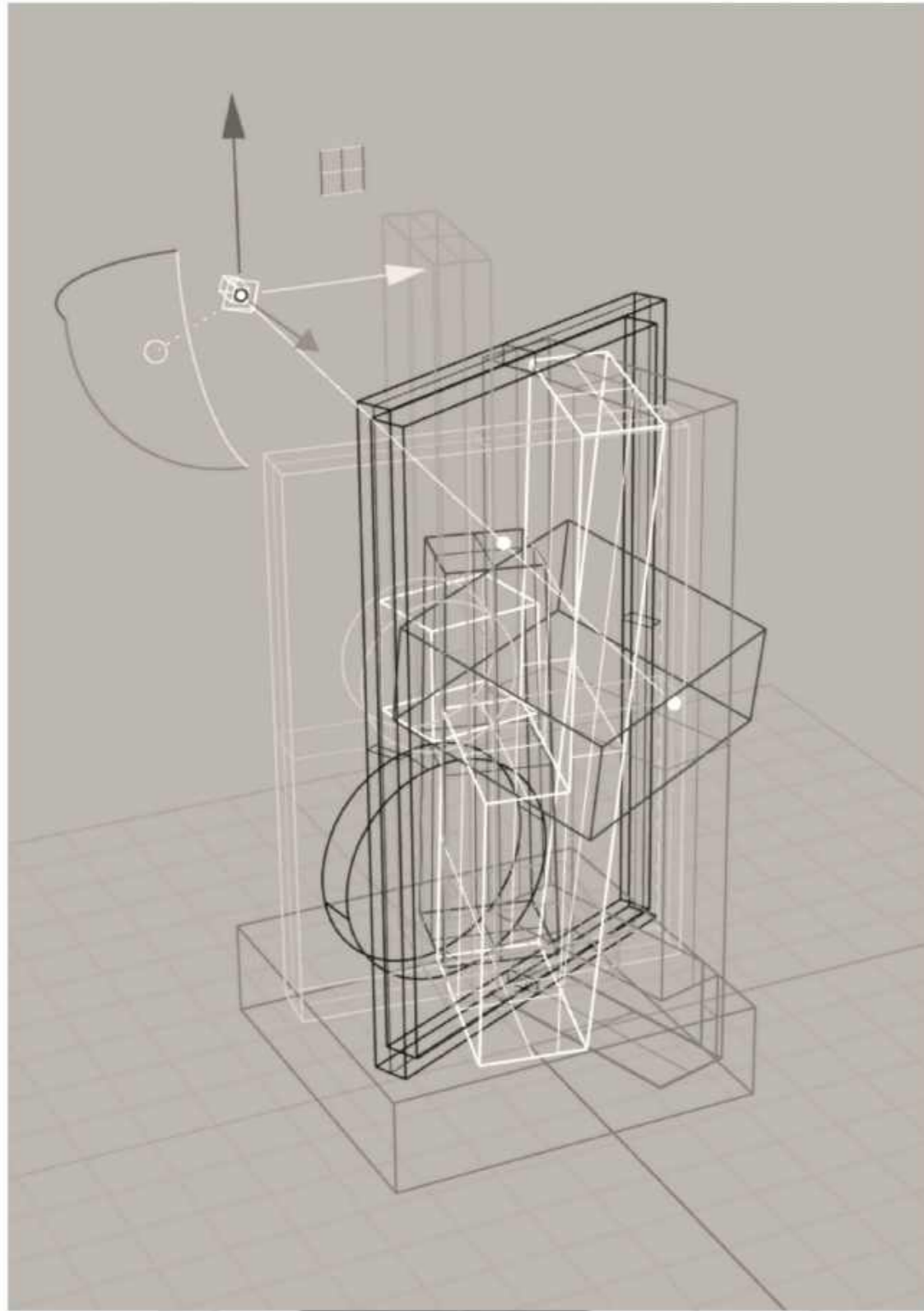




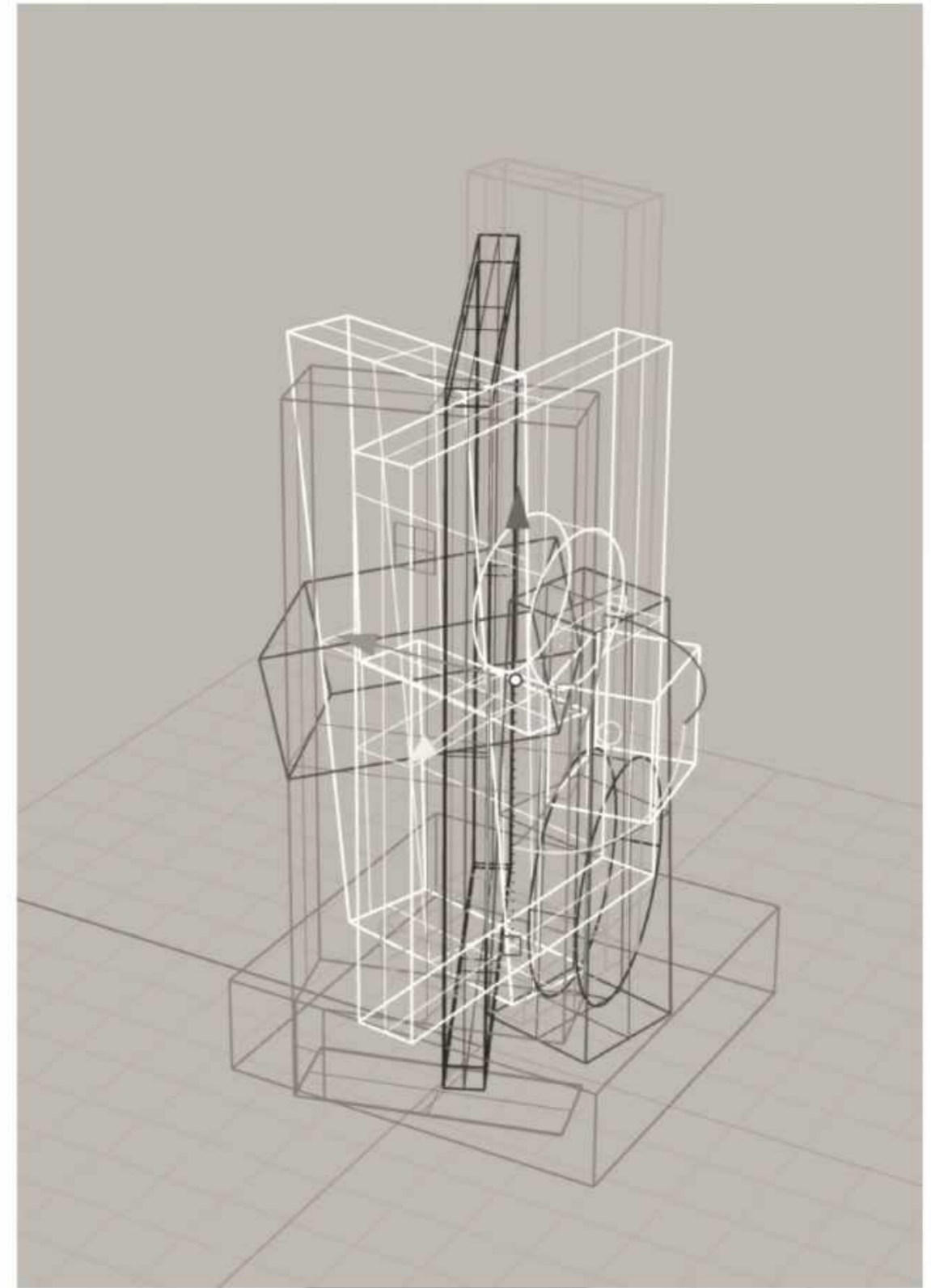
SCULPTURE PROJECTS  
30CM /21 CM, INK ON PAPER  
LONDON, 2024



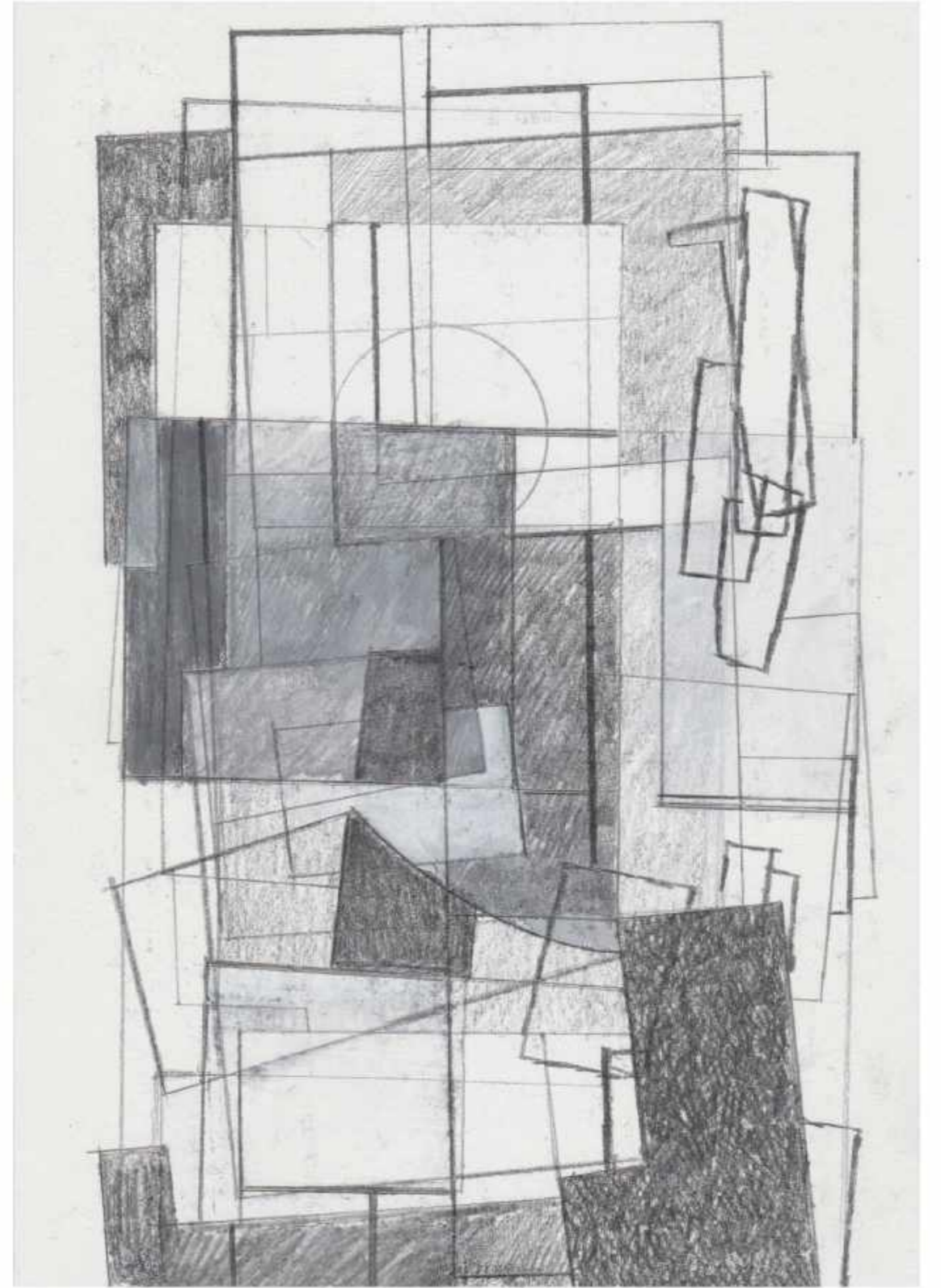
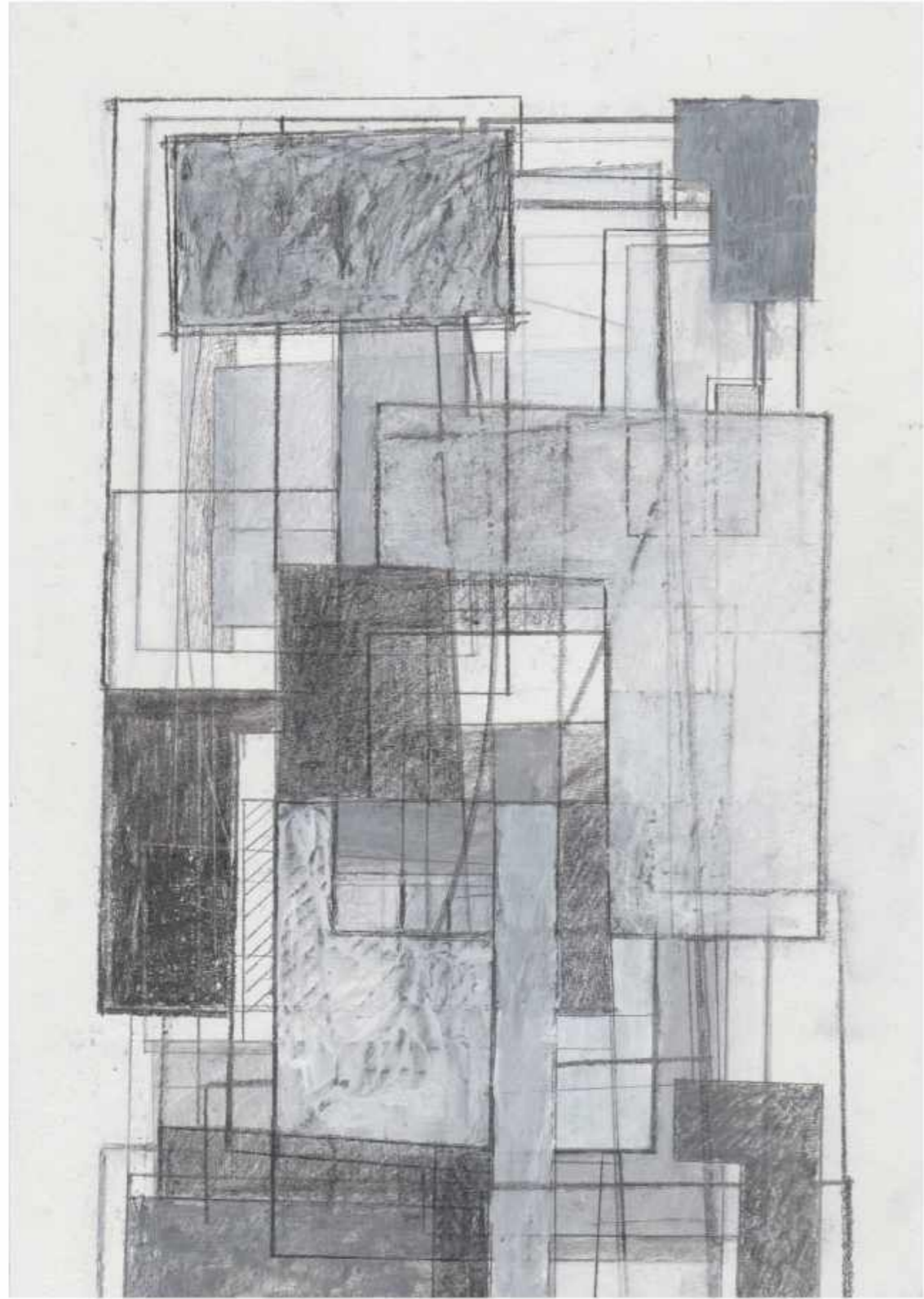
SCULPTURE PROJECTS  
30CM /21 CM, INK ON PAPER  
LONDON, 2024

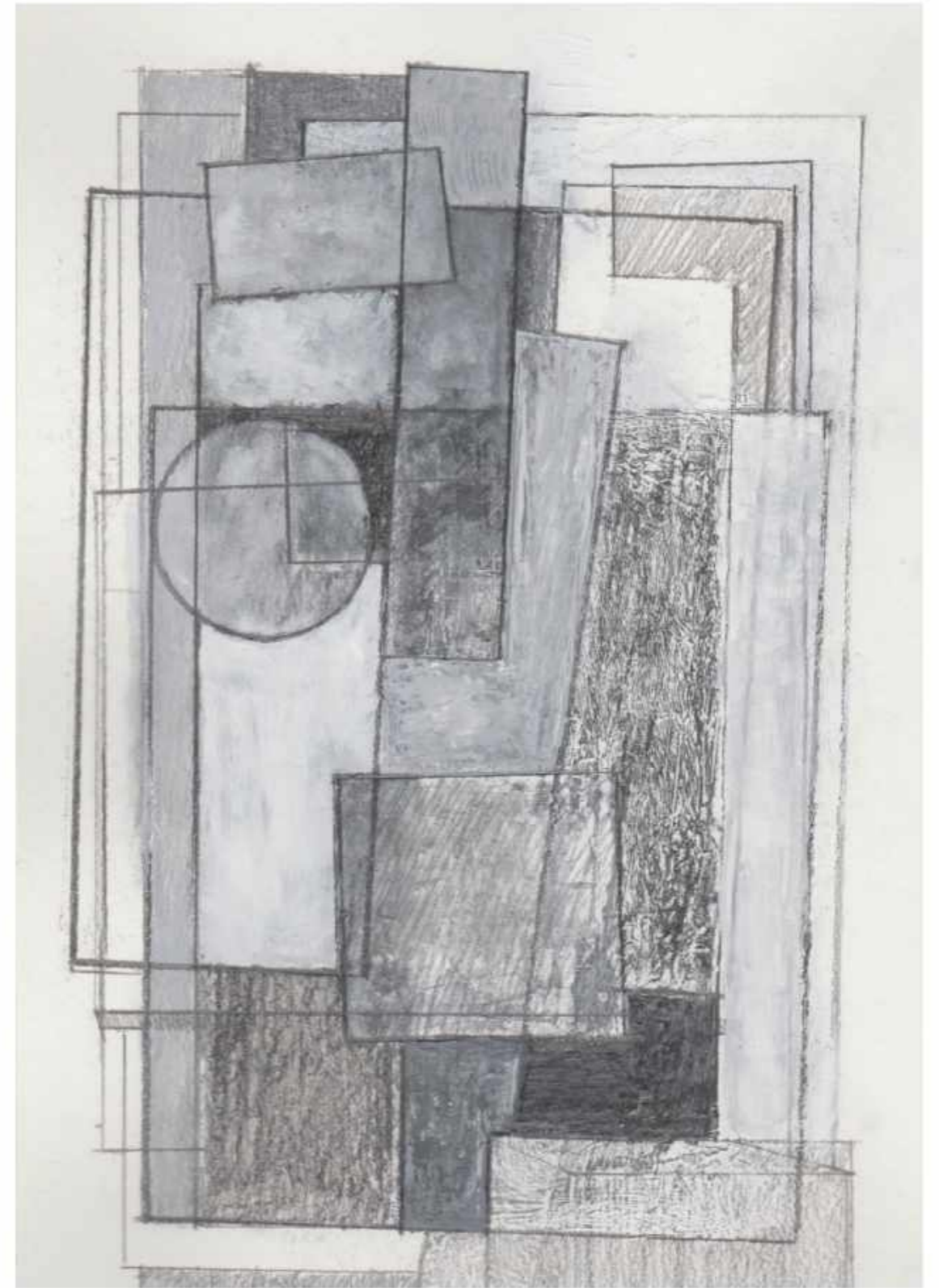
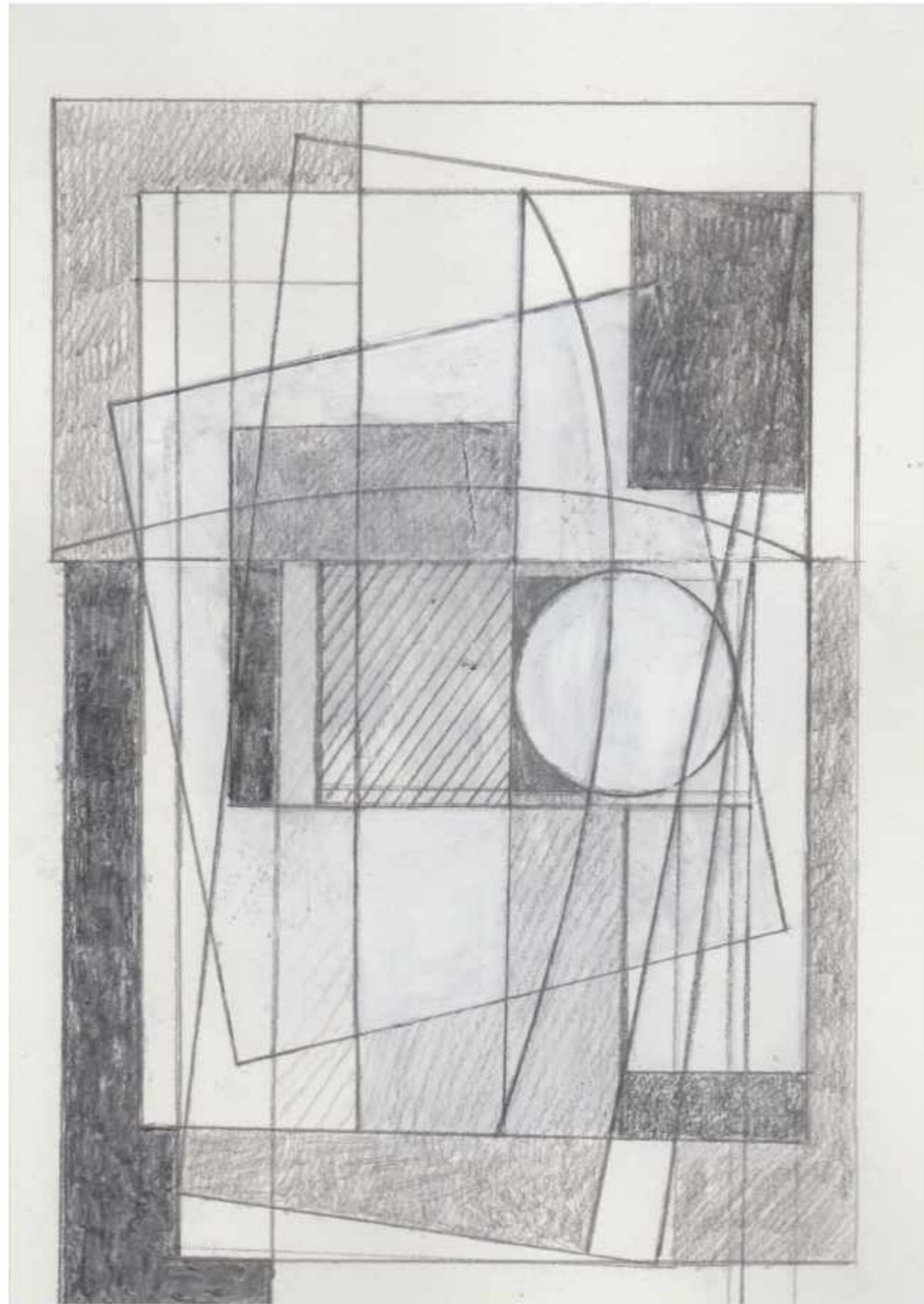


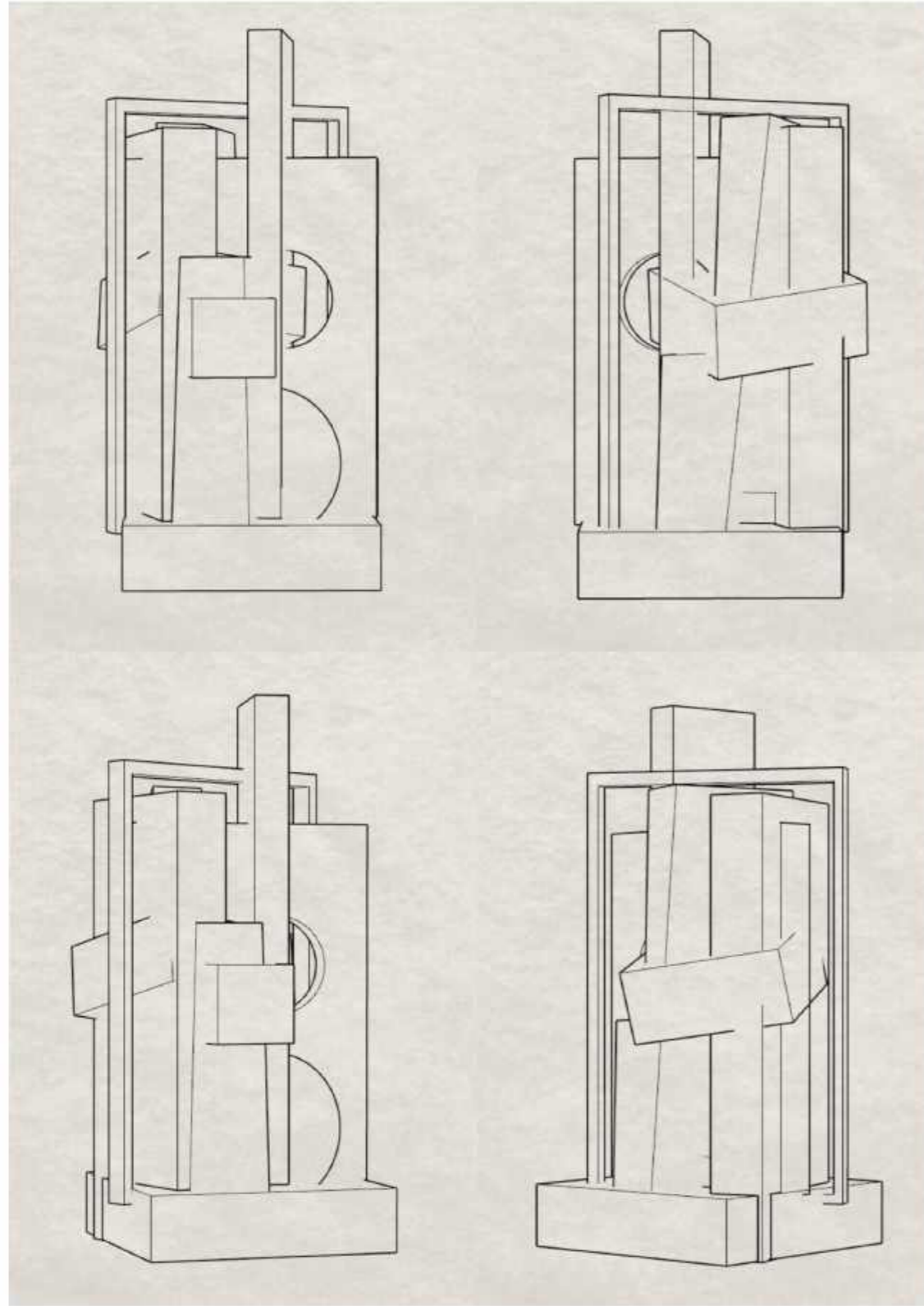
PROJECT  
FOR COMPOSITE SCULPTURE  
COMPUTER SCREEN GRAPHICS  
LONDON, 2024



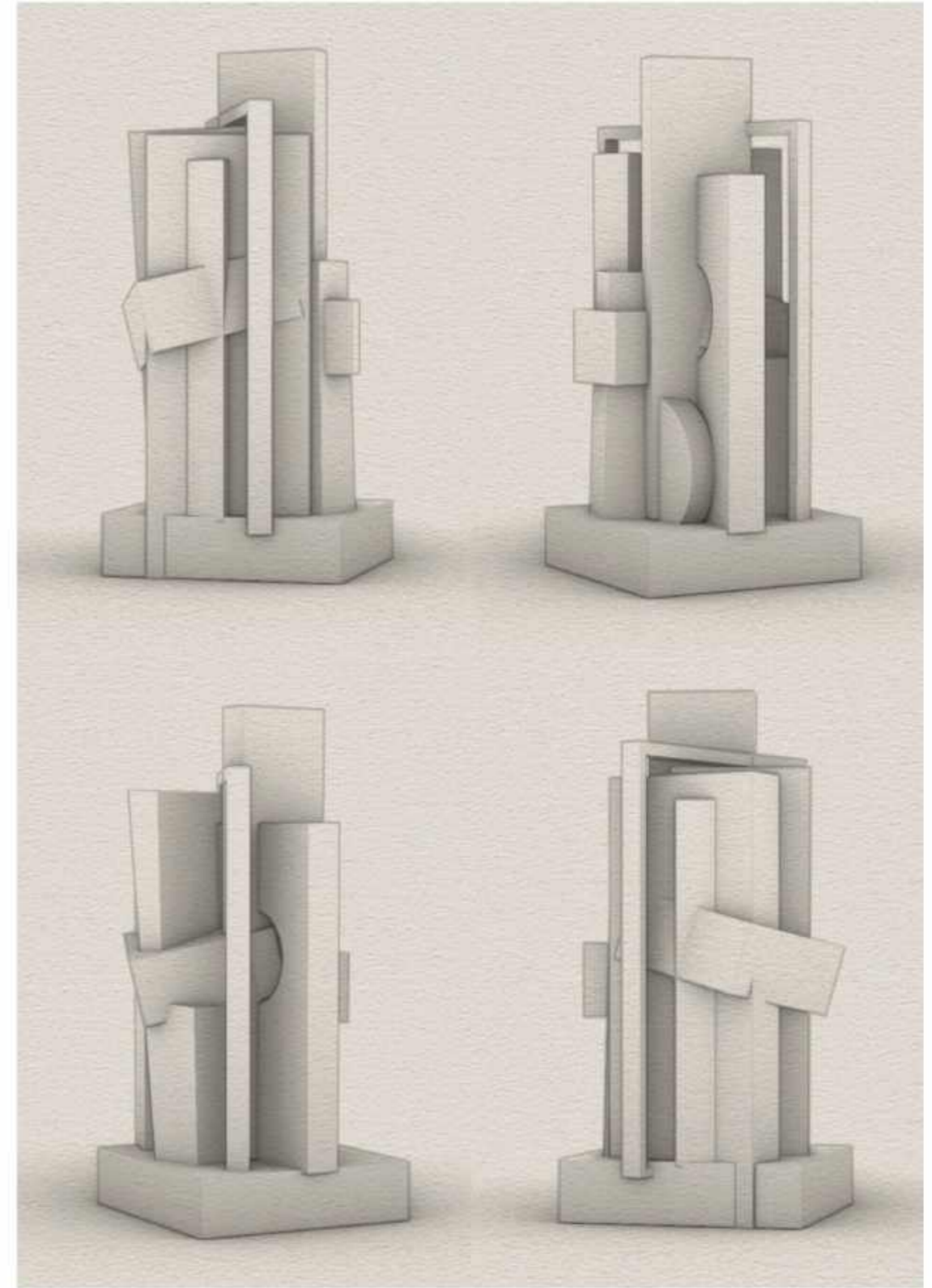
PROJECT  
FOR COMPOSITE SCULPTURE  
COMPUTER SCREEN GRAPHICS  
LONDON, 2024







PROJECT  
FOR COMPOSITE SCULPTURE  
COMPUTER SCREEN GRAPHICS  
LONDON, 2024



PROJECT  
FOR COMPOSITE SCULPTURE  
COMPUTER SCREEN GRAPHICS  
LONDON, 2024



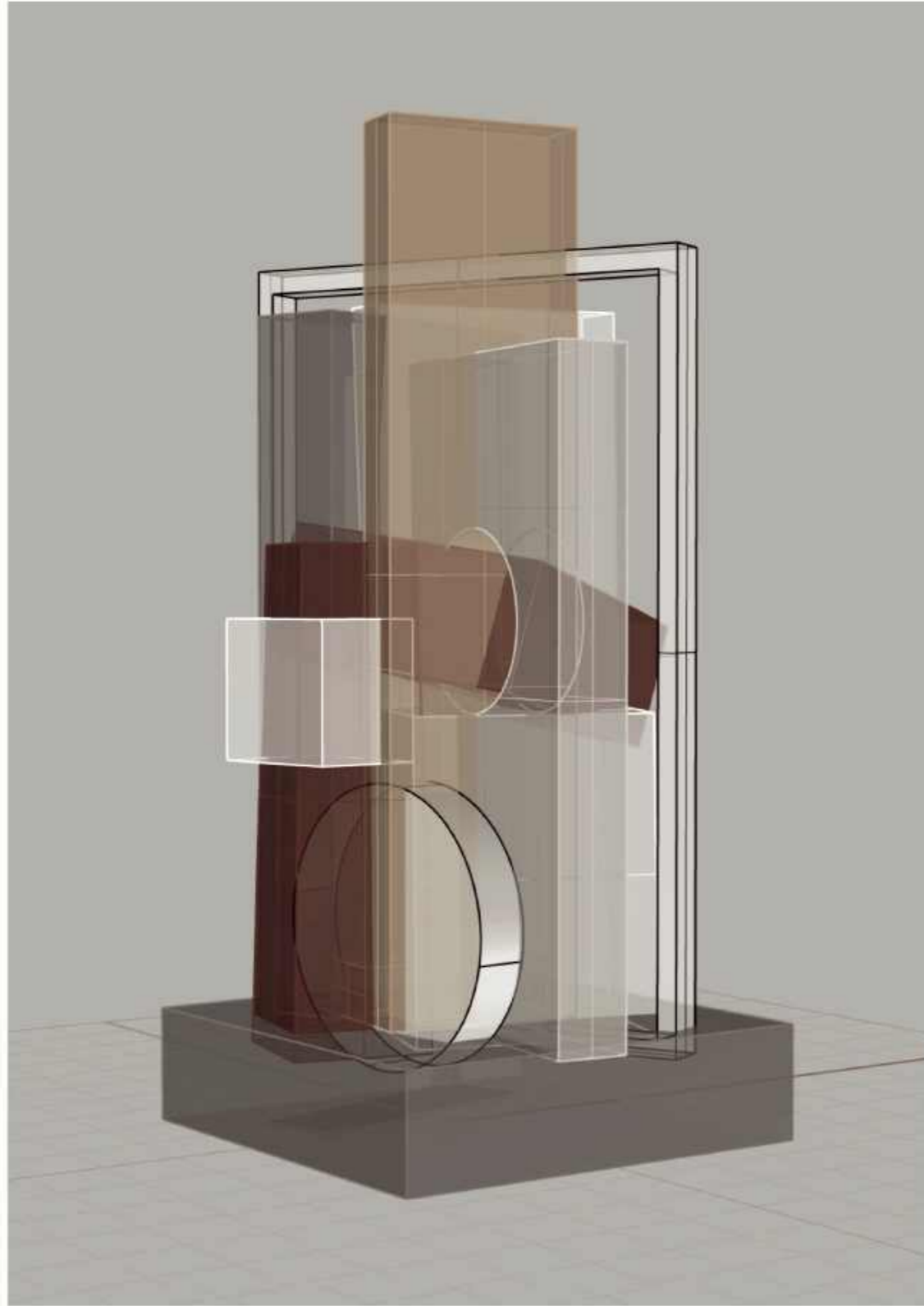




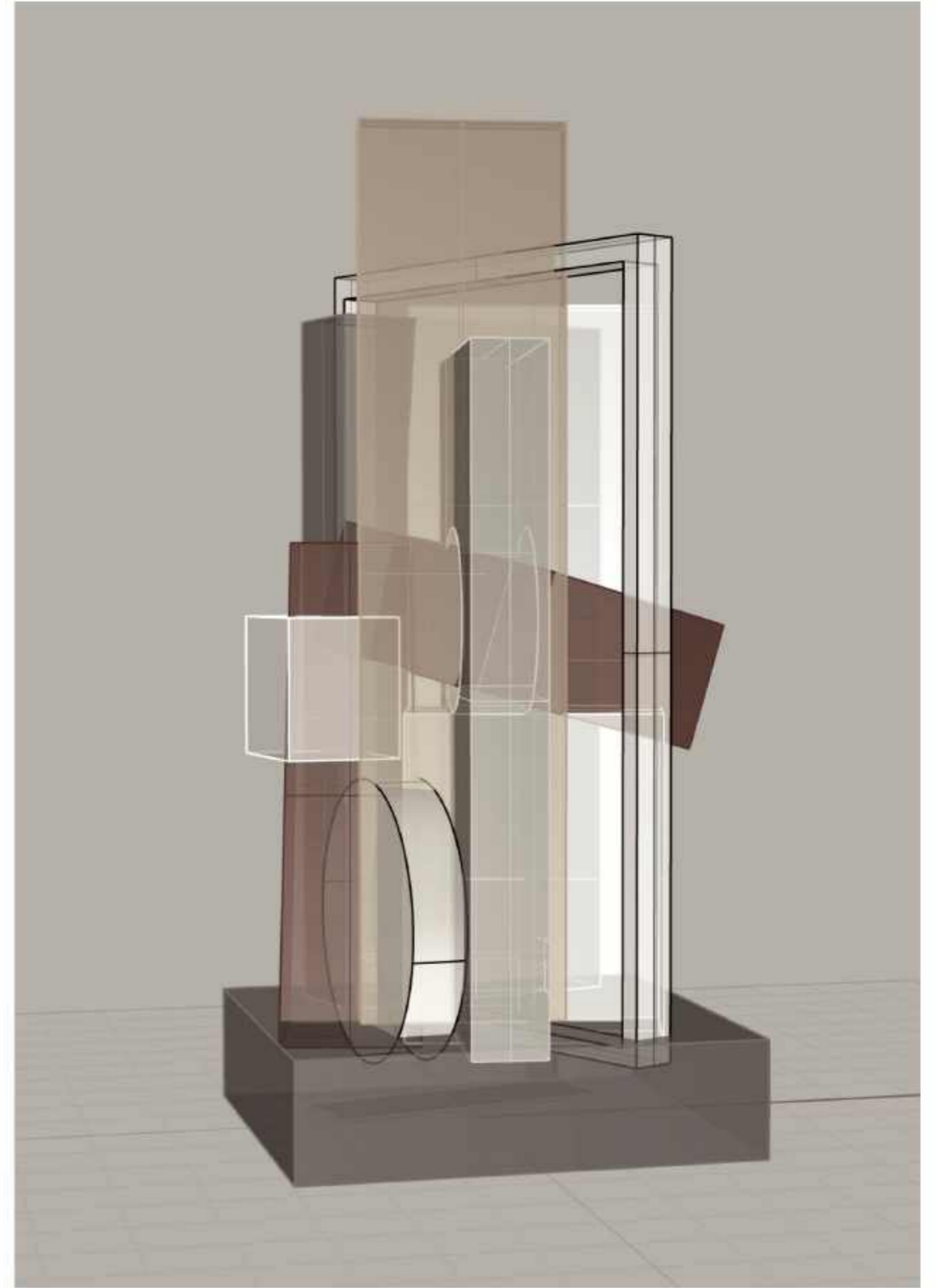
"ISOMETRIC ABSTRACTION N5"  
28CM /21 CM, MIXED MEDIA ON PAPER  
LONDON, 2024



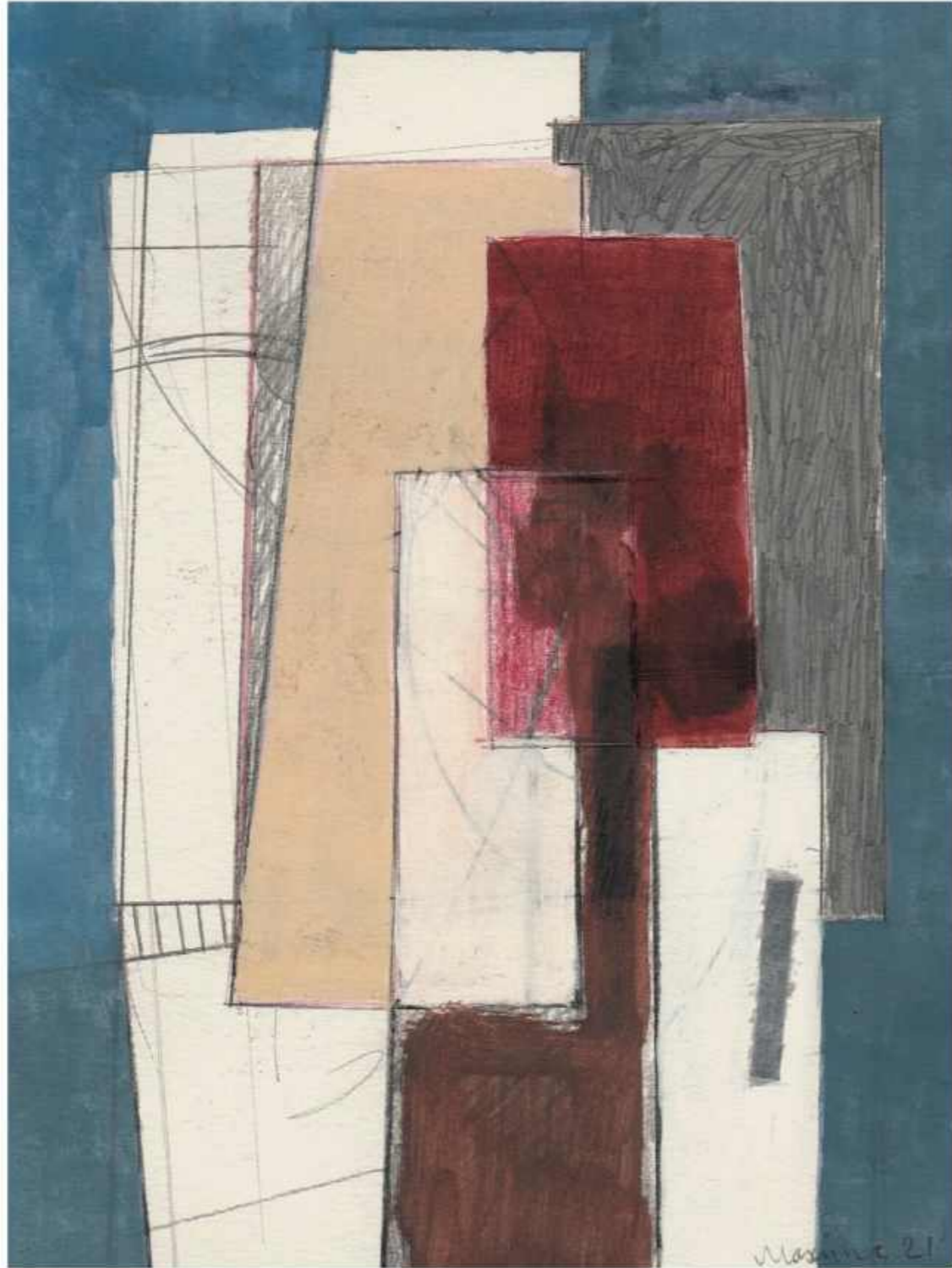
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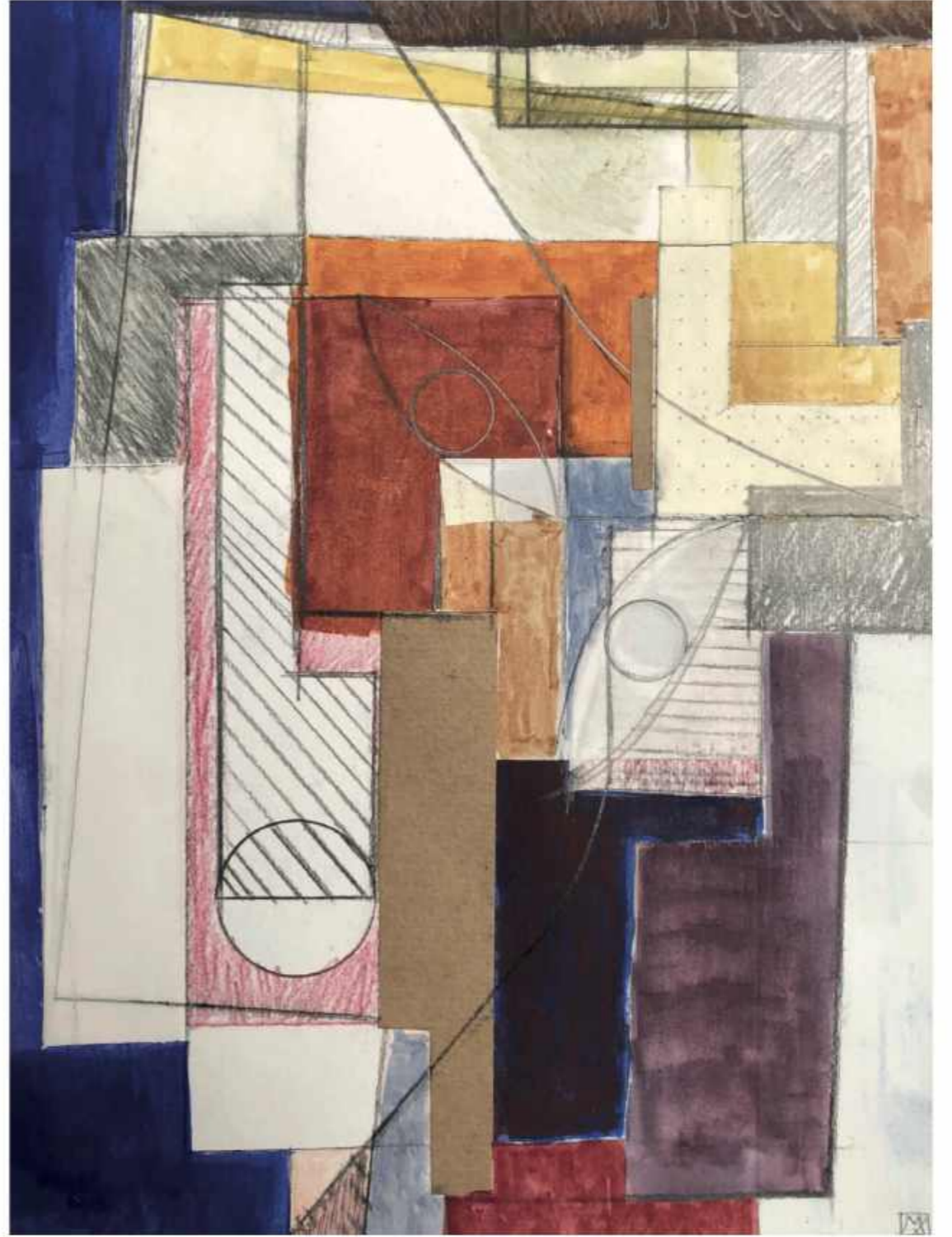


PROJECT  
FOR COMPOSITE SCULPTURE  
COMPUTER SCREEN GRAPHICS  
LONDON, 2024



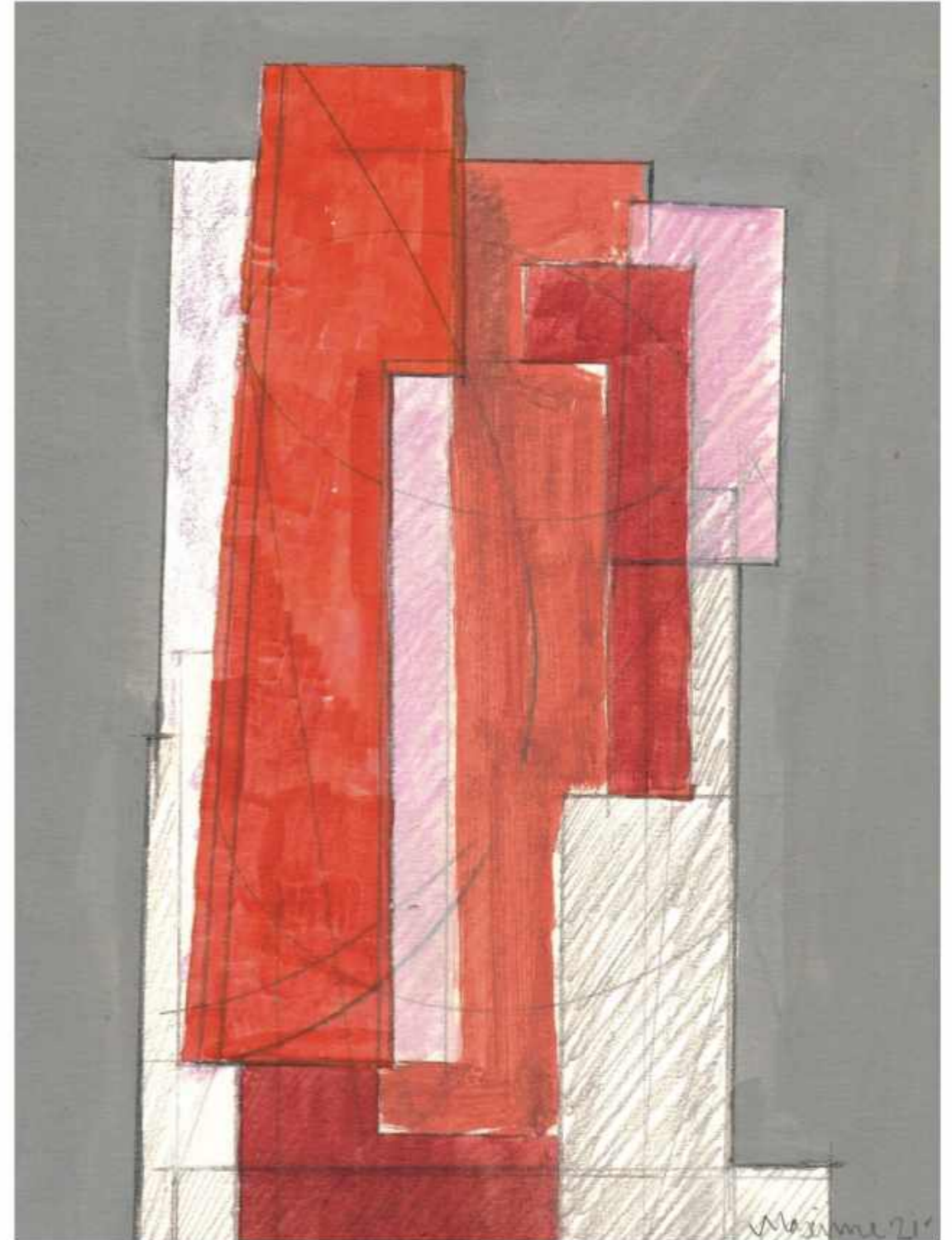
PROJECT  
FOR COMPOSITE SCULPTURE  
COMPUTER SCREEN GRAPHICS  
LONDON, 2024



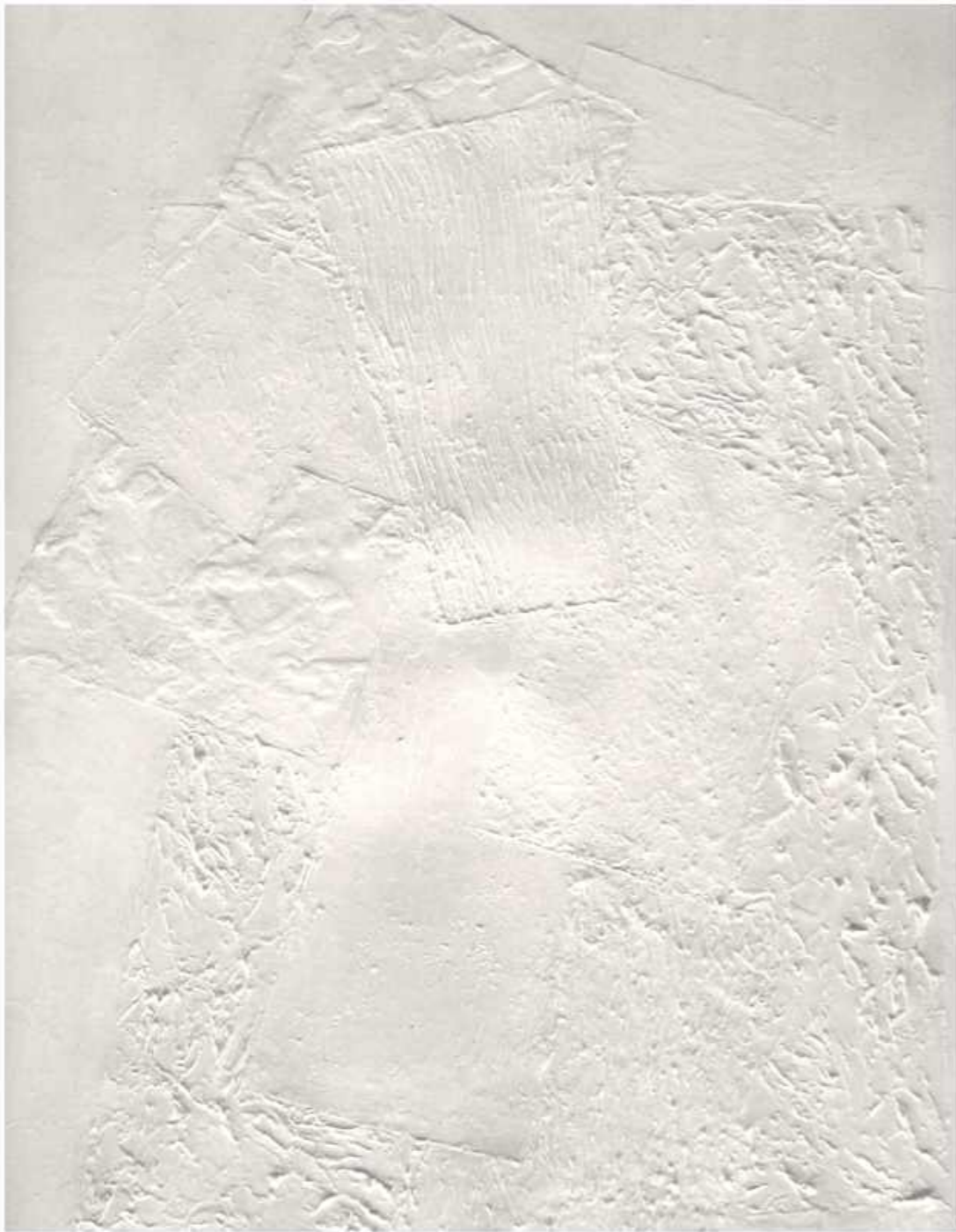




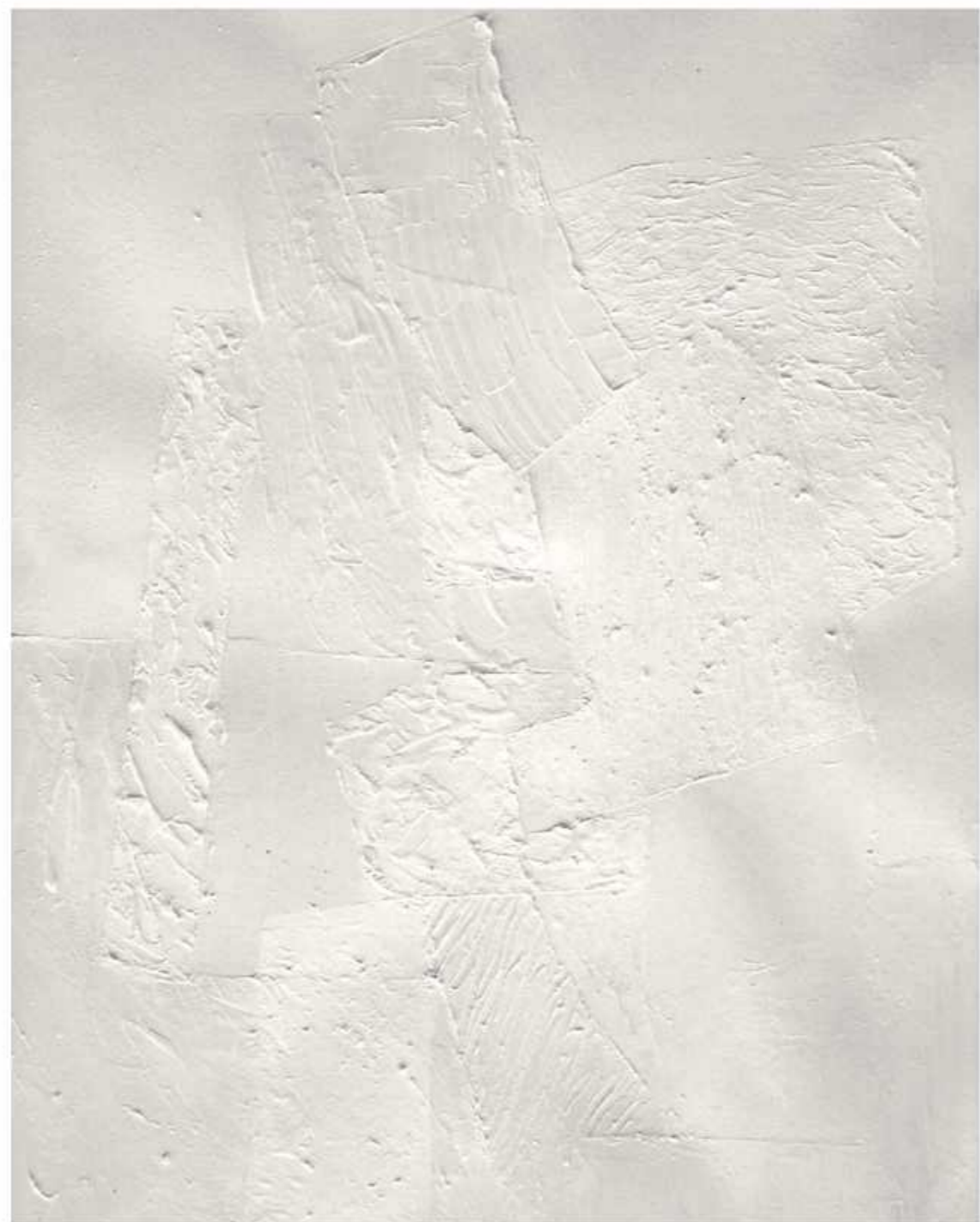
"SCULPTURAL ABSTRACTION N5"  
21CM /15 CM, MIXED MEDIA ON PAPER  
LONDON, 2024



"SCULPTURAL ABSTRACTION N6"  
21CM /15 CM, MIXED MEDIA ON PAPER  
LONDON, 2024



"WHITE ON WHITE N4"  
21CM /15 CM, ACRYLIC ON PAPER  
LONDON, 2024



"WHITE ON WHITE N6"  
21CM /15 CM, ACRYLIC ON PAPER  
LONDON, 2024

## A SHORT BIOGRAPHY

Max Ostroverhy was born into a family of artists, where his passion for art flourished from an early age. Attending a Steiner Waldorf school, he developed skills in drawing, painting, ceramics, and woodwork. At just 15, Max held his first solo exhibition in Paris, marking the beginning of his artistic journey.

While pursuing an MEng in Engineering and Architecture at UCL, Max explored the intersection of art and science, creating his first geometric abstractions and designing scientific devices that combined digital software with metal craftsmanship.

Fluent in French, Russian, English, and German, Max is also passionate about cross-country running and bouldering. He currently works as a design manager and plans to take a gap year to focus on his first solo painting exhibition in London.



MAX OSTROVERHY  
LONDON CITY





