



MARYA FILATOVA

Architecture PORTFOLIO

Selected works 2009-2014:
Academic
Professional

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Architecture PORTFOLIO

Selected works 2009-2014:

Academic

Professional



CURRICULUM VITAE

ACADEMIC

PROFESSIONAL

PERSONAL

PERSONAL INFO

DATE OF BIRTH: March 18, 1988
PLACE OF BIRTH: Odessa, Ukraine
NATIONALITY: Ukranian

CONTACT INFO

EMAIL: filatovamarya@gmail.com
PHONE: +44 7765 557727
UK ADDRESS: 27 Kensington Park Road, Notting Hill Gate
W11 2EU, LONDON
United Kingdom



EDUCATION

2012-2014 **Architectural Association School of Architecture**
Design Research Laboratory (AADRL),
MArch Architecture & Urbanism,
London, UK

Project Title: Collective Living
Team Name: Mavericks
Tutor: Robert Stuart Smith

2010-2011 **Odessa State Academy of Civil Engineering & Architecture**
MA, HONORS GRADUATE (A)
Odessa, Ukraine

2006-2010 **Odessa State Academy of Civil Engineering & Architecture**
B.Arch, HONORS GRADUATE (A-)
Odessa, Ukraine

PROFESSIONAL

June 2013 - August 2013 **RALPH APPELBAUM ASSOCIATES**
Architecture and Interior Design practice
Position: Architectural intern
London, United Kingdom

August 2011- March 2012 **MASHTAB-BUD**
Architecture and Interior Design firm
Position: Architect
Odessa, Ukraine

March 2011 - July 2011 **ANDREI EKSAREV STUDIO**
Architecture and Interior design studio
Position: Interior designer
Odessa, Ukraine

June 2008 - September 2008 **EXPRESS PROJECT**
Construction company
Position: Architectural intern
Odessa, Ukraine

PROFESSIONAL PROJECTS

**The Boris yeltsin
Presidential Center**
RALPH APPELBAUM ASSOCIATES
June 2013 - August 2013
London United Kingdom

Project of a presidential library or “presidential centre” of a former president of Russia Boris Yeltsin, located in Yekaterinburg, Russia. RAA’s task was to create an exhibit dedicated to Russia’s twentieth century, to design children and educational centres, conference halls. Project was designed in collaboration with ASPA company, located in Yekaterinburg, Russia. While ASPA was in charge the design development of all service areas, Ralph Appelbaum Associates was responsible for the design of main programmatic areas.
Role in the project: Design, CAD Modelling, CAD drawings

House No.1
FREELANCE ARCHITECT
March 2012- May 2012
Odessa,Ukraine

Proposal of a summer house in Odessa for my friends. Main objective of the project is to create a balance between needs of my clients and amazing environment - architectural concept follows the existing hillside topography, creating a terraced spaces that trace the natural contours of the hillside.

Role in the project: Design, CAD Modelling, Rendering, CAD drawings, Client meetings

House No.2
MASHTUB-BUD
October 2011- November 2011
Odessa,Ukraine

Residential project for a small family in Odessa. The proposal was accepted, construction is currently in progress. The complex consists of three buildings - the main house and maintenance building, which is connected to the main building with a roof, and a sauna house in a separate building.

Role in the project: Design, CAD drawings

Cafe ‘Duc de Richelieu’
FREELANCE ARCHITECT
December 2010 - March 2011
Odessa,Ukraine

Interior project of a small cafe. The project was done in collaboration with an architect from Odessa, Kate Shenderovska, who assisted in the development of design and technical drawing production. The main agenda was to design the cafe dedicated to founders of Odessa city, comfortable for lunch and dinner. The proposal was accepted though construction was cancelled.
Role in the project: Interior design, CAD Modelling, Rendering, CAD drawings, Client meetings

Apartment No.01
A.EKSAREV STUDIO
March 2011 - July 2011
Odessa,Ukraine

Interior design of a flat for a big family. The key task for this project was to create comfortable environment for all family members. The construction is finished.

Role in the project: Interior design, CAD drawings, Client meetings

ACADEMIC PROJECTS

Design Research Laboratory
ARCHITECTURAL ASSOCIATION
October 2011 - November 2012
London, United Kingdom

During my time at the AA Design Research Lab (MArch), I participated in a 16 month program involving 2 workshops and a single team-based 12 month project under the tutorship of Robert Stuart Smith of Kokkugia. My thesis proposal involved the investigation of an adaptive and real-time responsive architecture based on a system of data collective and algorithmic reactivity.
Role in the project: Design, CAD Modelling, CAD drawing, research, graphic design, rendering.

AA DRL Workshop 02
ARCHITECTURAL ASSOCIATION
March 2012- May 2012
London, United Kingdom

The two-week-long workshop developed during Design Research Lab (MArch) course at AA School in a team of four people (Sakshi Mathur, Milica Pihler, Ronak Parikh and myself) in Robert Stuart-Smith studio focused on a set of design methods in Processing and Softimage softwares.
Role in the project: Initial processing experiments, Softimage polygonising.

Culture and Education Complex
MA ODESSA STATE ACADEMY
December 2010 - March 2011
Odessa, Ukraine

The result of the one design and research year of the course. The aim of the research work was to determine architectural rganisation of Cultural and Educational Complex. The Complex was designed as an extension of The Odessa Fine Arts Museum.
Role in the project: Design, CAD Modelling, CAD drawing, research

School of Art
BA ODESSA STATE ACADEMY
November 2010 - December 2011
Odessa, Ukraine

This BA degree project, completed within 2 month, is a school for visual and performing arts located in Odessa. The School of Art is a three-storey building with a large terrace on the roof level and a two-storey high courtyard on the ground floor.
Role in the project: Design, CAD Modelling, Rendering, CAD drawing, research

SKILLS

3D Modelling:

Autodesk Softimage, Autodesk Maya, Rhino, Google SketchUp

Architectural drawing:

Autocad, Rhino 2D, Microstation Bentley, free hand and drawing abilities

Adobe Applications:

Photoshop, Illustrator, Indesign, Premiere, After Effects

Other digital skills:

Materialise Magics, Microsoft Word, Microsoft Powerpoint, Microsoft Office

Other skills:

Hand drawing, Photography (portrait, landscape, event),
Photo manipulation

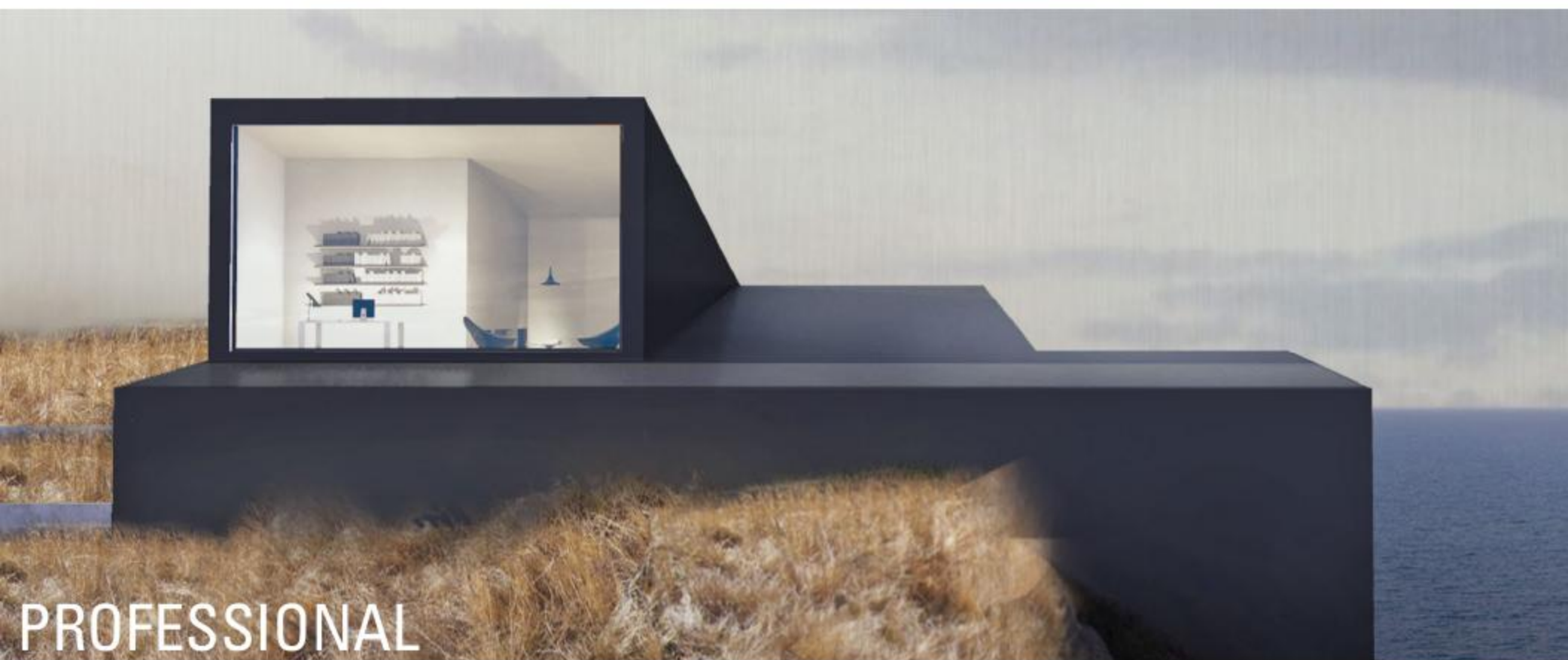


LANGUAGES

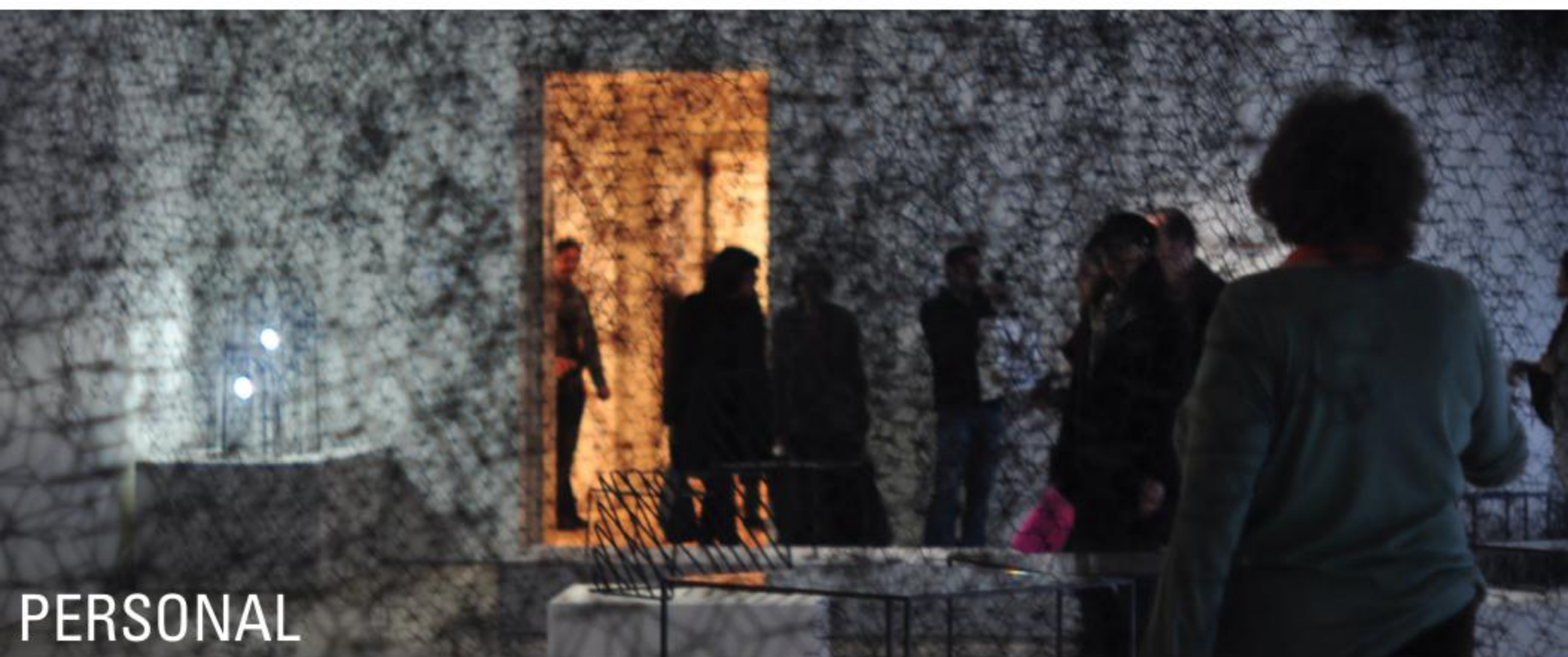
Russian - Native
English - Full proficiency



ACADEMIC



PROFESSIONAL



PERSONAL



ACADEMIC

12

'Cultural and Educational
Complex', MA, ODABA

20

'School of Art',
BA, ODABA

26

'COLLECTIVE LIVING',
MArch, AA School, DRL

42

Computational Workshop,
MArch, AADRL

PROFESSIONAL

48

'Boris Yeltsin Presidential
Centre', RAA, London

56

'HOUSE no.1',
Freelance project, Odessa

62

'APARTMENT no 1',
A.EKSAREV STUDIO, Odessa

66

Cafe 'Duc de Richelieue',
Freelance project, Odessa

70

'HOUSE no.2',
Mashtab-BUD, Odessa

PERSONAL

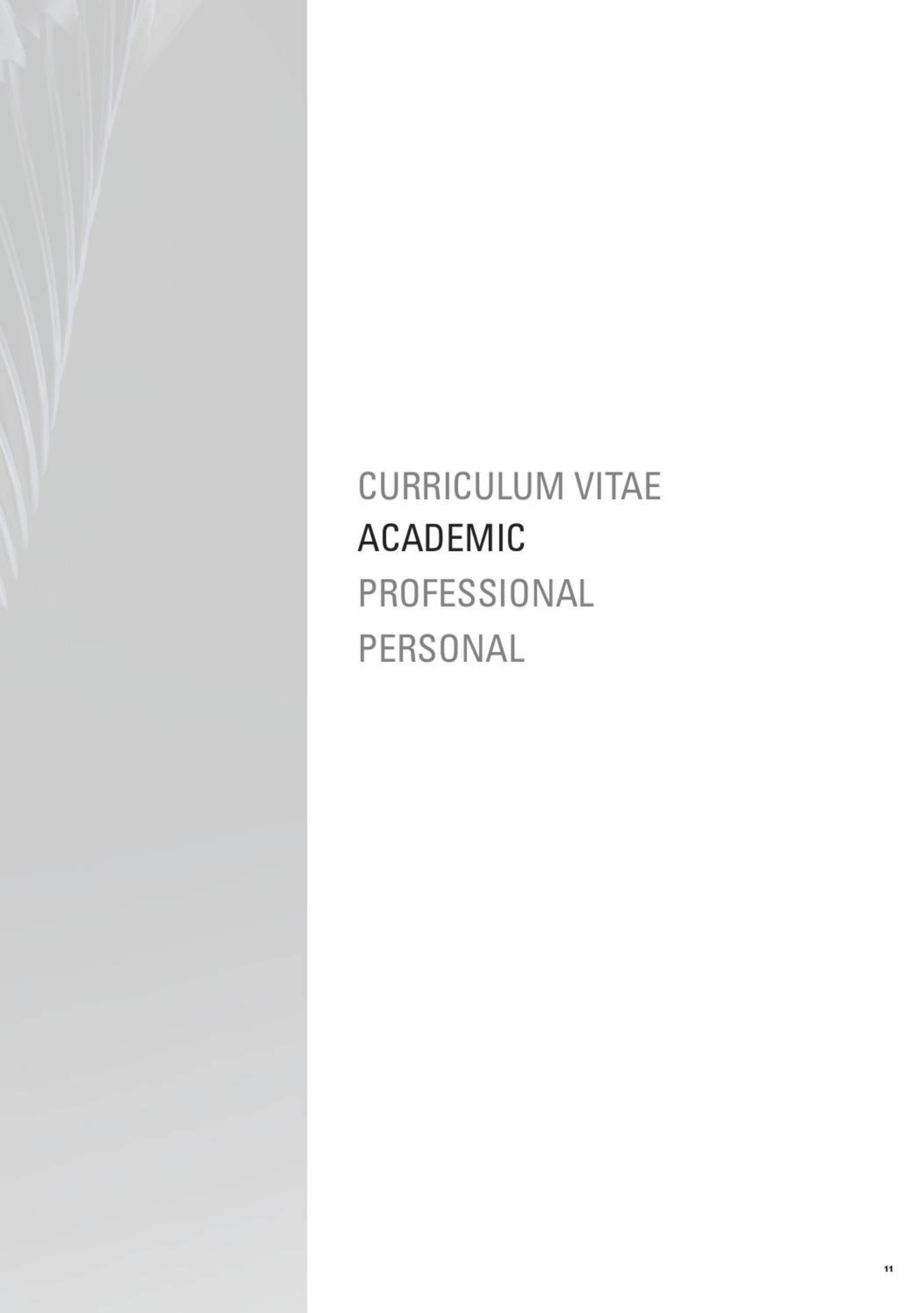
78

3D SKETCHING/
DRAWING

86

PHOTOGRAPHY





CURRICULUM VITAE
ACADEMIC
PROFESSIONAL
PERSONAL

This MA project was completed within one year and consists of research and graphic work. The aim of the research work was to determine architecture and planning structure of a new type of public spaces for Ukraine - Cultural and Educational Complex. This project is located in Odessa, Ukraine, on M.Zhvanetski boulevard, on the slope overlooking Odessa Seaport panorama. The Complex was designed as an extension of The Odessa Fine Arts Museum. Together they are to combine historical and contemporary art of the country.

The main concept of the Cultural and Educational Complex was to create a shape that will be both in physical and visual harmony with the surroundings. The building is designed as a compact object, with an adaption to the landscape, punctuated to its center by a courtyard

that spans top three levels of the complex, which can be used as an open-air theatre or sculpture garden. For the landscape, Zaha Hadid sculptures were used.

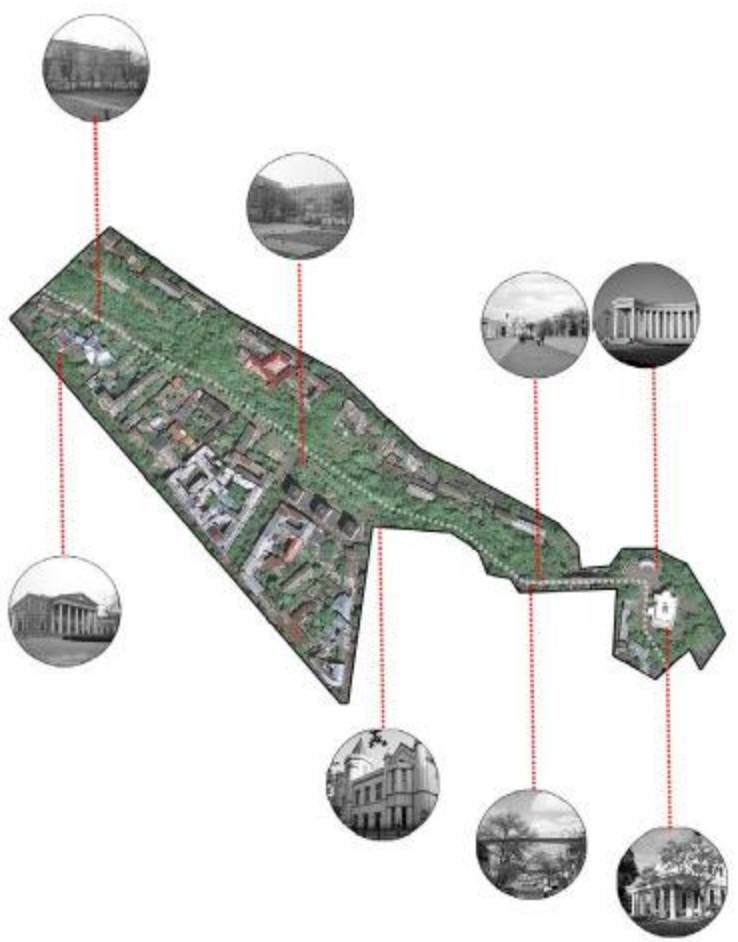
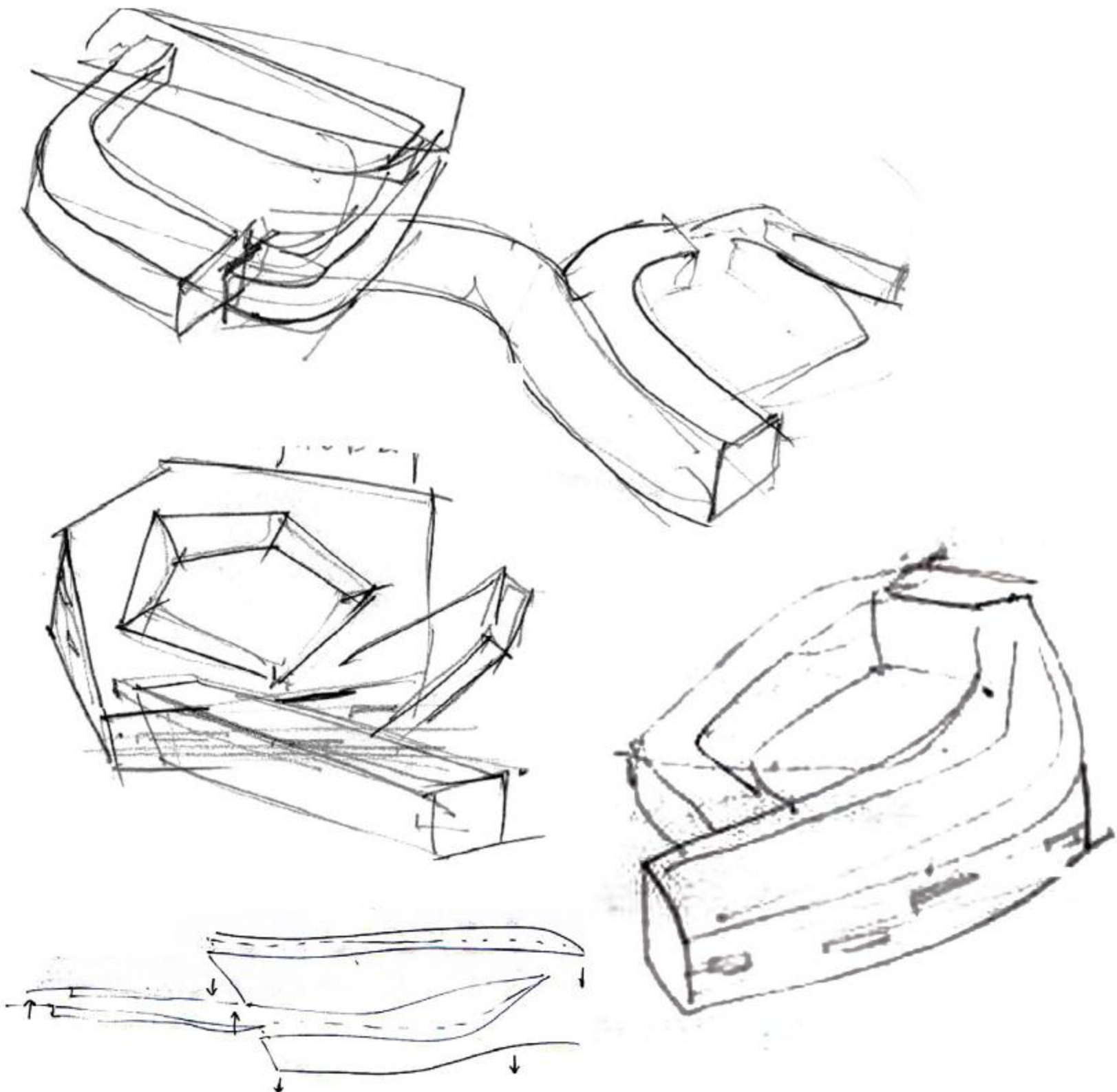
The complex consists of eight functional zones combined into a single volume. Five of them are public: public area zone, exhibition, education/seminar, concert hall, food hall zones, whereas the others secure an access to the staff: research/academic, administration, storage and garages zones.

The circular shape of the Complex enables a flexible division of the exhibition zone into different shapes and sizes, creating a unique framework for the art.



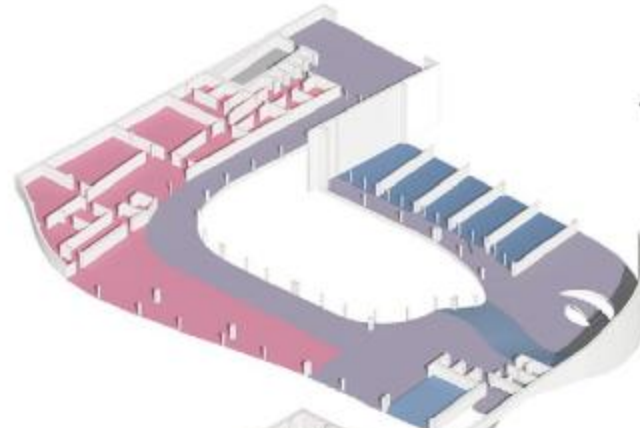
CULTURAL AND EDUCATIONAL COMPLEX

School: MA diploma; Odessa State
Academy of Civil Engineering and Architecture
Year: 2011





Foodhall zone
Public area
Education area



+ 8.850 Level Floor Plan

Exposition area
Education area
Public area



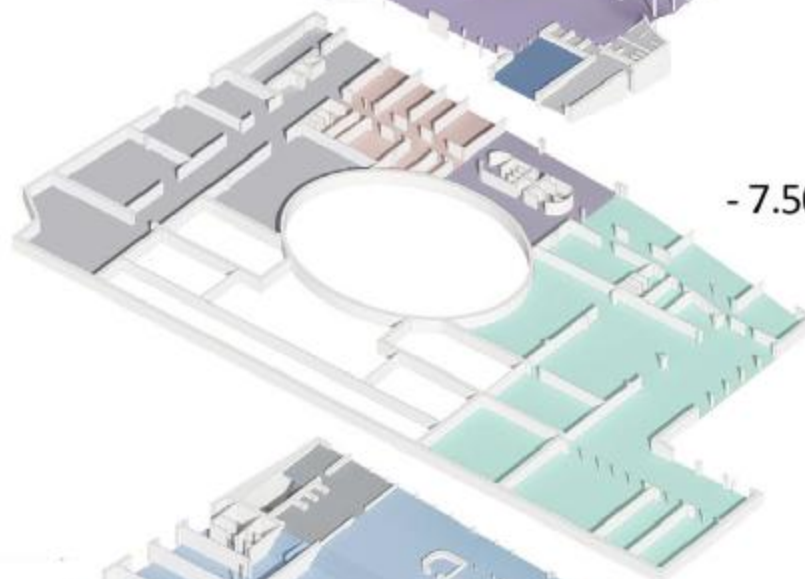
+ 4.500 Level Floor Plan

Exposition area
Public area
Education area
Auxiliary facilities



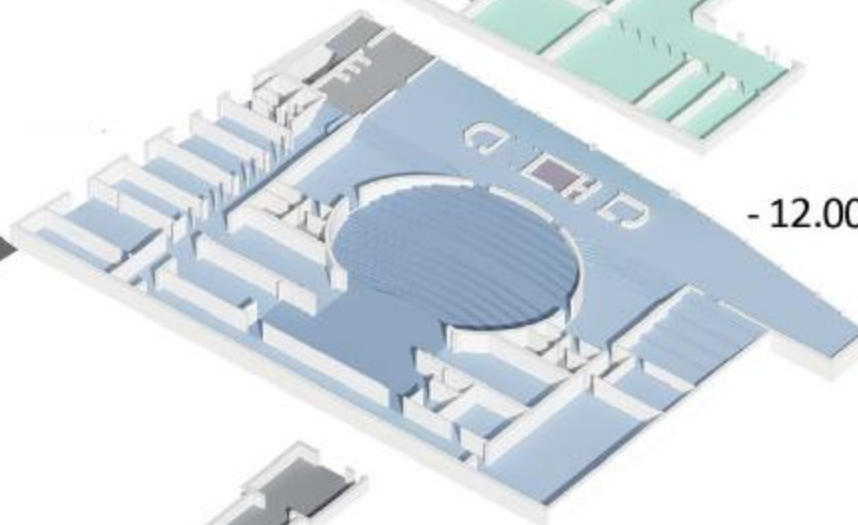
+0.000 Level Floor Plan

Auxiliary facilities
Administration zone
Research laboratory zone
Public area



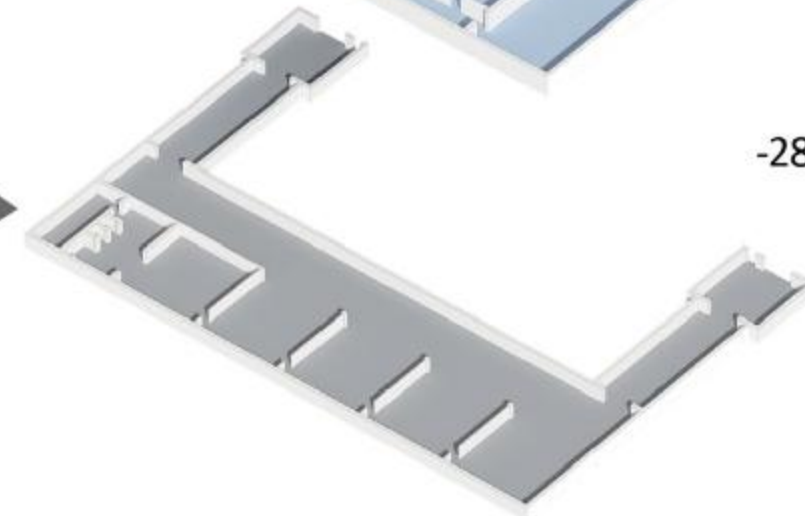
- 7.500 Level Floor Plan

Concert hall zone
Education/seminar zone
Auxiliary facilities

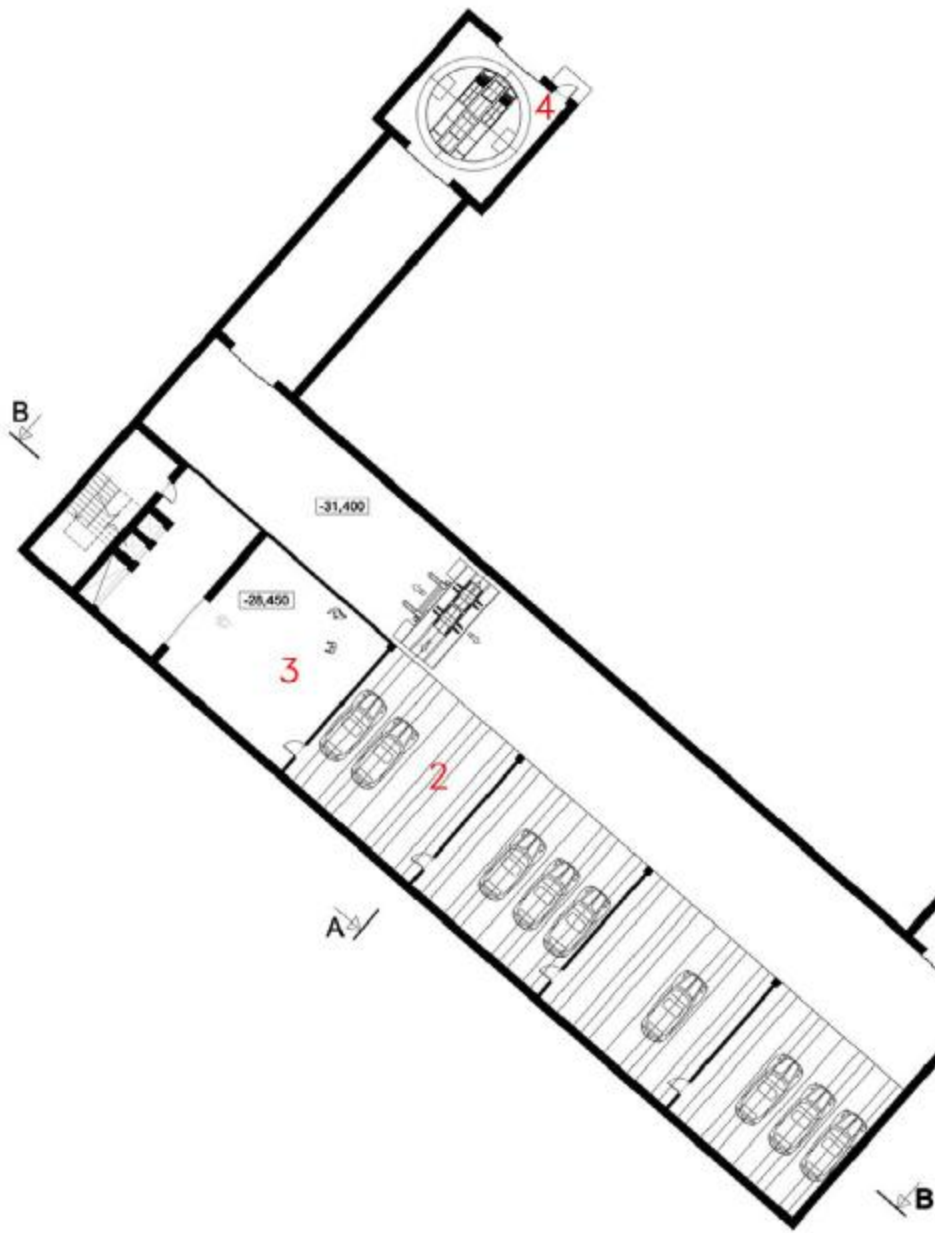


- 12.000 Level Floor Plan

Auxiliary facilities

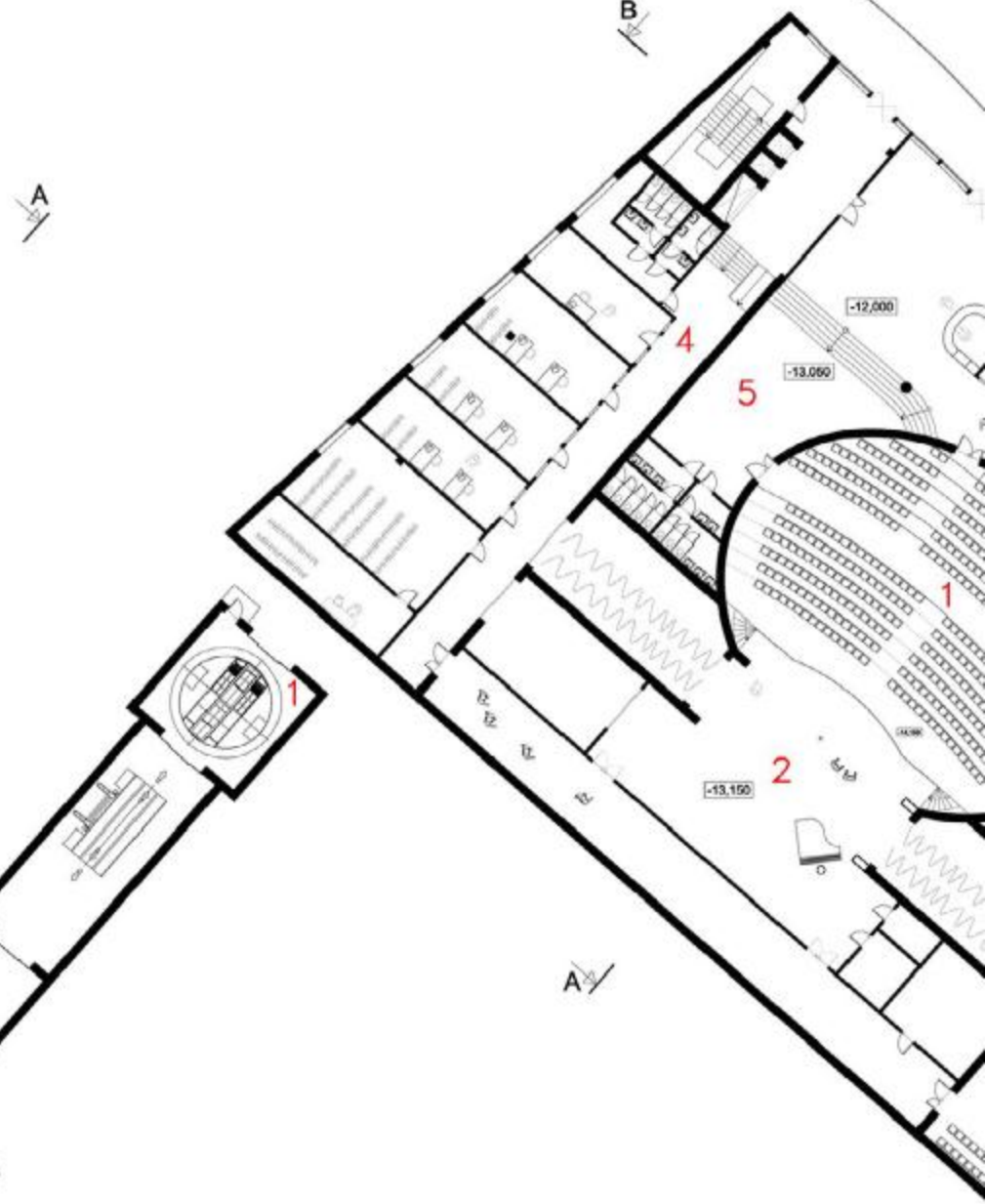


-28.450 Level Floor Plan



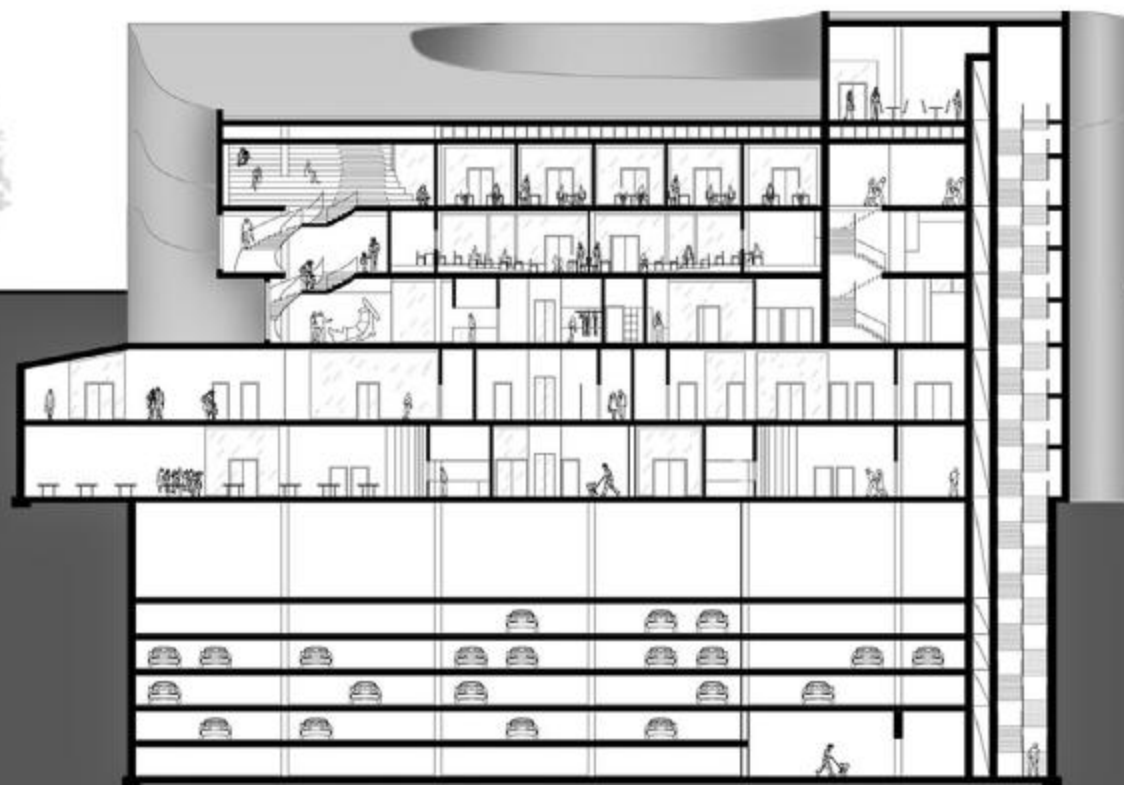
-28.450 Level Floor Plan

- 1. Check-in parking lot.
- 2. Parking spot
- 3. Loading room
- 4. Exit

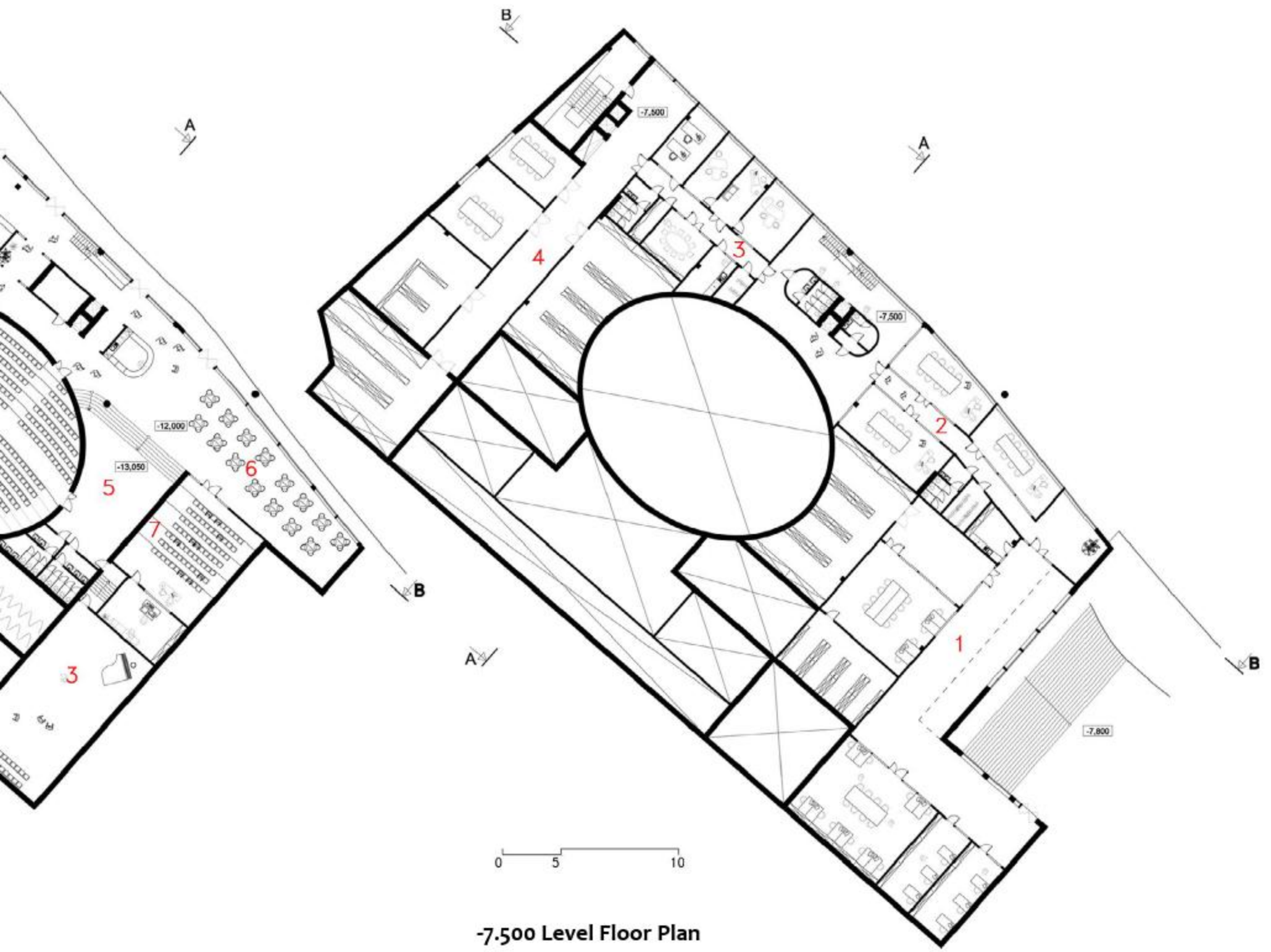


-12.000 Level Floor Plan

- 1. Concert Hall
- 2. Stage
- 3. Rehearsal hall
- 4. Concert hall back rooms
- 5. Concert hall foyer
- 6. Buffet
- 7. Conference hall

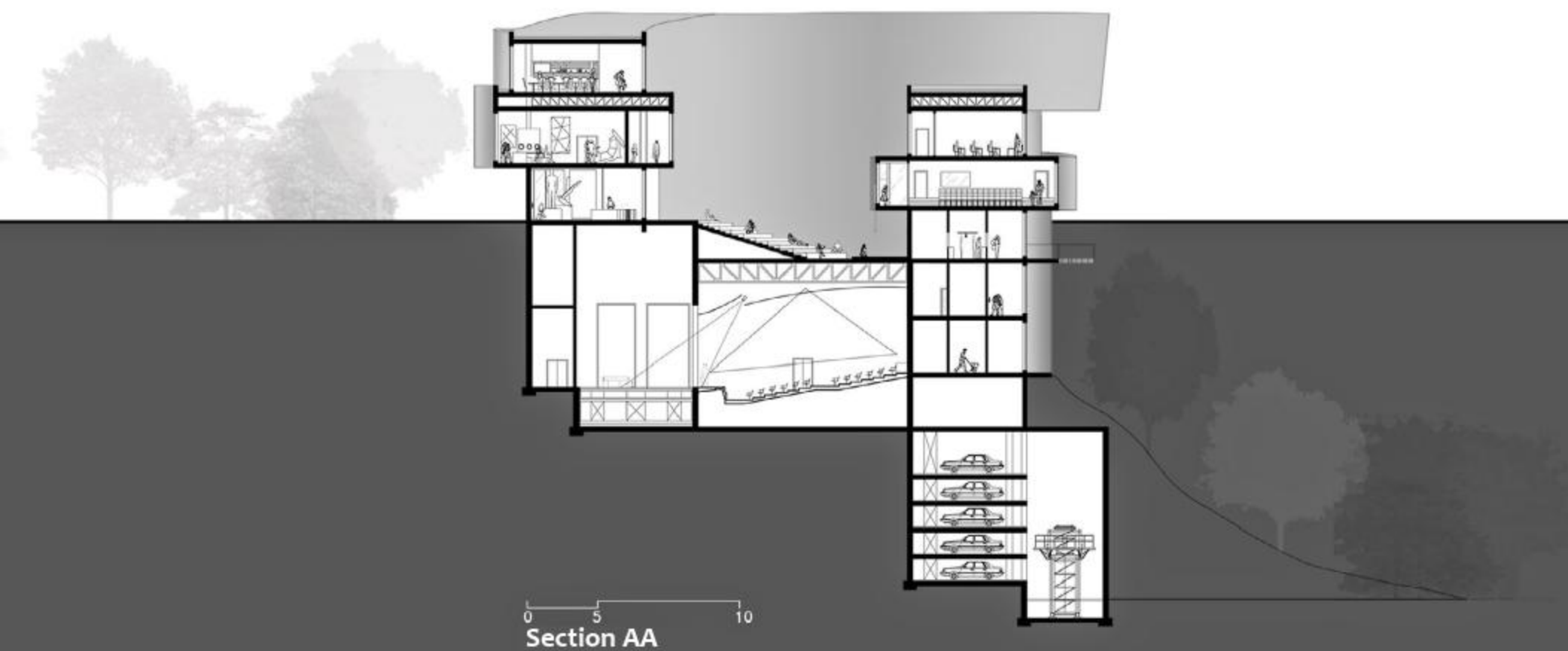


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Section BB

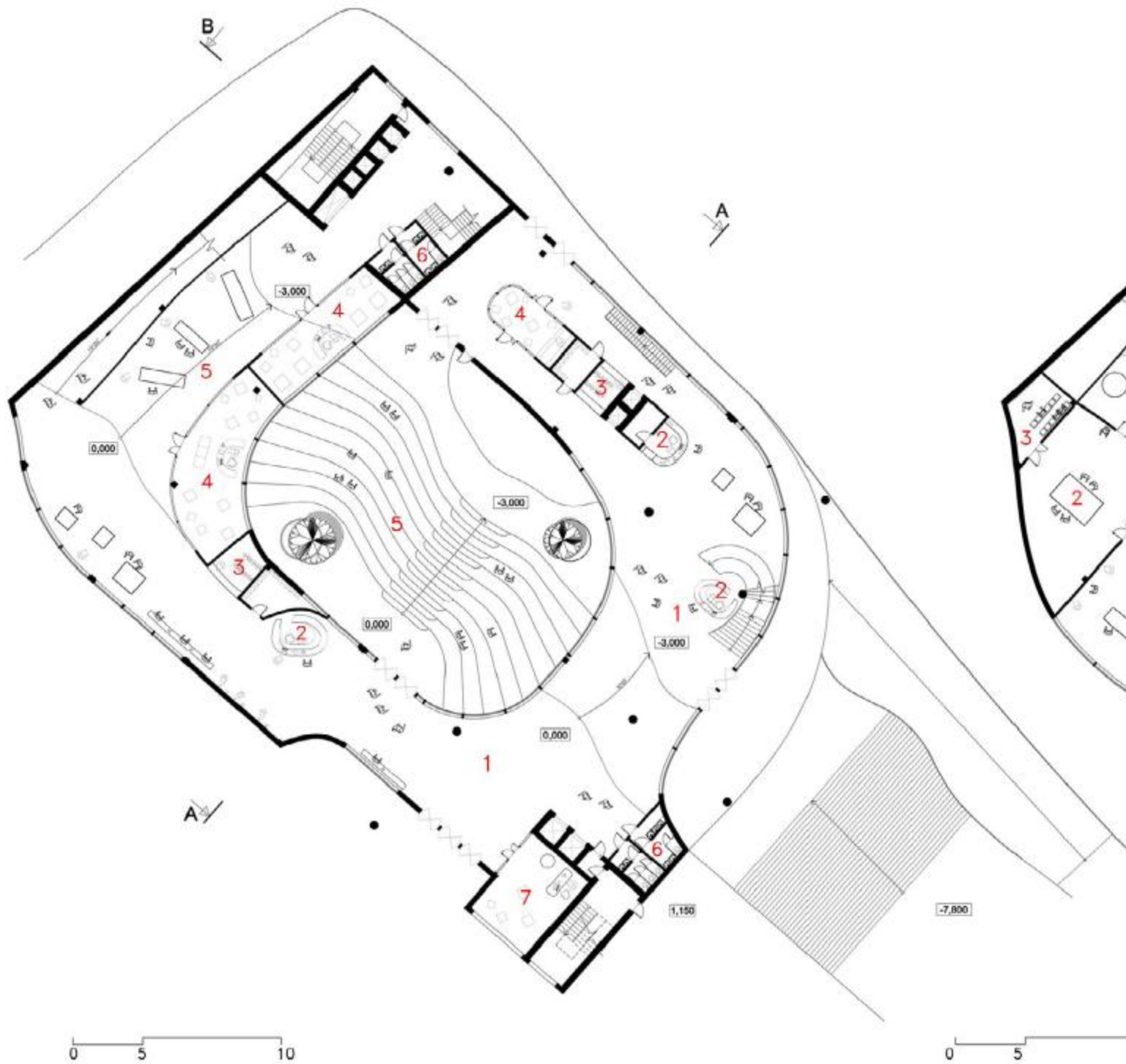


-7.500 Level Floor Plan

- 1. Research lab / staff access only
- 2. Research lab / open to visitors
- 3. Cultural and Educational office
- 4. Storage facilities



Section AA



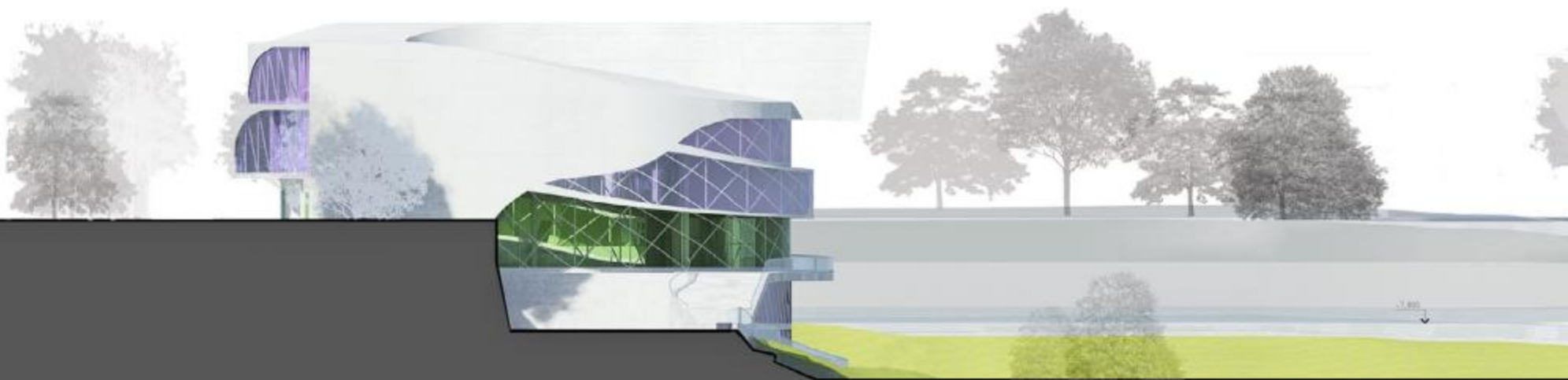
-0.000 Level Floor Plan

- 1. Foyer 2. Reception 3. Cloakroom
- 4. Store 5. Temporary exhibition
- 6. WC 7. Courtyard 8. Children's room

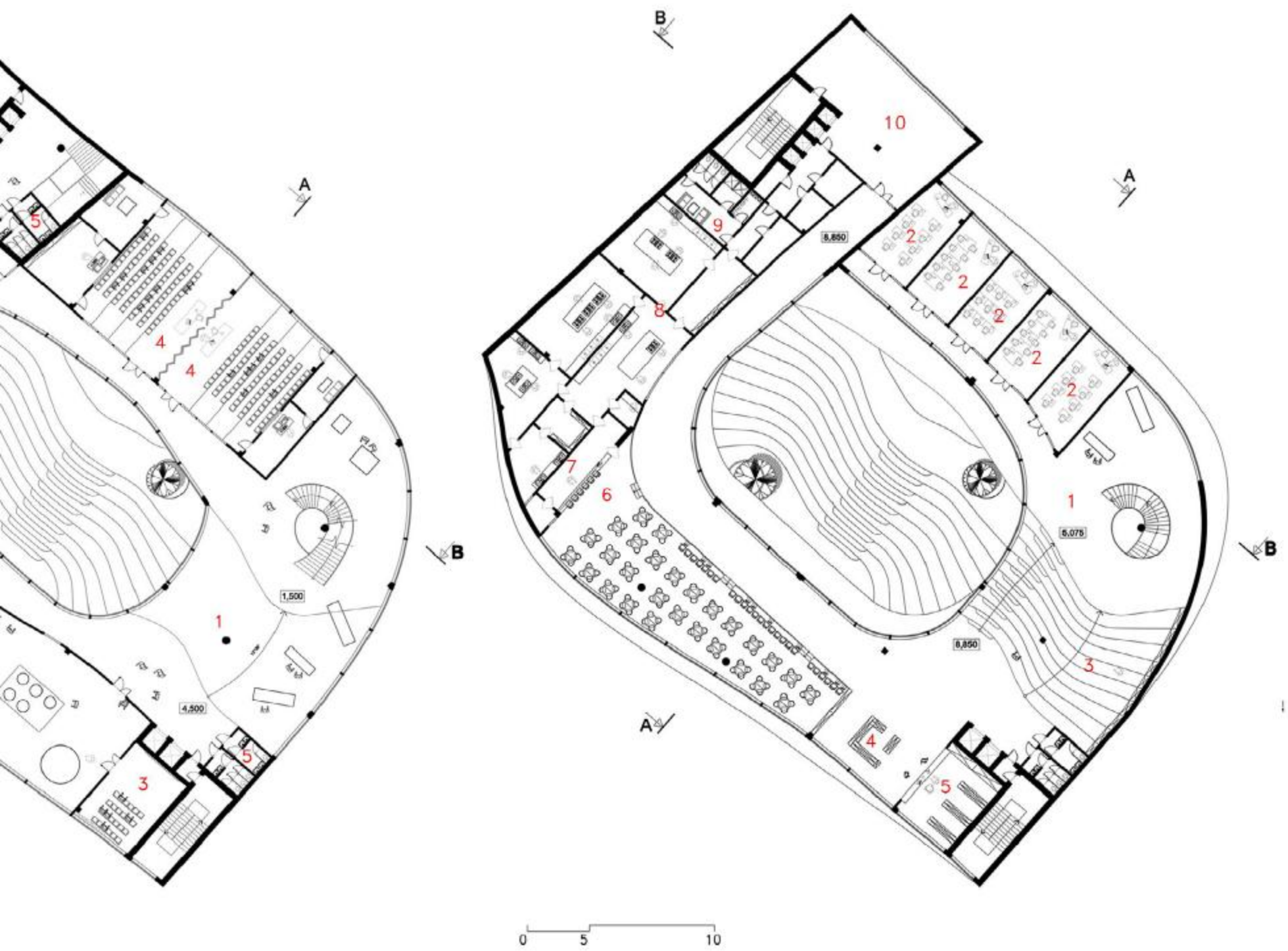


-12.000 Level Floor Plan

- 1. Permanent exhibition
- 2. Temporary exhibition
- 3. Video installation room
- 4. Auditorium 5. WC



Facade from M.Zvanetski bouevard



-8.850 Level Plan

- 1. Permanent exhibition
- 2. Auditorium
- 3. Stairs with bookshelves
- 4. Bookshelf
- 5. Library operator
- 6. Restaurant/Cafe with view towards the Black Sea
- 7. Bar
- 8. Kitchen
- 9. Cafe staff room
- 10. Viewing platform



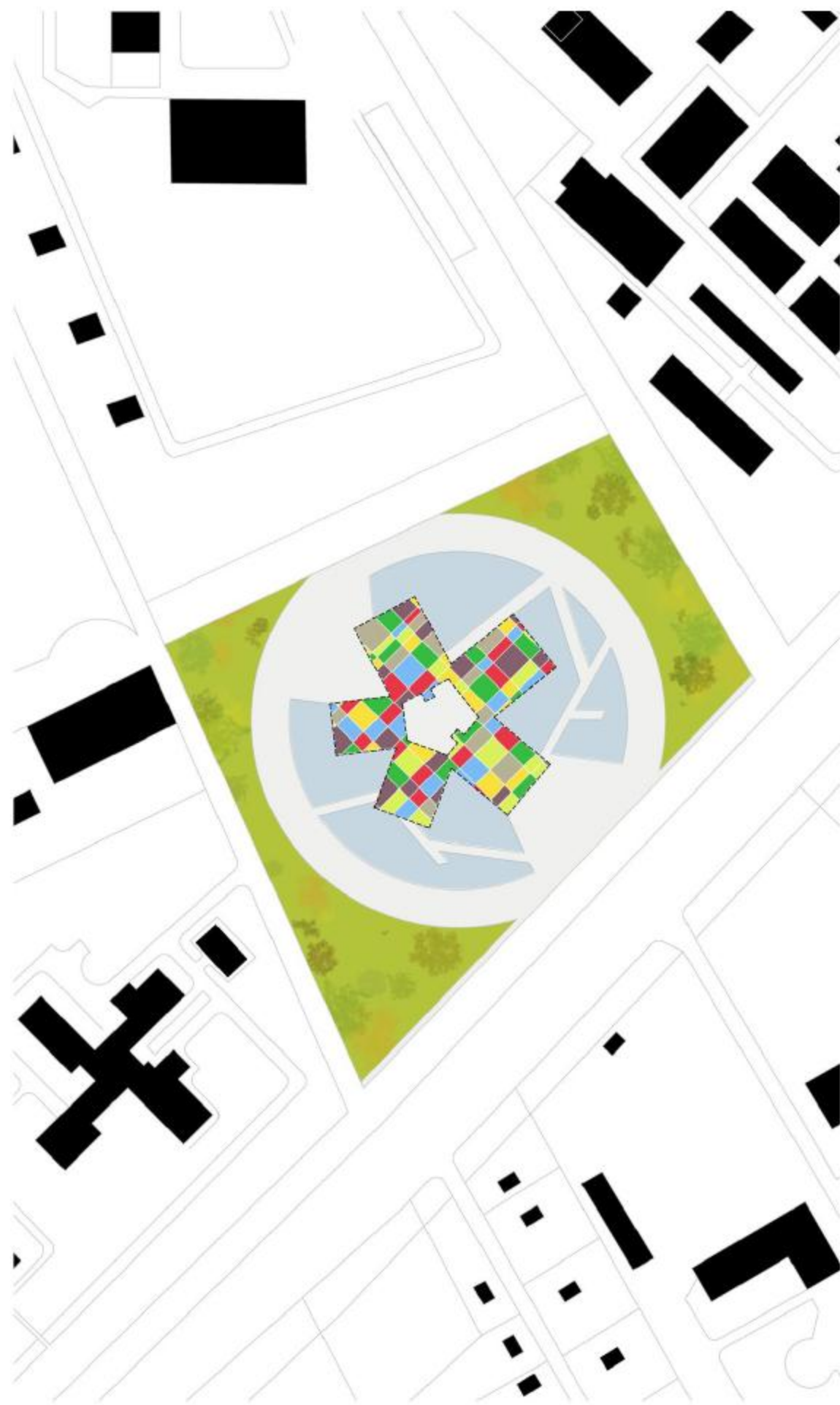
Facade from Prymorskaya street

SCHOOL OF ART

School: BA diploma; Odessa State Academy
of Civil Engineering and Architecture

Year: 2009





This project is a school for visual and performing arts: vocal, painting, dancing, art of photography and sculpture . The School of Arts is located in Ukraine, in the picturesque area of Odessa, close to one of the largest parks of Odessa and the Black Sea shore .

This BA project was completed within 2 months. There is no doubt that the existence of schools of arts is incredibly important for Ukraine now as one of the methods to improve intellectual and cultural level of the population by inclusion to the art.

The design strategy creates two visually connected strata, a space for public communication and a space for a private creative process. This strategy divides the school in two main areas. The courtyard space houses lounge, and an area for evening artistic performances. Against white and glass exterior of the school the interiors are full of

colors and light, that represents an active and productive creative process inside the school. The complex consists of seven functional zones. The idea to make these areas solitary and independent had impact on the architectural shape of the building. The building's simple plan beguiles intricately arranged internal spaces.

The School of Art is a three-storey building with a large terrace on the roof level and a two-storey high courtyard on the ground floor.

At roof level, cafeteria zone is arranged around a big roof terrace offering an outdoor meeting/teaching space.

Educational zone facilities are private, without public access and are also independent in use. Large windows on the north facade cross-ventilate the workshops and give the best possible lighting for the building.





PUBLIC
AREA
ZONE

COMPLEMEN-
TARY
FUNCTIONS

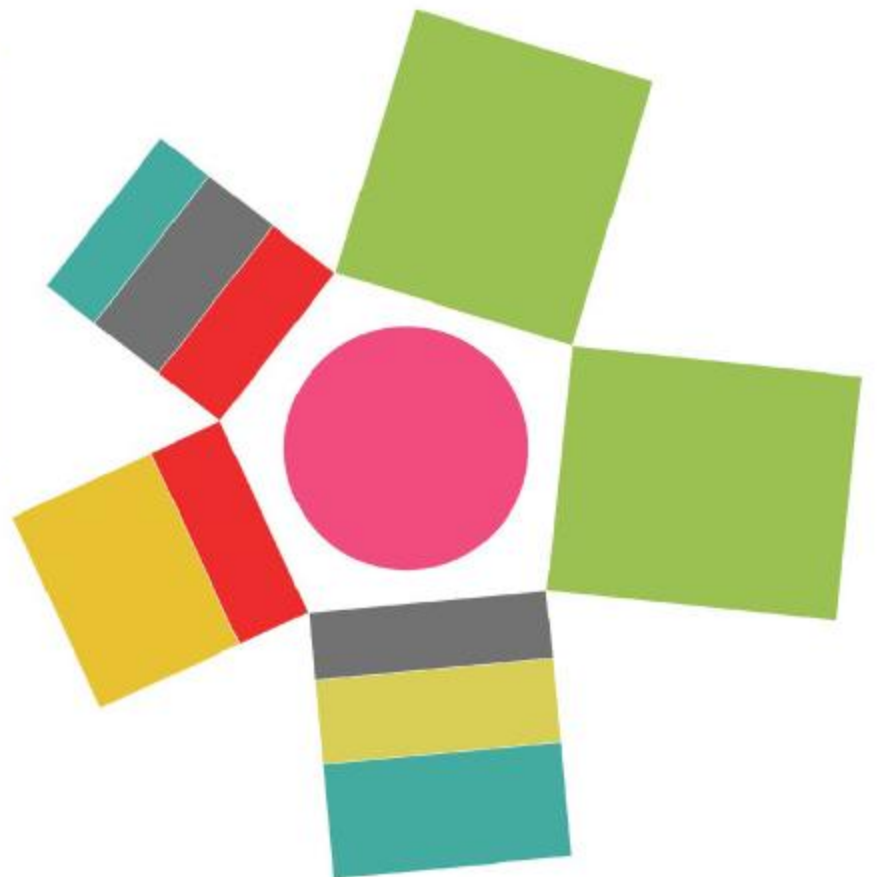
EDUCATION
ZONE

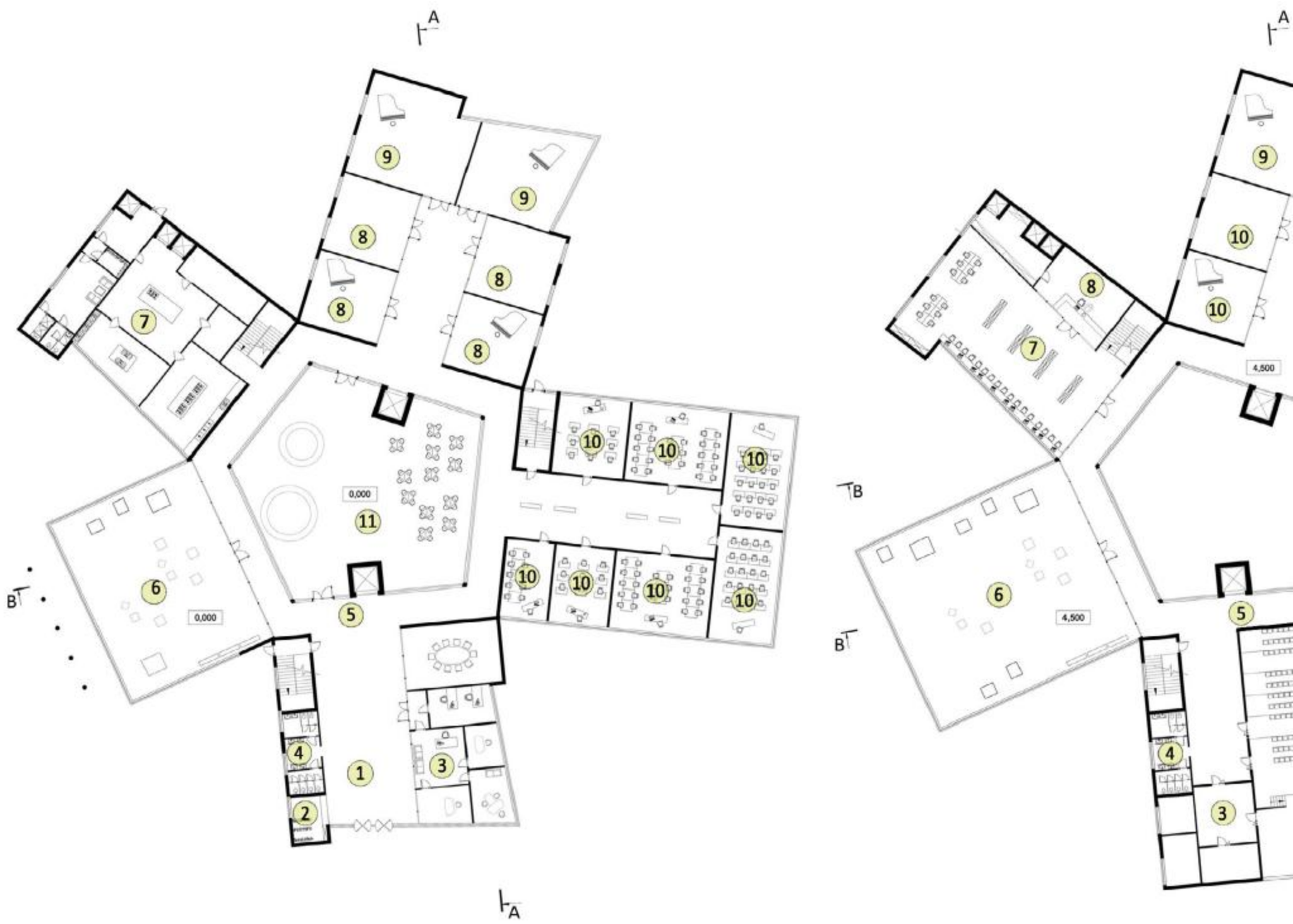
CAFETERIA
ZONE

ADMINIST-
RATION
ZONE

EXHIBITION
ZONE

MEDIA-
EDUCATION
ZONE



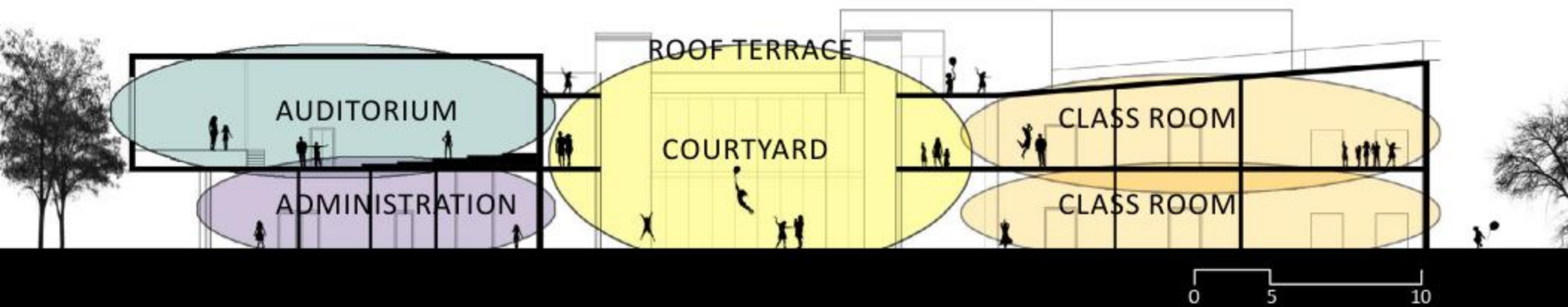


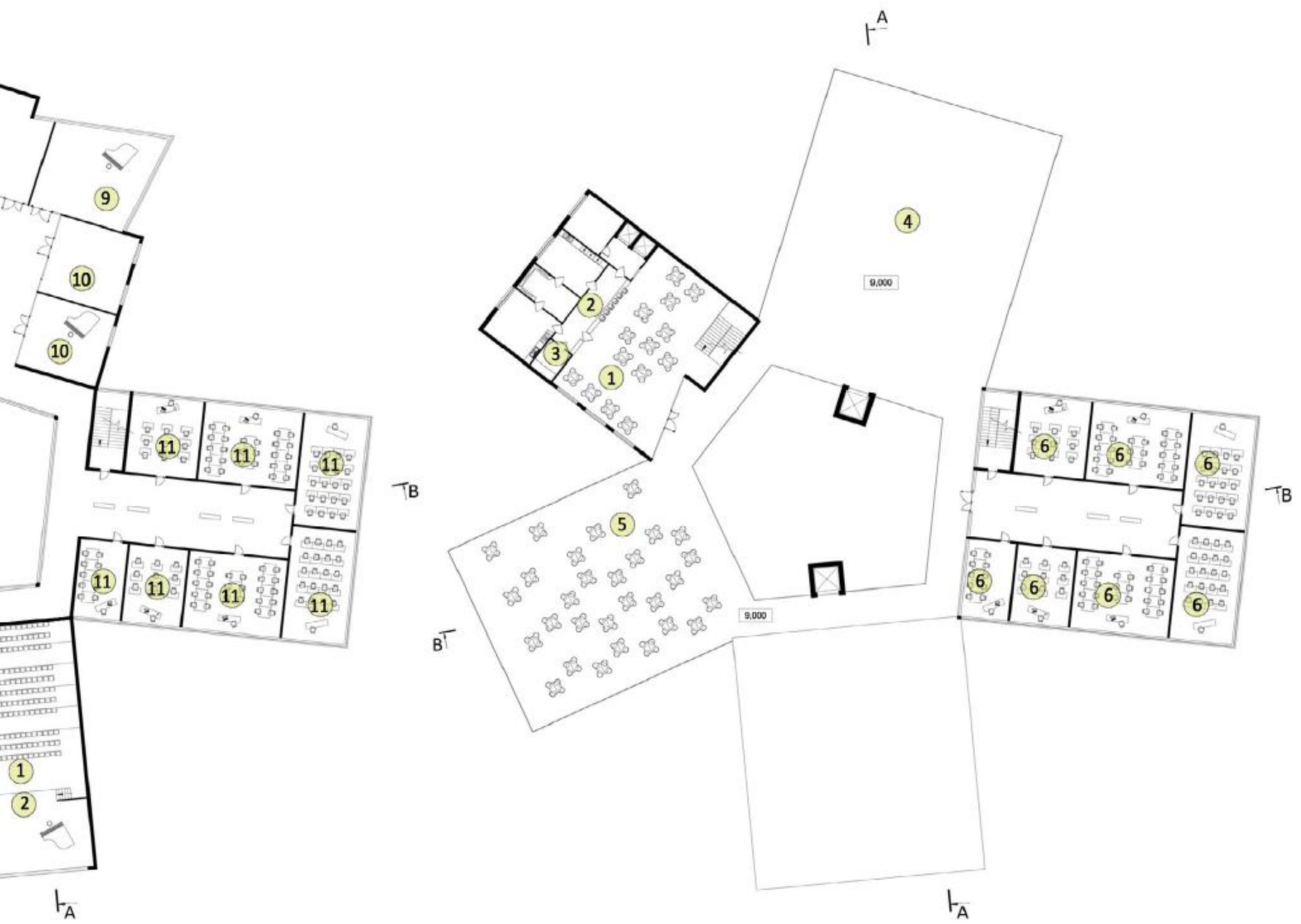
Ground Floor Plan



- 1. Foyer 2. Cloakroom 3. Administration facilities 4. WC 5. Hallway gallery
- 6. Small exhibition room 7. Kitchen
- 8. Vocals classroom 9. Dance class
- 10. Classroom for drawing/ sculpture 11. Courtyard

Section AA





First Floor Plan



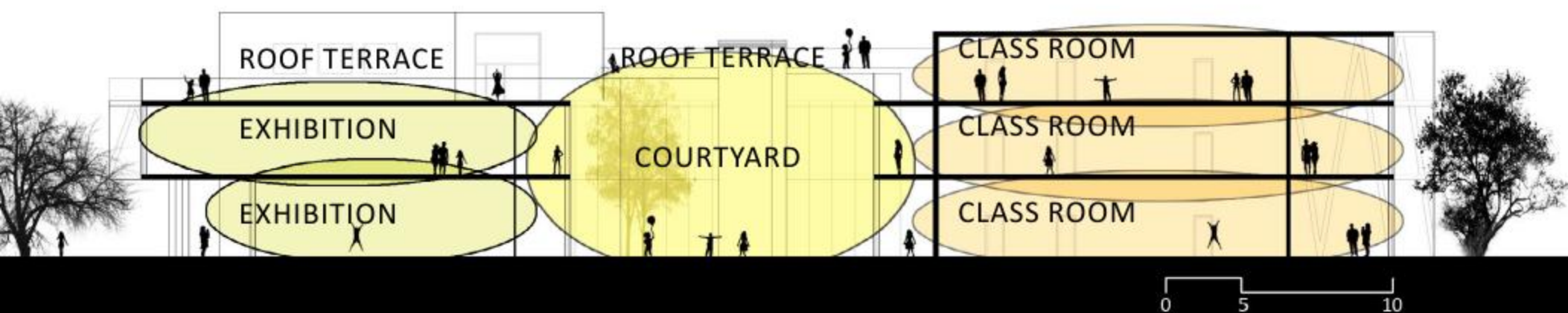
- 1. Auditorium 2. Stage
- 3. Utility rooms 4. WC
- 5. Hallway gallery 6. Big exhibition room
- 7. Library
- 8. Library utility rooms
- 9. Dance classroom 10. Vocals classroom
- 11. Classroom for drawings / sculpture

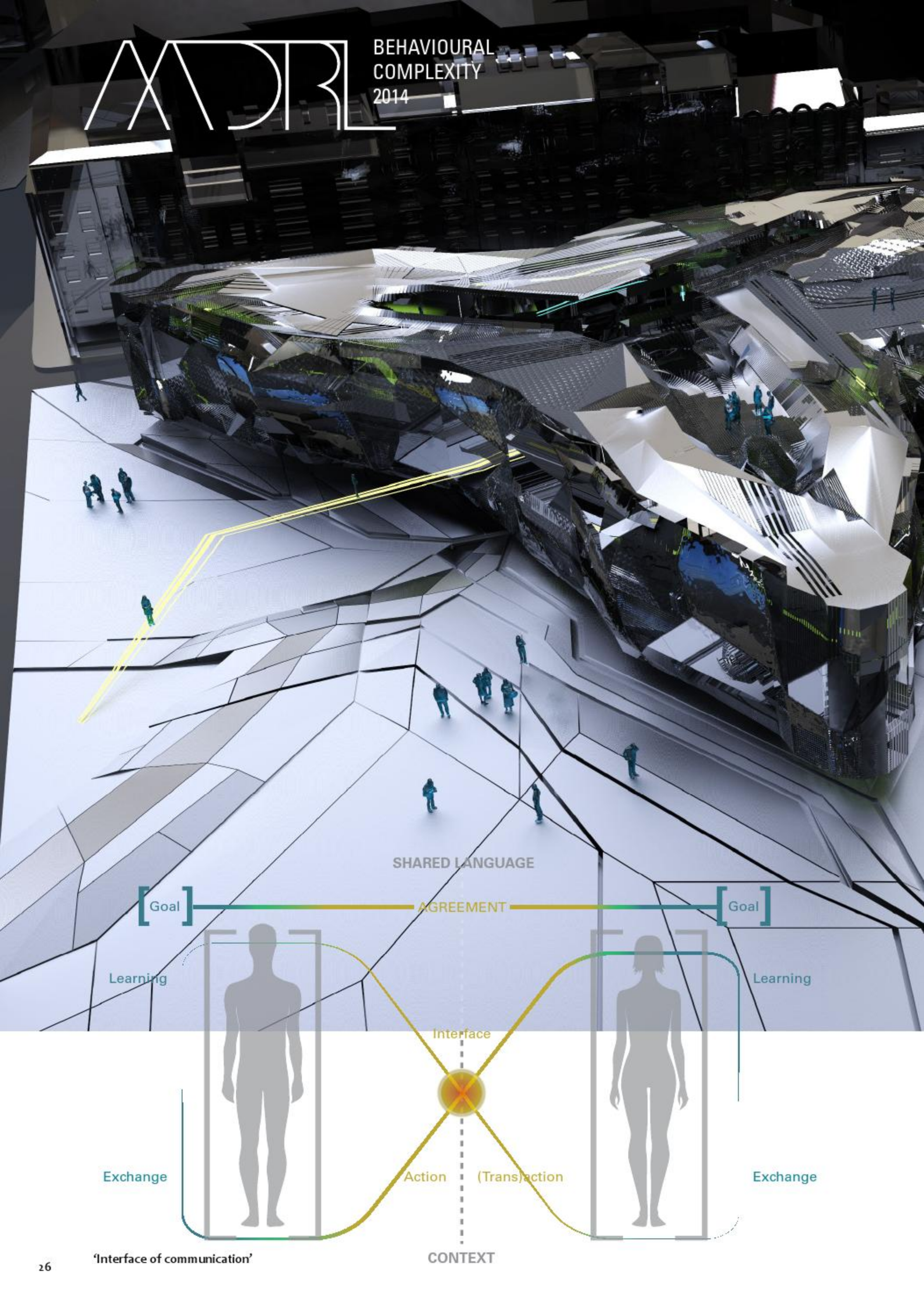
Second Floor Plan



- 1. Cafeteria 2. Kitchen 3. WC
- 4. Roof terrace 5. Cafeteria on the roof terrace
- 6. Classroom for drawing / sculpture

Section BB





SHARED LANGUAGE

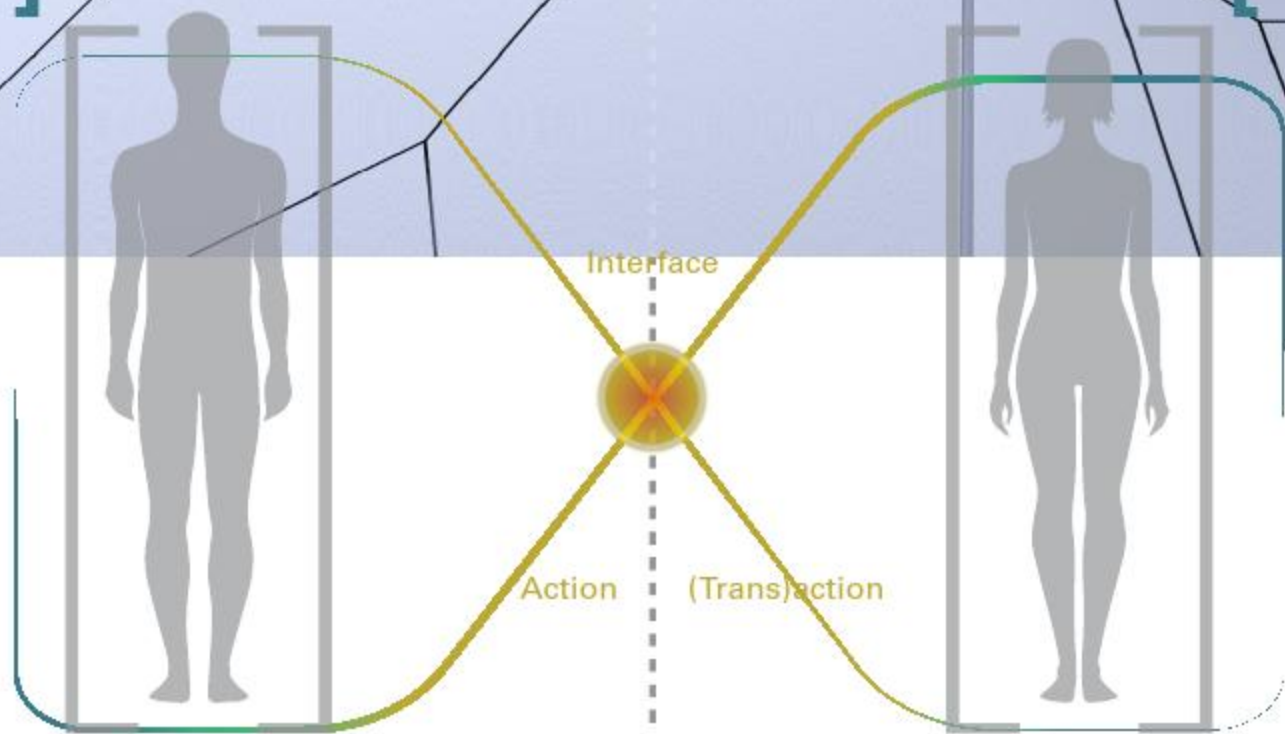
[Goal] — AGREEMENT — [Goal]

Learning

Learning

Exchange

Exchange



Interface

Action (Transaction)

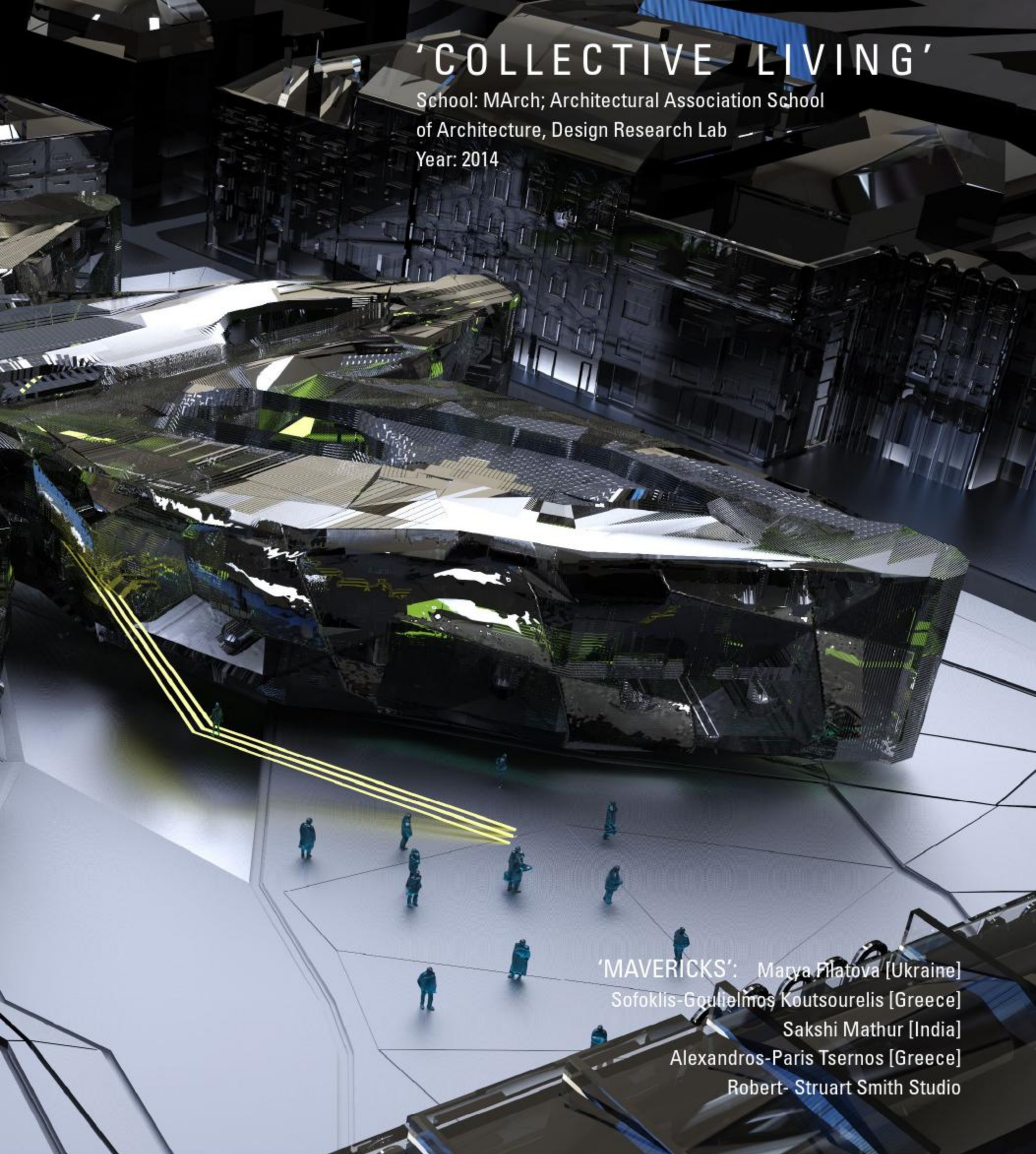
CONTEXT

'Interface of communication'

'COLLECTIVE LIVING'

School: MArch; Architectural Association School
of Architecture, Design Research Lab

Year: 2014



'MAVERICKS': Marya Flatova [Ukraine]
Sofoklis-Goulielmos Koutsourelis [Greece]
Sakshi Mathur [India]
Alexandros-Paris Tsernos [Greece]
Robert- Stuart Smith Studio

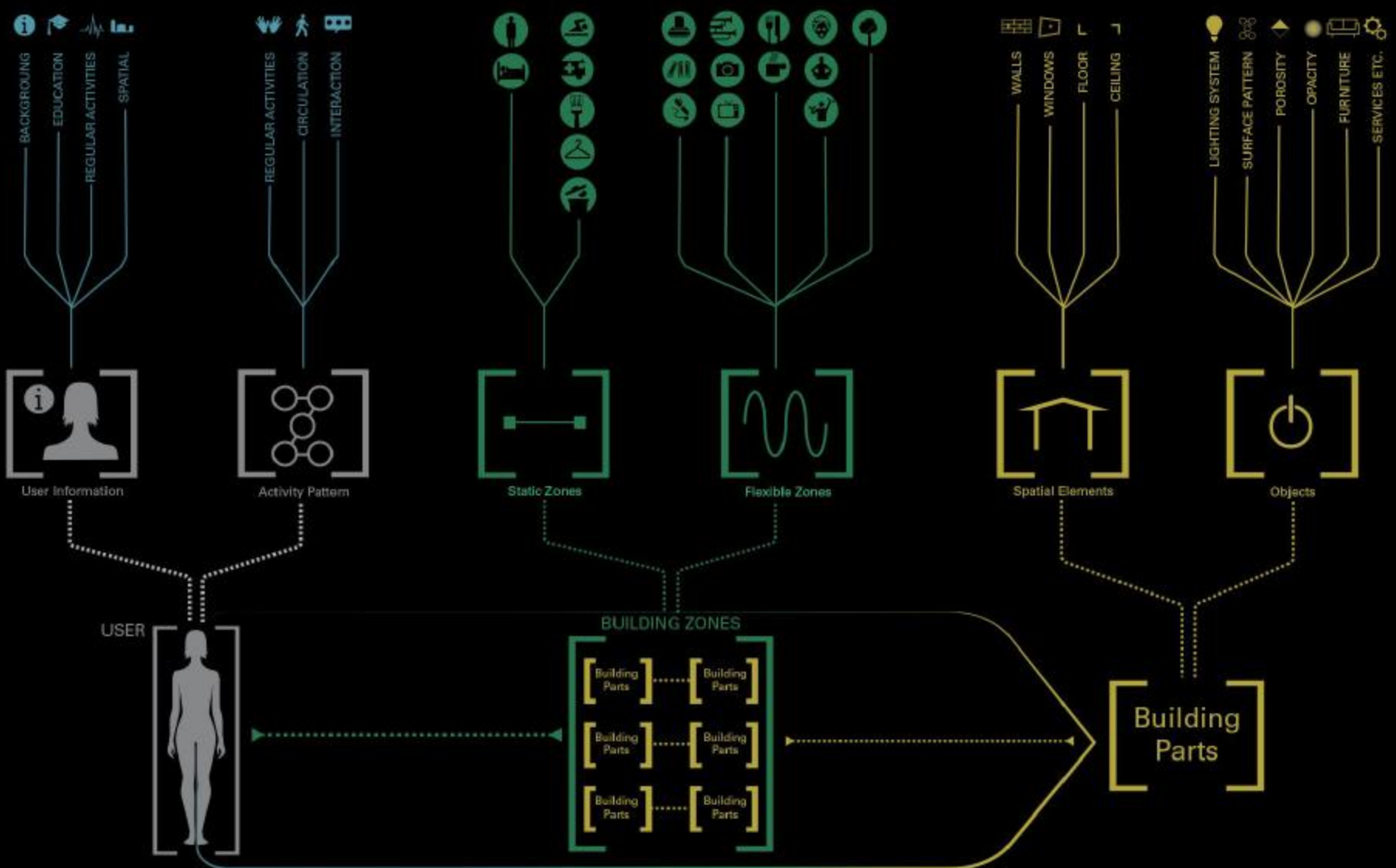
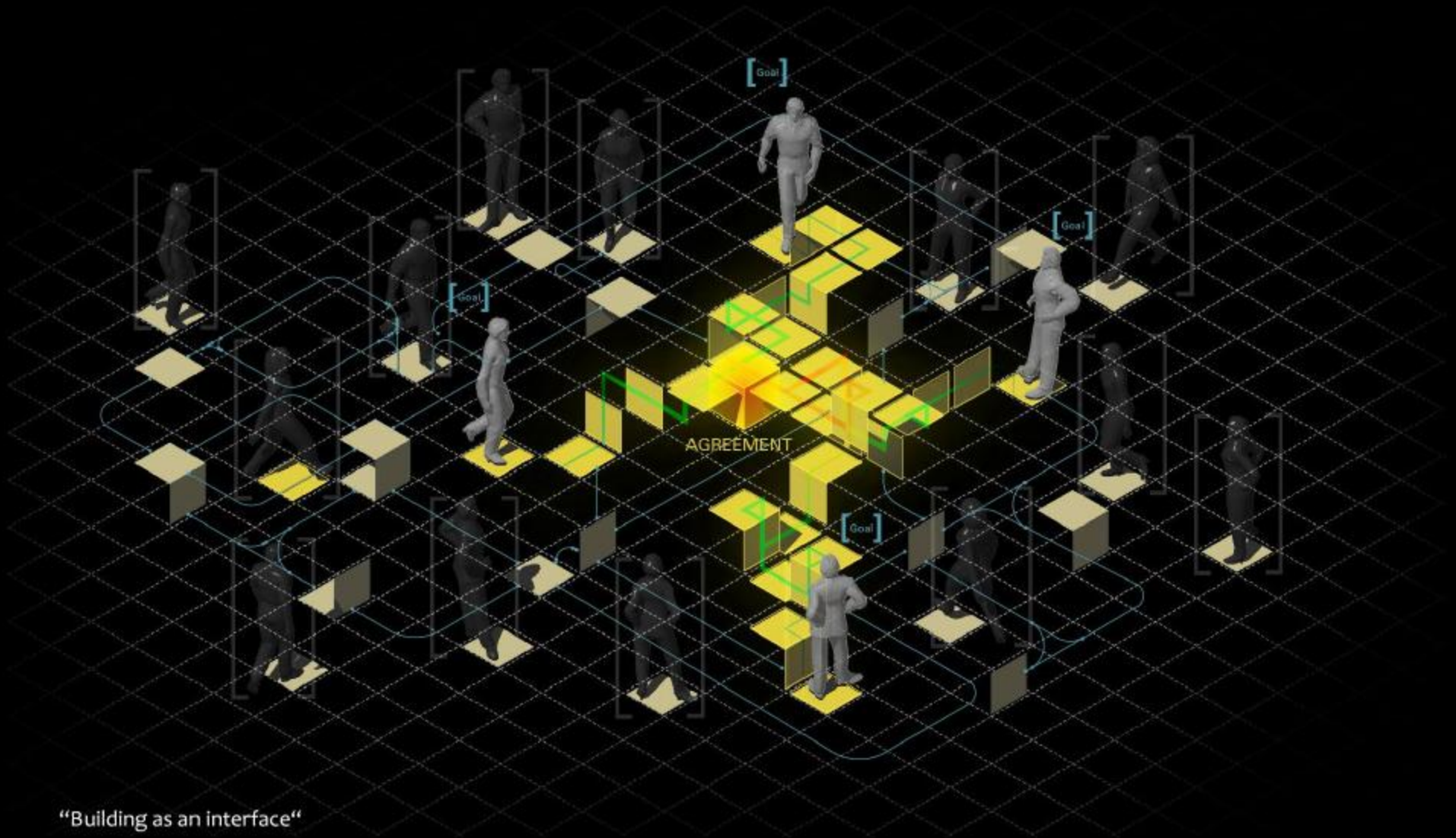
A proposal for a collective student housing project that embraces the technological potential of the internet of things in order to self-organise social and practical complexity on demand.

Using social media students are able to directly customise their own space, contribute to communal space, and collectively vote on the temporary emergence of building scale social spaces for use by the larger collective.

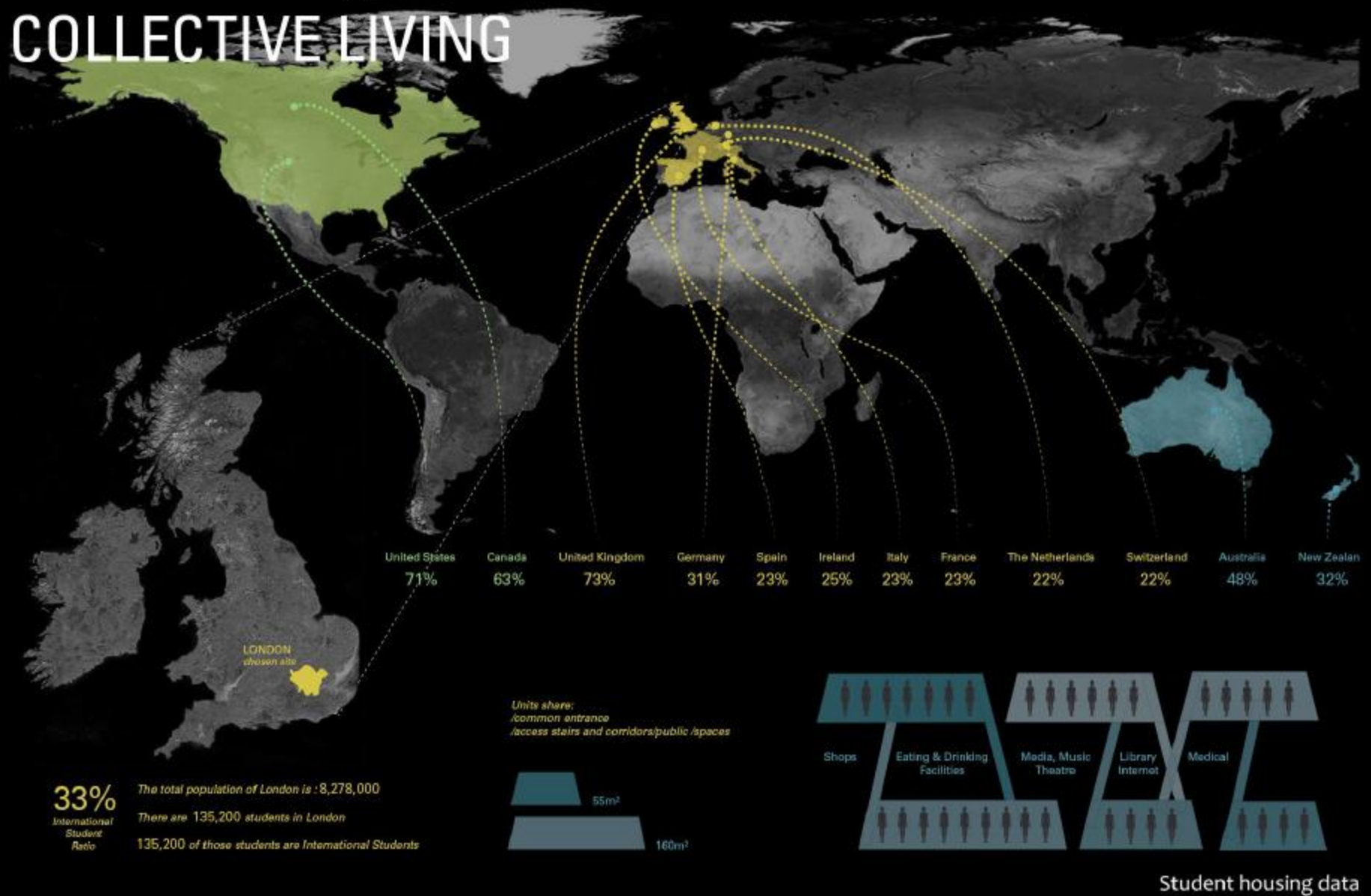
The building is conceived of as a networked organisation of tectonic parts that embody relational computational rule sets between themselves and in relation to user's desires, acting as an interface for communication. As human interactions are in constant flux, our built

environment should be able to adapt, promote and participate in this constant exchange of information. Custom algorithms were written based on gradient cellular automata in order to allow local differentiable decisions to propagate related changes throughout larger regions of the building. While the building design is explicit, it has been developed in order to generate emergent affects over time through the daily behavioural cycles of its inhabitants individual and collective choices. This system of collective living introduces a perpetually adaptive life cycle. A life cycle based on the patterns of inhabitants responding to each other, to their environment and finally, communications occurring between constituent components of the environment itself.

Thesis statement: BUILDING AS AN INTERFACE



Thesis strategy: COLLECTIVE LIVING



STUDENT HOUSING

In order to examine the idea of responsive building, we've chosen student housing as a deployment for studies of actuation and response between inhabitants and their environments as a result of constantly altering conditions. Students, as more temporal and socio-dynamic demographic has a strong aptitude for technological advancements in social media and digital communication. Overall student housing proved a potent opportunity to assess the relationship between architectural design and data, social collaboration and tele-communication.

ORGANISATION

Student housing facilities embody a sense of community, where residents often cluster into small communities giving rise to a set of social and spatial hierarchies. To develop a spatial organisation with spatial hierarchies we used the logic of fractalisation of volumes.

SYSTEM LOGIC

Building elements have their own processing capabilities. While when connected they create a distributed network of processors that through their communication achieve a higher level of intelligence. In order to create an environment we used computing model of a special class of sparse network referred to as Cellular Automata, that oscillates with a particular frequency scanning its environment.

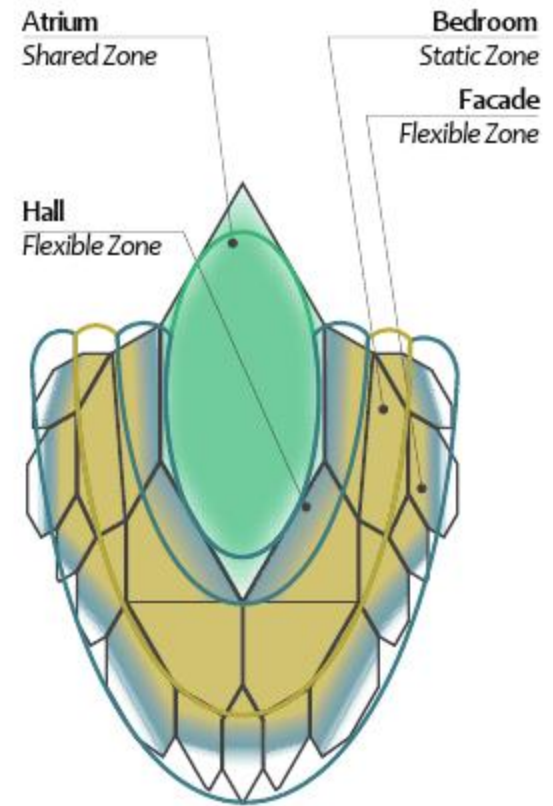
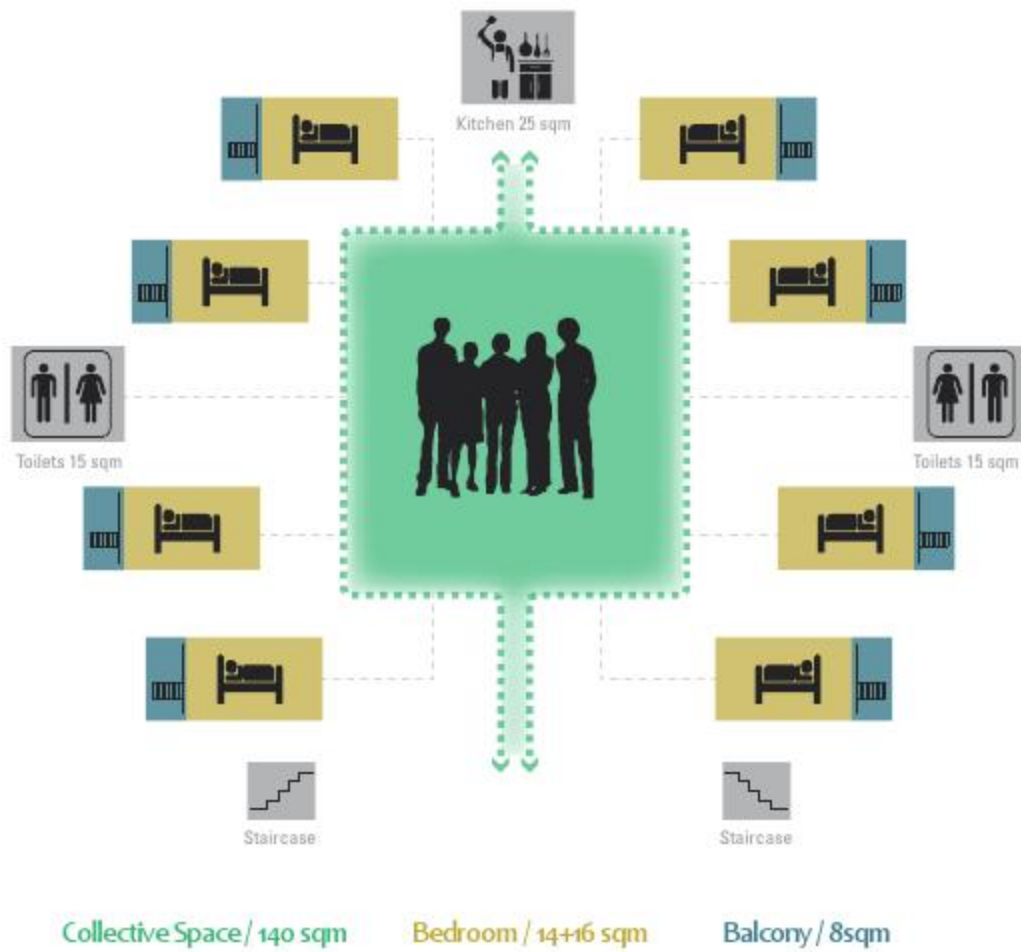
ADAPTATION

Building environment and people communicate in a cybernetic model in which information is in constant exchange. Communication is manifested through a visually representative adaptation, resulting in a spatial and tectonic variation from all architectural participants of the conversation. User activities and preferences are sensed and in future predicted by the system, forming layers of intelligence.

WIRELESS COMMUNICATION

Wireless communication is the technology that provides tools to enable conversation of any virtual character and behavior. It can also be perceived as sensor based communication that can be triggered by physical inputs to enable collective effects as per 'communication' that would filter through various levels of building elements and people as participants of a constant process of dialogue between people to people, people to building and building to building.

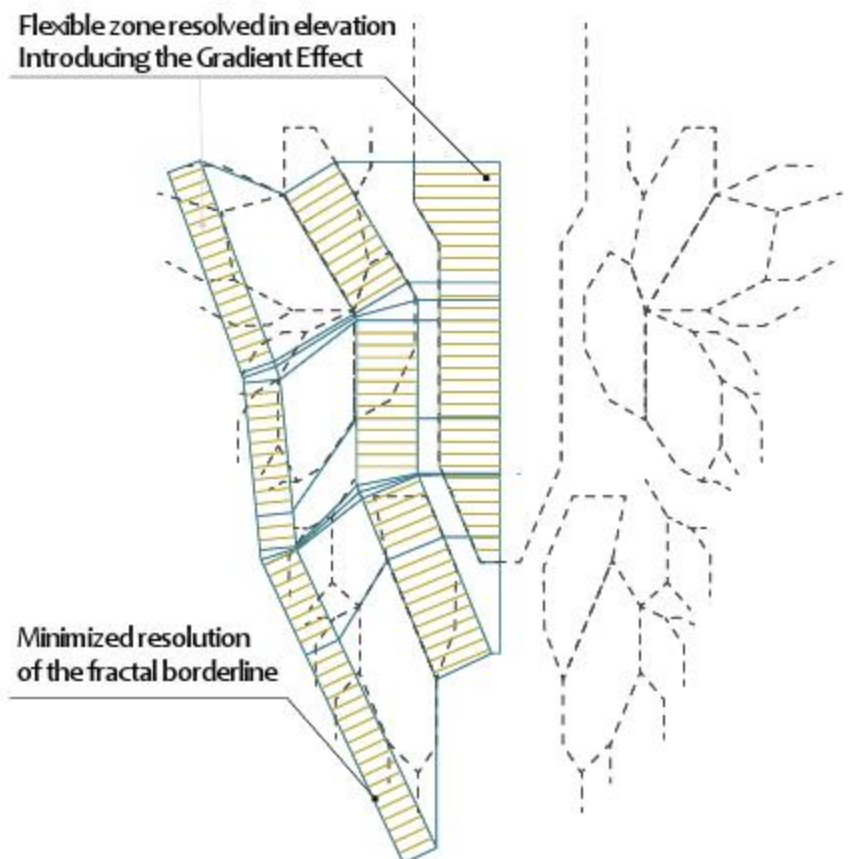
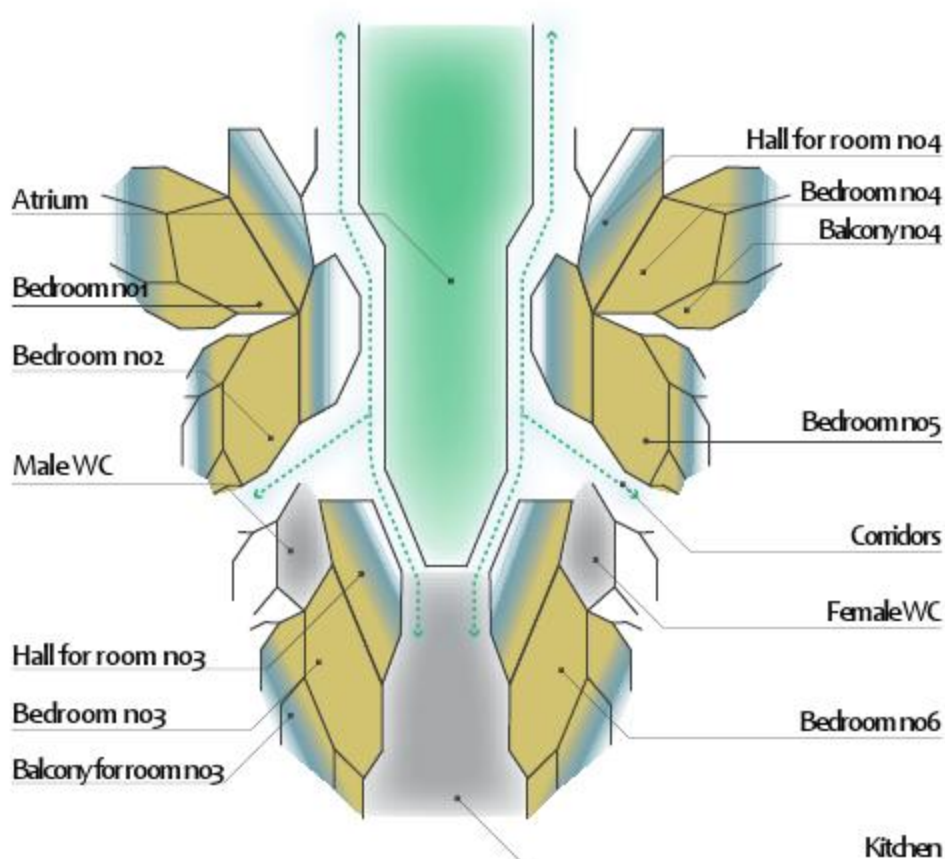
Organisation: CLUSTER FORMATION

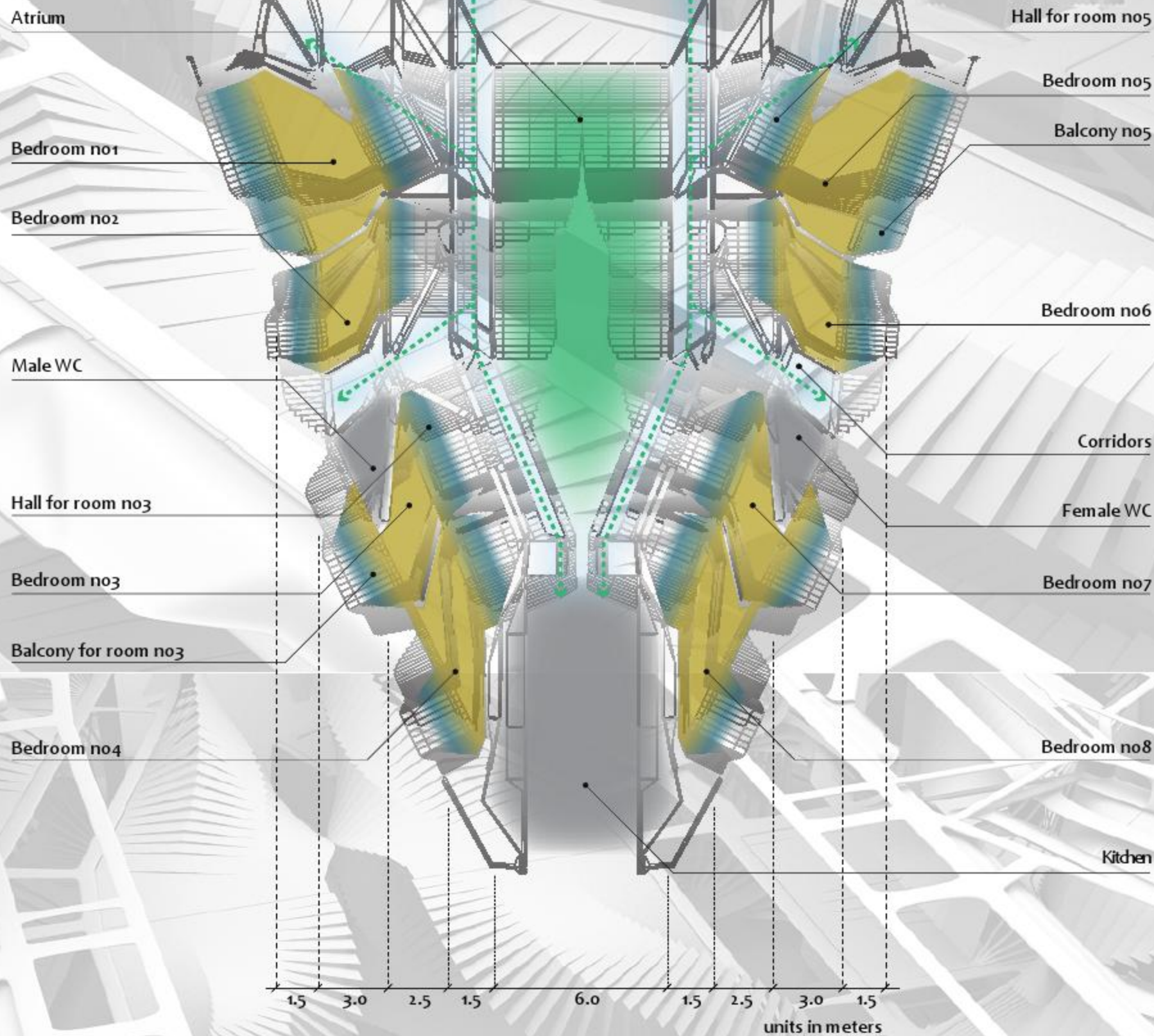


This diagram explains the basic layout of a cluster, with an enclosed shared space that can be used for circulation and connection to other clusters, eight rooms being accessed by this collective space with individual terraces. The rooms and utilities can be arranged around this shared space.

The design of the default state was informed by the constraints of the transformations. The directionalities of the facade led to the design of railing panels with height of less than the minimum which is 1 meter.

For these reasons the geometry was simplified by rebuilding and minimizing the resolution of the flexible zones' borderlines. As we will see next the final cluster's flexible zones were resolved in elevation through parallel strips of panels which through their rotations are capable of reforming the vertical and horizontal boundaries with no overlapping. A next step was also the higher subdivision of the panels in order for gradient affects to propagate.





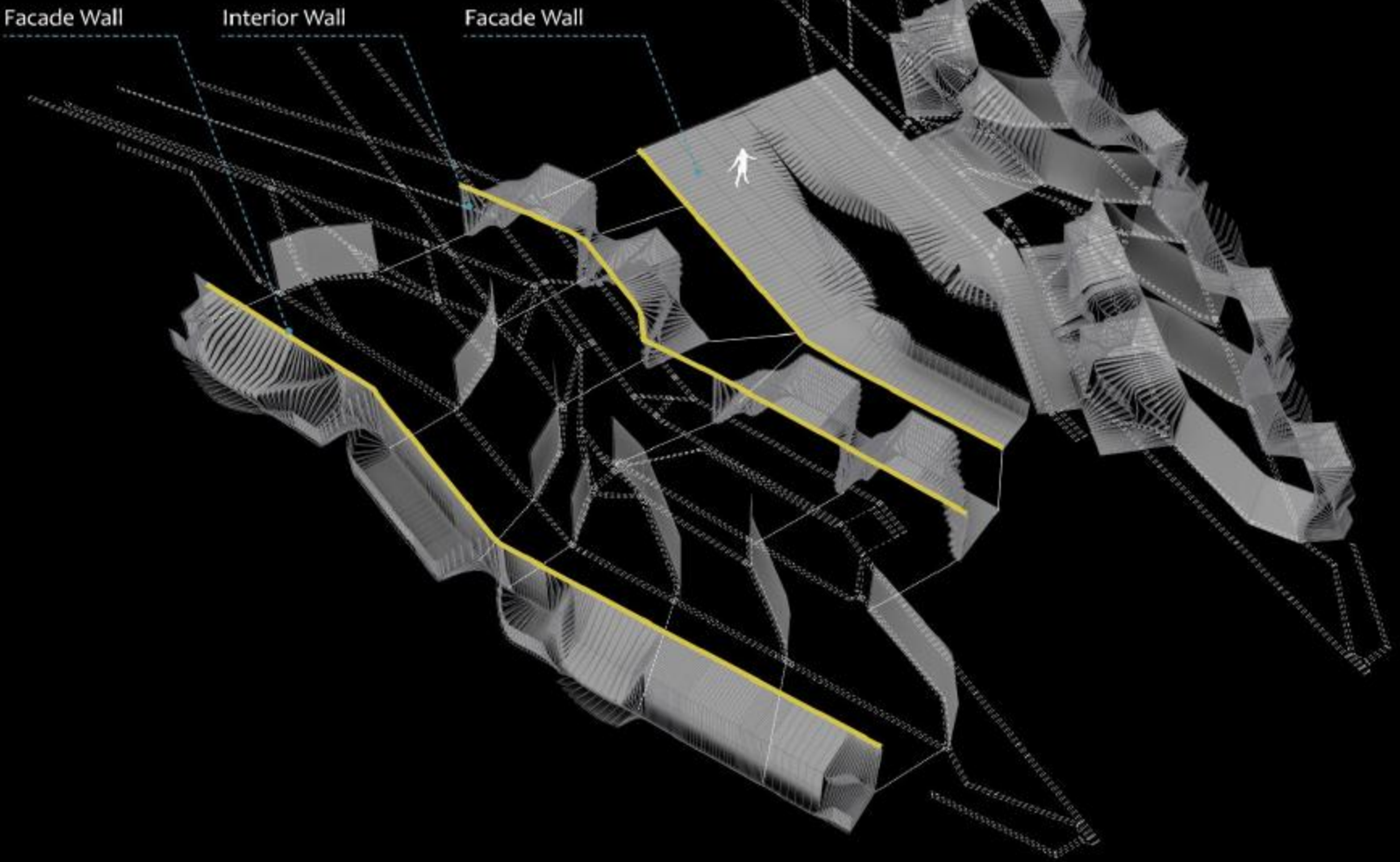
The final cluster design maintains the organisational principles of the previous design. The changes occur only in the simplification of the geometry in plan and section and the new transformation logic. The flexible zones consist of strips of parallel panels that rotate in one direction and are capable of reforming the default boundaries.

In the facade, the users can connect /disconnect their balconies, or extend their bedrooms by enclosing the balcony. The hall can be either given or taken from the whole and the atrium can fold down and provide a shared enclosed space.

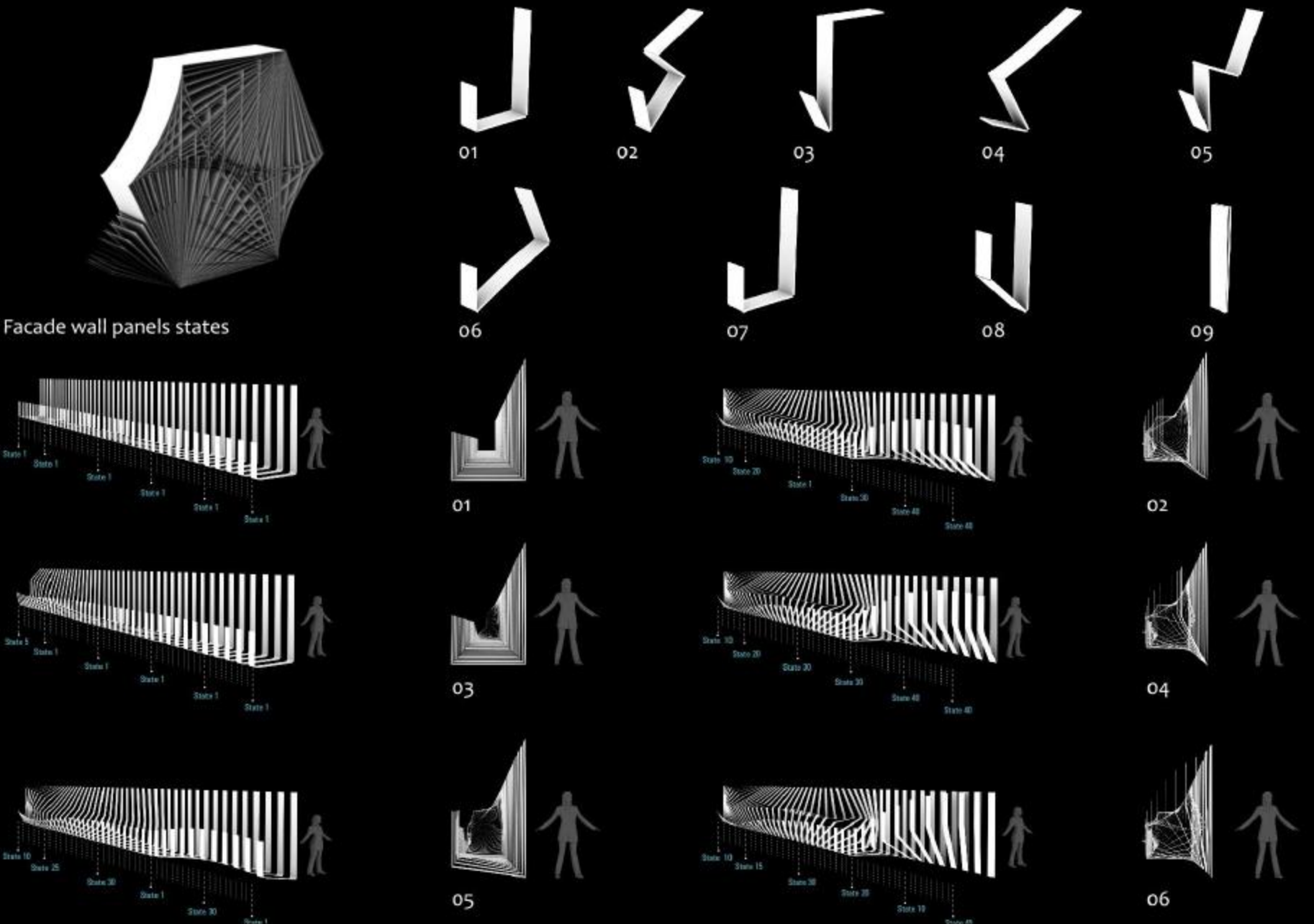
In extension to the previous transformation logics, the movement of one strip triggers the adjacent strips allowing for a series of affects to propagate. Locally, the users by altering their space affect their neighbour states. All the changes that a user makes have a possible impact on the whole cluster.

In addition, the intensity of the affect depends on the number of users that made the same decision. For example, the more users that will decide to provide their hall to the collective the more private space the adjacent users will lose.

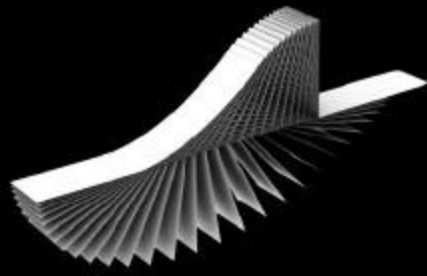
Spatial adaptation: CLUSTER TRANSFORMATION



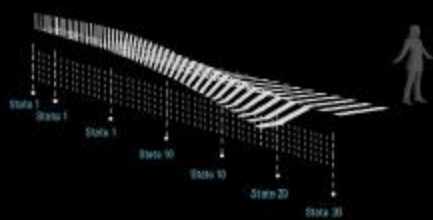
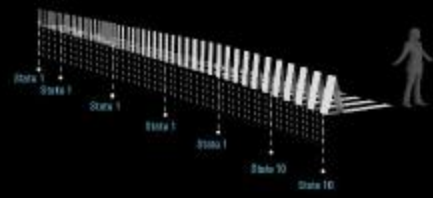
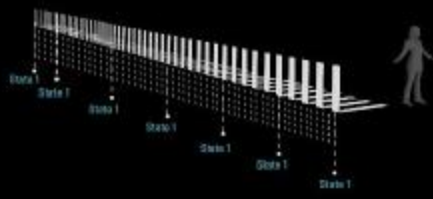
FACADE WALL TRANSFORMATION



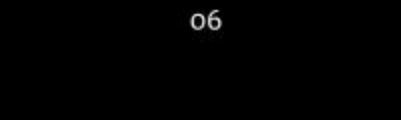
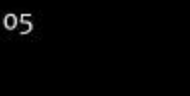
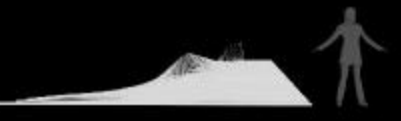
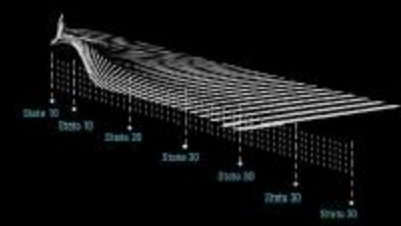
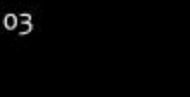
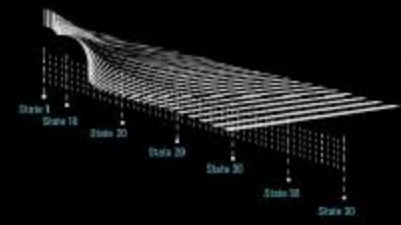
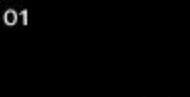
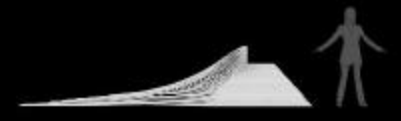
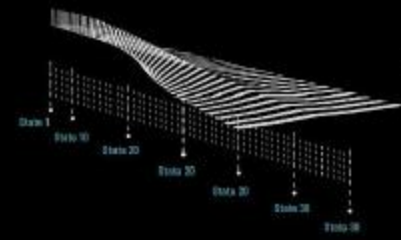
INTERIOR WALL TRANSFORMATION



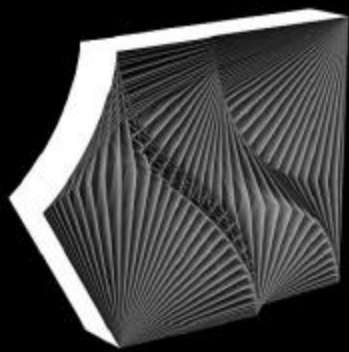
Atrium panels states



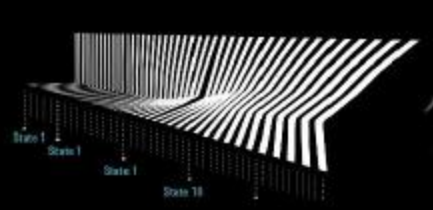
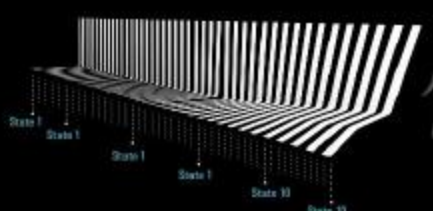
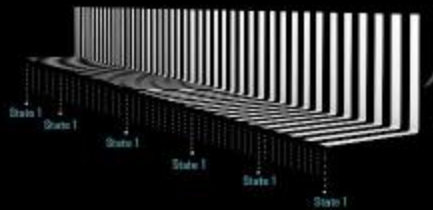
01 02 03 04 05



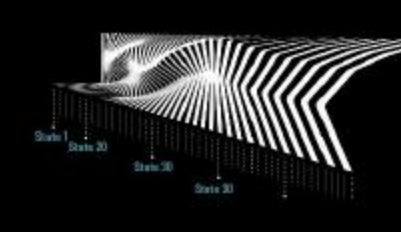
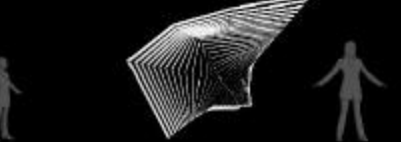
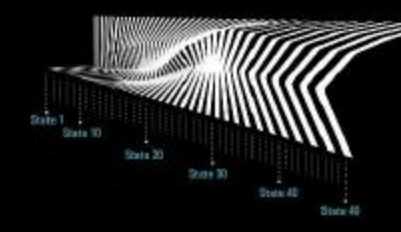
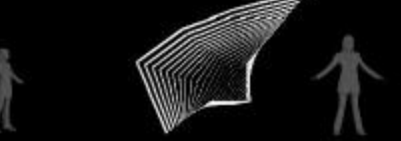
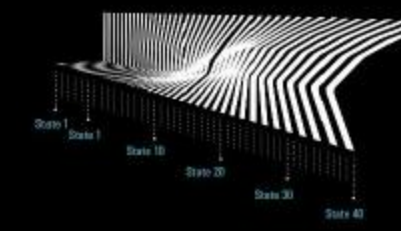
INTERIOR WALL TRANSFORMATION



Interior wall panels states

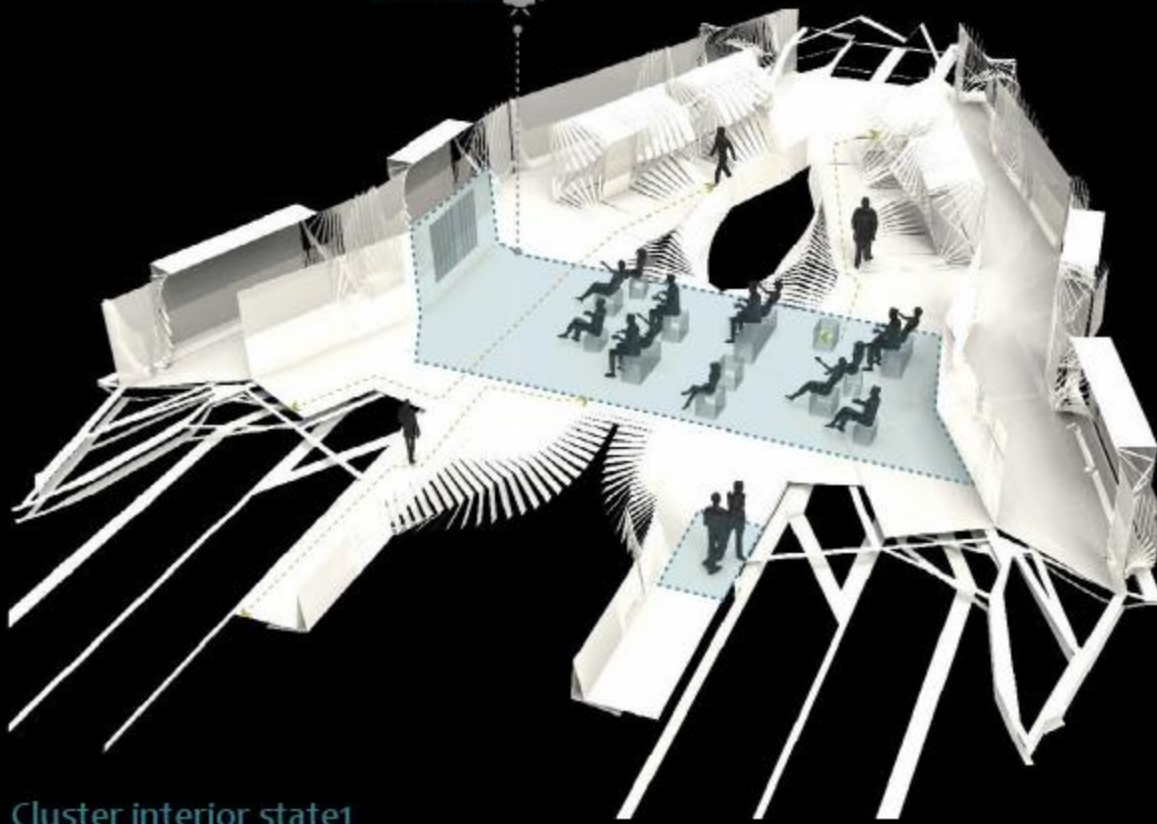


01 02 03 04 05

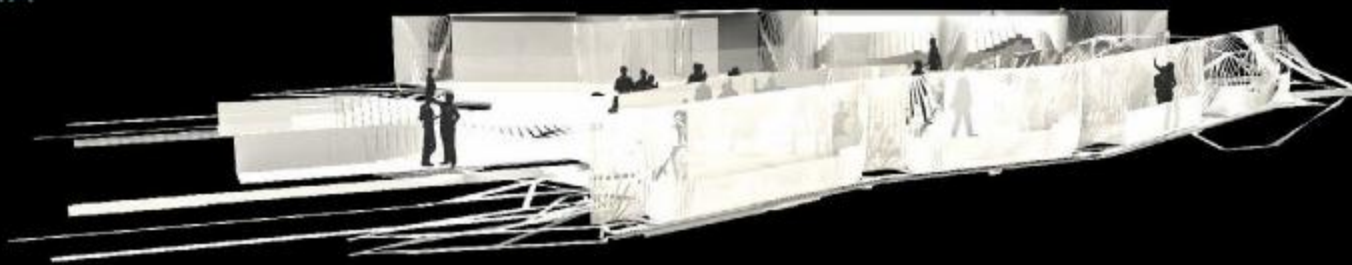


Cluster adaptation scenarios: WEEKDAYS / WEEKEND

cinema 



Cluster interior state1
CINEMA



Cluster elevation state1
CINEMA

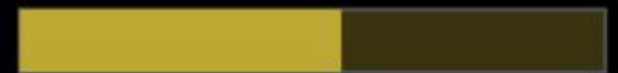
CLUSTER DATA SNAPSHOT



room space 74%



collective space 80%



open terrace 50%

weekday
20:30

conversation 



Cluster interior state2
CIRCULATION



Cluster elevation state2
CIRCULATION

CLUSTER DATA SNAPSHOT



room space 55%

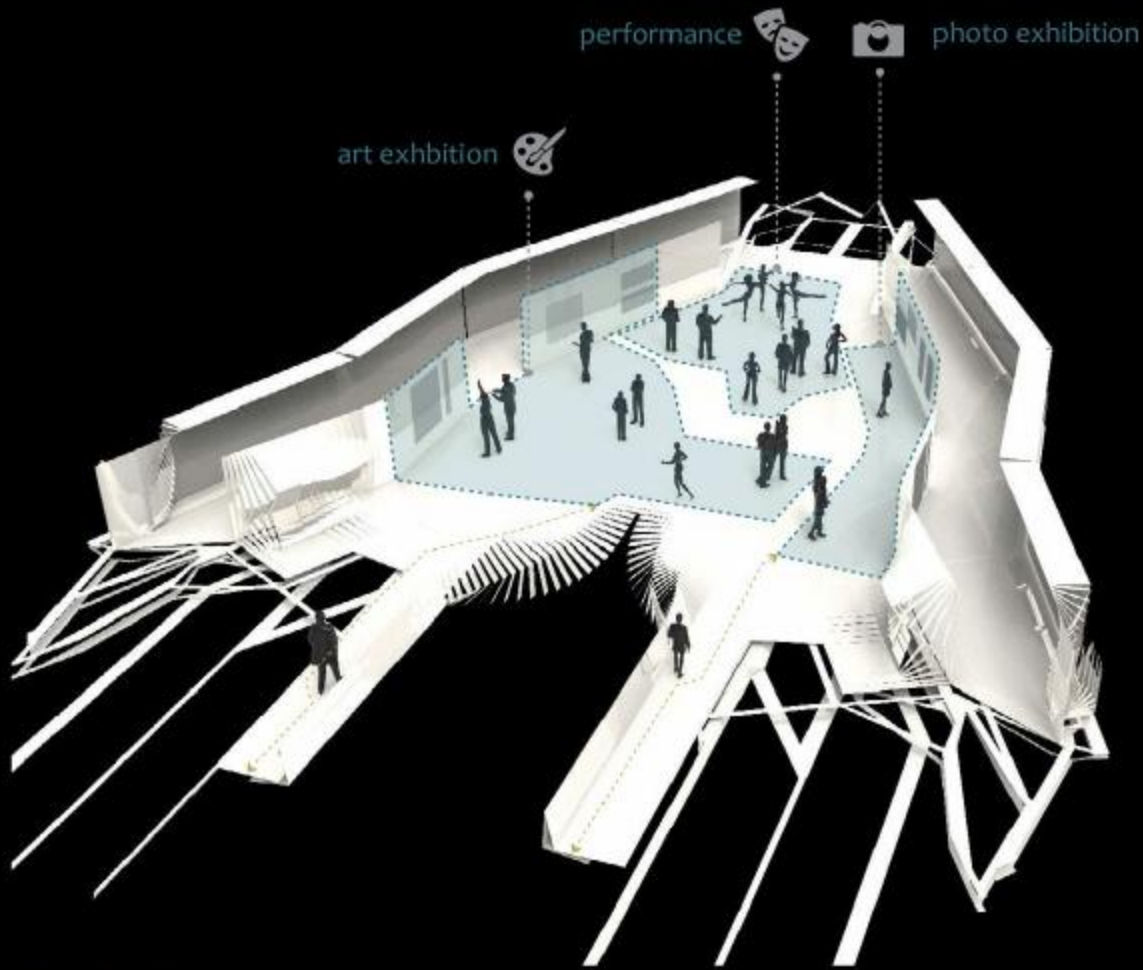


collective space 53%



open terrace 100%

weekday
22:10

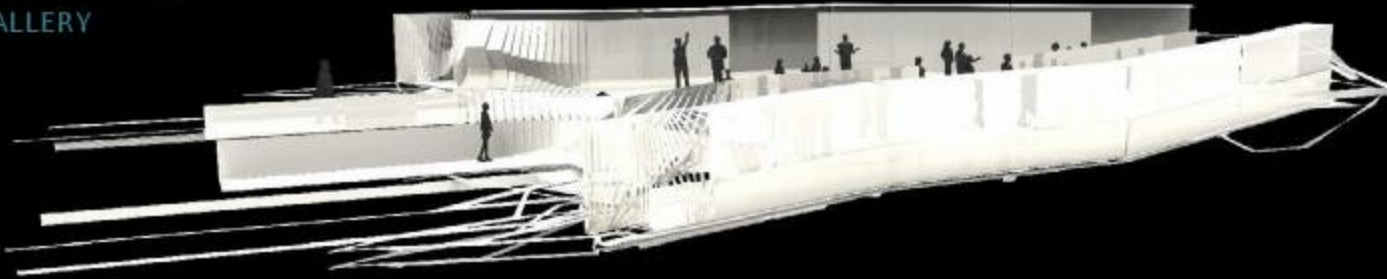


CLUSTER DATA SNAPSHOT

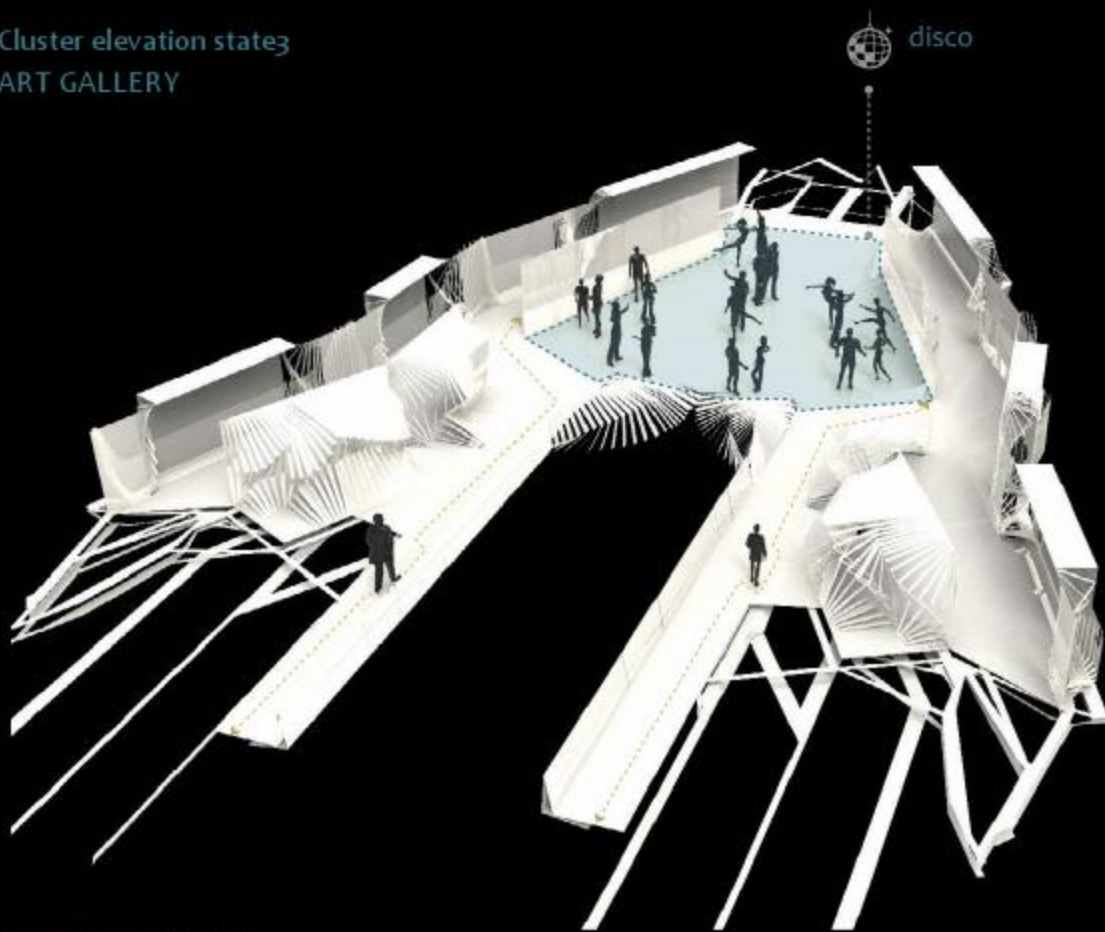


weekend
14:30

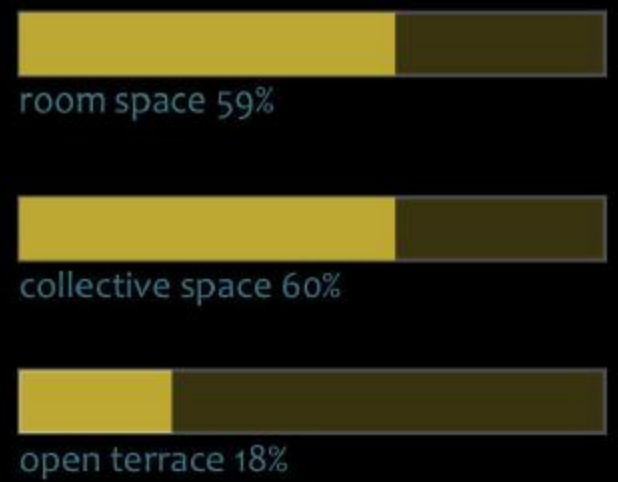
Cluster interior state3
ART GALLERY



Cluster elevation state3
ART GALLERY

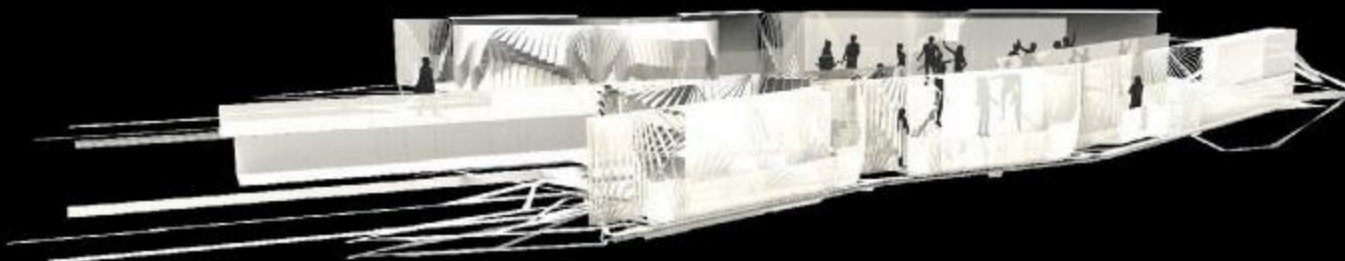


CLUSTER DATA SNAPSHOT



weekend
23:15

Cluster interior state4
PARTY



Cluster elevation state4
PARTY

Organisation: BUILDING ORGANISATION / ADAPTATION

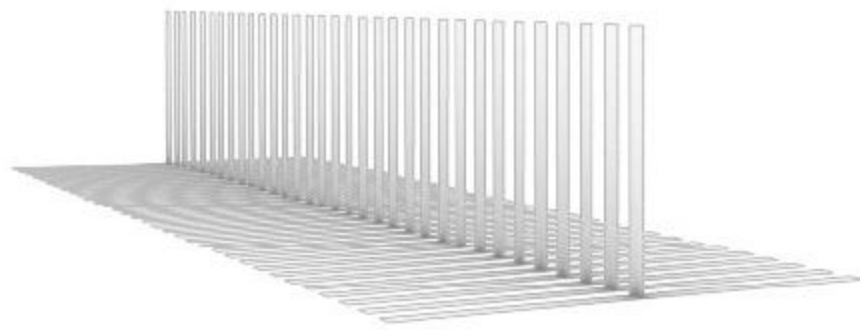
The site is situated in central London in a high dense, low-rise residential area. The building consists of five three-storey clusters and occupies half of the site. The users' decisions produce polyscalar affects. Local differentiated cluster states can turn into more homogeneous larger wholes. The states of each cluster can affect gradiently the states of the adjacent ones. All the changes in a cluster have a possible impact on the whole building.

The intermediate part consists of the main circulation routes and a series of atriums or enclosed spaces. Apart from the lifts and staircases the rest of the public spaces consist of the paneling transformable system. The main and secondary circulation routes are transform-

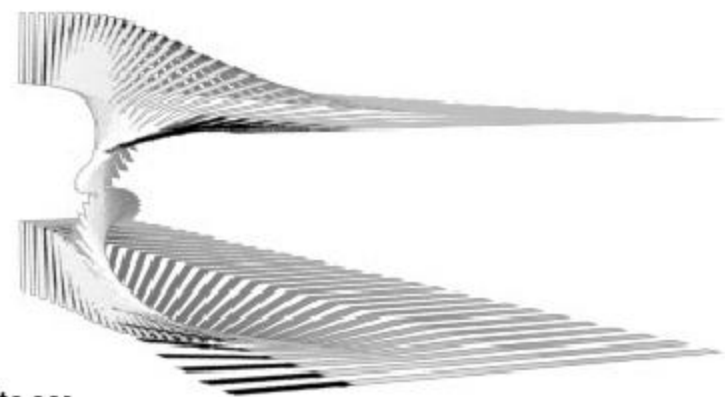
ing in order to support the new spaces that are created through the creation of vertical connections with ramps and staircases or segregations of floor plans.

Through these transformations qualitative series of events occur across the overall building which are able to promote various interactions among the users.

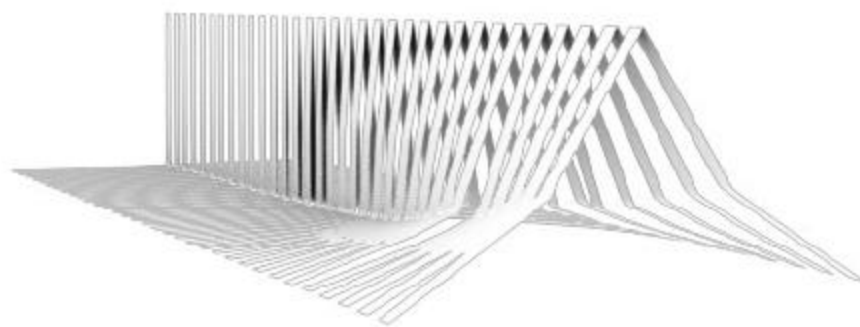
Similar paneling transformation systems were applied on the public zones of the building. Different systems are placed in strategic positions of the building. According to the users needs or through indirect control depending on the events that take place in other parts of the building these transformations take place.



State 001



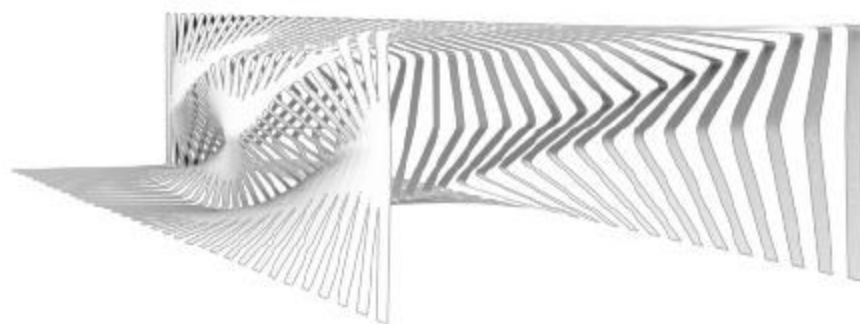
State 002



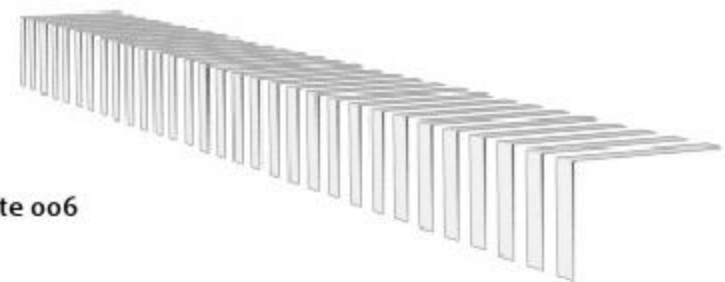
State 003



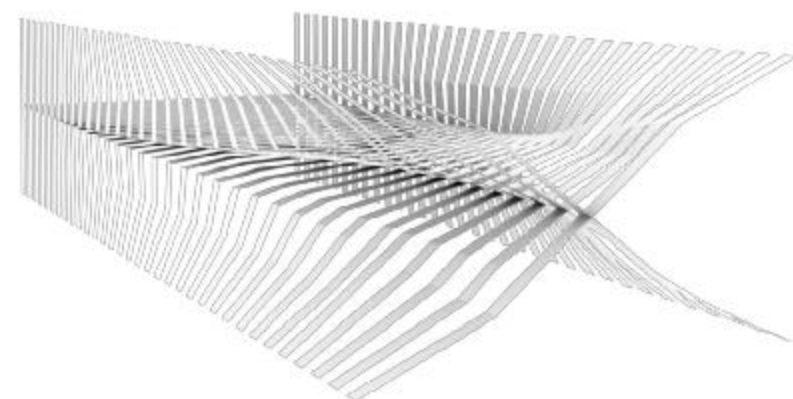
State 004



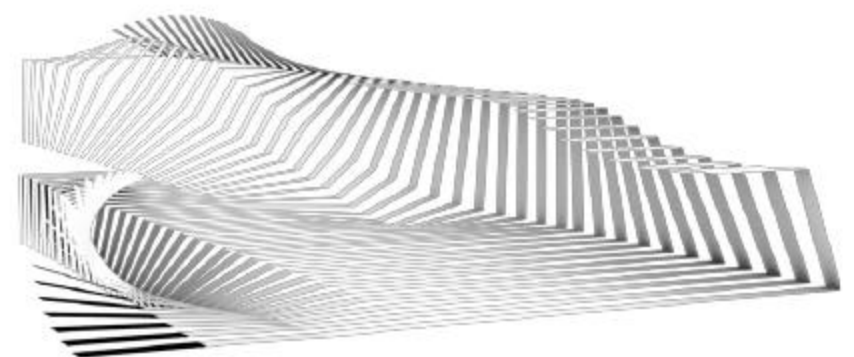
State 005



State 006

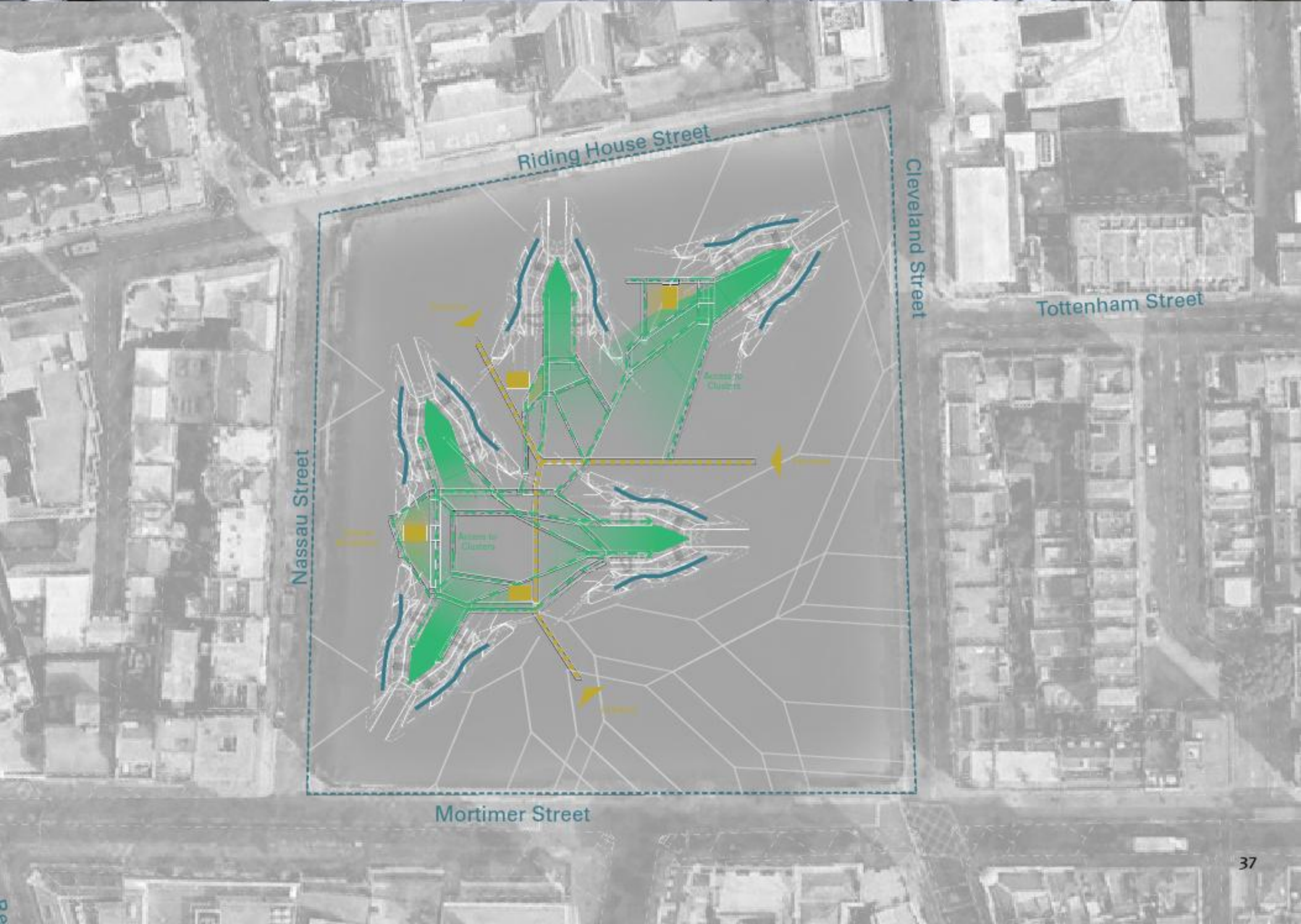


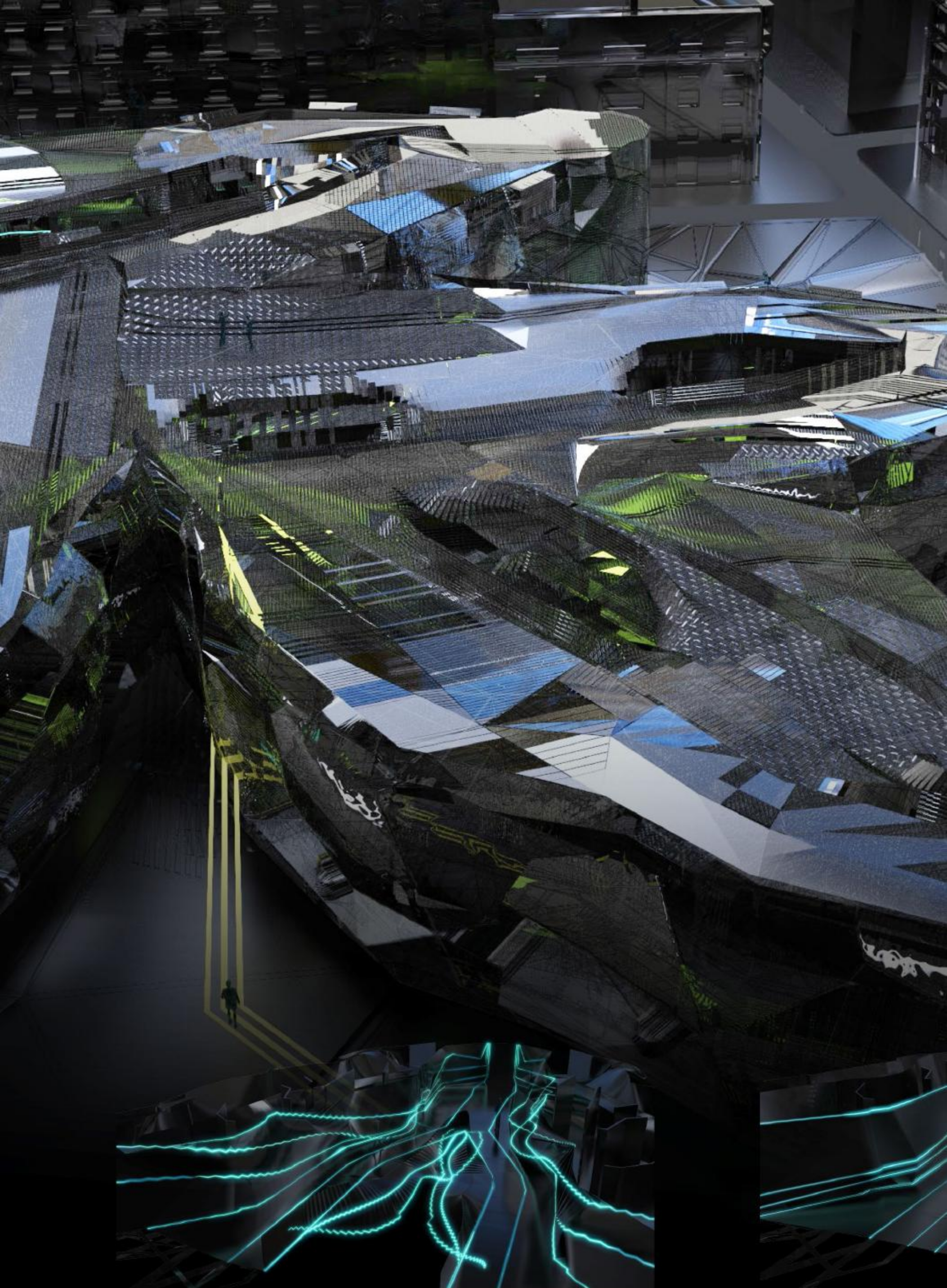
State 007



State 008

BUILDING TRANSFORMATION





Lighting organisation
2 floor

Lighting organisation
1 floor

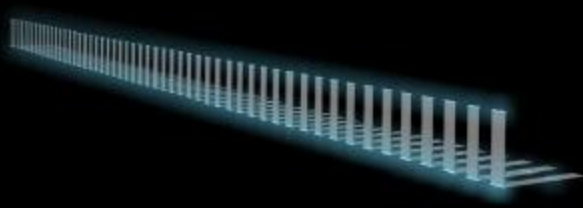
Adaptation: LIGHTING TRANSFORMATION

In this study the lights are designed on the edges of each panel. They act as guides as well as behavioural elements which are capable of promoting social interactions among the users.

In the first case the users are aware of the boundary conditions of the building at night. In the second case, through their intensity they inform the users for areas with higher or lower concentrations of people. The intensity of the lights varies according to the state that

each strip of panels is on. On the two extreme states the light is either turned on its maximum intensity or is completely off. The intermediate states accordingly take the intermediate intensity values. For example, in the atrium state, the light intensity of the strips of panels that are completely unfolded is on its maximum in order for more users to join a certain activity that takes place.

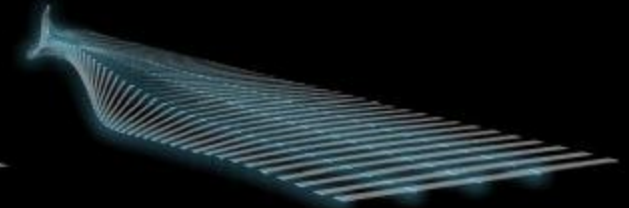
Atrium - Light Effects



01.

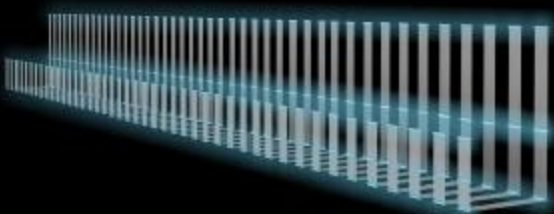


02.

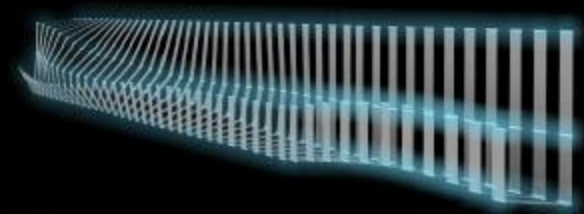


03.

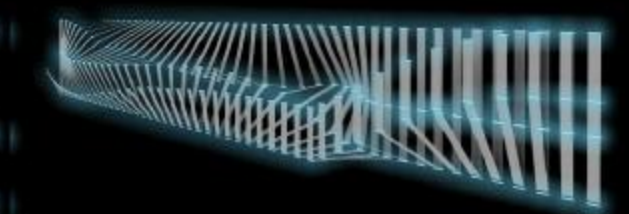
Facade - Light Effects



01.

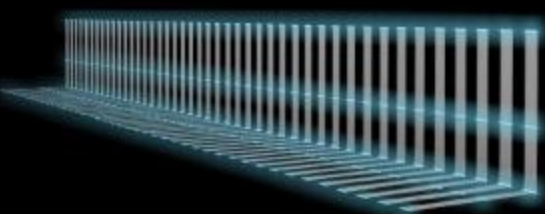


02.

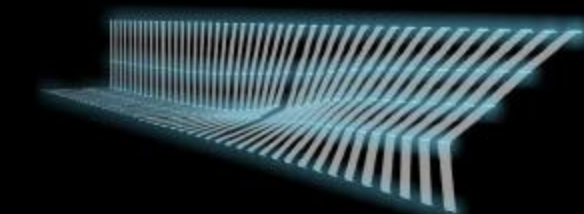


03.

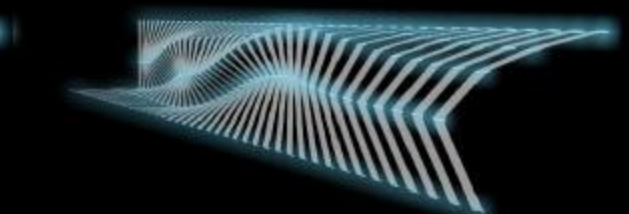
Interior Wall - Light Effects



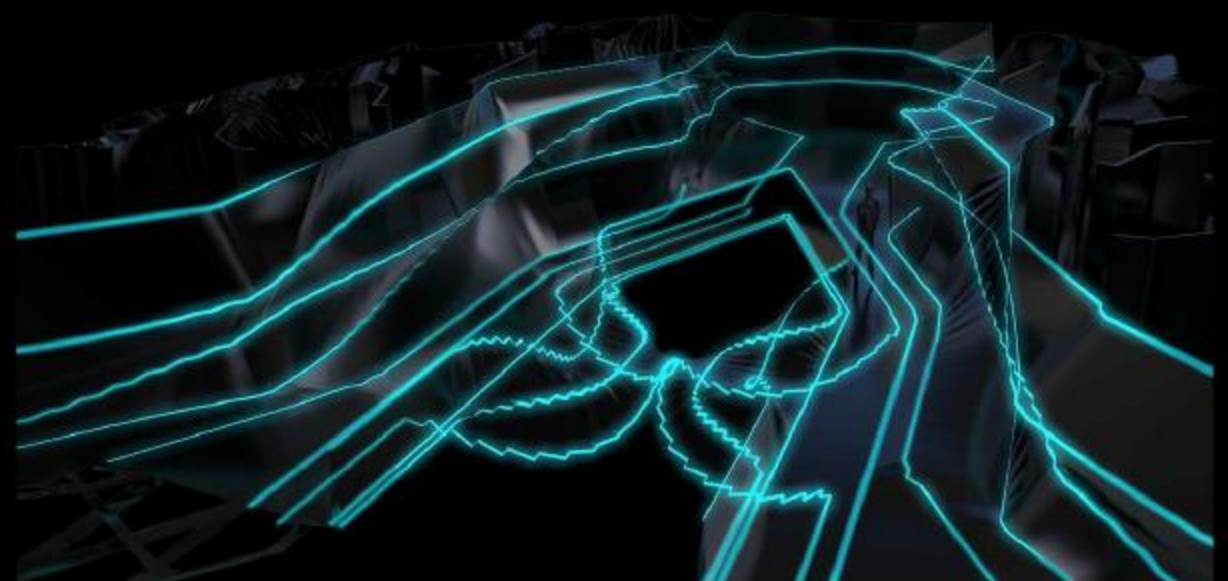
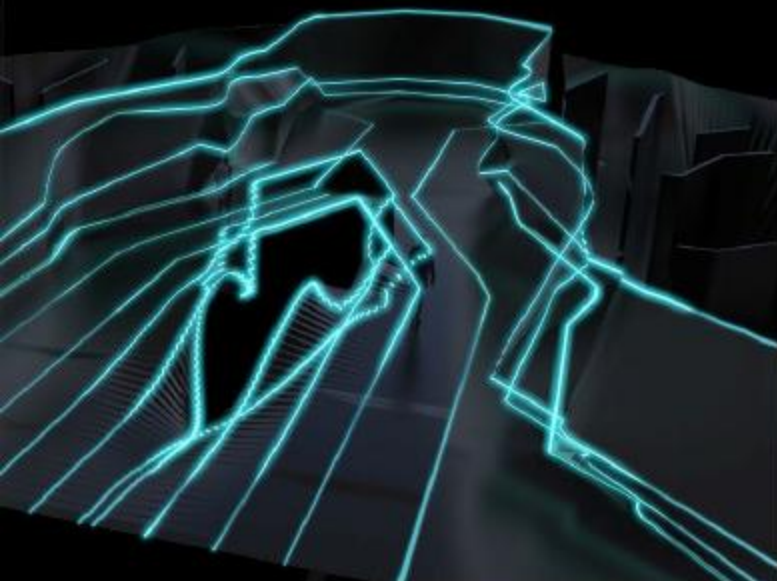
01.



02.

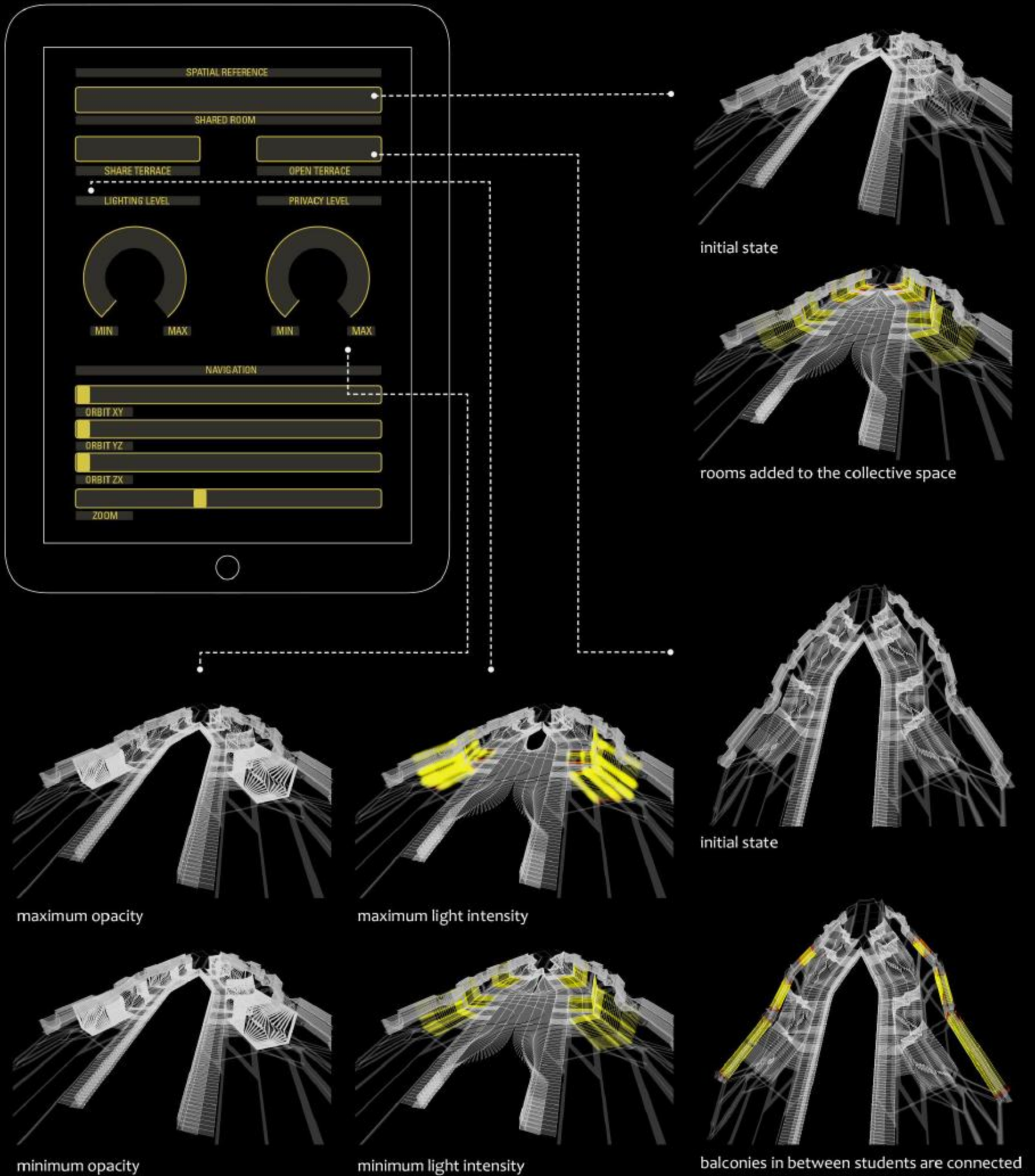


03.



Lighting organisation
3 floor

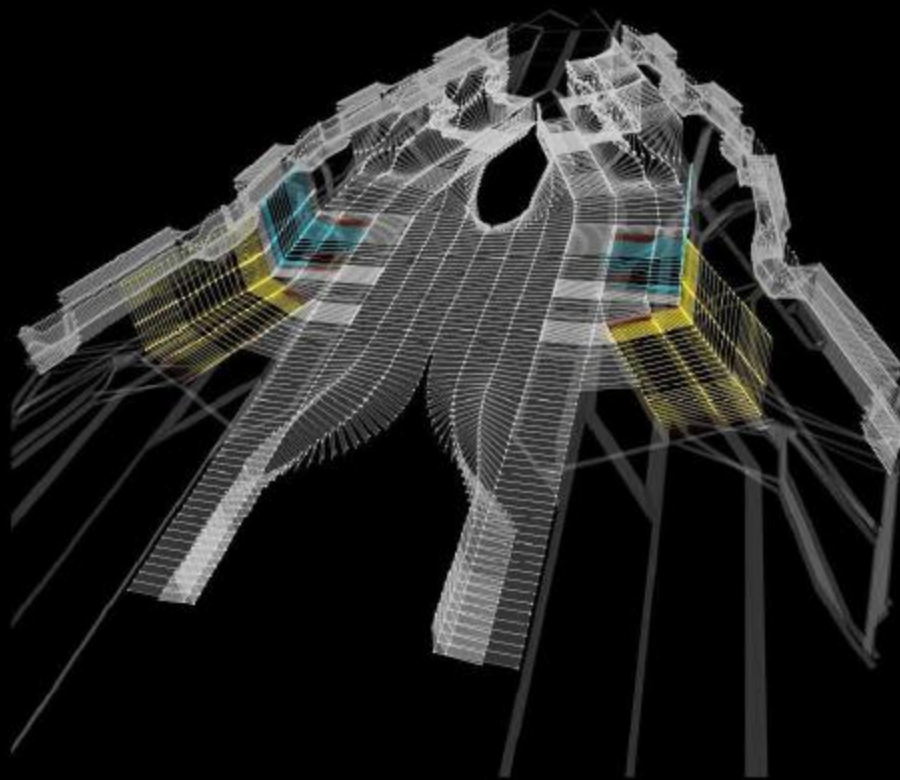
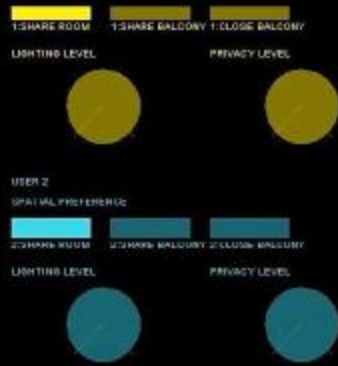
Wireless communication: USER APPLICATION



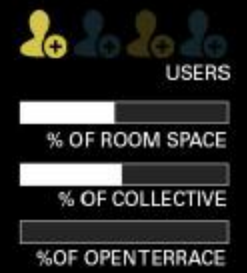
We focussed on the starting point of the conversation, i.e. the user and his interface. in the form of an application. This application can be used by users to arrange their personal space, i.e. sharing their room flexible space or opening their terraces or combining their terrace with the neighbours that affect the surrounding and how surroundings have an impact on their space. Collective effects on the building and the central space of the cluster appearing or disappearing are a result of gradient CA logic. The diagram illustrates how the tabs

in the app change a user's personal space and the application sketch was designed as how a user can see his space which can become a part of the user interface. As explained in the diagram below, xBee chips can be used in the physical world as a part of building parts to communicate with the application and other building parts.

As we are proposing an open system of technology and knowledge-building it allows addition of more building systems to participate and also changes in the algorithm on which all building parts operate.

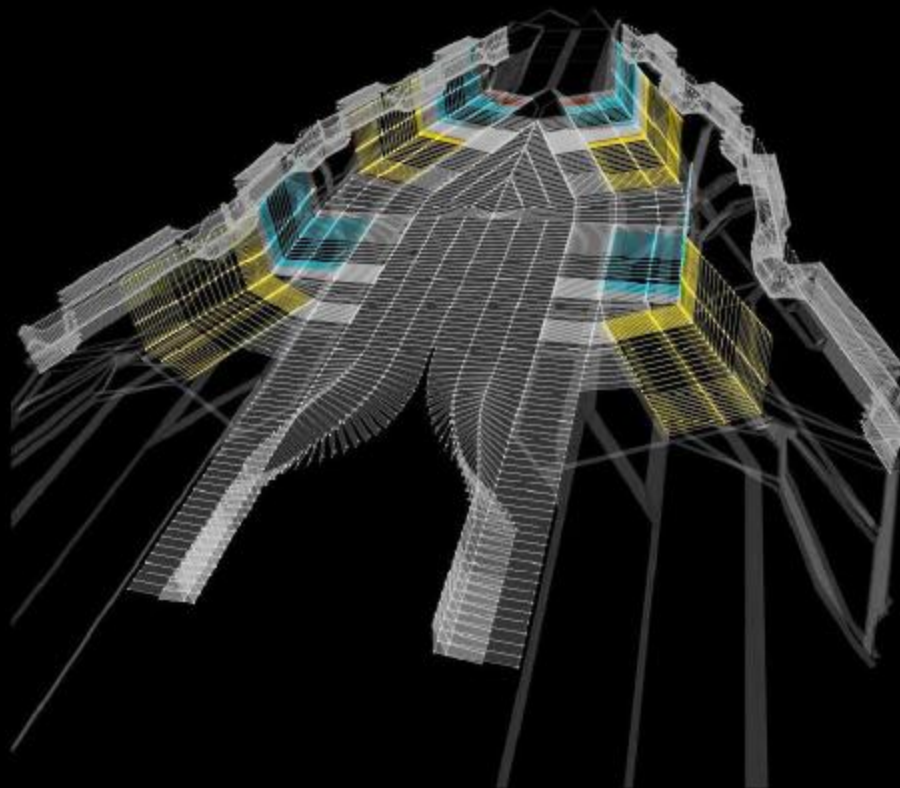


DATA SNAPSHOT

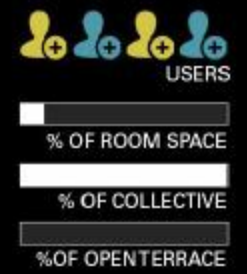


ACTIVITY SUGGESTIONS

- CINEMA
- MEETING

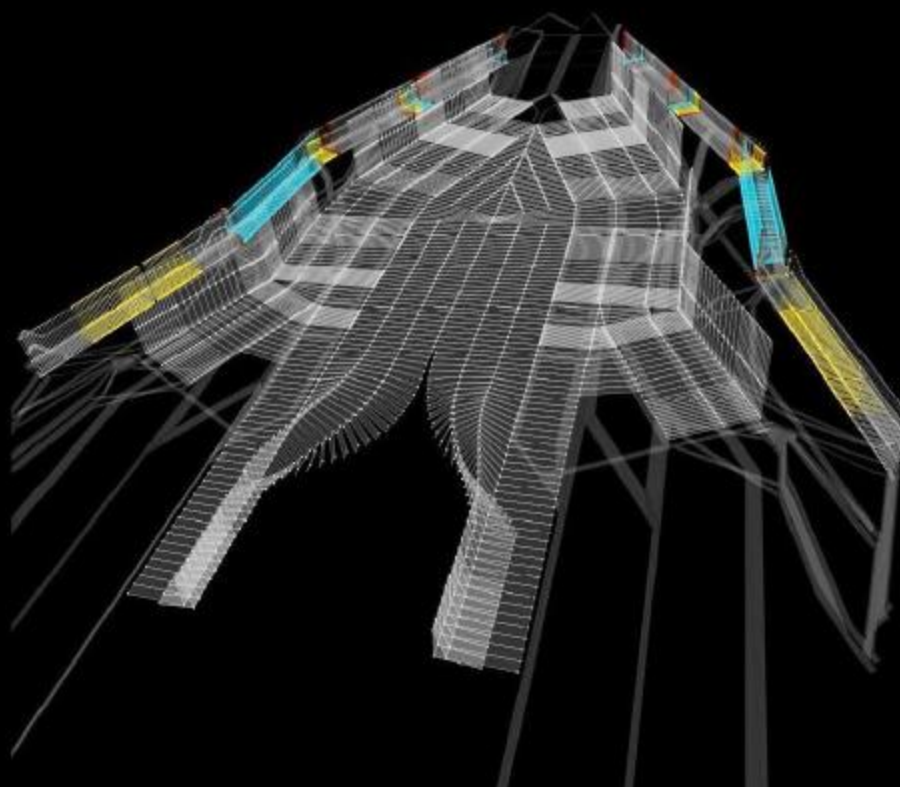
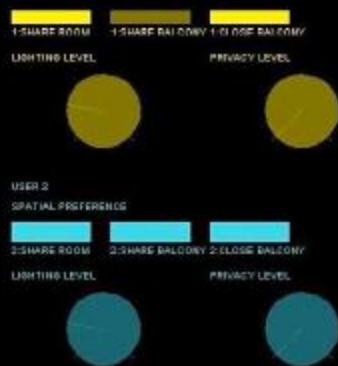


DATA SNAPSHOT

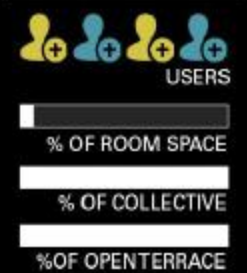


ACTIVITY SUGGESTIONS

- CINEMA
- MEETING
- DRINKS
- PARTY
- DINNER
- YOGA



DATA SNAPSHOT



ACTIVITY SUGGESTIONS

- CINEMA
- MEETING
- DRINKS
- PARTY
- DINNER
- YOGA
- DANCE STUDIO
- SPORTS

COMPUTATIONAL WORKSHOP

School: MArch; Architectural Association School
of Architecture, Design Research Lab
Year: 2012



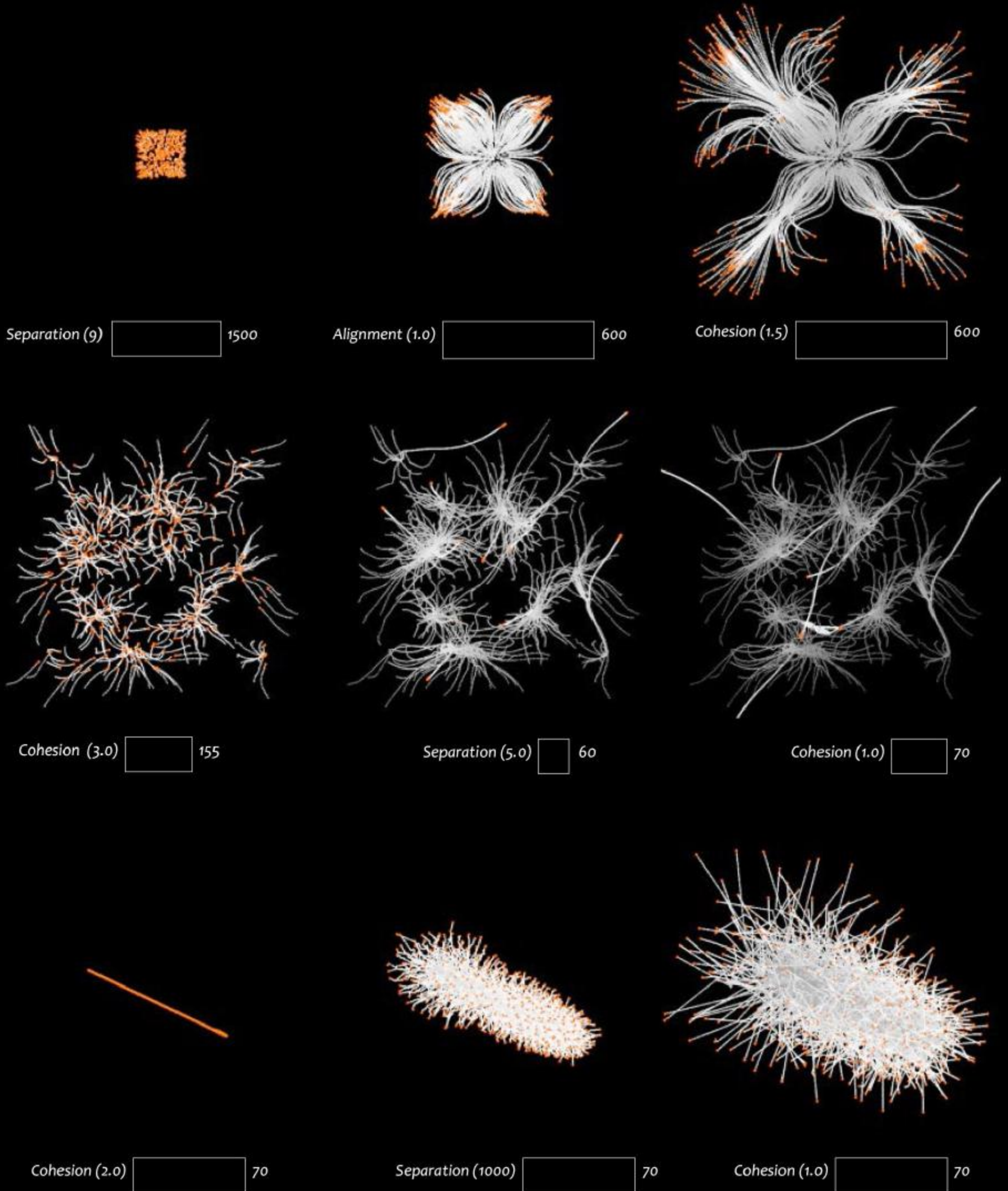
This work is a result of one of the two workshop modules, developed during AADRL Master's degree course at AA School of Architecture in a team of four people (Sakshi Mathur, Milica Pihler, Ronak Parikh and myself) in Robert-Stuart Smith studio.

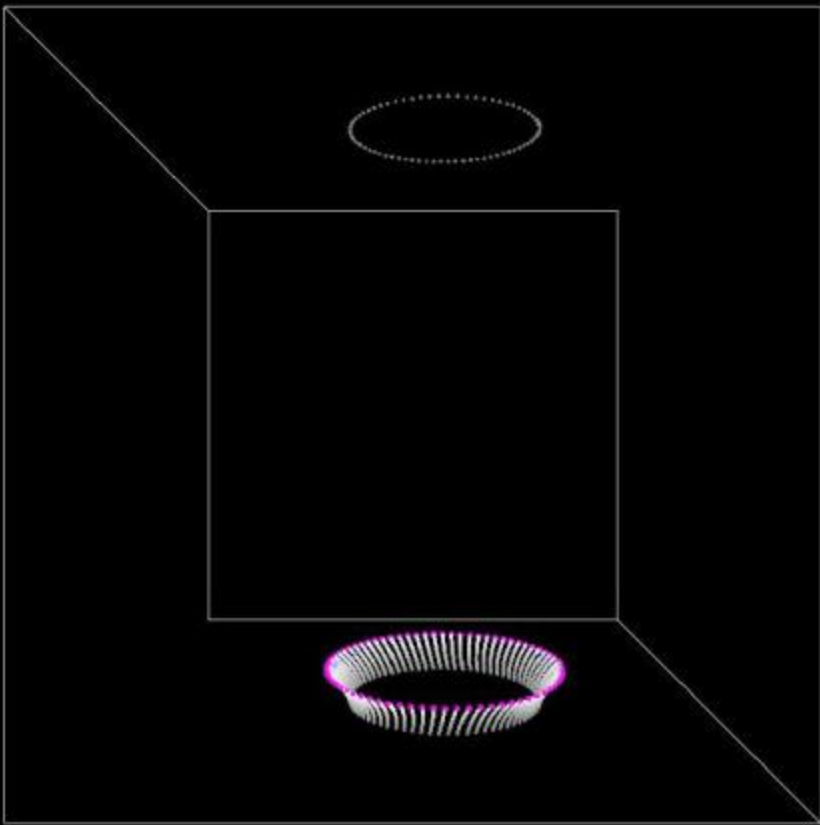
This two-week-long workshop focused on a set of design methods in Processing and Softimage softwares. In order to explore Stigmergic behaviour of agents vector properties of agents were first studied on the principles of vector maths.

Two essential properties of addition and subtraction were investigated in the form of cohesion and subtraction of agents. Co-

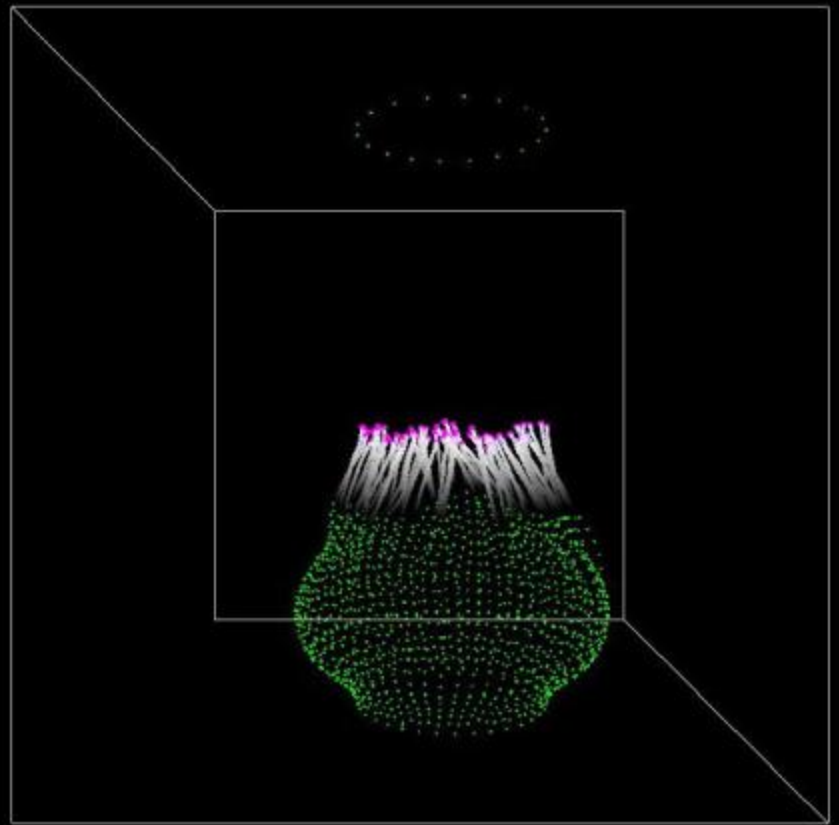
hesion - subtraction of two vectors Separation - addition of two vectors Alignment - align vector velocity with surrounding agents within a specific range A method of creating matter was designed- matter particles were created on agent trails. Agent velocity was a result of agent properties in terms of cohesion, separation and alignment. Following specific rules, various shapes were created

Forms created (pointcloud) in Processing were then polygonised in Softimage.

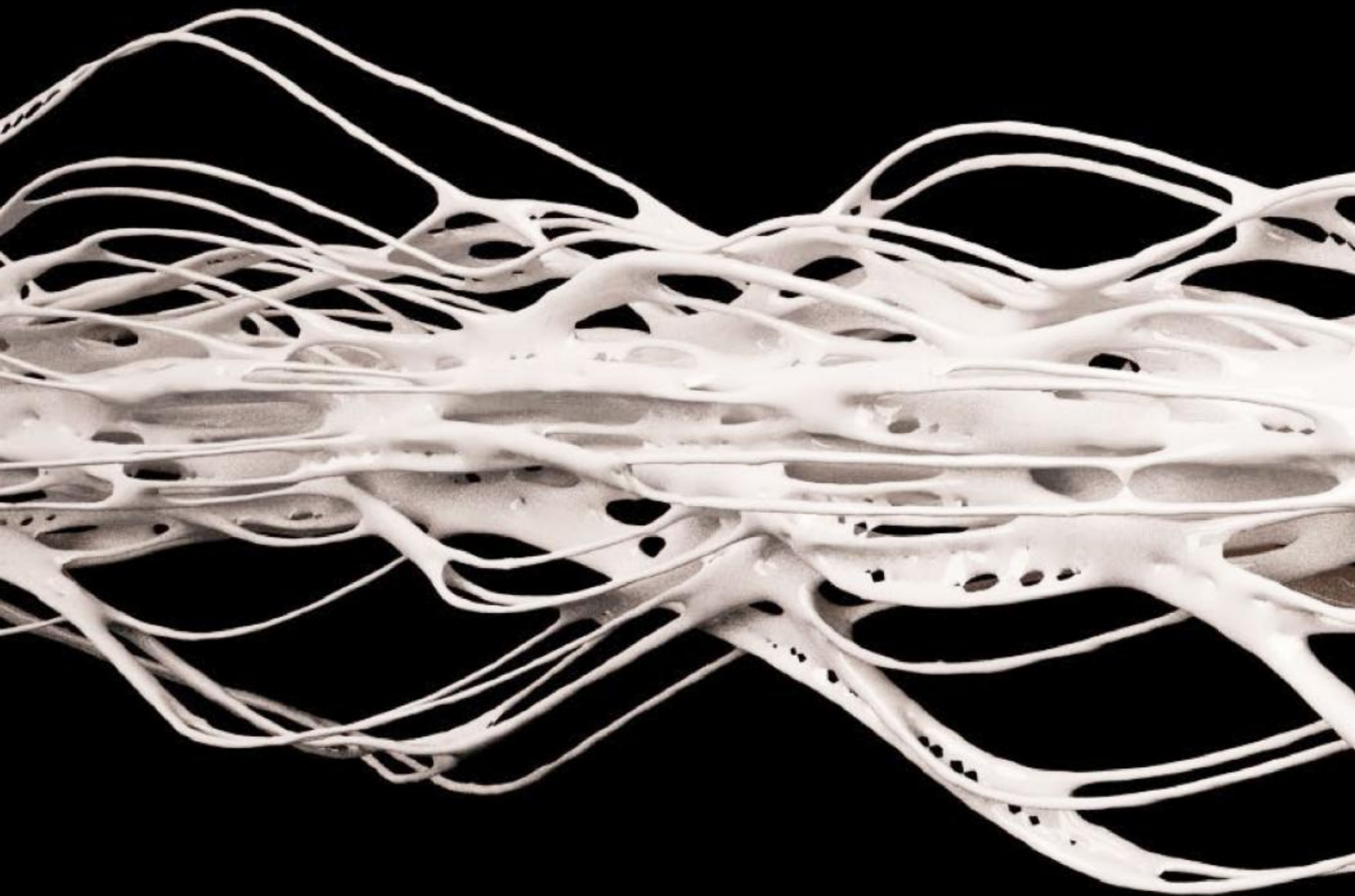


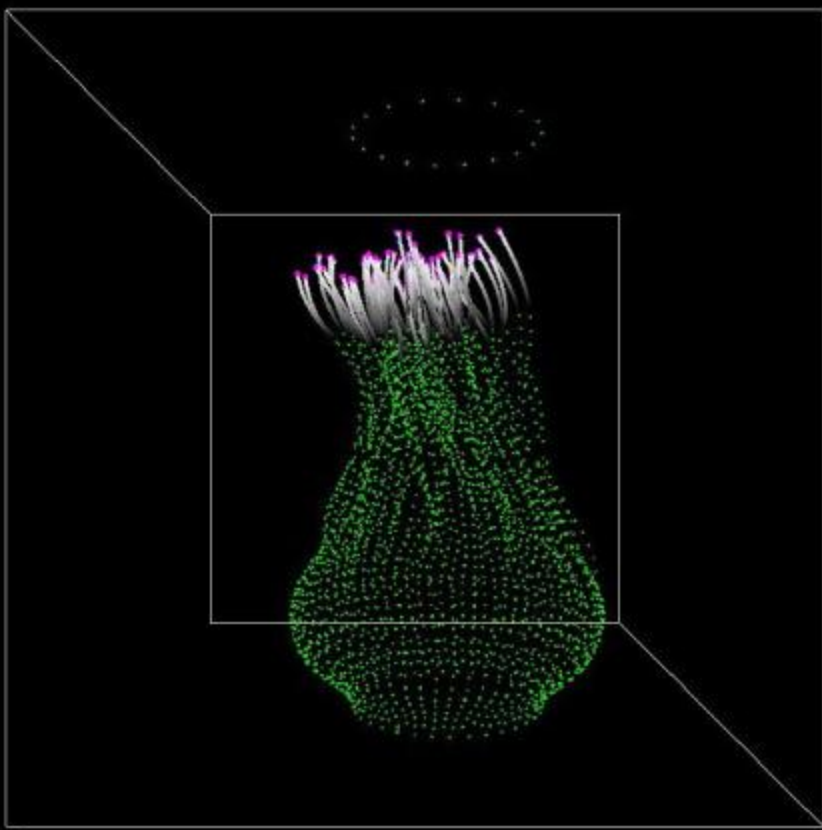


frame #1

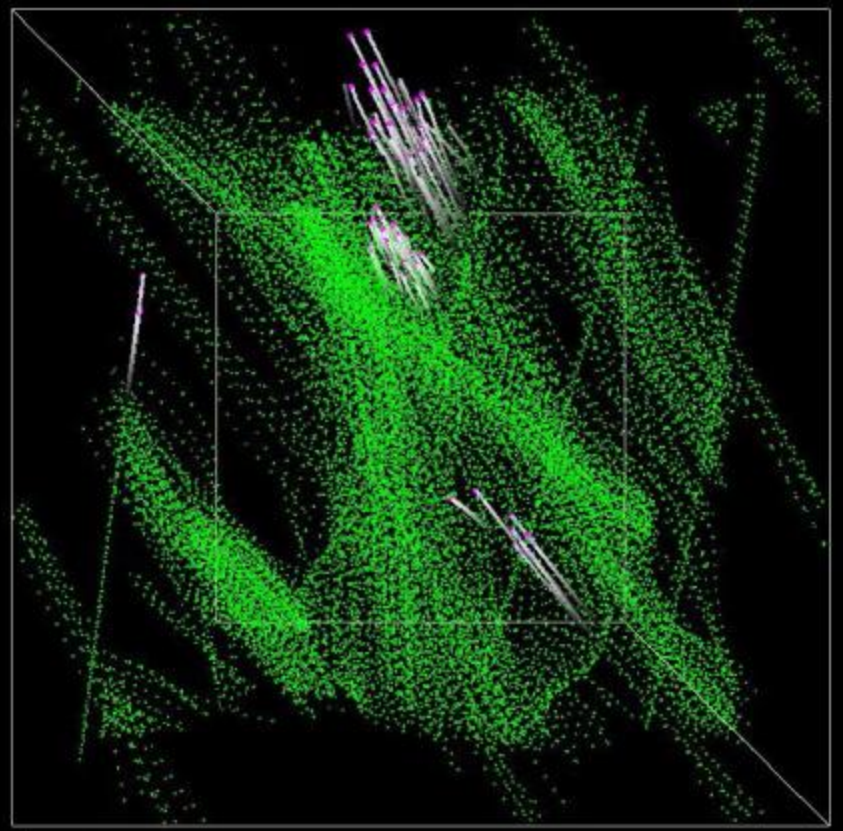


frame #2





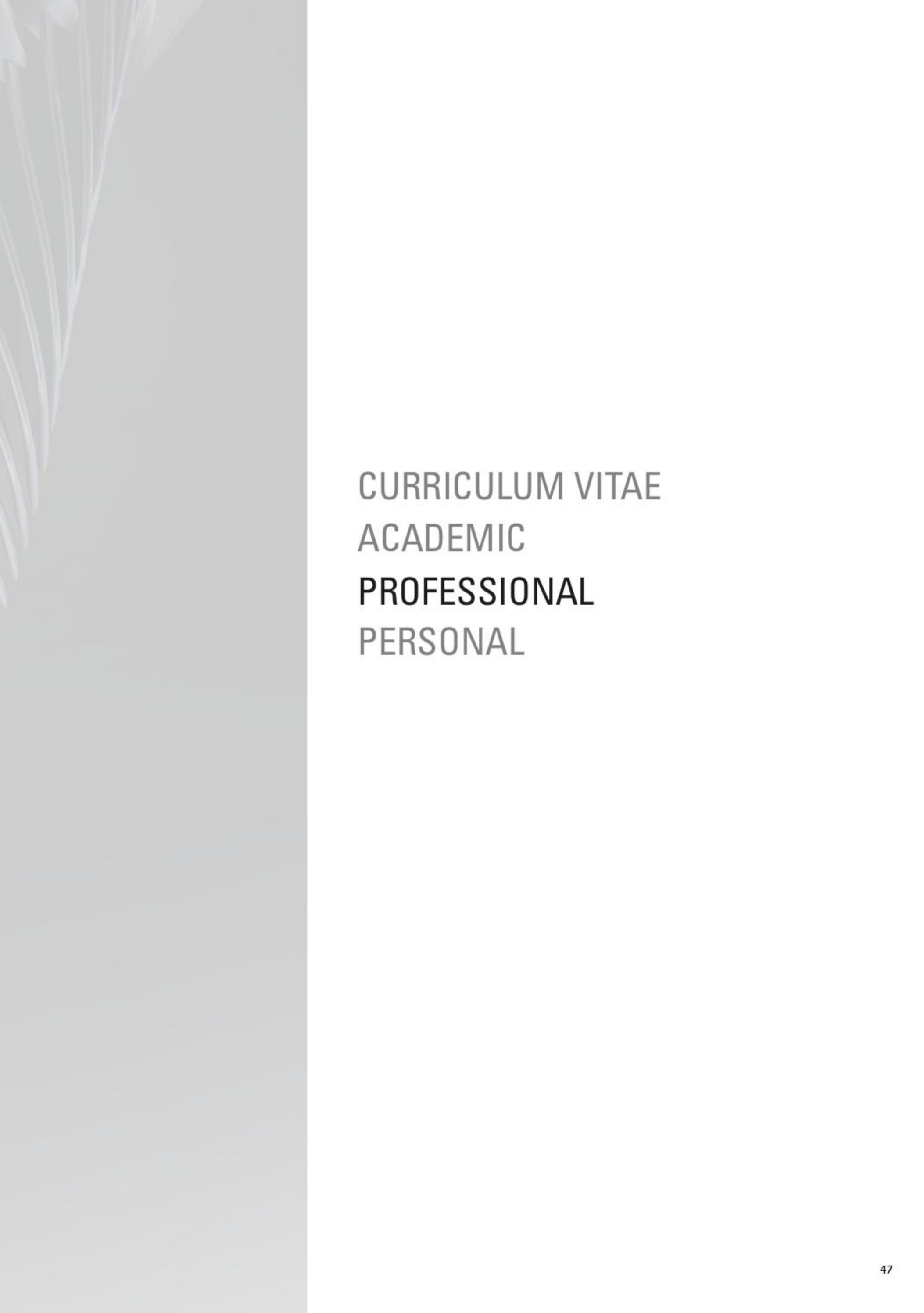
frame #4



frame #5







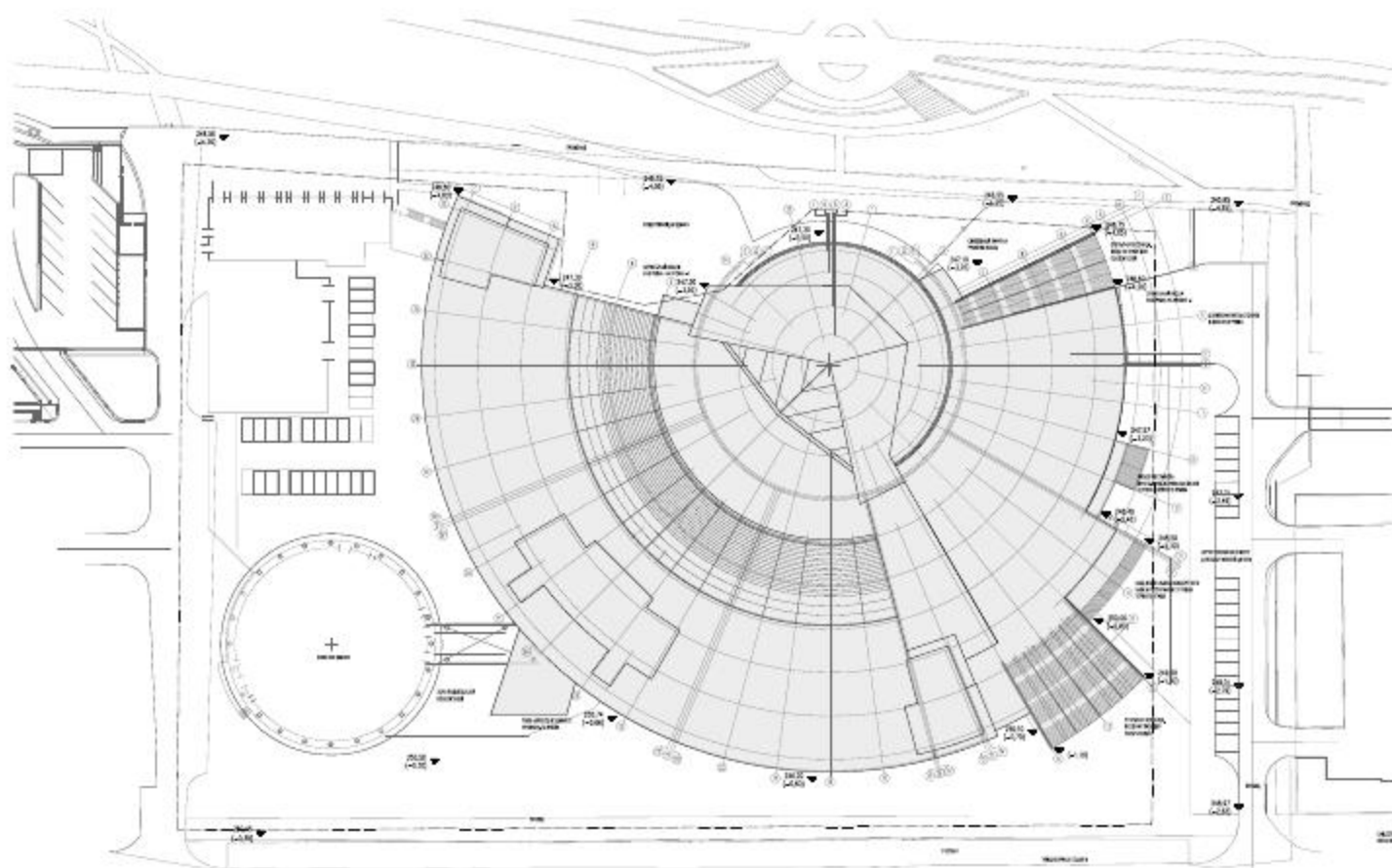
CURRICULUM VITAE
ACADEMIC
PROFESSIONAL
PERSONAL

BORIS YELTSIN PRESIDENTIAL CENTER

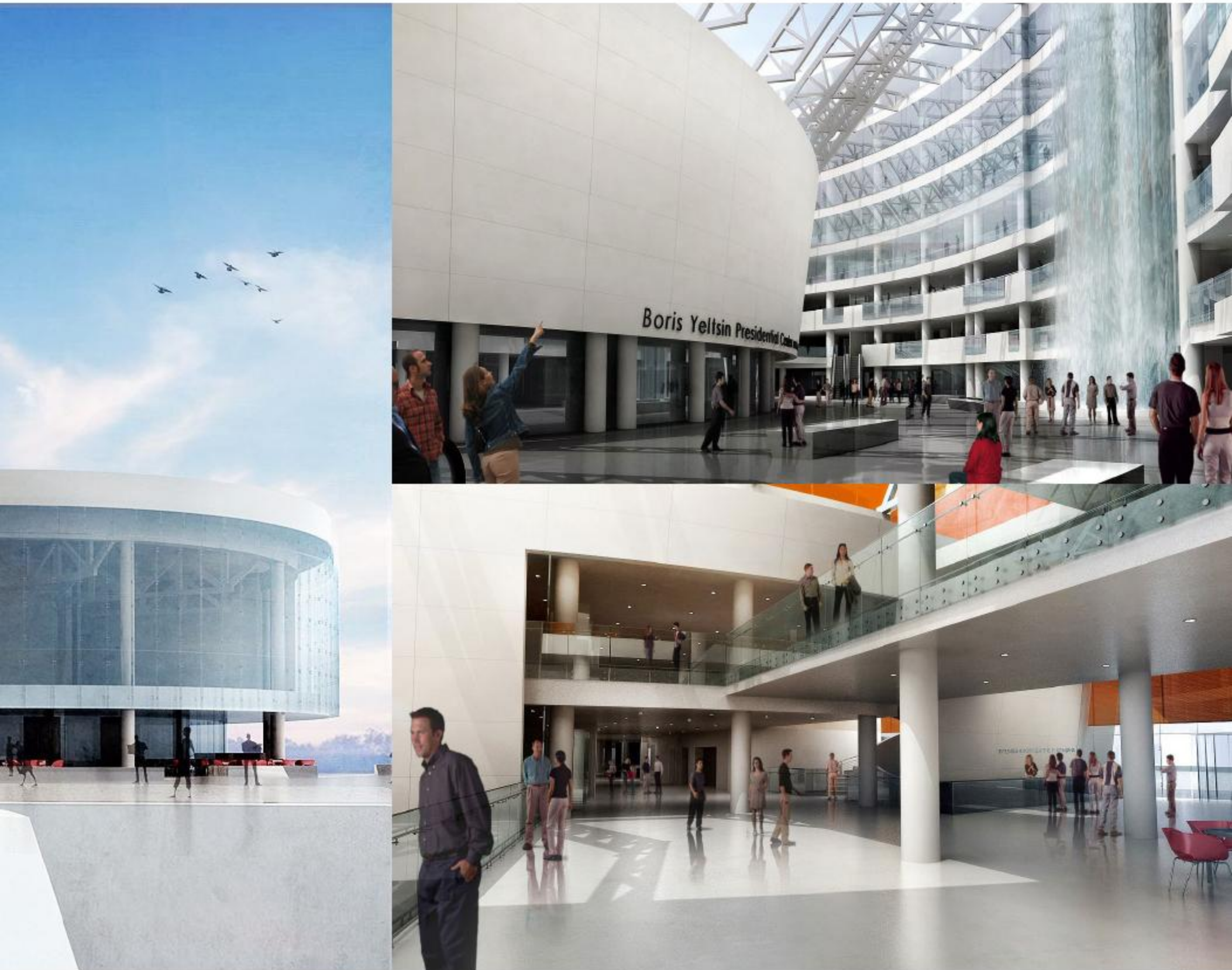
Practice: RAA London /Ralph Appelbaum Associates/

City: London

Year: 2013



BYPC, Site Plan, Yekaterinburg, Russia



Project is located in the heart of Yekaterinburg, Russia and is a presidential library or “presidential centre” of a former president of Russia Boris Yeltsin. Boris Yeltsin was the first president to be democratically elected by universal direct vote.

RAA’s task was to create an exhibit dedicated to Russia’s twentieth century, beginning with the First World War and ending with its last days. The Labyrinth of Russian History hall goes from terrible documents of the Great Terror of the 1930’s, to military movies and photos, up to signs that people carried during the enormous demonstrations of the ‘80s when they demanded an end to the Communist monopoly on power. The exhibit on “Seven Days” of the Boris Yeltsin era goes from his first scandalous speech in the

Kremlin at a session commemorating the 70th anniversary of the Soviet Union up to his voluntary resignation on December 31, 1999.

The Presidential Centre was to hold not only a museum of modern history, exhibits devoted to Boris Yeltsin himself and his era, and temporary exhibitions. There will also be a children’s centre for creativity and social initiatives, concerts and public lectures, and debates and conferences on the challenges of modern Russia.

Project was designed in collaboration with ASPA architectural company, located in Yekaterinburg, Russia. While ASPA was responsible for the design development of all service areas, Ralph Appelbaum Associates was responsible for the design of main programmatic areas. On drawings areas that were not designed by RAA are hatched.

FOR DETAIL: PLANS OF EDUCATION CENTER SEE
CONSTRUCTION PLAN - 4-430.0
REF AND LEGEND - 4-431.1
FINISHES - 4-432.2
FURNITURE, EQUIPMENT, POWER AND DATA - 4-433.3
GLAZING AND MEQ - 4-433.4

FOR DETAIL: PLANS OF THE LIFE SCIENCES SEE
CONSTRUCTION PLAN - 4-430.0
REF AND LEGEND - 4-431.1
FINISHES - 4-432.2
FURNITURE, EQUIPMENT, POWER AND DATA - 4-433.3
GLAZING AND MEQ - 4-433.4

FOR DETAIL: PLANS OF RESEARCH FACILITY SEE
CONSTRUCTION PLAN - 4-430.0
REF AND LEGEND - 4-431.1
FINISHES - 4-432.2
FURNITURE, EQUIPMENT, POWER AND DATA - 4-433.3
GLAZING AND MEQ - 4-433.4

SEE WORK 1
SEE WORK 2

SEE WORK 3
SEE WORK 4
SEE WORK 5
SEE WORK 6

SEE WORK 7
SEE WORK 8
SEE WORK 9

SEE WORK 10
SEE WORK 11
SEE WORK 12
SEE WORK 13
SEE WORK 14

SEE WORK 15
SEE WORK 16
SEE WORK 17

SEE WORK 18
SEE WORK 19
SEE WORK 20

FOR DETAIL: PLANS OF THE INFORMATION HALL SEE
CONSTRUCTION PLAN - 4-430.0
REF AND LEGEND - 4-431.1
FINISHES - 4-432.2
FURNITURE, EQUIPMENT, POWER AND DATA - 4-433.3
GLAZING AND MEQ - 4-433.4

SEE WORK 21

SEE WORK 22

SEE WORK 23

SEE WORK 24

SEE WORK 25

SEE WORK 26
SEE WORK 27
SEE WORK 28
SEE WORK 29

SEE WORK 30
SEE WORK 31
SEE WORK 32
SEE WORK 33
SEE WORK 34
SEE WORK 35

GENERAL NOTES

NOT PART OF R44 SCOPE OF WORK
KEY DIMENSIONS ARE GIVEN IN THE NOT FOR CONSTRUCTION

WALL TYPES (LEADS) - REFER TO DRAWING 4-430.0 FOR DETAILS		
1/2" MIN. RATED SINGLE LAYER PLASTER (GYP)	GLASS PARTITION TYPE 3	GLASS PARTITION TYPE 3
1/2" MIN. RATED DOUBLE LAYER PLASTER (GYP)	RIBBING	RIBBING
CLASS PARTITION TYPE 1	SPECIAL WOODEN PARTITION	SPECIAL WOODEN PARTITION
CLASS PARTITION TYPE 2	2X PLASTER (PLASTERBOARD)	2X PLASTER (PLASTERBOARD)
CLASS PARTITION TYPE 3	CLASS PARTITION TYPE 4	CLASS PARTITION TYPE 4

ROOM NO.	ROOM NAME	AREA (SQ. FT.)	VOLUME (CU. FT.)
101.01	CLASS LECTURE	250.00	
101.02	CLASS LECTURE	47.50	
101.03	CLASS LECTURE	47.50	
101.04	CLASS LECTURE	10.00	
101.05	CLASS LECTURE	30.00	
101.06	CLASS LECTURE	30.00	
101.07	CLASS LECTURE	8.00	
104.01	RECEPTION	172.00	
104.02	RECEPTION HALL	182.00	
107.01	CLASS LECTURE	250.00	
107.02	CLASS LECTURE	47.50	
107.03	CLASS LECTURE	47.50	
107.04	CLASS LECTURE	10.00	
107.05	CLASS LECTURE	30.00	
107.06	CLASS LECTURE	30.00	
107.07	CLASS LECTURE	8.00	

BORIS YELTSIN PRESIDENTIAL CENTER
 Boris Yeltsin Street, 3
 Yekaterinburg, Russia

Client
 The Yeltsin Presidential Center
 Foundation
 23, Bolshaya Polyanka, building 3
 119180 Moscow, Russia

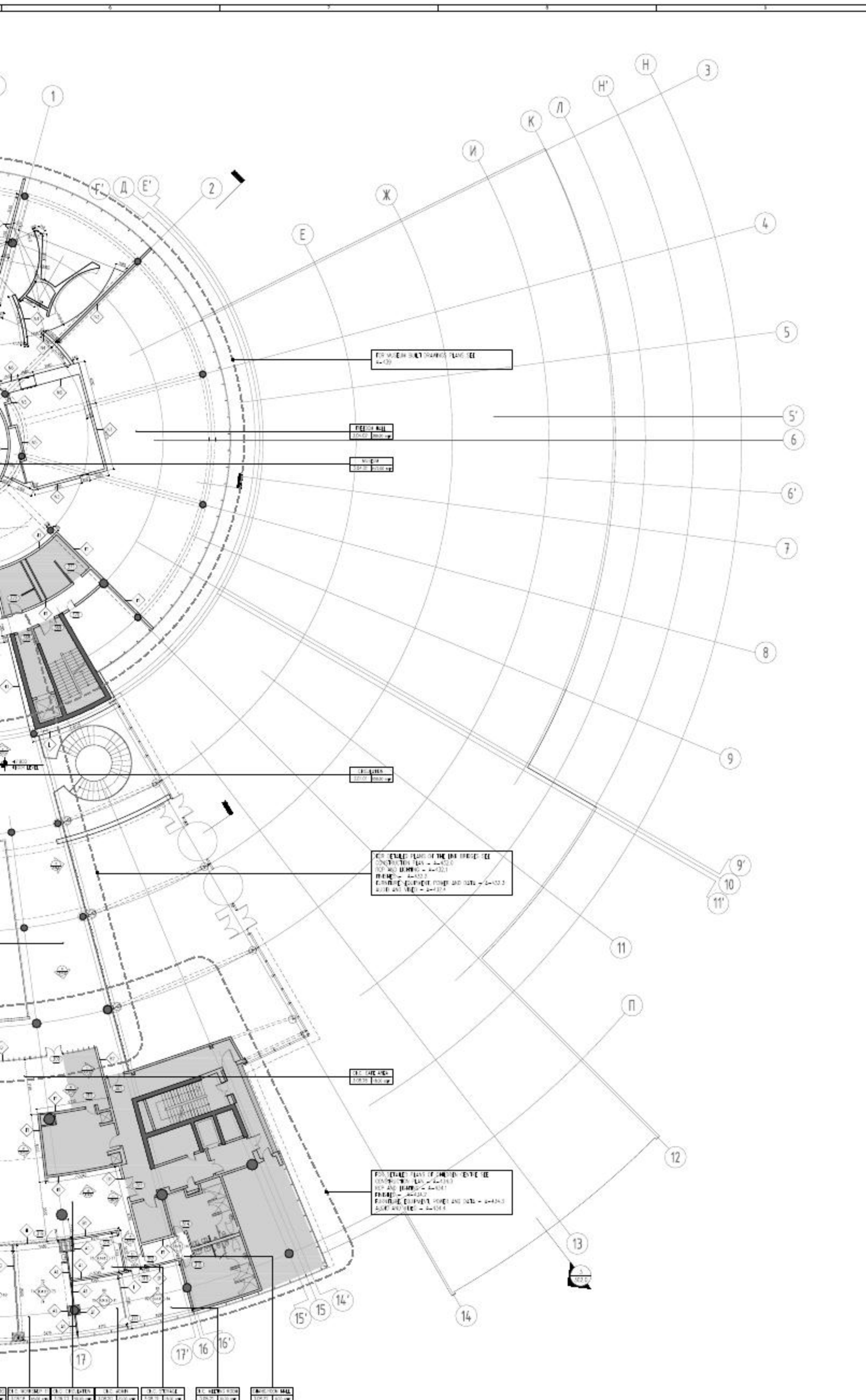
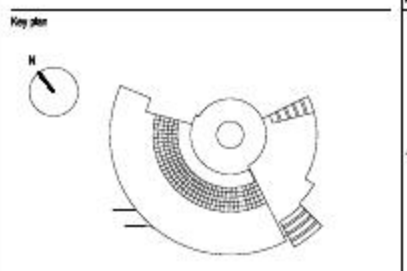
Design
RAA PLANNING & Design
 Ralph Appelbaum Associates Inc.
 1-5 Portpool Lane, 2nd floor
 London, United Kingdom EC1 N7UU

Architect of record
ARCH BT ROJPROENT - A
 620020, Sverdlovsk region, Yekaterinburg,
 Tsvetina Street, 44, 7th Floor

Consultants

Rev.	Description	Date
R1	amendments following meeting with ASPA, November 2012	27.11.2012
R2	Service elevators added, External elevators removed.	16.01.2013
R3	education center revised	28.01.2013
R4	service staff rooms highlighted	28.02.2013
R5	updated plans issued with revised room data sheets	27.03.2013
R6	exhibition space revised	09.05.2013
R7	Design development submission.	02.08.2013
R8	General amendments	09.08.2013

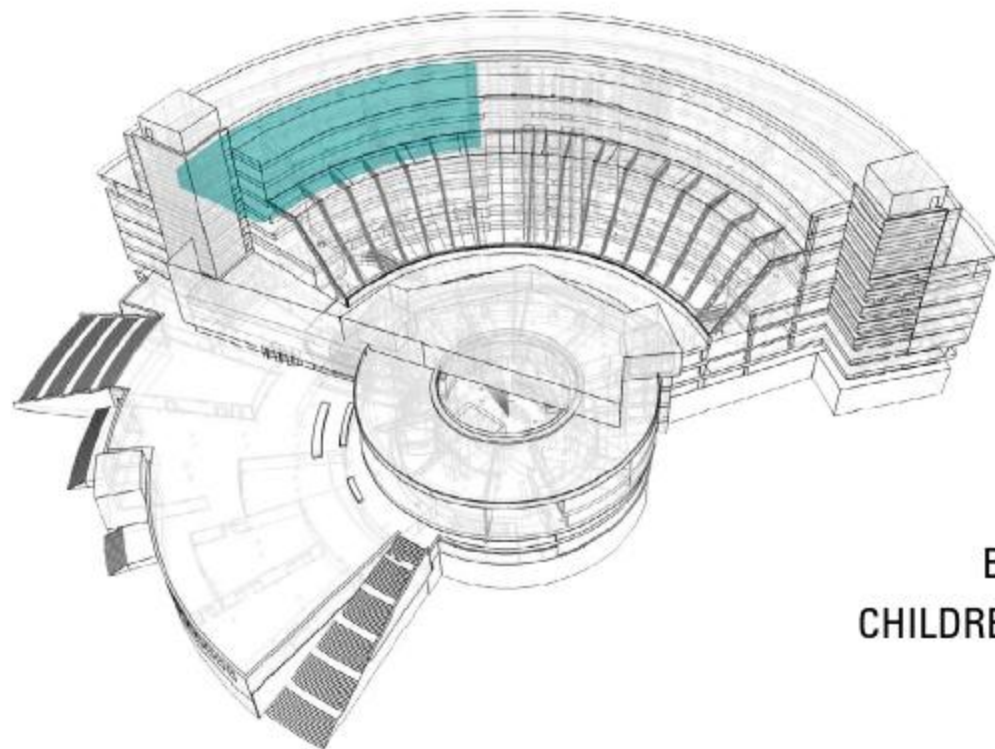
Neither this drawing, nor any of such ideas, arrangements, designs or plans shall be appropriated by or disclosed to any person, firm or corporation for any use whatsoever except by the specific and written permission of Ralph Appelbaum Associates, Inc. FP changes according to FP of drawing



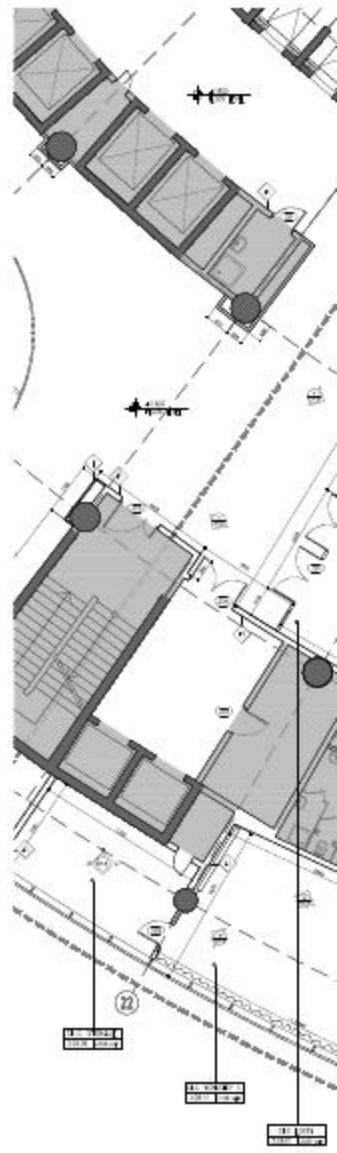
NOT FOR CONSTRUCTION

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30715	CA CENTRE COLLABORATION	22.00	30802	CA CENTRE RECEPTION	32.00	30836	CA CENTRE WORKSHOP 2	45.00	31028	INFORMATION HALL	400.00
30716	CA CENTRE COLLABORATION 1	40.00	30803	CA CENTRE STORE	32.00	30837	CA CENTRE WORKSHOP 3	45.00	31029	INFORMATION HALL STORAGE	77.50
30717	CA CENTRE COLLABORATION 2	45.00	30804	CA CENTRE TRAIN SOCIAL	378.00	30838	CA CENTRE WORKSHOP 4	45.00	31030	TEMPORARY GALLERY FLOOR 3	444.00
30718	CA CENTRE STORE	40.00	30805	CA CENTRE AMBIBAR	2.00	30839	CA CENTRE WORKSHOP 5	45.00			
			30806	CA CENTRE COFFEE AREA	45.00	30840	CA CENTRE WORKSHOP 6	45.00			
			30807	CA CENTRE WORKSHOP 1	47.00	30841	CA CENTRE WORKSHOP 7	45.00			
			30808	CA CENTRE WORKSHOP 2	78.00	30842	CA CENTRE WORKSHOP 8	45.00			
			30809	CA CENTRE WORKSHOP 3	32.00	30843	CA CENTRE WORKSHOP 9	45.00			
			30810	CA CENTRE WORKSHOP 4	30.00	30844	CA CENTRE WORKSHOP 10	45.00			
			30811	CA CENTRE WORKSHOP 5	45.00	30845	CA CENTRE WORKSHOP 11	45.00			
			30812	CA CENTRE WORKSHOP 6	45.00	30846	CA CENTRE WORKSHOP 12	45.00			
			30813	CA CENTRE WORKSHOP 7	45.00	30847	CA CENTRE WORKSHOP 13	45.00			
			30814	CA CENTRE WORKSHOP 8	45.00	30848	CA CENTRE WORKSHOP 14	45.00			
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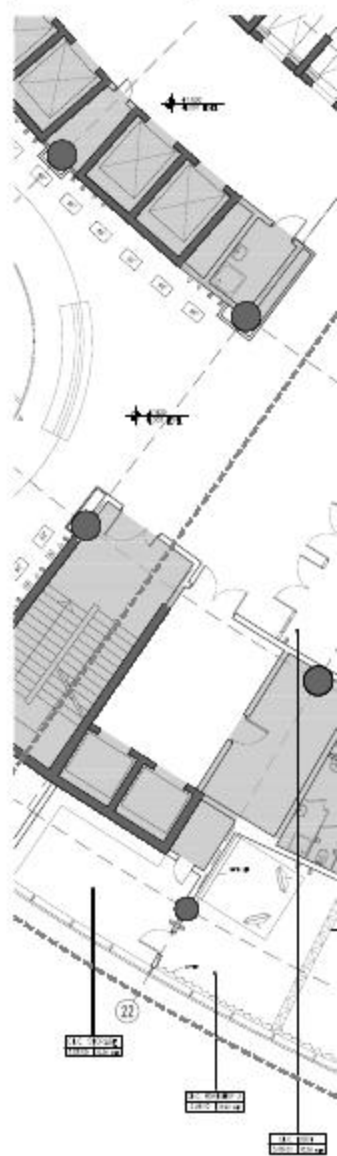
Project Title:	Project number:
BORIS YELTSIN PRESIDENTIAL CENTER	0535
Scale in A1 format: 1:250	Date of issue:
Scale in A3 format: 1:500	06.08.2013
Stage:	Design Number:
DESIGN DEVELOPMENT	A-113.0-R8
Drawing Title:	Drawing Number:
3-FL CONSTRUCTION PLAN	



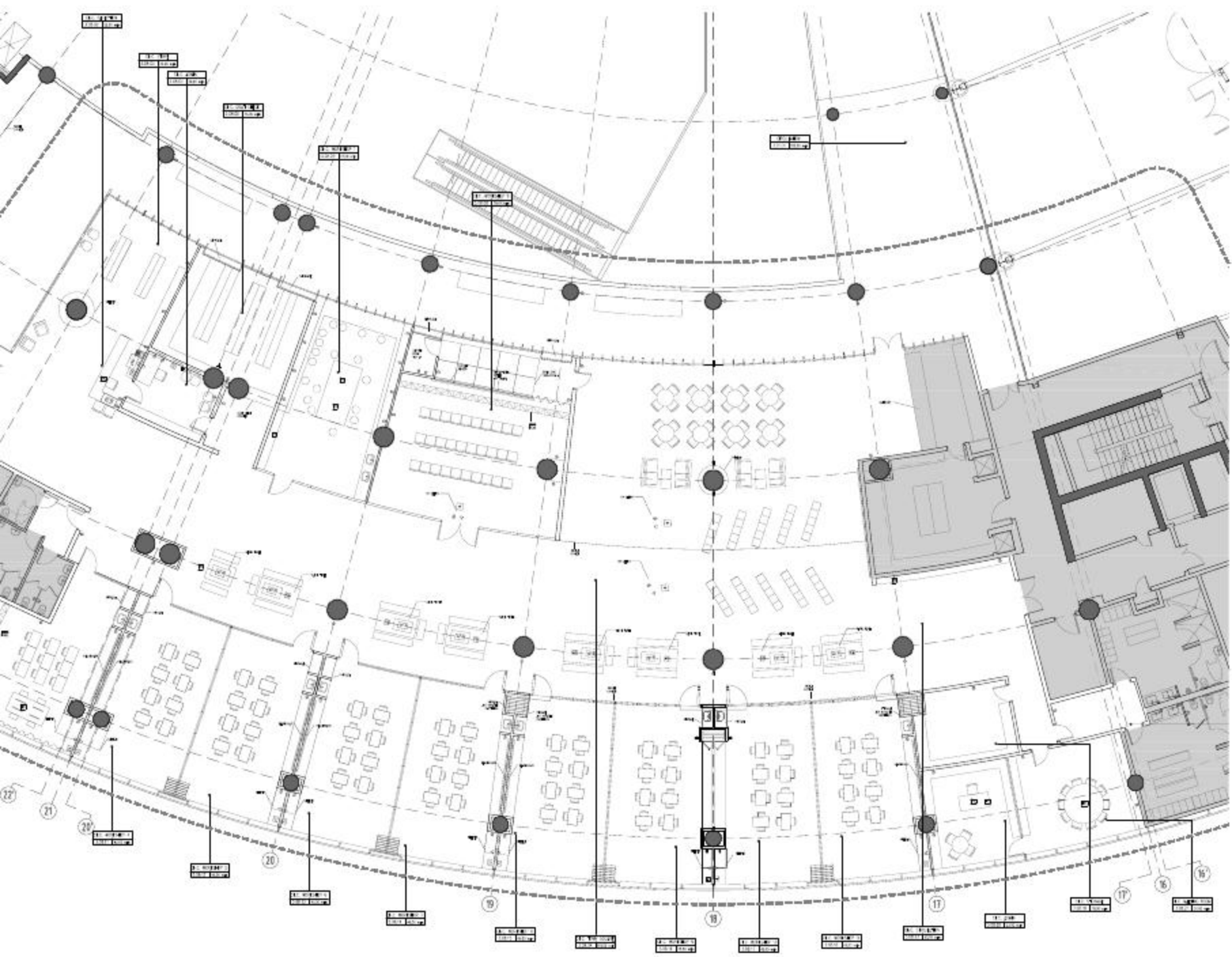
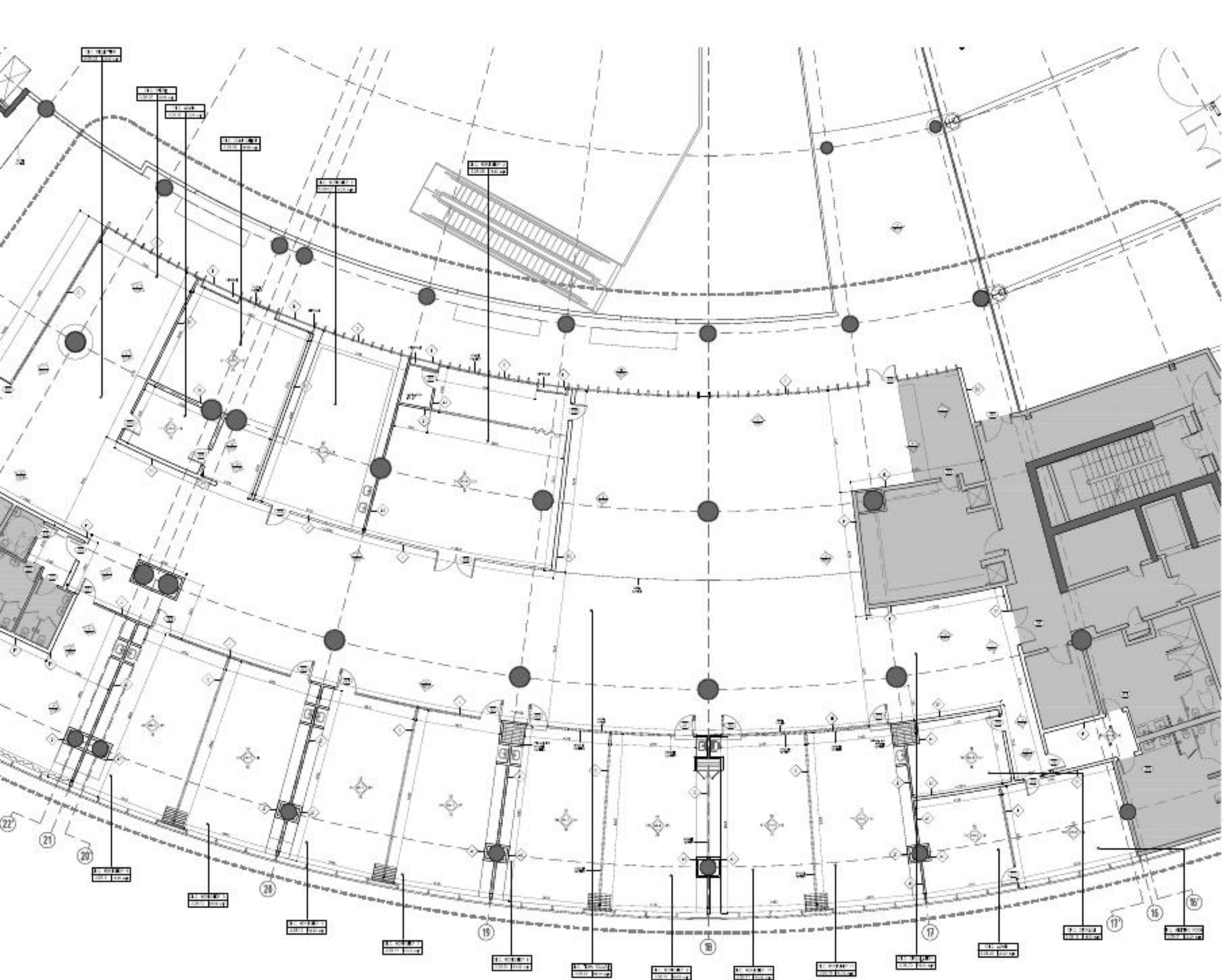
BYPC, 3-FL,
CHILDREN CENTRE

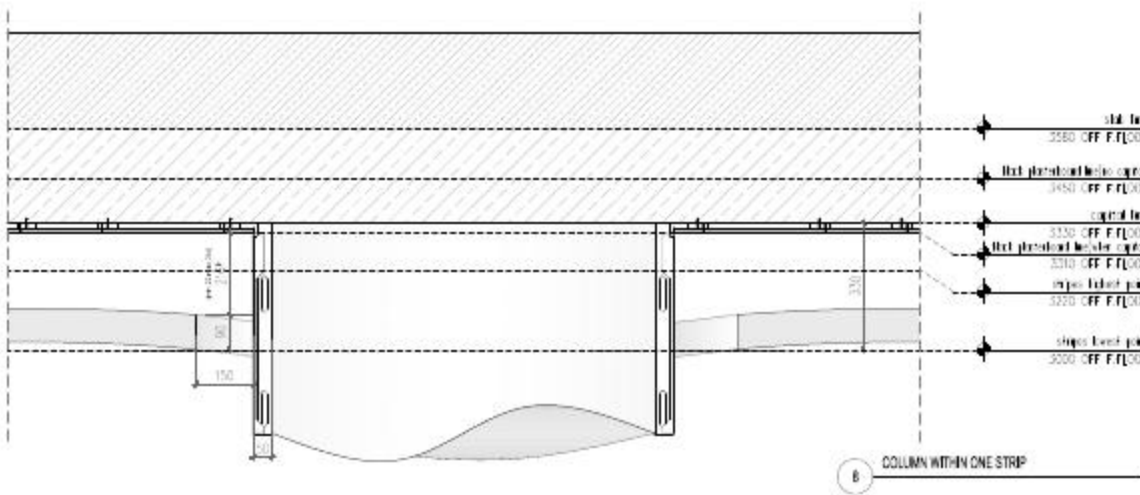


3-FL, Children centre,
Construction plan
/ not to scale /

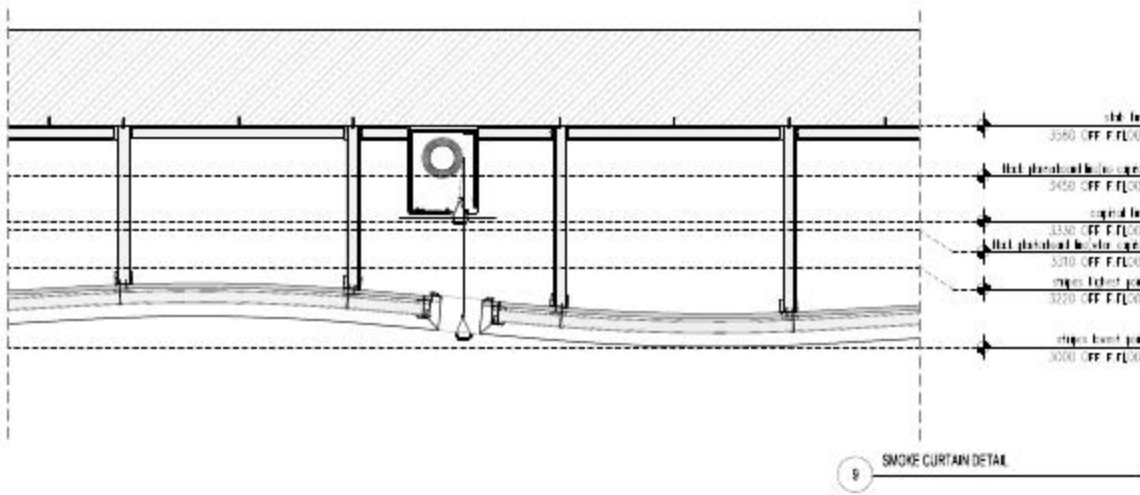


3-FL, Children centre,
Furniture, equipment,
power and data plan
/ not to scale /

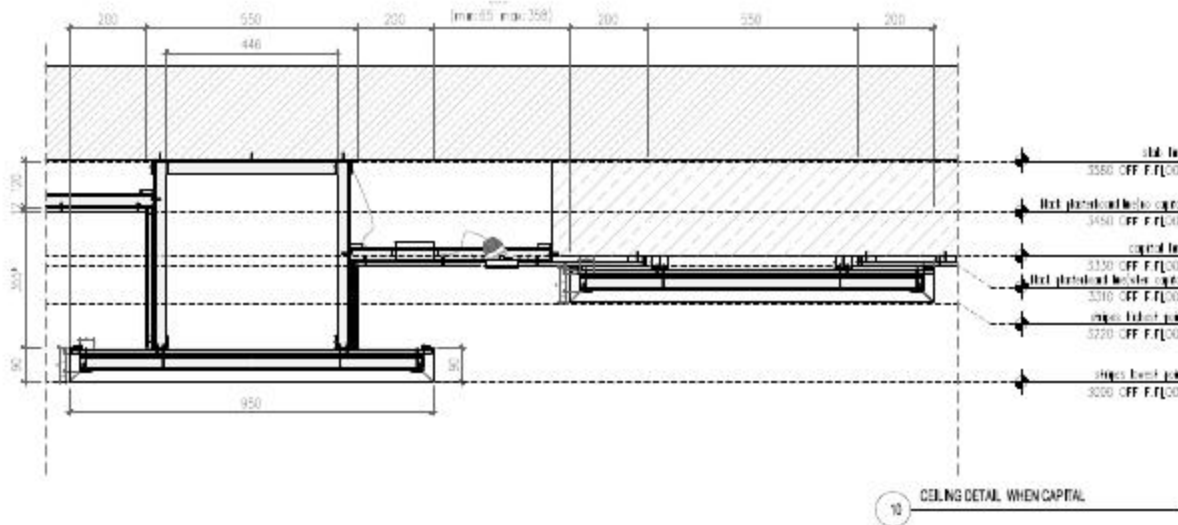




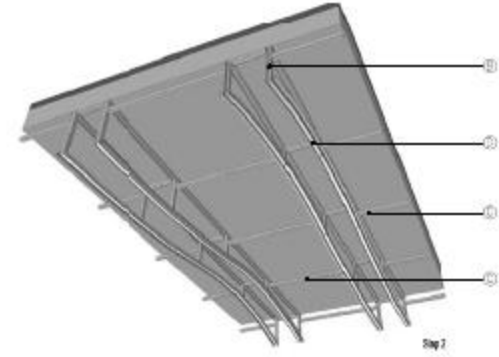
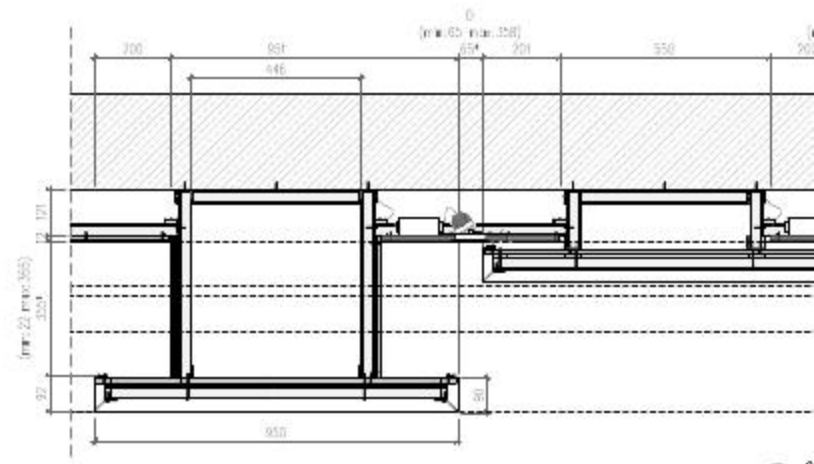
8 COLUMN WITHIN ONE STRIP



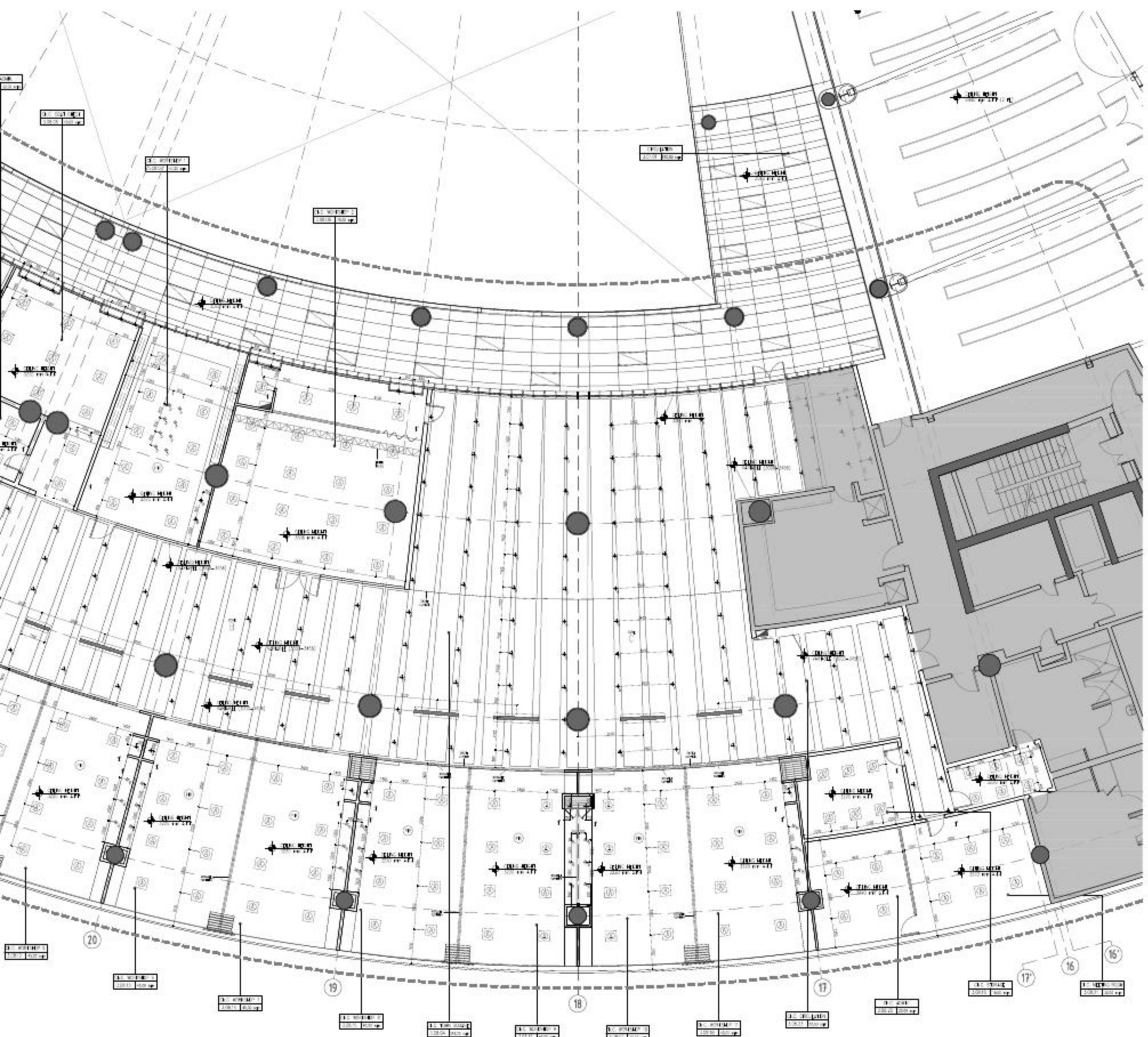
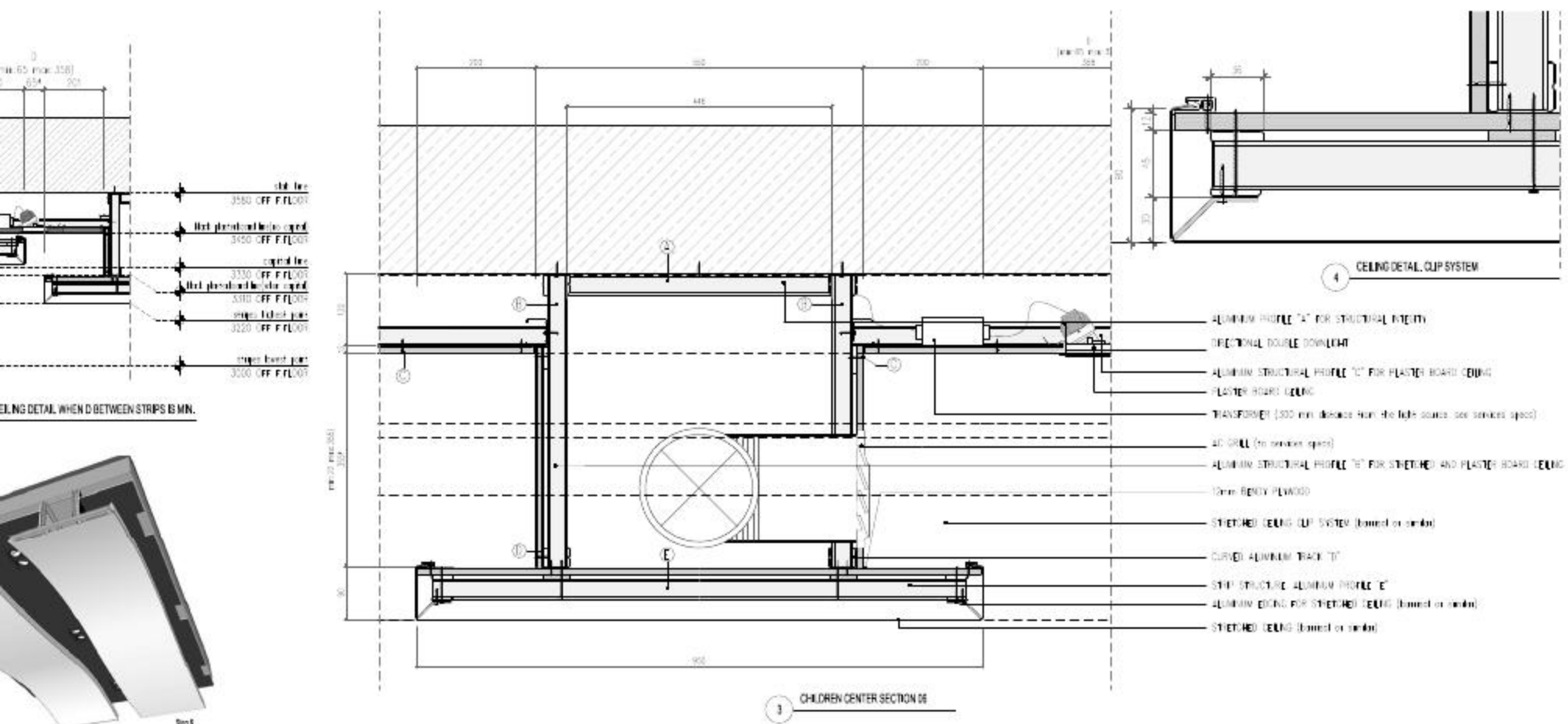
9 SMOKE CURTAIN DETAIL



10 CEILING DETAIL WHEN CAPITAL



3-FL, Children centre,
Reflected ceiling plan
and lightning / not to scale /







My clients are my friends from Moscow, Kirill and Marina, who every come to Odessa in summer, so they were thinking of building a summer house in Odessa and asked me to design it.

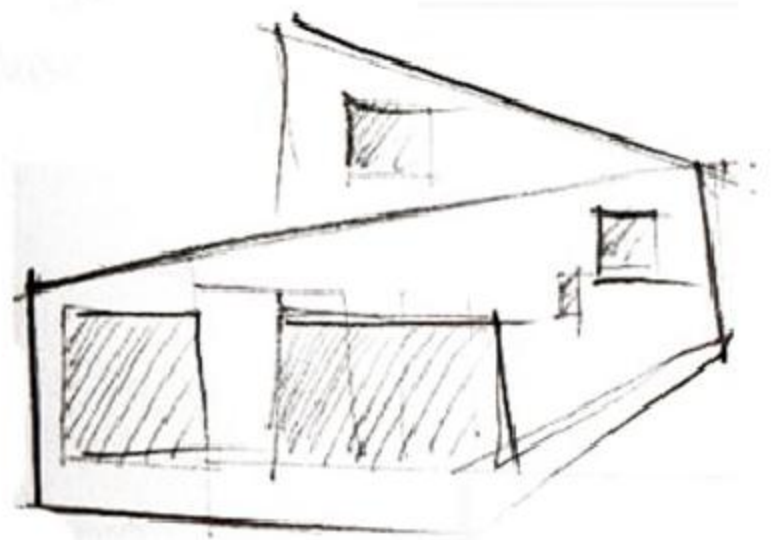
Summer house's main objective is to create a balance between needs of my clients and amazing environment.

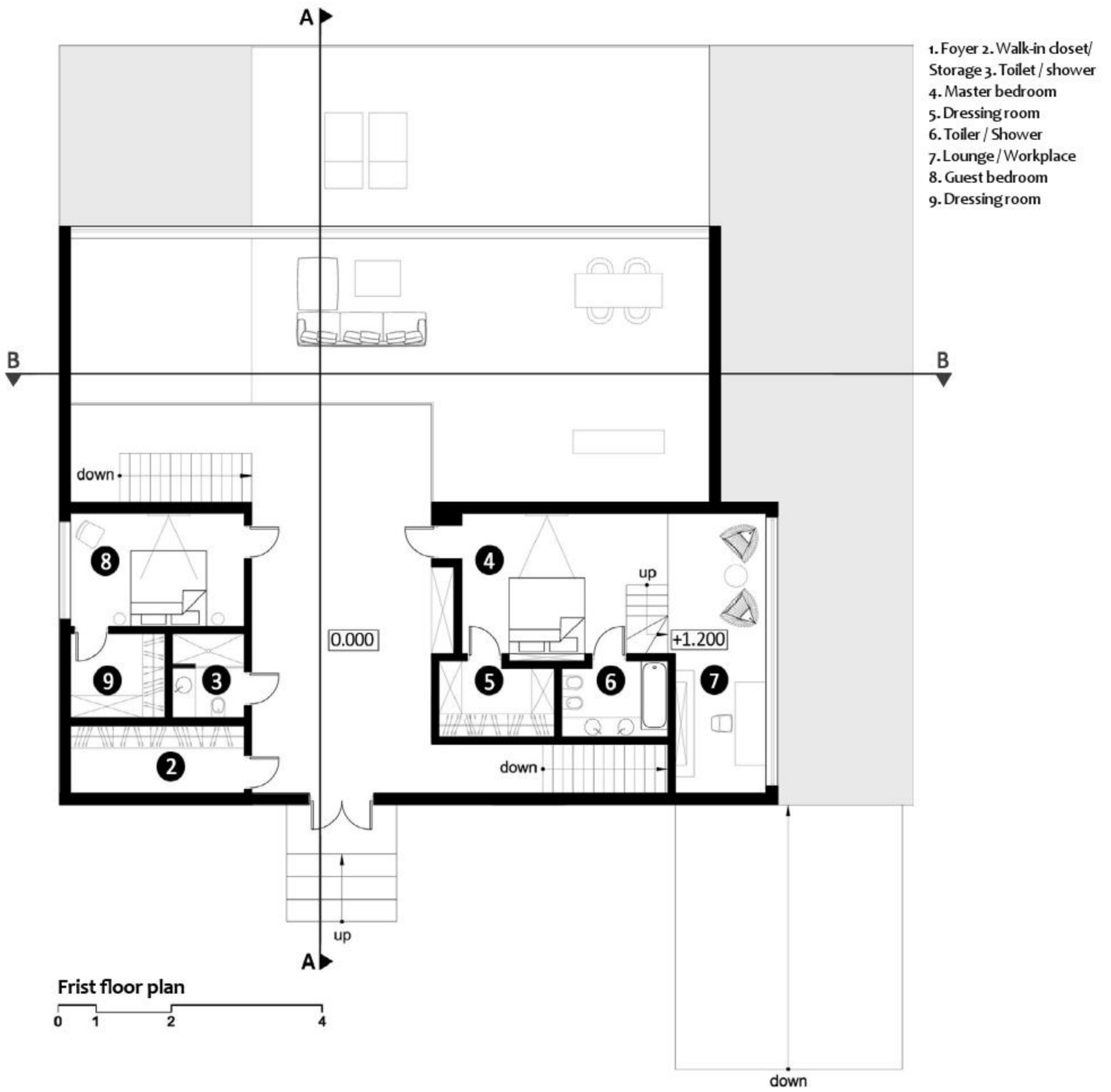
The area of the house is 310m². Due to the concept, it was decided to create a neutral architecture with soft interiors that will not detract from the views outside the house. The architectural concept follows the existing hillside topography, creating a terraced spaces that trace the natural contours of the hillside.

The contrast between the interior and exterior of the house is

intentional and total. While the interiors are light and fluid, the exterior walls are finished in a black color.

All major areas of the house were designed so that each room has a view of the surrounding, just as main 'entertaining' level, which includes living/dining room, kitchen and swimming pool, with glass walls sliding away. A master bedroom and a guest bedroom are located on the first floor level and also have an open view to the sea. In the master bedroom there is a level for work space for Kirill that is separated from the bedroom area with just few steps. Entrance to a house located at the back of the house.

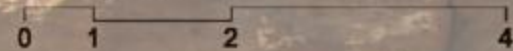


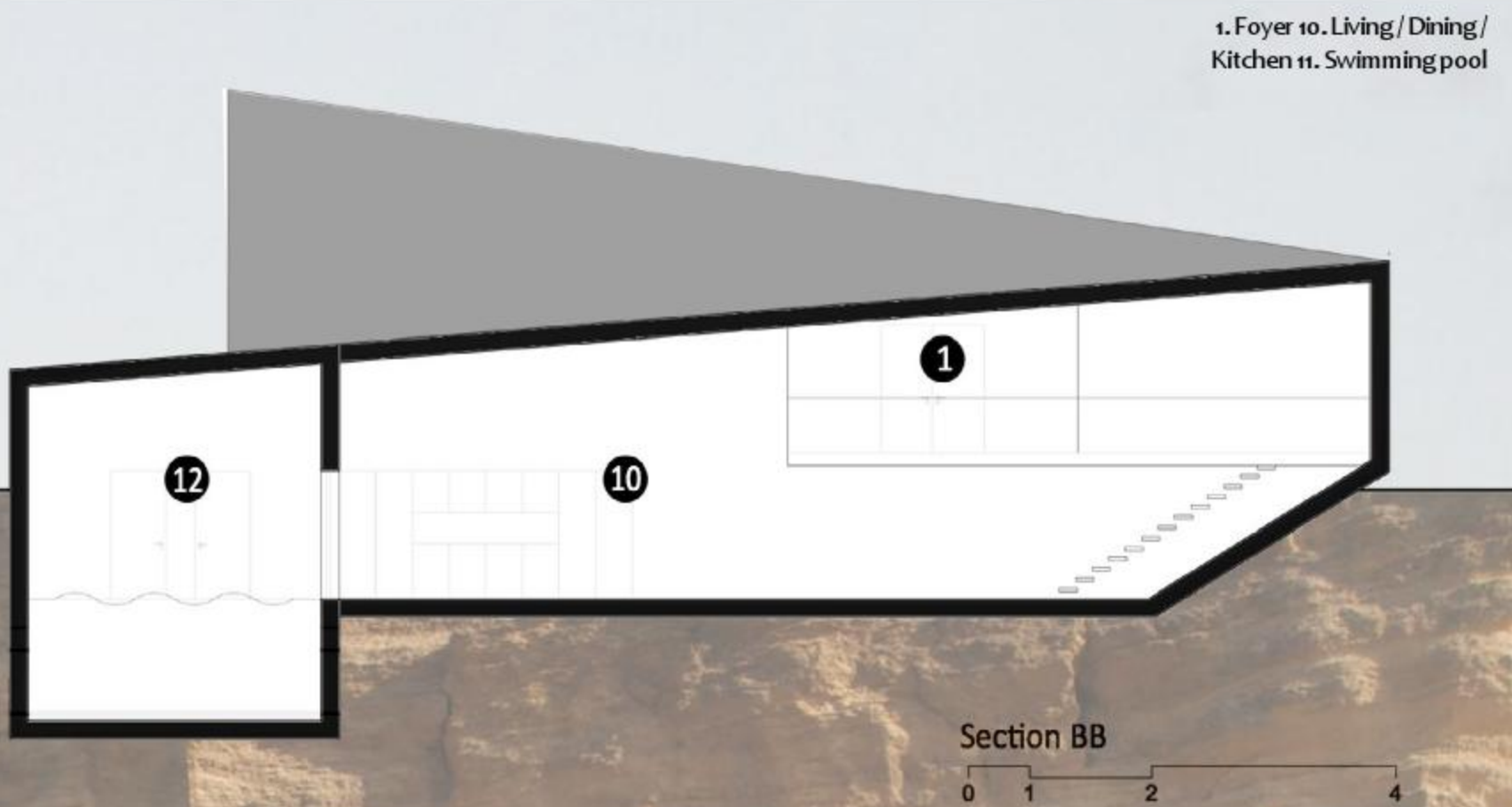
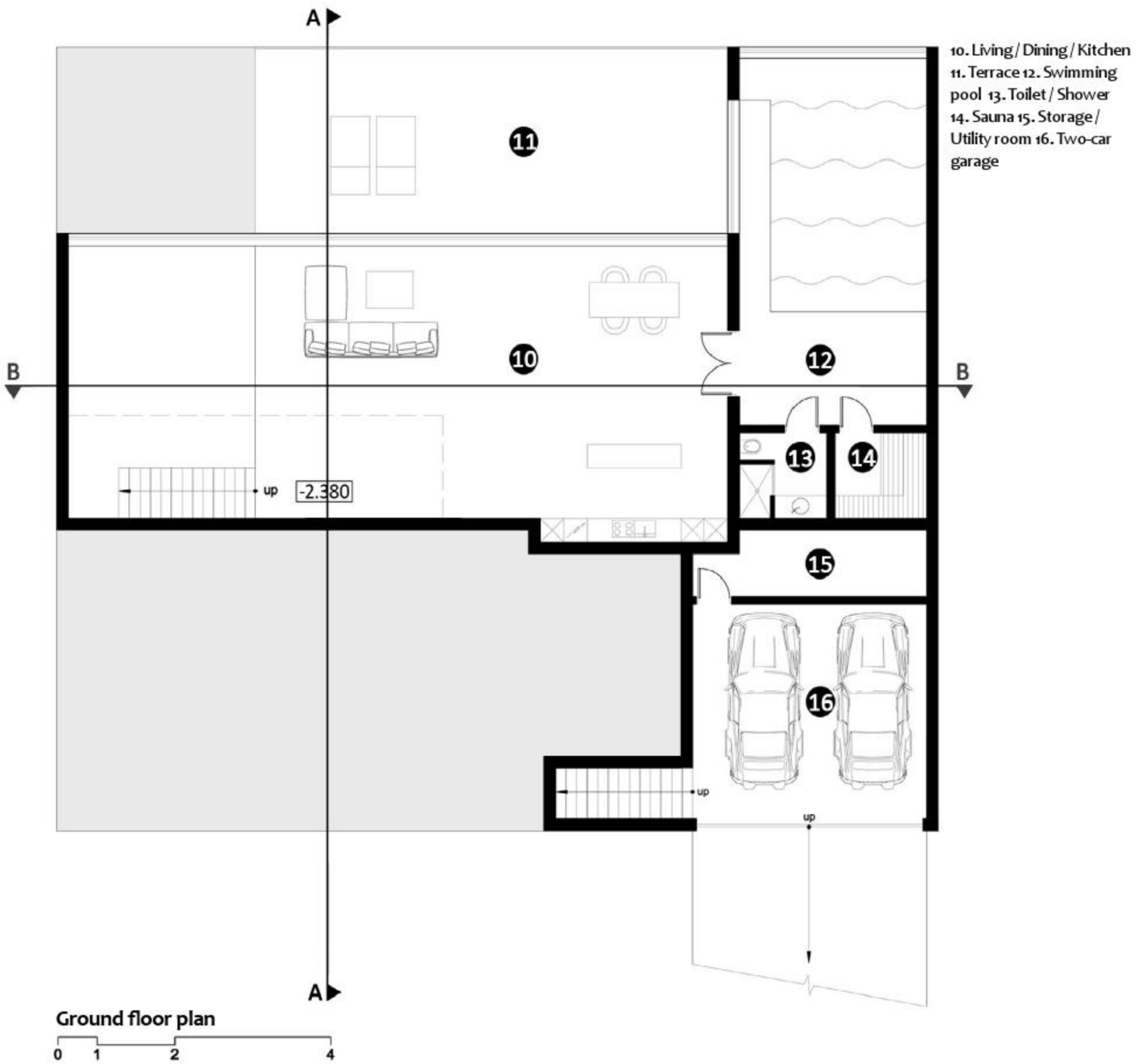


1. Foyer 10. Living / Dining / Kitchen 11. Terrace

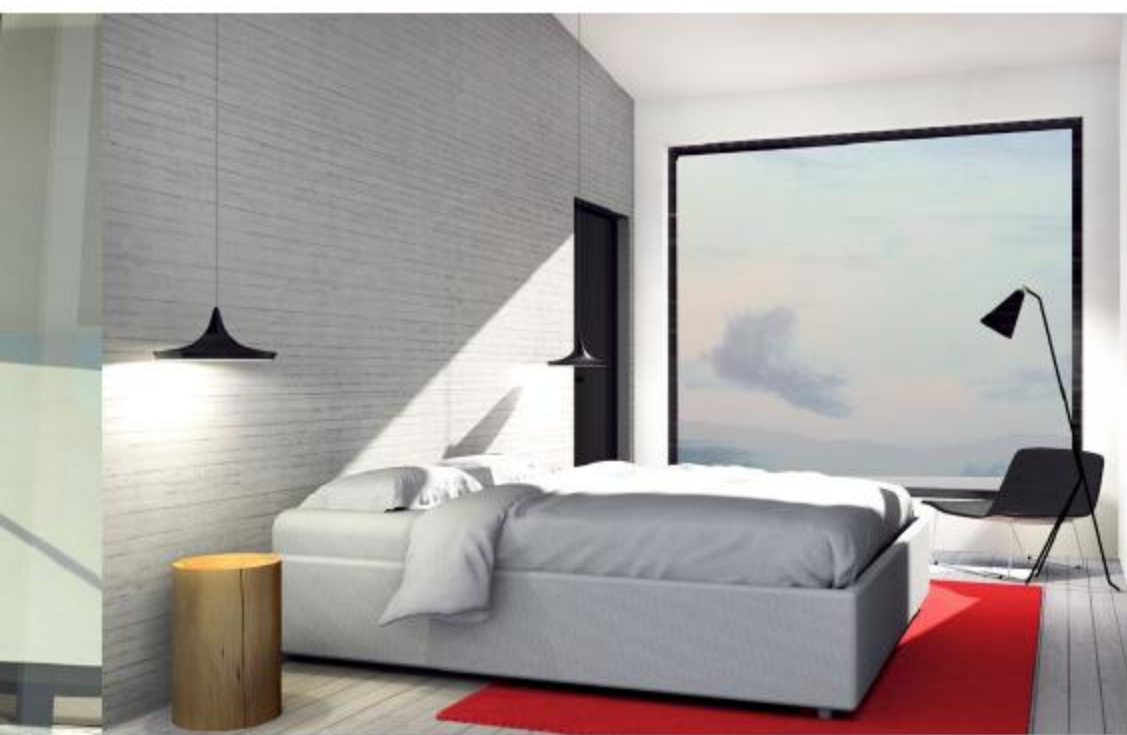


Section AA











APARTMENT no 1

Practice: Andrei Eksarev Studio

City: Odessa

Year: 2010



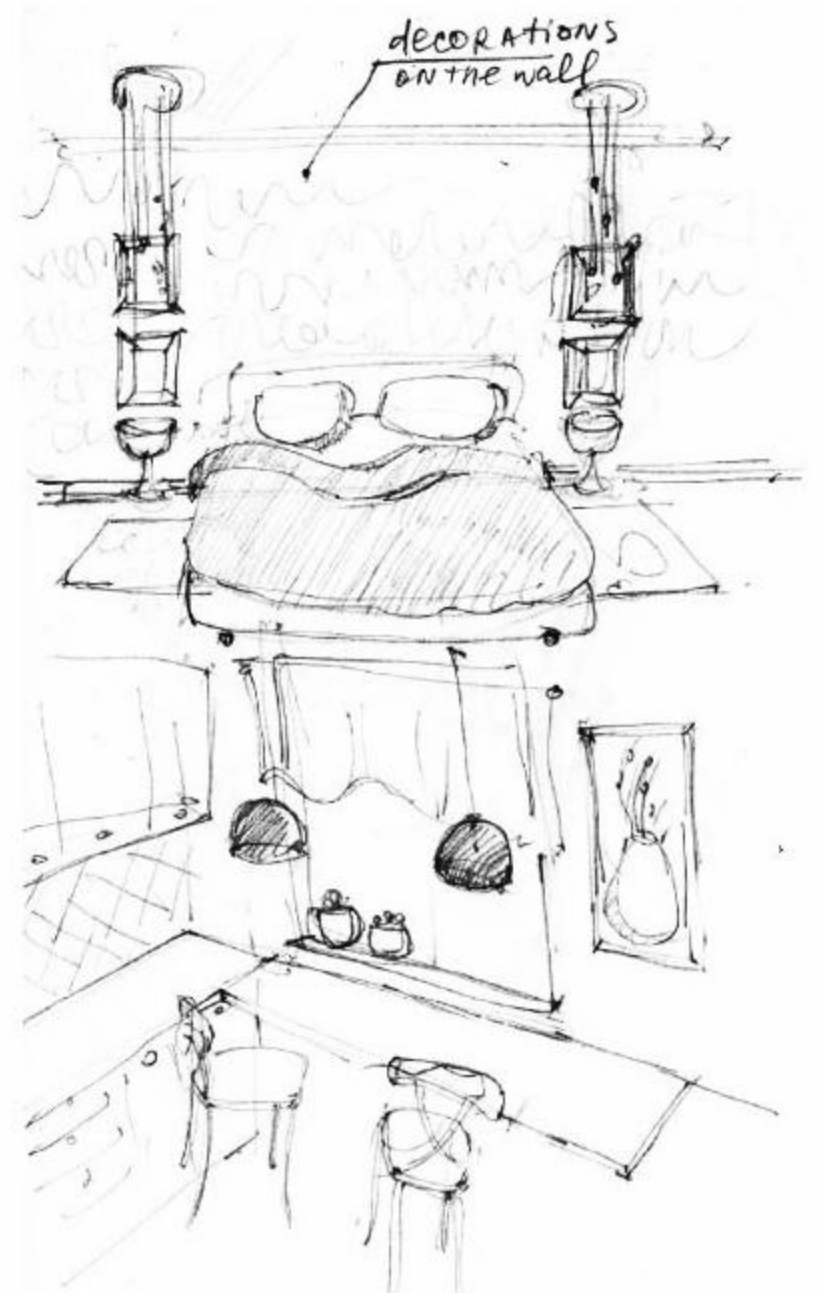
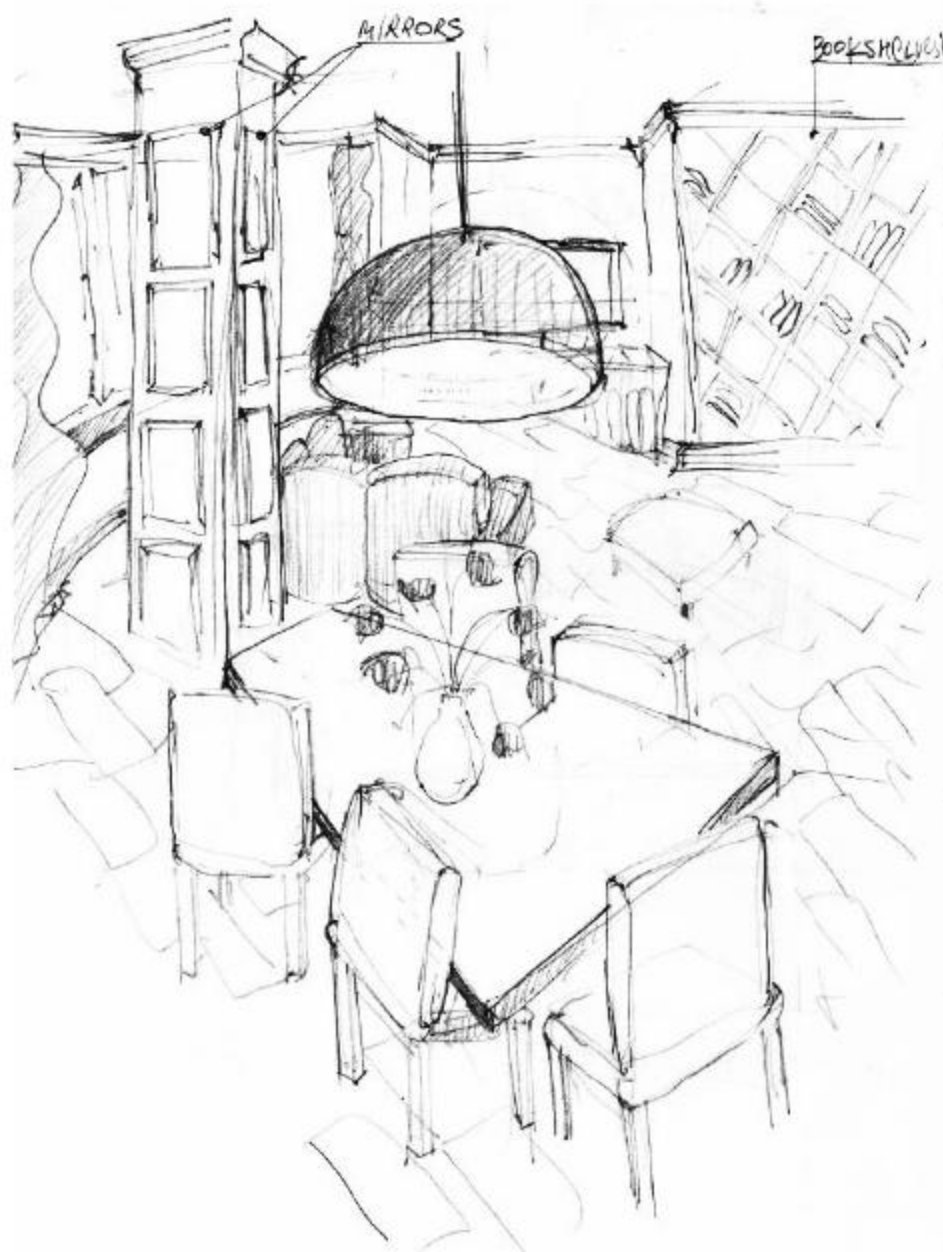
Apartment is located in Odessa, the area is 185 m². . Our clients are Nina and Dmitriy. They are young couple with three children - two girls and a boy.

The key task for this project was to design the apartment in soft pastel shades to create comfortable environments for all family

members. The neutral toned color scheme, the high ceilings and large windows give this apartment an airy and spacious look.

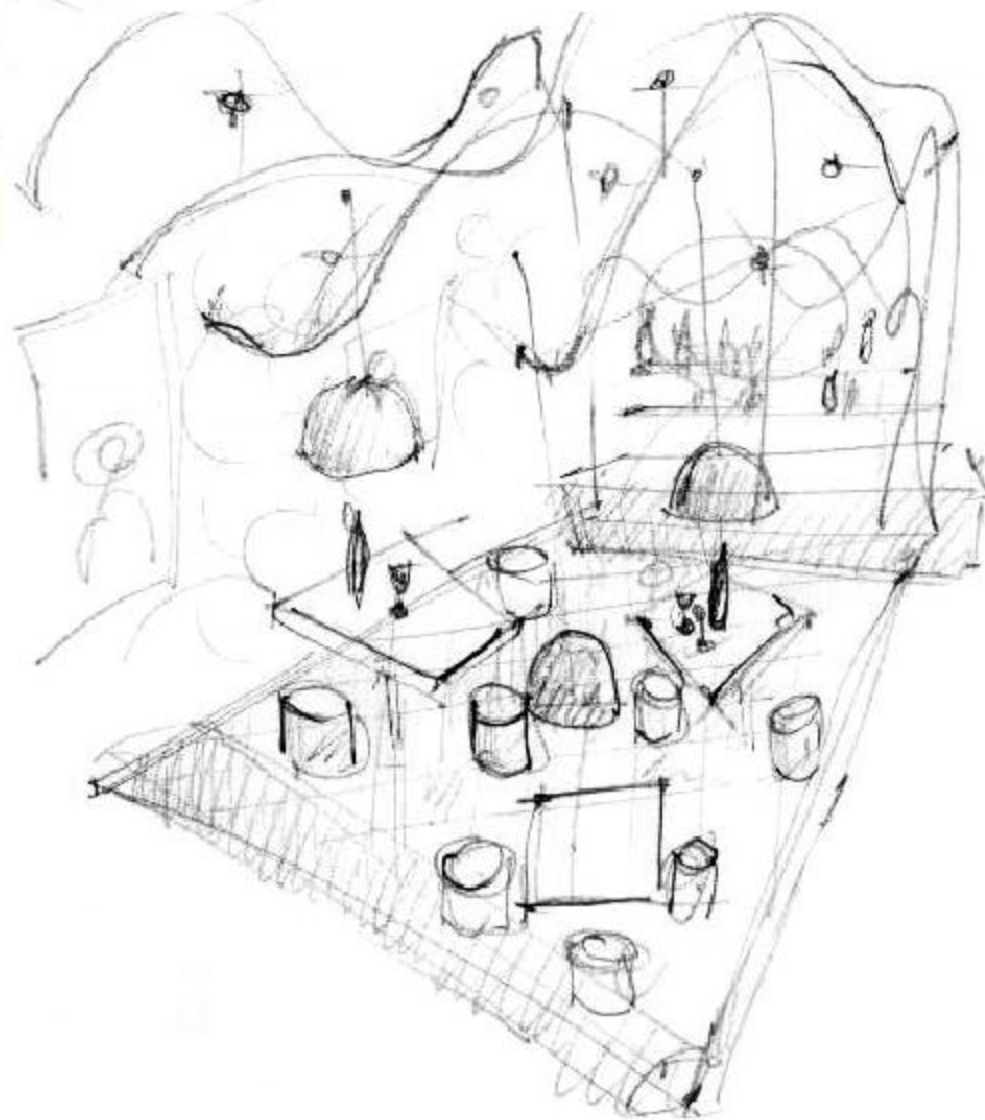


- 1. Entrance hall
- 2. Storage room
- 3. Closet
- 4. Bathroom 1
- 5. Bathroom 2
- 6. Children's room 1
- 7. Children's room 2
- 8. Living room
- 9. Kitchen
- 10. Bedroom
- 11. Bathroom 3
- 12. Closet









Project «Duc de Richelieu» is located in the heart of Odessa, on Rishlevskaya street, named after Duc de Richelieu, in the stunning classic architecture environment. Duc de Richelieu, Governor of Odessa in the 19th century, together with Catherine the II, Josep de Ribas, Alexandre de Langéron, Grigory Potemkin made a great contribution to the construction of Odessa and the development of the city.

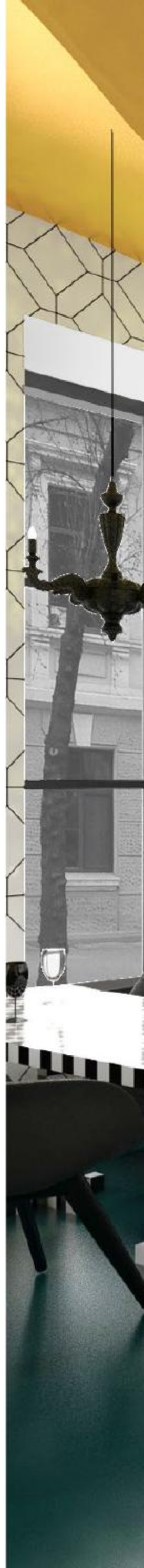
Our client, Anatoliy decided to considerably alter style of his cafe, currently Japanese to a place with classic atmosphere, dedicated to the founders of Odessa city, comfortable for lunch and dinner.

Our proposal was to create contemporary interior which is associatively classical. The dining room area is 90m², so it was necessary to separate bar from dining

zone. To make customers feel cozy and comfortable, seatings are arranged in several groups, each with ceiling lamp to create home feelings. We left the seating zones non-isolated deliberately, so that the element of «melting ceiling-wall» was visible from everywhere.

In general classical decorative style is in the furniture and the lighting to create warm and comfortable home atmosphere rather than the image of commercial public place. Townscape became also a part of the interior space due to clean from decorations.

In the design of the dining and bar zones we applied mainly 4 materials – gold, turquoise floor, dark gray-colored surfaces and self-designed wallpaper with portraits of founders of Odessa.



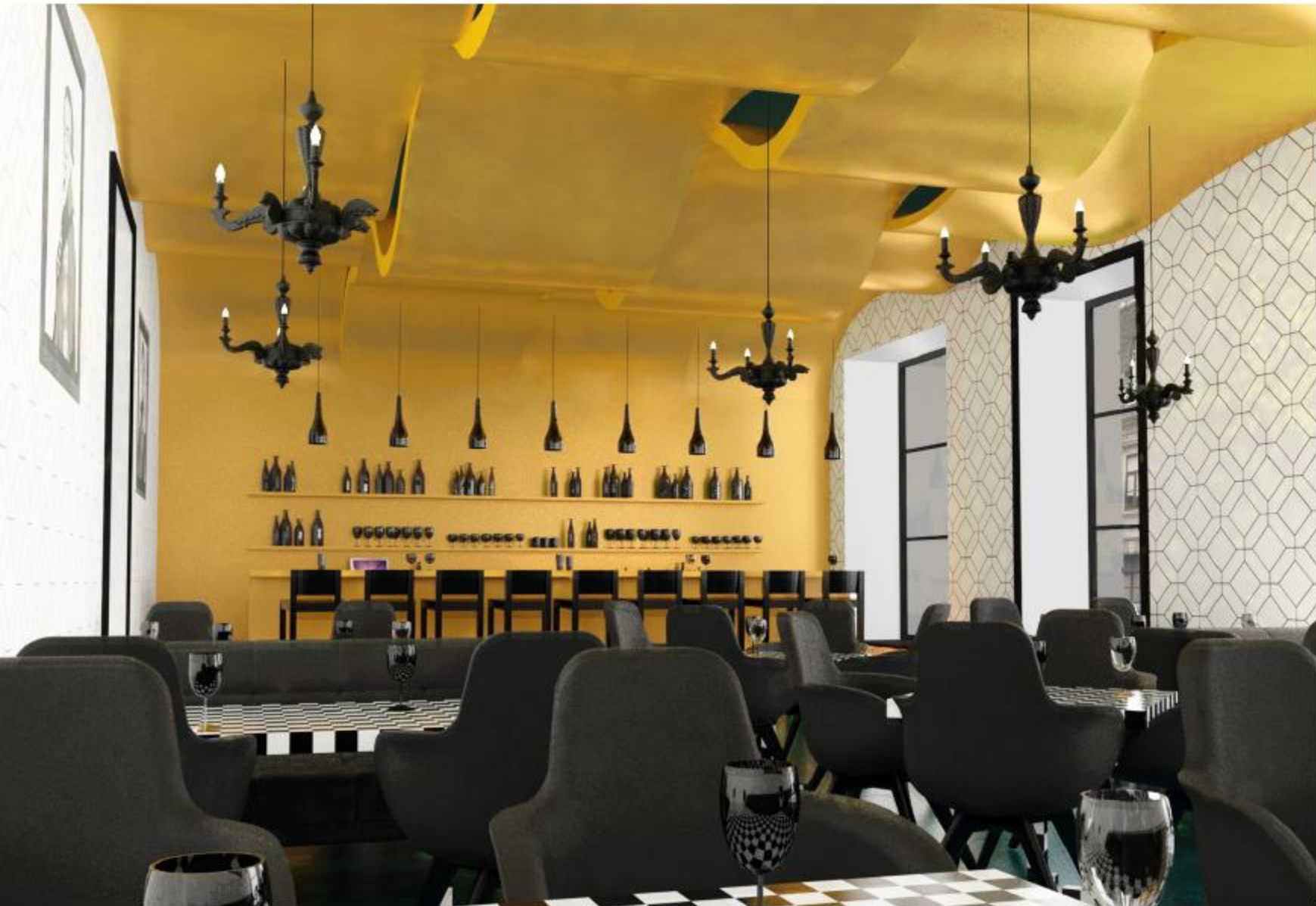


CAFE 'DUC DE RICHELIEUE'

Practice: Freelance project with K.Shenderovka

City: Odessa

Year: 2010-2011



Section BB



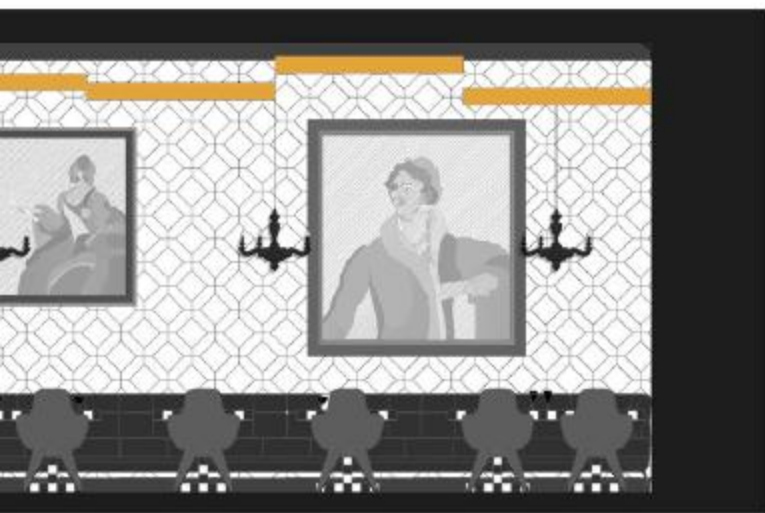
Section bb



Section AA

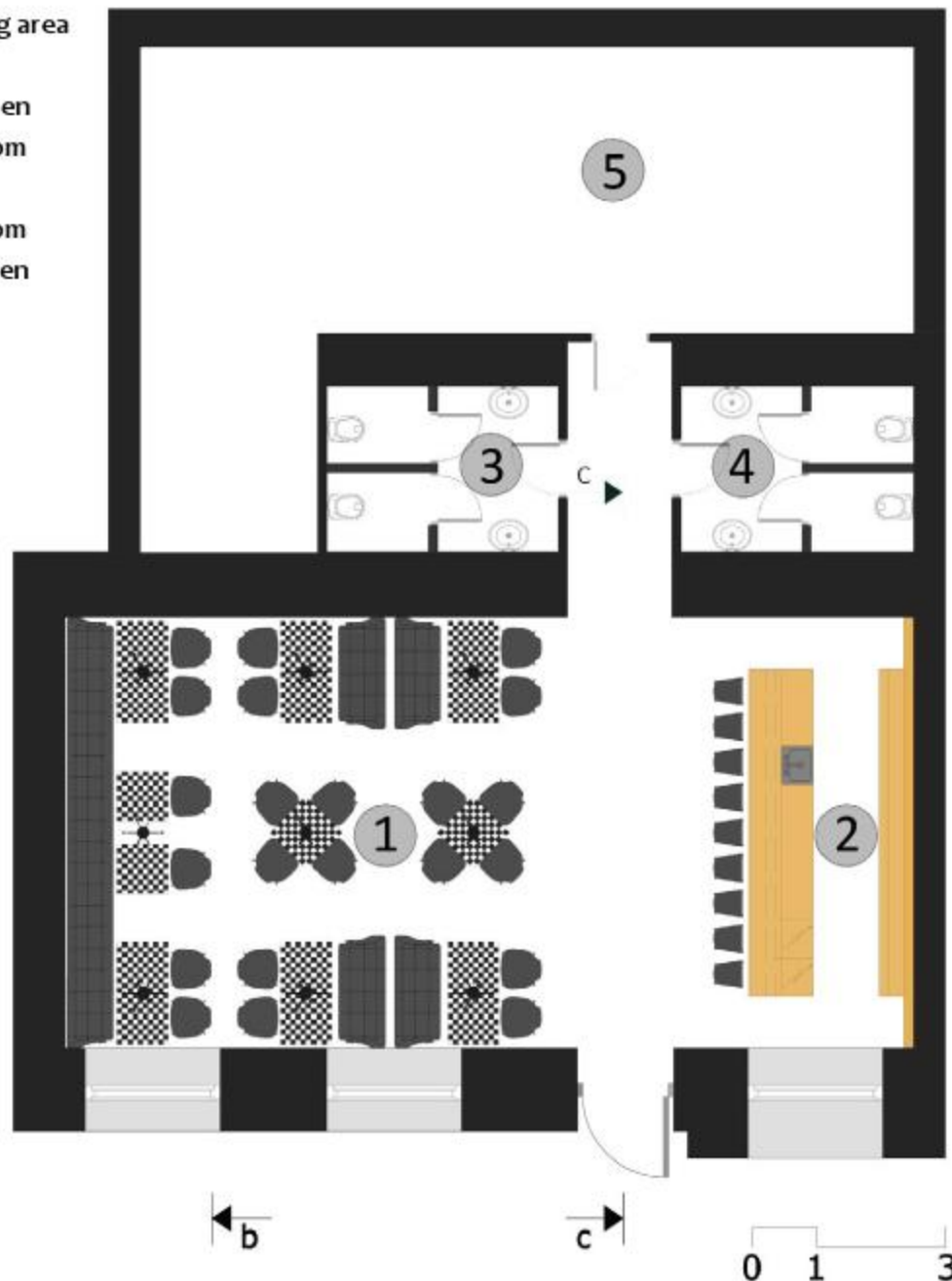


Section cc



0 1 3

- 1. Dining area
- 2. Bar
- 3. Women restroom
- 4. Men restroom
- 5. Kitchen

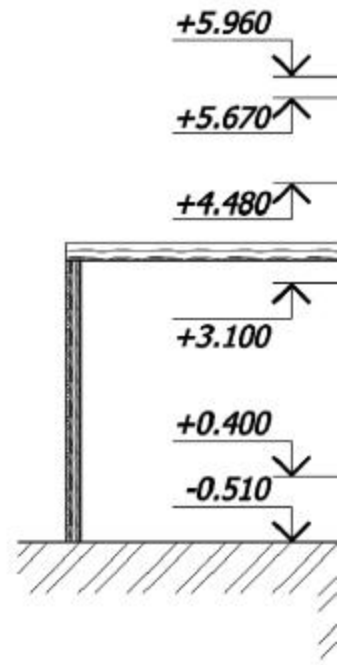


HOUSE No2

Practice: Mashtab-BUD

City: Odessa

Year: 2011

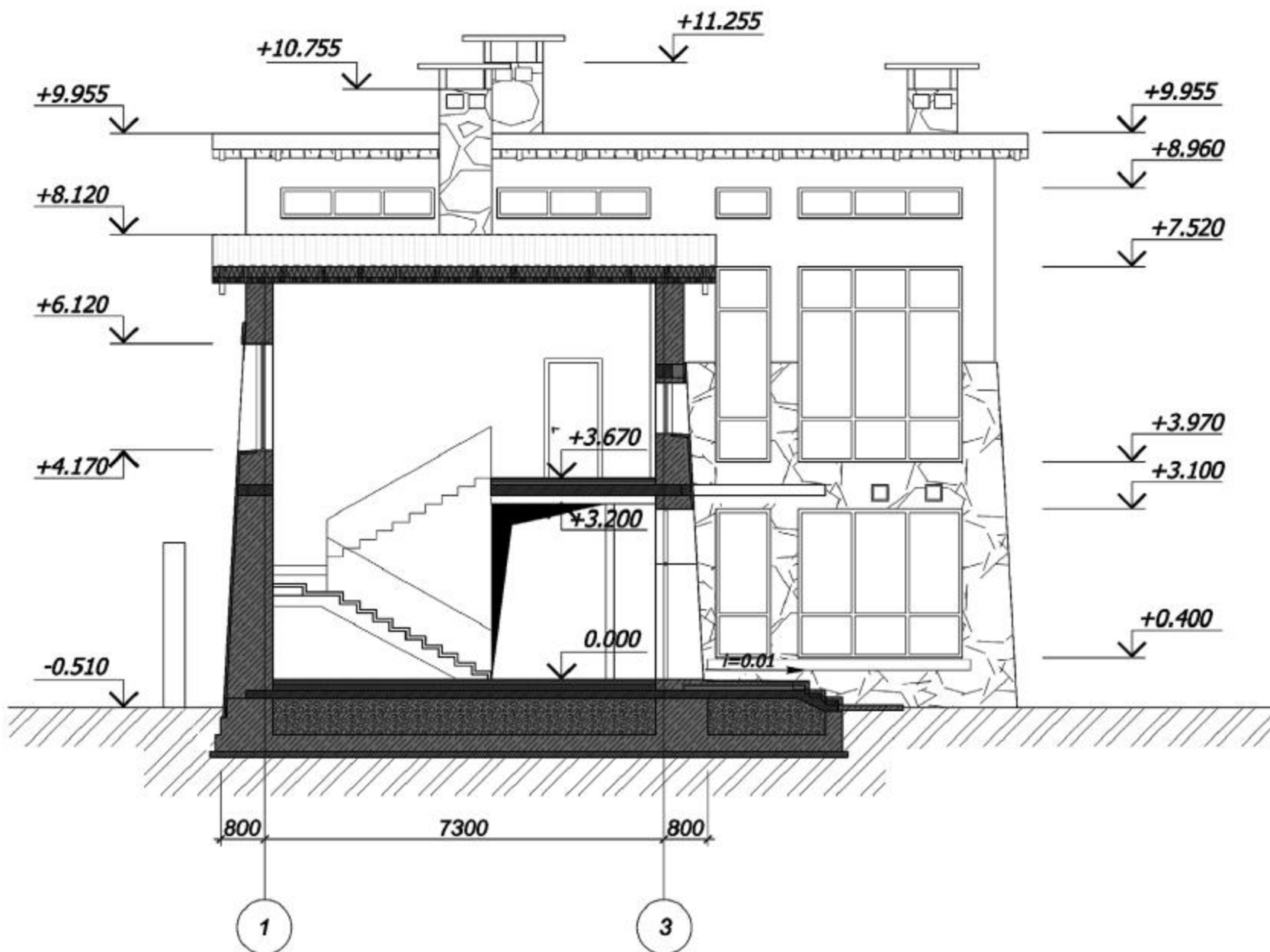
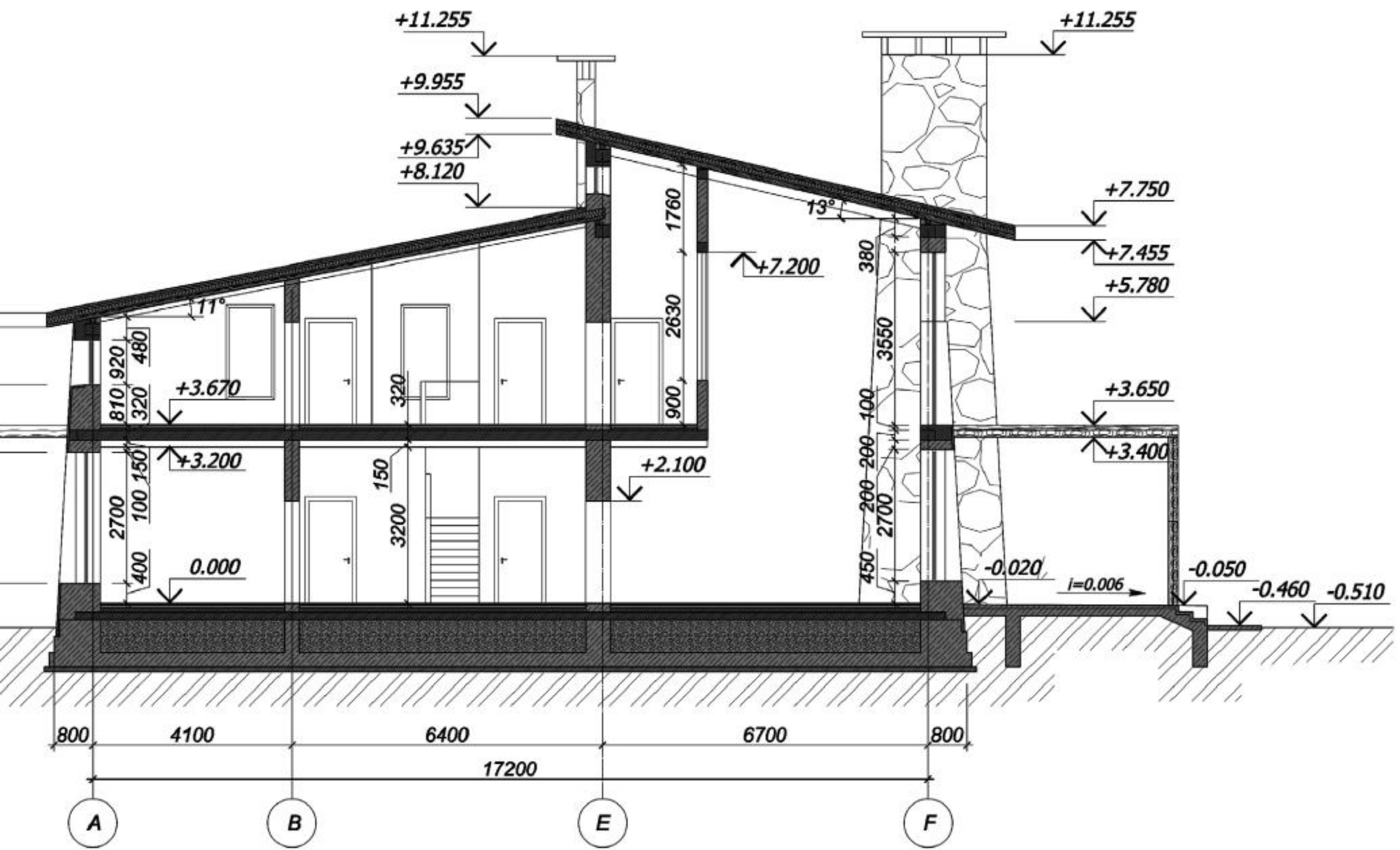


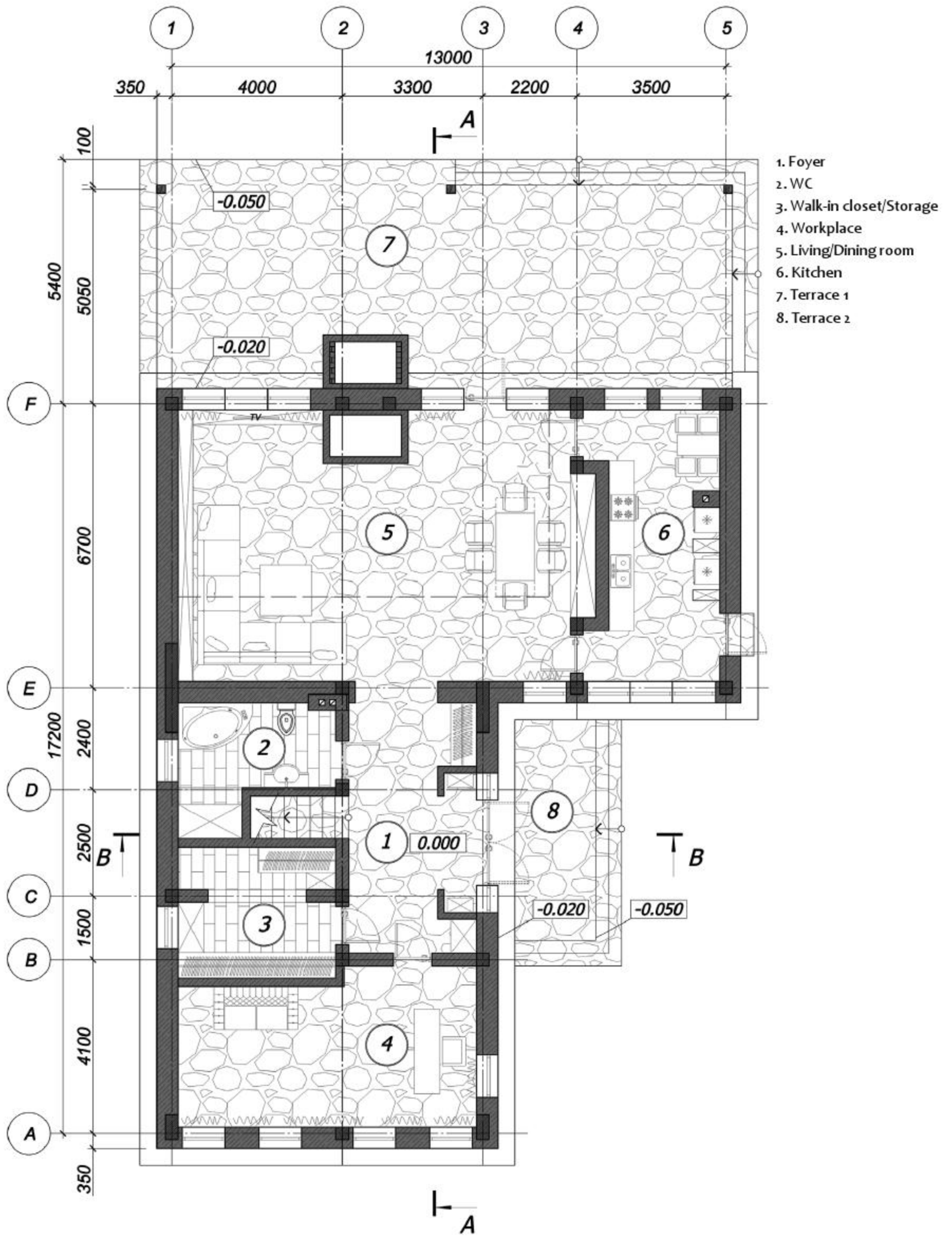
The site is located in the town of Yuzne, Ukraine. Our clients are Vladimir and Inga- happy family in their mid forties with two children.

The complex consists of three buildings - the main house and maintenance building with a wine cellar in the basement, which is adjacent to the main building with a common roof, and a sauna in a separate building. The area of the house is 260m². We proposed large entrance hall, workspace, kitchen and living and dining room area that ends in a terrace on the

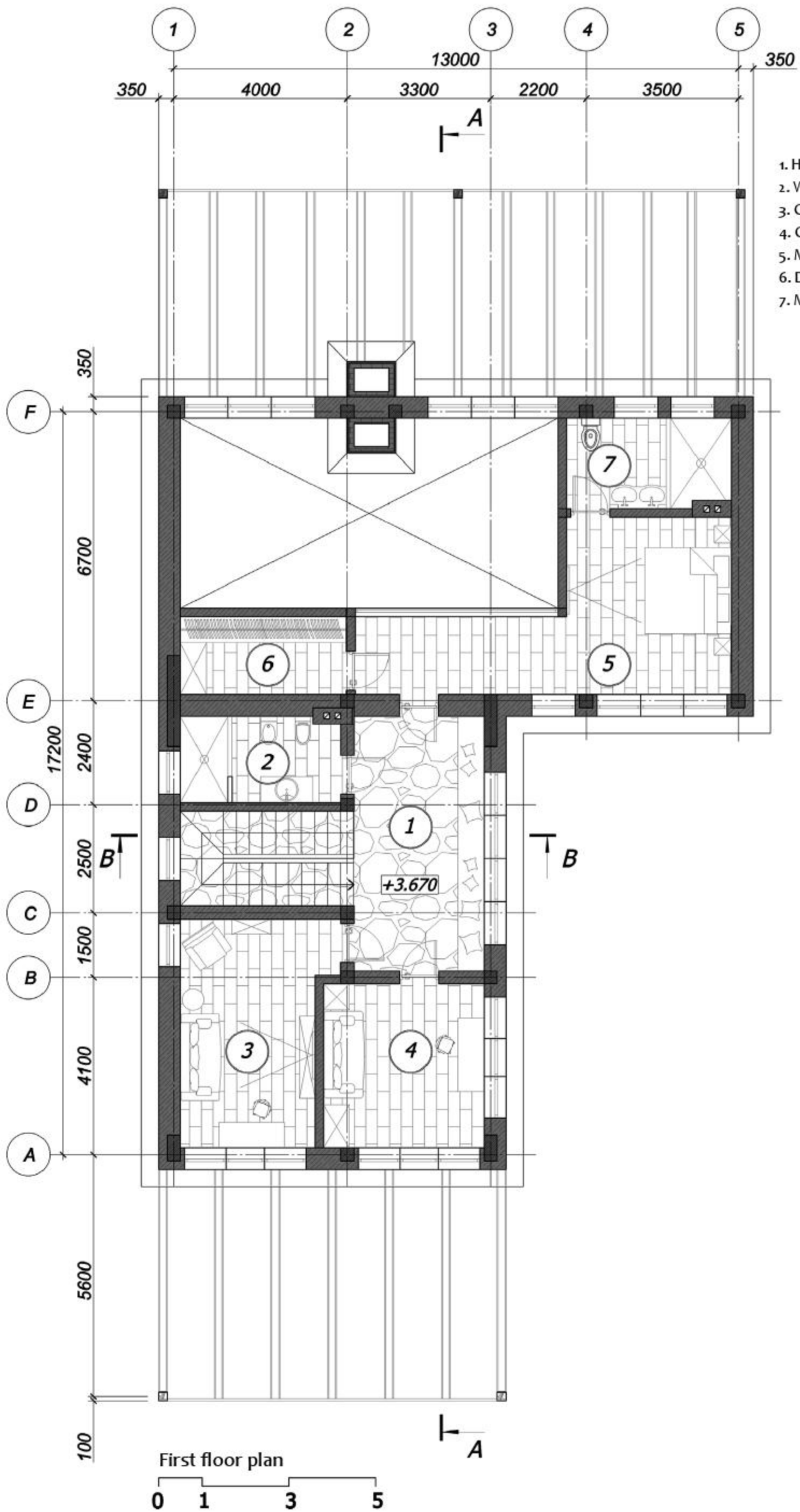
ground floor, master bedroom and two bedrooms for children on the first floor.

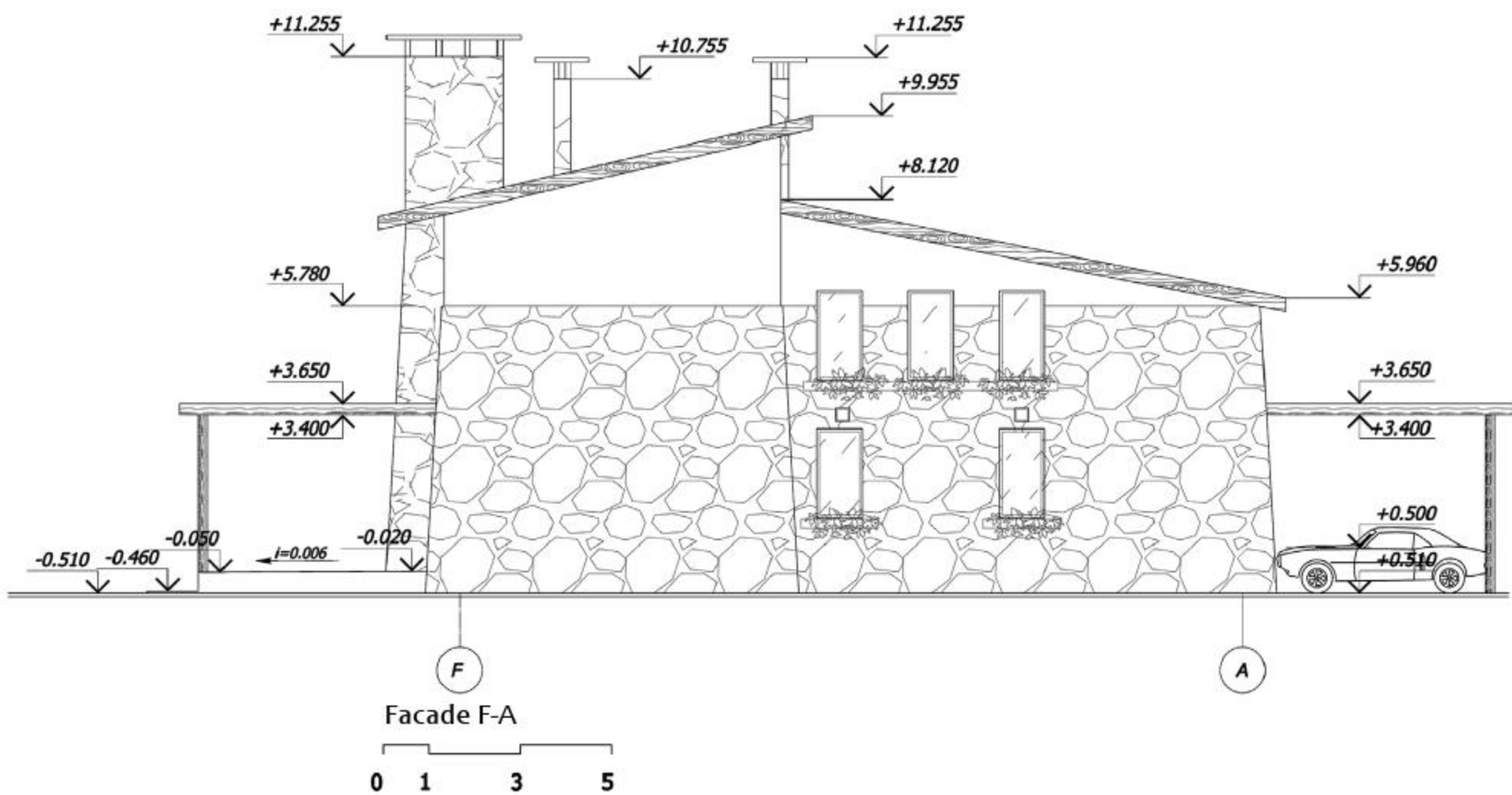
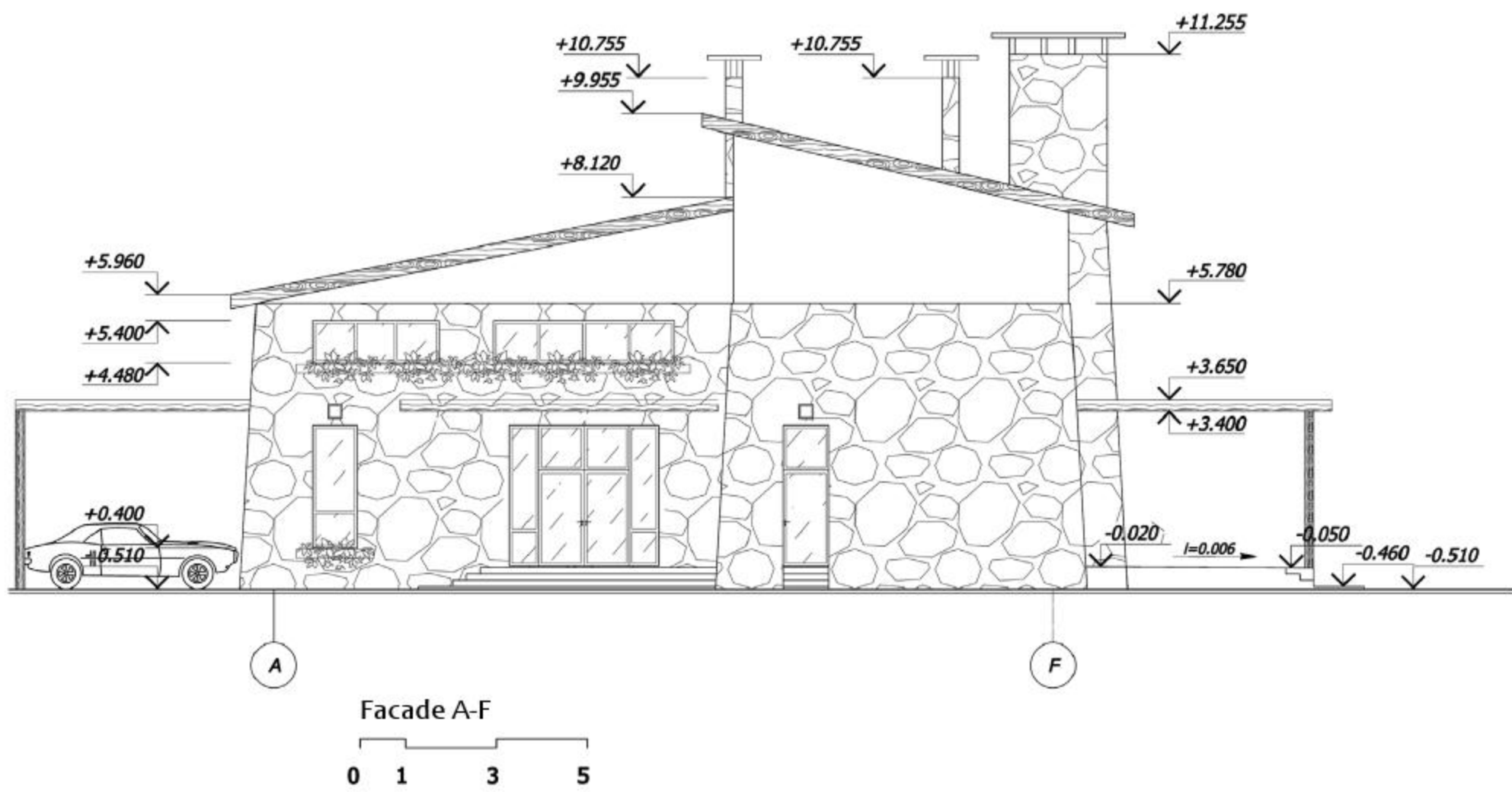
Opening in the floor slabs create double height space in the large ground-floor dining area. Floor to ceiling glass sliding panels that open were used in the dining/living area to extend the interior spaces and to open the interior spaces to the beautiful natural environment. The building materials are stone, wood and glass .

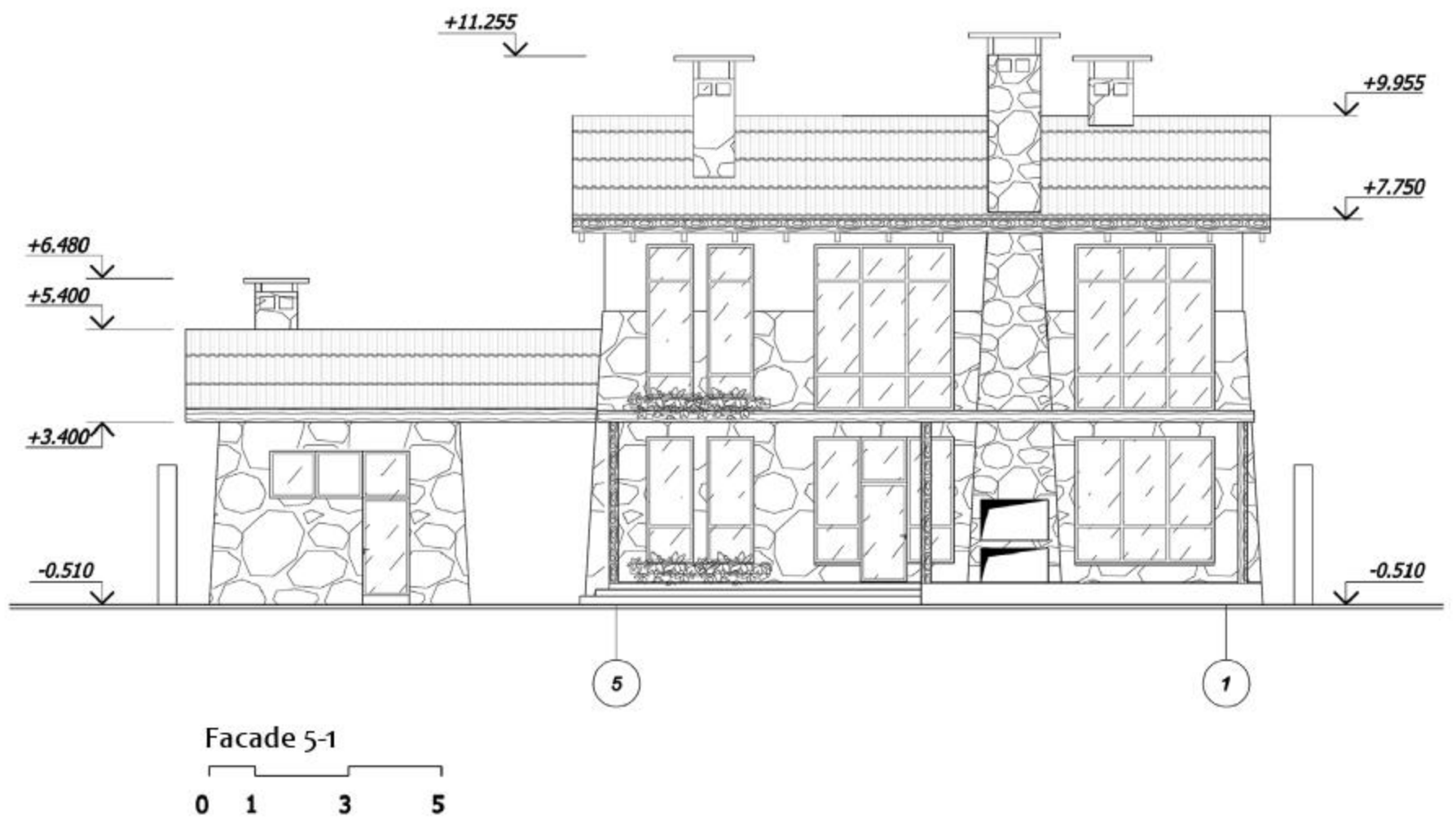
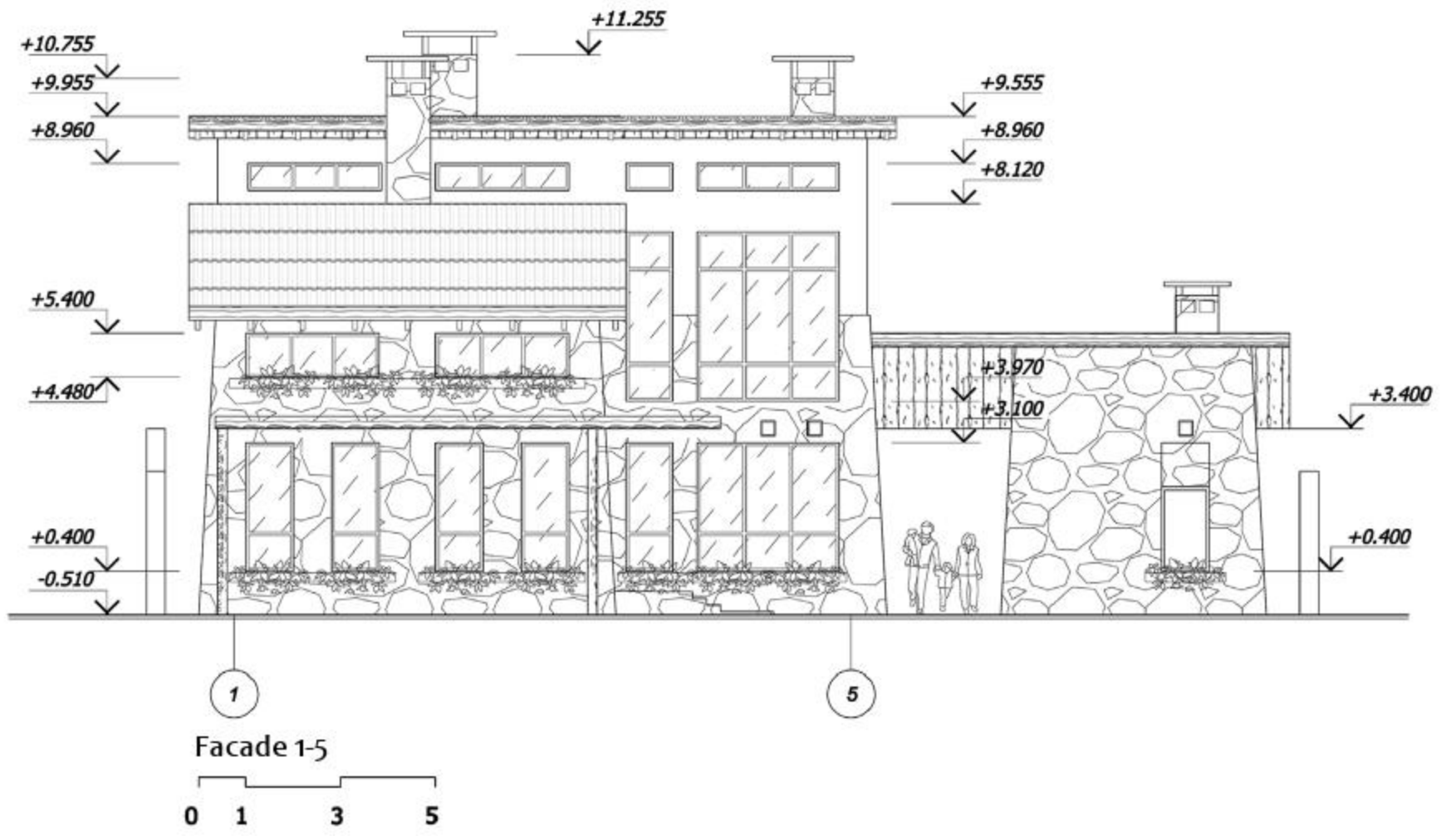




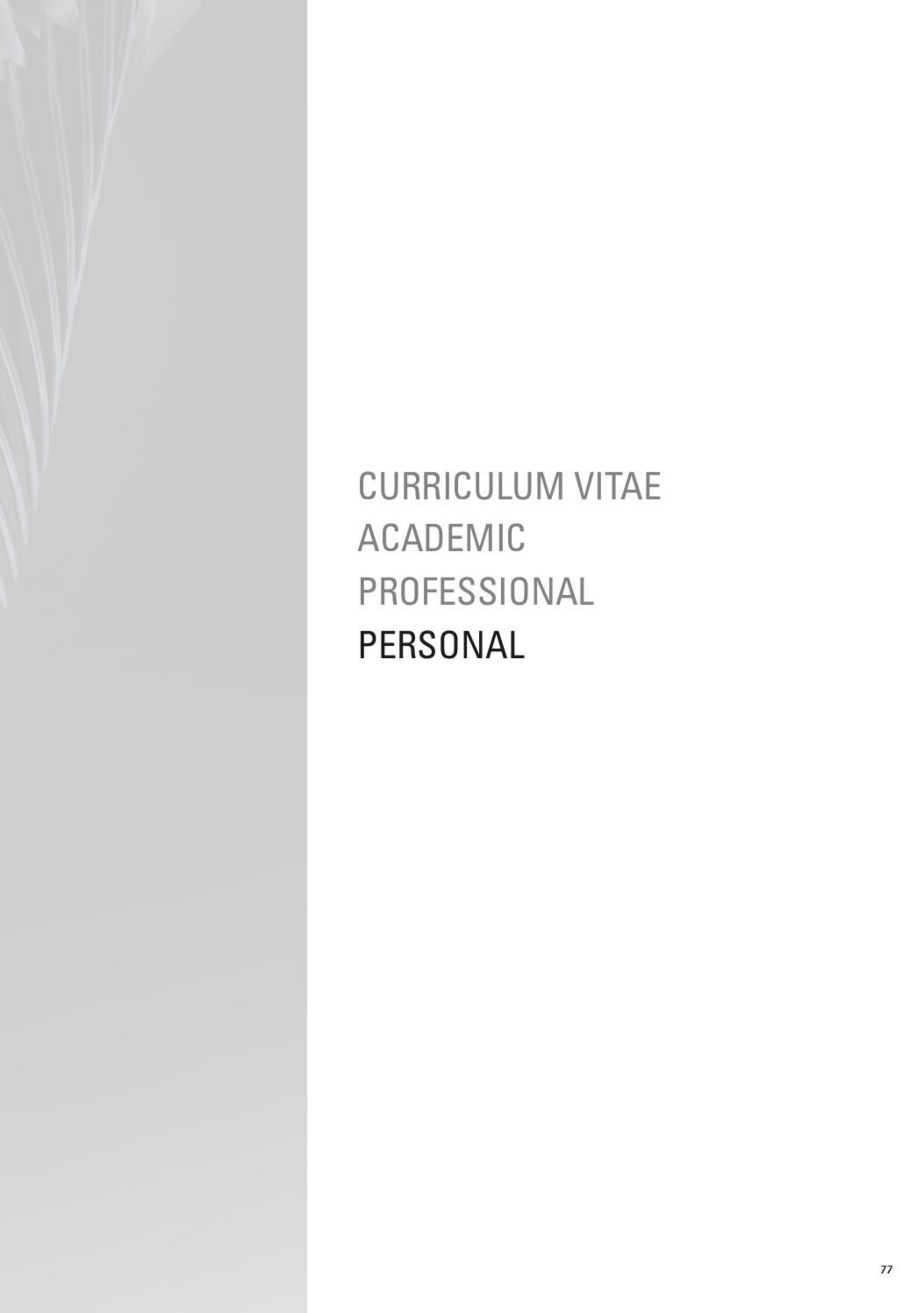
Ground floor plan
 0 1 3 5



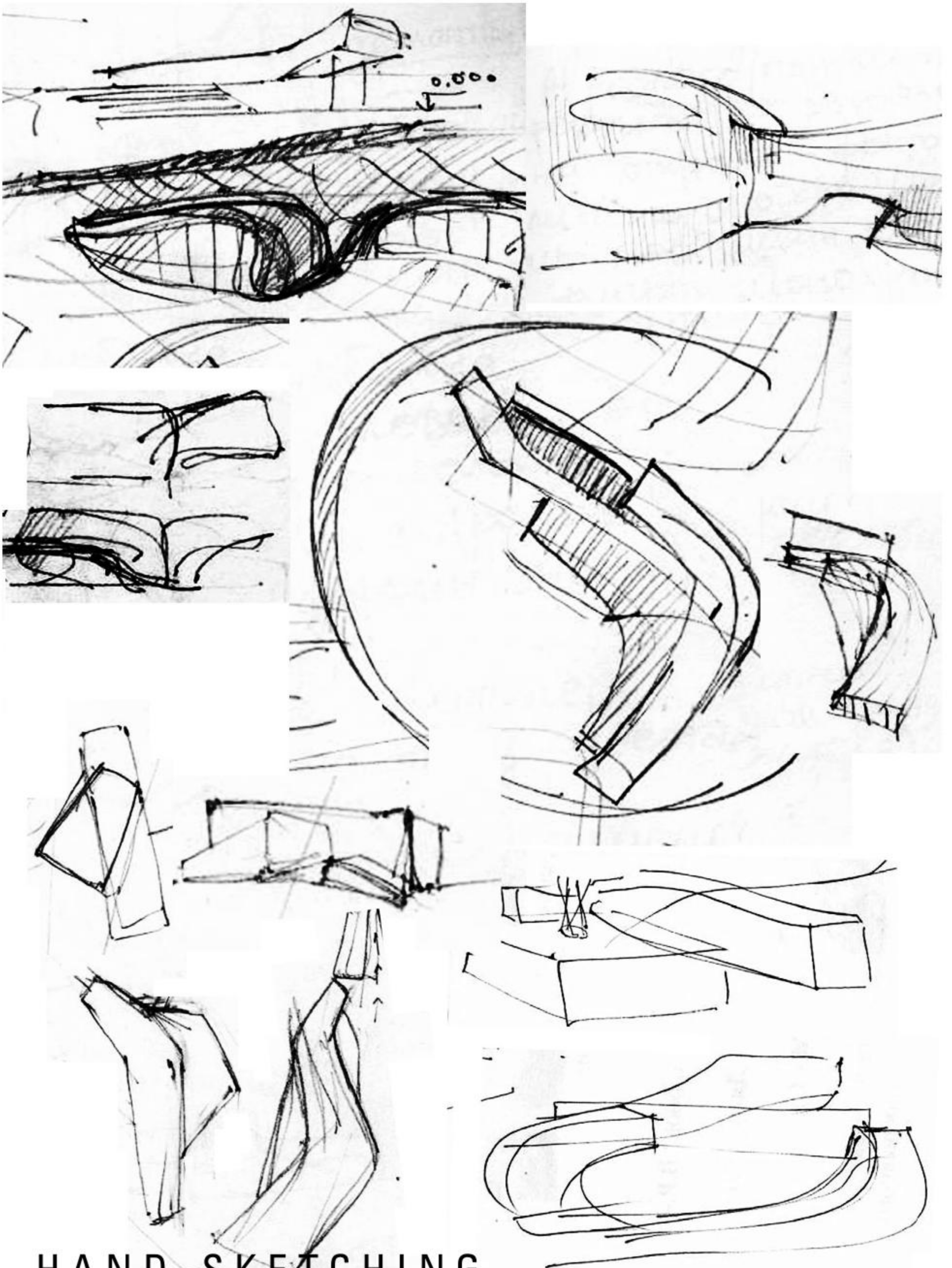






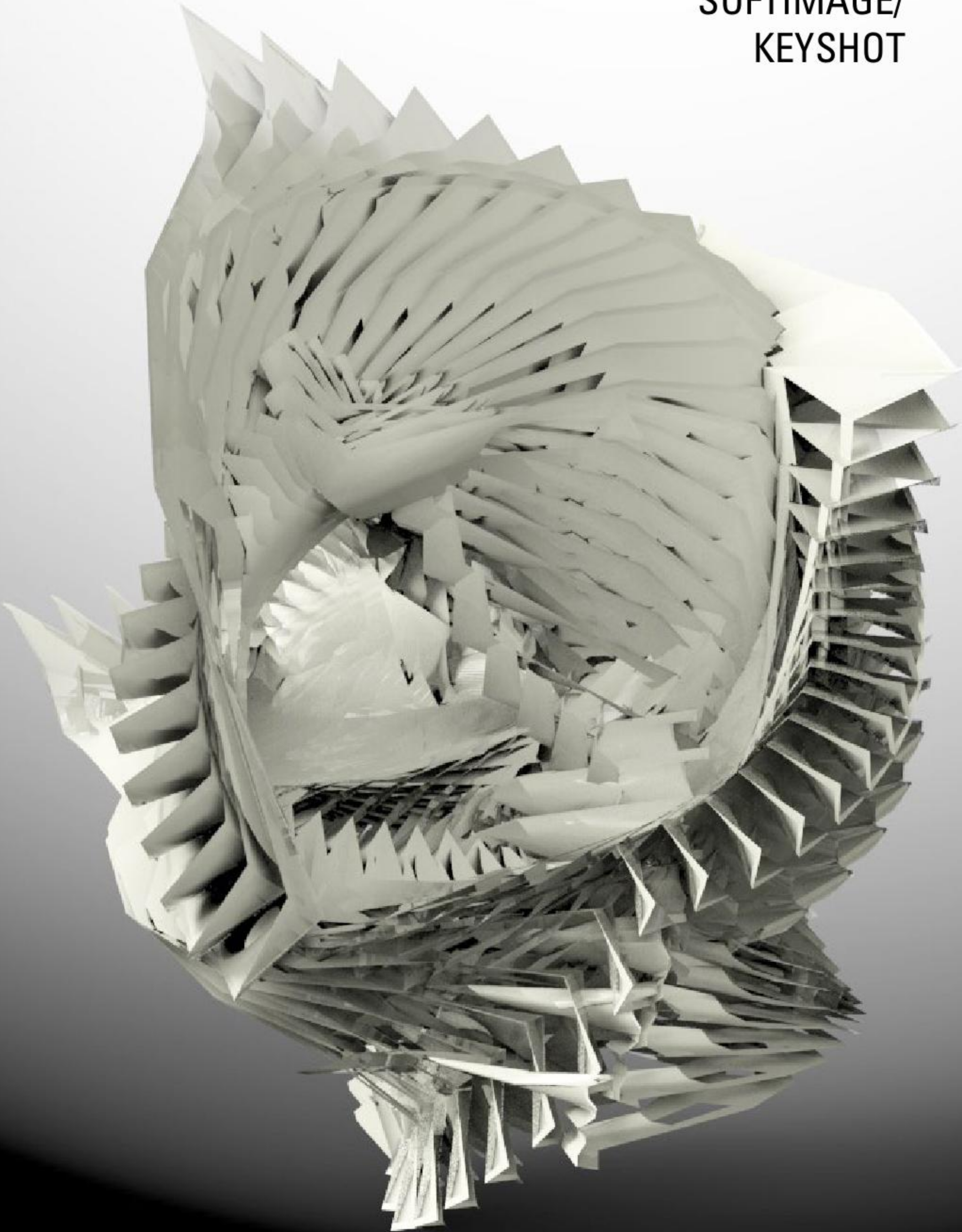


CURRICULUM VITAE
ACADEMIC
PROFESSIONAL
PERSONAL



HAND-SKETCHING

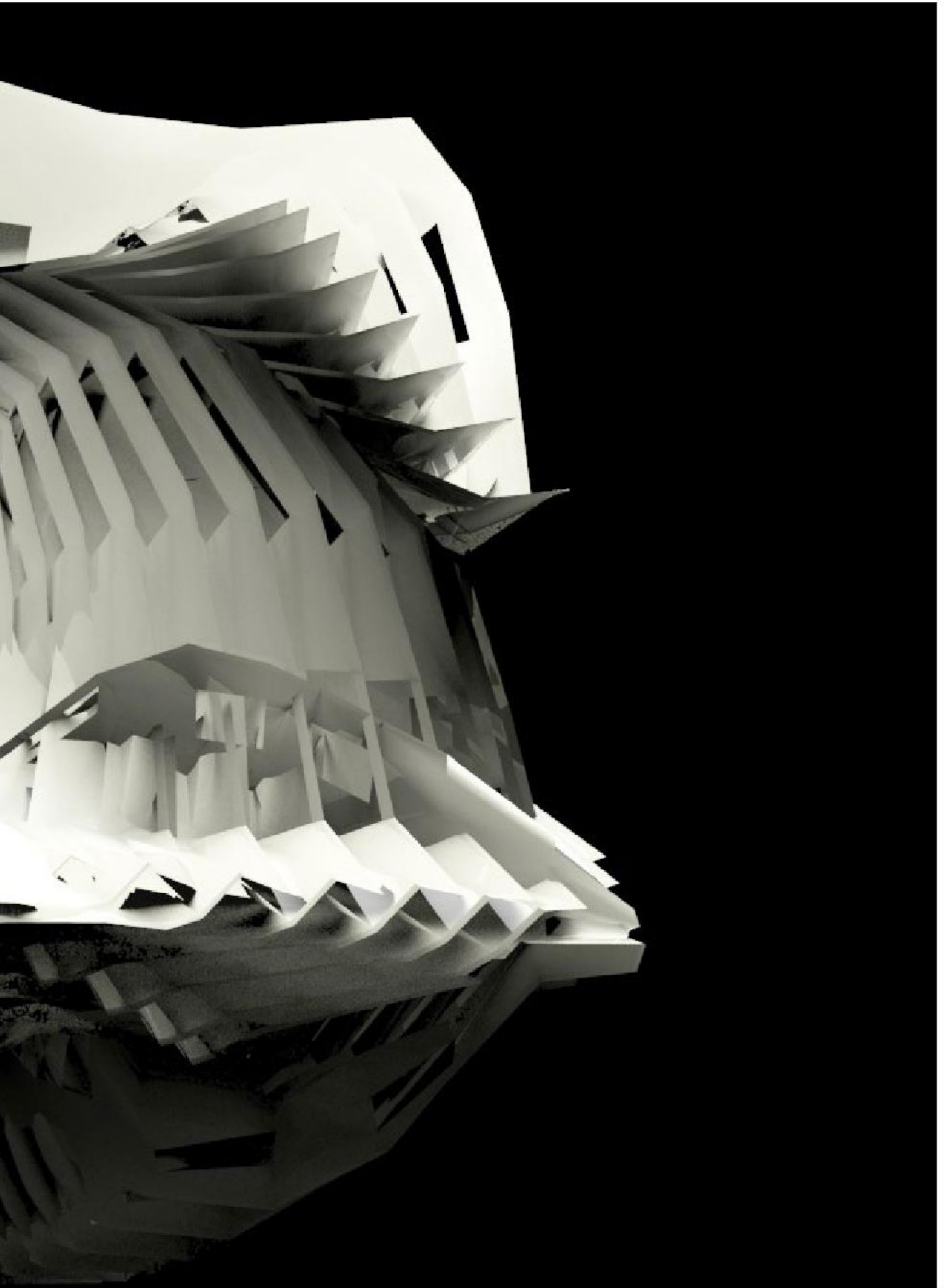
SOFTIMAGE/
KEYSHOT





T R A N S F O R M E R

Softimage/KeyShot







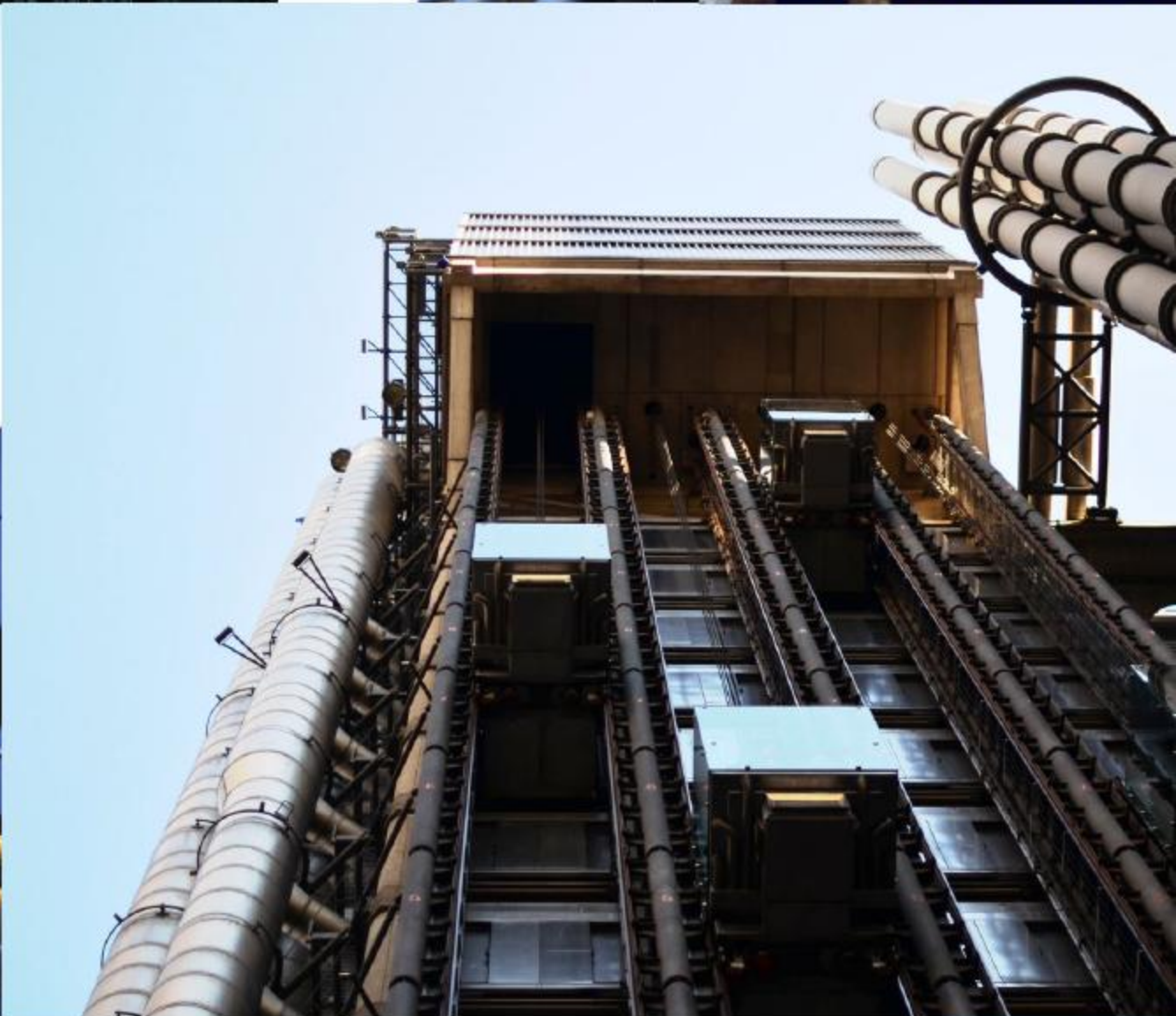
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SOFTIMAGE/
KEYSHOT





PHOTOGRAPHY
London / 2012



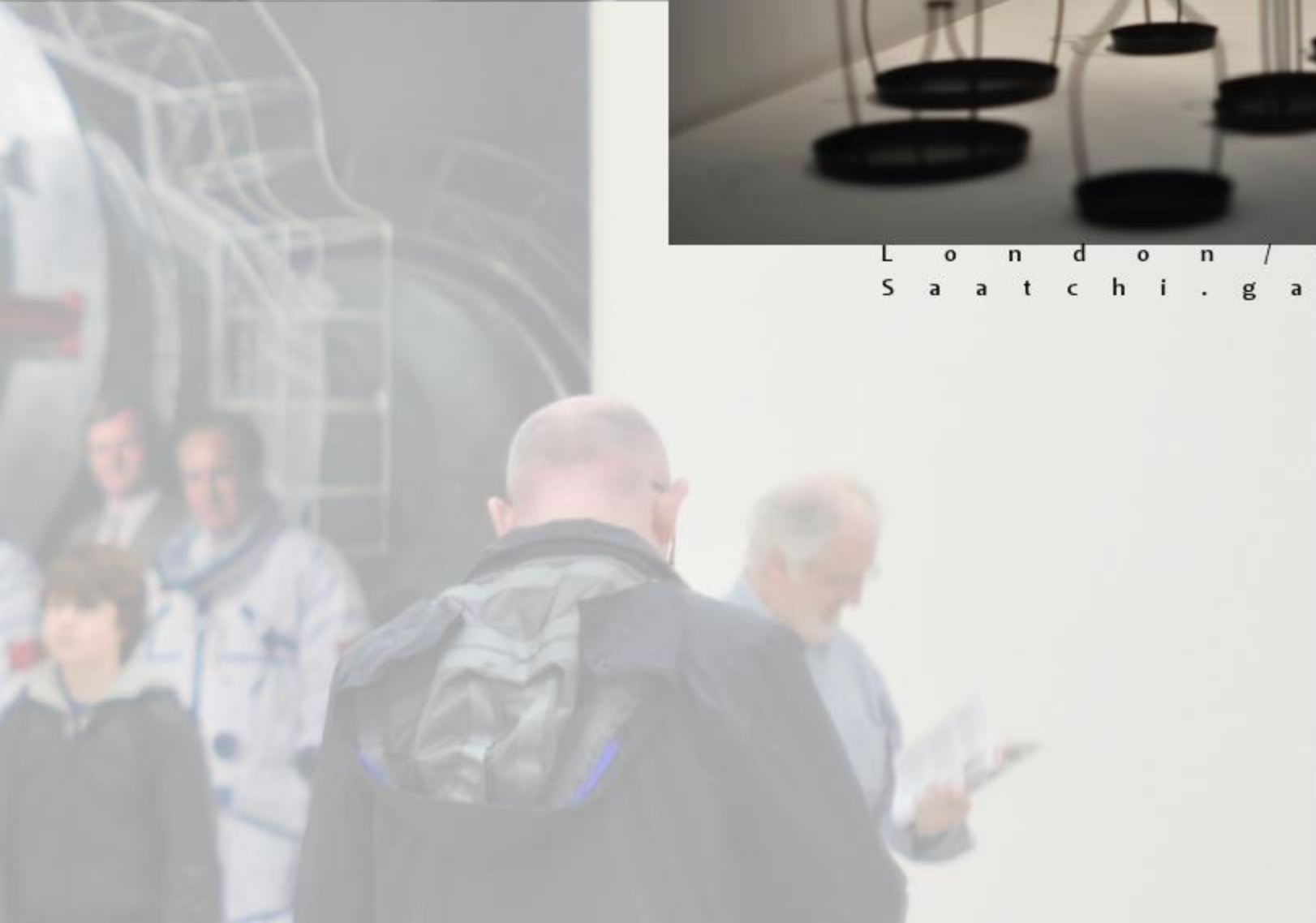




S c o t l a n d / 2 0 1 1



L o n d o n / 2 0 1 0
S a a t c h i . g a l l e r y



T h a n k y o u .

MARYA FILATOVA

Portfolio / 2009-2014

www.marya-filatova.com