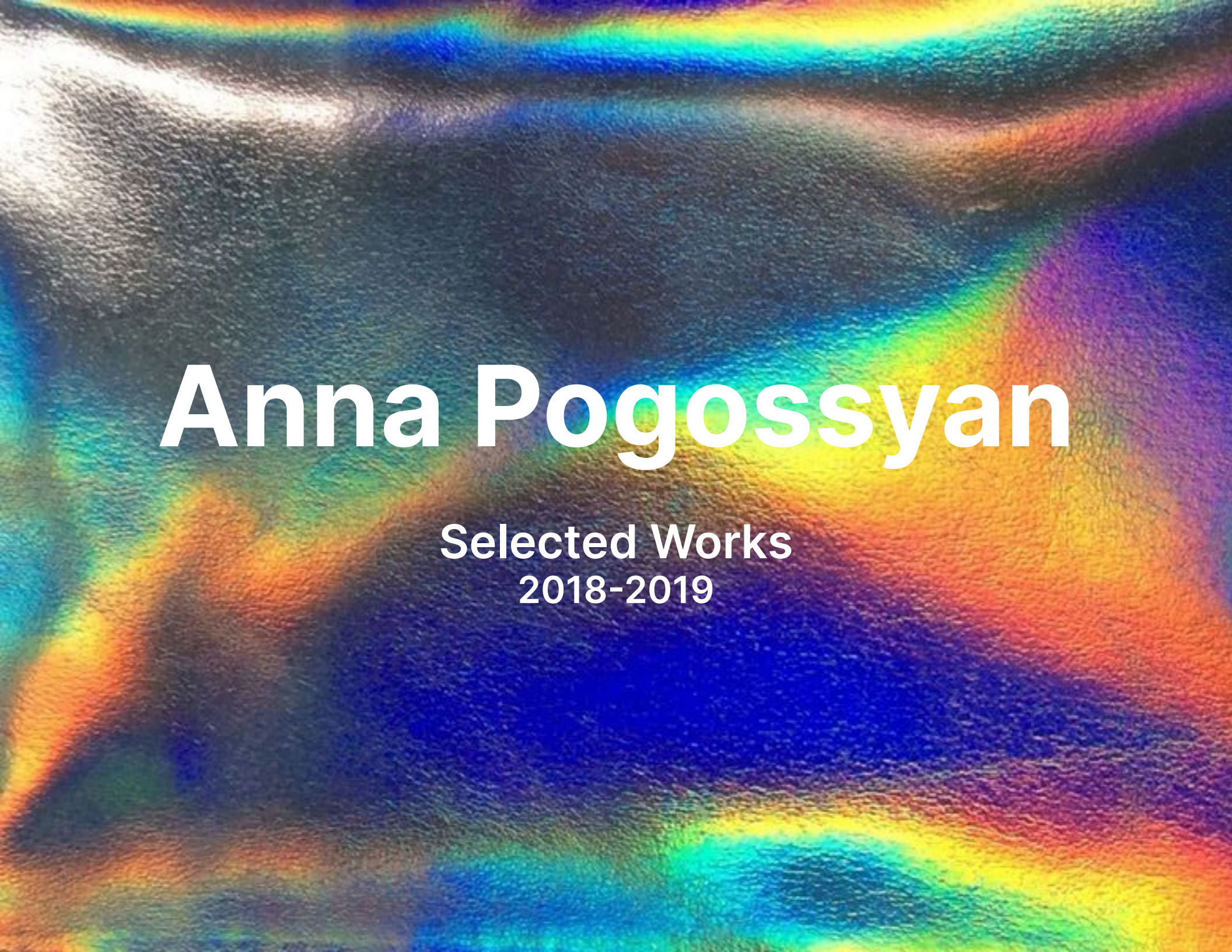
Anna Pogossyan
Selected Works
2018-2019

Anna Pogossyan

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6475407194

CURRICULUM VITAE

EDUCATION

Bachelor of Environmental Design + Interior Design Specialization
OCAD University, Toronto, Canada
2015-2019

EXPERIENCE

Studio Paolo Ferrari
Junior Interior Designer - Internship
Jan-April 2019; Dec 2019-current

Philip Beesley Architect
Summer Intern
May-June 2019

HCD
Assistant Manager, Interior Decorator
July 2017-Nov 2018

ELTE
Luxury Sales Associate
Oct 2016-July 2017

AWARDS

Vacant
Red Bull Basement University Design Competition

Canadian Winning Team
Global Winning Team

38-40 Dundas East Redevelopment
7th Annual ACO NextGen Design Charrette

Honourable mention

Revolution
Winning project by OCADU team; Winter Stations 2018

Concept: Anna Pogossyan and Ben Chang

Architidal
The Angelo Donghia Foundation Design Residency-Charette (Second Prize)

PUBLIC INSTALLATIONS

The Clouds to Come: live performance
OCADU Gradex104 2019, Toronto, Canada

Revolution
Winter Stations 2018, Toronto, Canada
36 Vertical metal poles of different height, rotating metal foghorns

Project 70
Canterbury High School, Ottawa, Canada

Full Mural Wall, 2 Storey Stairwell and a foyer
10' x 10' x 18' Acrylic paint/industrial paint

Ship to Ottawa
CHEO Hospital Oncology Ward, Ottawa, Canada

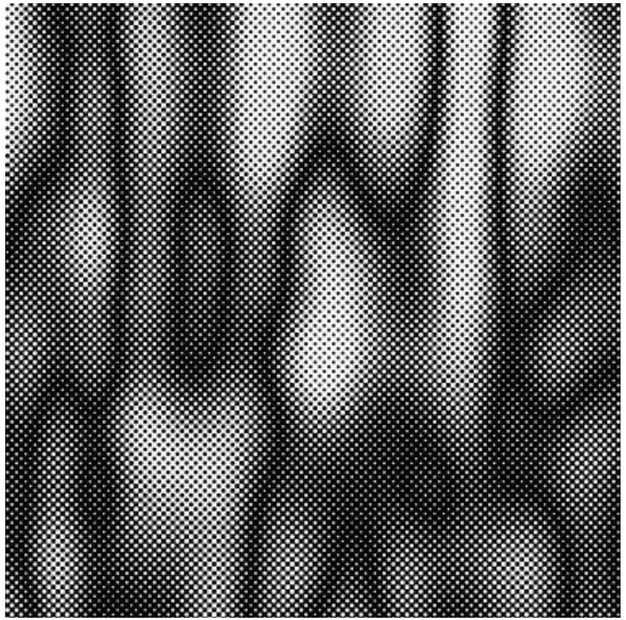
Volunteer work
2.5' x 5' Acrylic on masonite board

SKILLS

LANGUAGES
English (fluent)
French (limited working proficiency)
Russian (native)

DIGITAL
Adobe Photoshop, Adobe Indesign, Adobe Illustrator, Microsoft Office Suite, AutoCAD, Autodesk Revit, SketchUp, Rhino 3D, Autodesk 3DsMax, Adobe Premiere Pro

ANALOG
Drawing, Painting, Model Making, Photography, Ceramics, Printmaking



CONTENTS

THE CLOUDS TO COME

THE CLOUDS TO COME

Environmental Design Thesis Project (2019)
Speculative narrative
Live Performance
Film

The Clouds to Come - a speculative thesis project on the future of data storage, clouds and cloud computing.

I began my research by investigating the cloud: the metaphor of the cloud, the reality of cloud computing and data
centres, as well as atmospheric clouds.

There is a big discrepancy in between the *metaphor* and the *reality* of the cloud.

Cloud Computing's *metaphor* reads as a transparent, always available, hanging in the air, on screens, in waves, appearing and disappearing, a shapeless cyberspace.

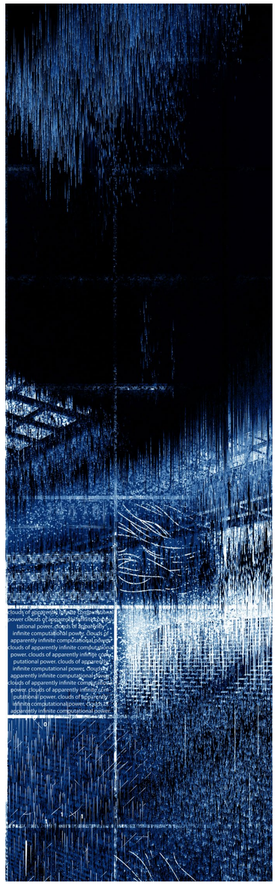
Cloud's *reality* is rooted in the practice of storing regularly used computer data on multiple servers that can be accessed through the internet.

Another clouds' *reality*, the one of the atmospheric cloud describes it as a visible mass of particles of condensed vapour (such as water or ice) suspended in the atmosphere of a planet. This description must have fed the imagination of the cloud computing metaphor.

Data centers, transatlantic cables and satellite networks are known for their negative impacts on the surrounding environments. Data centers can waste up to 1.7 million gallons of water daily to keep the computers cool. Transatlantic cables could potentially negatively impact ecosystems and wildlife in deeper waters; damaging these cables is also a common threat used by countries during political tensions. Satelite networks are reliable, but not sustainable: each year they contribute to the millions pieces of space debris in our atmosphere.

I set out to explore the speculative reality in which the cloud considers different kind of political, social and environmental layers at a global scale.

SO WHAT IF THE METAPHOR OF THE CLOUD BECOMES CLOSER TO REALITY?



MANIFESTO

Welcome to tomorrow, where we live in age of ubiquitous computing, of clouds of apparently infinite computational power.

We live in the world of Independent Cyberspace.

Our network and its inhabitants are independent from the old-fashioned rules and regulations of territorial states. Old Legal concepts of property, expression, identity, movement, and context do not apply to us anymore. They are all based on matter, and there is no matter here.

We are surrounded by clouds of information.

They loom over us, not quite visible, not quite tangible, but awfully real; hovering nearby, yet not situated in any one place. This is how heaven must once have felt to the faithful.

We have come a long way.

We have abandoned the old ways, the ways of transatlantic cables and satellite networks – they simply cannot satisfy our digital hunger.

We have abandoned grounded, centralized, privatized, and relying on natural resources data centres. These structures have become obsolete.

Instead, we have created an accidental megastructure, an entire separate synthetic ecosystem.

We share and store our information freely, our cities are built from the internet up, our sites are motherboards, our site is the web.

Or the website.

We don't rely on geography, as there are no countries or boundaries in cyberspace.

We are bounded by atmospheric layers, yet our data can travel through them. Karman layer doesn't divide countries, it separates us and the universe.

We still travel in space, we expand and conquer and we clean up after ourselves.

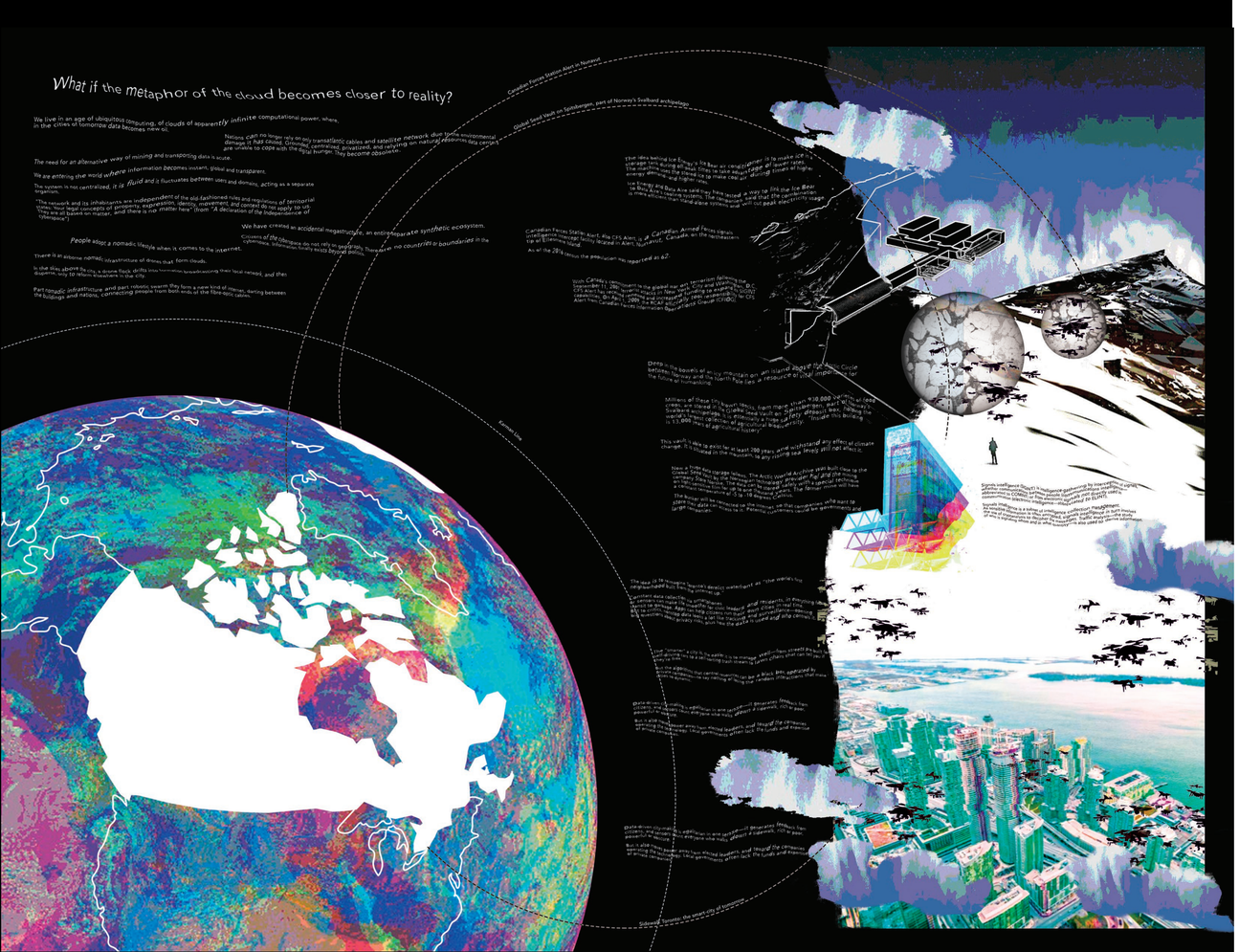
Our sky is blue and you can hear the humming.

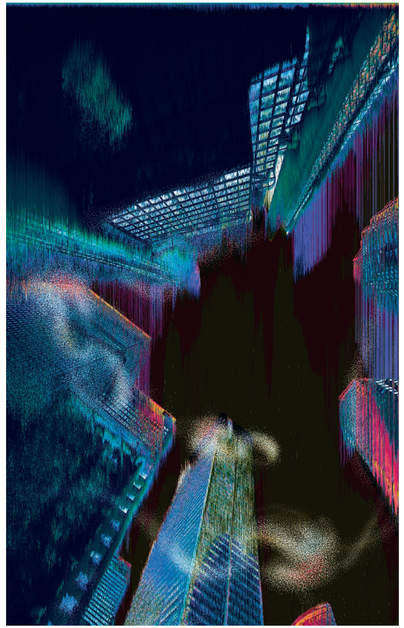
In the skies above the city, a drone flock drifts into formation broadcasting their local network.

These techno-clouds emerge in different places of the city, hover about its citizens, spreading the knowledge, and then disperse, only to reform elsewhere in the city.

Part nomadic infrastructure and part robotic swam, they form a new kind of internet, darting between the building and nations, connecting people from both ends of the fibre-optic cables.

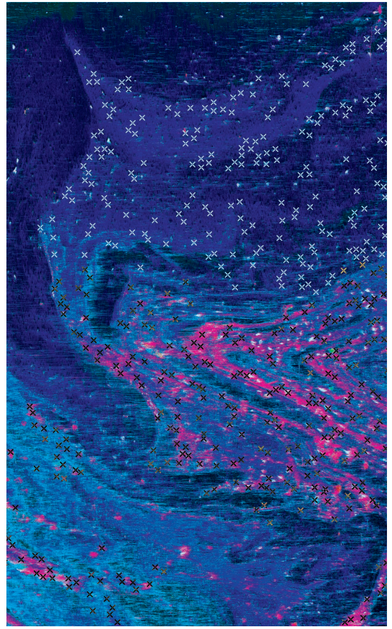
These data-clouds appear and disappear, but information is never lost. Nothing is gone forever.





Data swarms: individual scale

Data swarms: cloud seeding



Data swarms: permafrost data storage

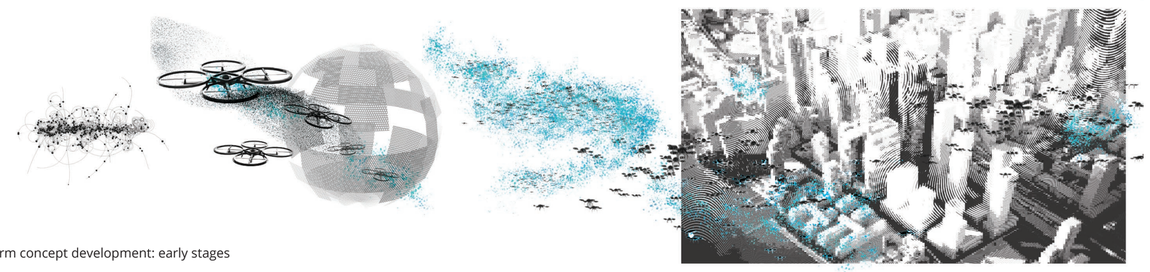
The Clouds to Come is a speculative "architectural storytelling" performance on the topics of clouds, cloud computing and the future of data storage. I am investigating the reality of the cloud (cloud computing) and critiquing the current state of the way we store, transfer and archive data. The Clouds to Come is about blurring the line between the floating, weightless and invisible metaphor of the cloud and its harsh reality: heavy, grounded, privatized, and environmentally damaging data centres. It is about taking back the control over one's information privacy and learning to co-exist with the new digital clouds: autonomous swarms of data nodes.

Cloud computing is the on-demand availability of computer system resources, especially data storage and computing power, without direct active management by the user. The term is generally used to describe data centers available to many users over the Internet

Swarm-a large number of animate or inanimate things massed together and usually in motion

A node is a point of intersection/connection with-in a network. The idea of nodes was popularized with the adoption of packet-switching theory and the concept of distributed networks. In this context, nodes were gateways that could receive, store and send information along different routes through a distributed network

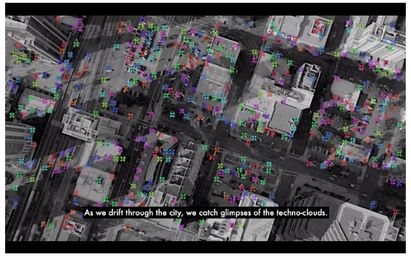
The Clouds to Come: the movie

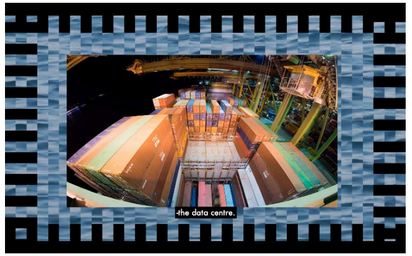


Swarm concept development: early stages

THE CLOUDS TO COME: GRADEX 104 FINAL POSTER

THE CLOUDS TO COME: FILM PERFORMANCE

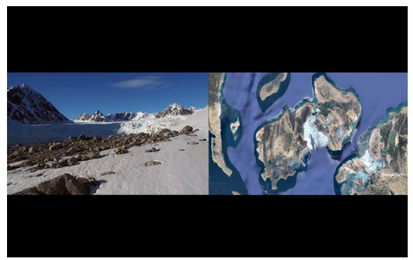




"The protagonist in the film The Clouds to Come is the drone that will be taking us on tour of the world of tomorrow. We will catch glimpses of the techno-clouds emerging in different parts of the city and watch them embrace buildings with their fog and code encryption. We will witness the first underwater cables, as they begin to wrap our oceans in the 1940s, and then travel in time on a cargo ship carrying construction materials for the latest Facebook Data Centre in Prineville, Oregon...

...We will seed clouds and watch the rain fall on the cities of tomorrow. Finally, we will arrive at the Little Cornwallis Island in Nunavut, Canada, wherein between layers of permafrost, we will see the future of digital data archives, safe in the state of dormancy."

-from GradEX 104



The Clouds to Come: thesis book (available online at issuu.com)

INTRODUCTION

This book is a collection of essays and excerpts from various works on the topics data, cloud computing, privacy vs surveillance, black transparency, space waste, data centers and non-human architecture in the post-Anthropocene.

As I sit down to write this introduction, Julian Assange was arrested at the Ecuadorian embassy in London where he was granted refuge in 2012, while on bail in the UK. He is being indicted on computer charges for allegedly conspiring with Chelsea Manning to break into a classified US government computer in 2010. The founder of WikiLeaks, Jullian Assange is best-known for leaking classified videos of Afghanistan and Iraq war logs in 2010, as well as Hillary Clinton's email correspondence during 2016 Democratic Party presidential primaries. WikiLeaks has been called a terrorist organization, accused of putting the lives of diplomats, civilians, and military personnel at risk, and hurting the interests of governments and corporations. It has been boycotted, cyber-attacked and exiled, but Wiki Leaks is still a representation of transparency today. It offers no solutions other than exposing more information through a drop box to which everyone can post documents. A stateless and anonymous non-governmental organization of WikiLeaks has proven that knowledge is power and transparency is absolute power.

In a world where 'data is a new oil' and knowledge is power, a topic of one's own privacy and its extents can get really confusing. We often struggle to conceive and describe the scope and scale of new technologies, and by that, I mean that we have trouble to even think about them. We use terms like "cookies" and "clouds" to represent concepts that have nothing to do with these words. We might be taping our laptop cameras off, and putting our phones on airplane mode, but digital algorithms have found a way to grow past our new habits.

Technology has outsmarted us in many ways, but paired with money and geopolitics, it has become our best friend and the worst enemy. We all live under this regime without quite understanding of how it works.

I am by no means implying that we must understand EVERYTHING, but I do suggest that we try to think about it, imagine it, speculate. If we treat our computers as tools for asking questions, not as the answers themselves, we might start to grasp the true meaning of transparency and to realize that the world, in fact, has never been as opaque as now. In a cloud of data, in the fog of war, we are further away than ever from the transparent cities of the world with no secrets. Perhaps, if we can understand the system, we will be able to remake our metaphors and suggest new ways of thinking.

This book will touch upon many of the concepts related to the topics of Internet privacy and the digital world, but the main focus of my work is to decode the meaning behind the metaphor of **the cloud**.

At the beginning of the 1950s, electrical engineers started using the term cloud to describe the systems that they were working on. In short, it meant a power system or a data exchange or a network of other computers. This cloud reduced the complexity: an engineer could focus on the near at hand, without the need to worry about the rest of the system. Over time, as networks grew larger and more interconnected, the cloud became more important. Smaller systems were defined by their relation to the cloud, by the rapidness of the information exchange and the kind of information people could derive from it. The cloud became heavier, more powerful and intelligent. It became a selling point and a new metaphor.

Today we know the cloud in relation to the internet. It is a global system of great power and energy that nevertheless retains the aura of something weightless and transparent, impossible to grasp. We don't really know how it works, but we connect to it daily; we store and retrieve information from it; we pay for it and only notice when it breaks. We keep our deepest secrets, our most nostalgic moments on something that we barely understand. We think it is invisible, but we just don't know where to look.

The first problem with the cloud is that it is a very bad metaphor. The cloud is not weightless, amorphous or transparent. It is a heavy physical infrastructure of phone lines, fiber optics, trans-Atlantic cables, satellites, and data centers. Data centers are the key part of the modern cloud computing systems. They resemble huge warehouses filled with computers, almost completely devoid of people, usually in the middle of nowhere. They consume a large amount of water and energy, and ironically, has affected migrations of actual atmospheric clouds. The cloud is an industry and a hungry one. It has not only a shadow but a footprint.

The bigger problem of the cloud, however, is that its lack of 'transparency' is deliberate. There are reasons as to why we don't really know how the cloud works and what ends up evaporating in the cloud is agency and ownership. All of our emails, passwords, photos, secrets are in the cloud, on somebody else's infrastructure. The cloud as we know it today, doesn't care about privacy or geography. The cloud benefits from the lack of our knowledge about it, and the discrepancy between its reality and a metaphor.

But what if the metaphor of the cloud became closer to reality?

The Passage

An ever-growing columbarium in Venice, Italy

The Future of Inhabited Form 2018

Until 1954, all private tombs in the city, whether below or above ground, were leased for eternity. Since then, the city of Venice has leased tombs for a varying number of years (12-30).

In some cases, leases can be renewed; otherwise, graves are exhumed and the remains can be cremated or deposited into the cemetery 's common ossuary, usually with little to no information of those who are buried there.

Ossuary niches are renewable for 20 more years as long as families are able to provide payments.

For those occupants whose relatives are unable to pay the lease, the prospect of being forgotten for eternity looms ahead.

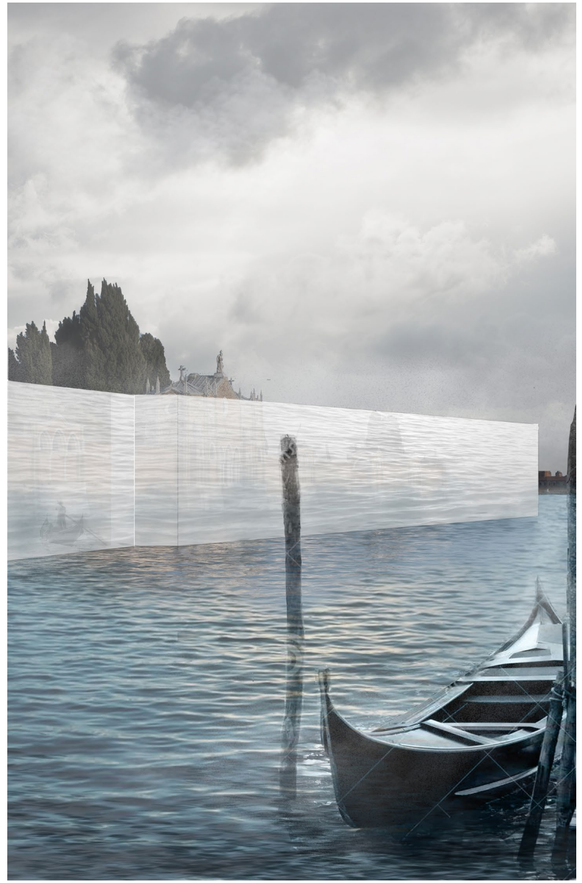
"I was born 500 meters away from here"

said one of the waiters at a restaurant at Fondamente Nove, pointing at the water.

The distance between Ospedale Santi Giovanni e Paola (General Hospital in Venice) and Island of San Michele is
860 m.

Both of the stops are located on the same line of Alilaguna.

Death and birth essentially become two of the stops of the Vaporetto.



Death is one of the stops of the Vaporetto on the way from Venice to San Michele.

It has been a privileged place for some,
and then there were others... no names, just bones.

This is the place where water and sky are the gates to eternity.

This is the place to embed remains of lives lived and love lost.

This is the place where all can afford a final rest.

This is the place for death in Venice.

An ever-growing columbarium in the Venitian Lagoon where everyone can afford a final resting place.

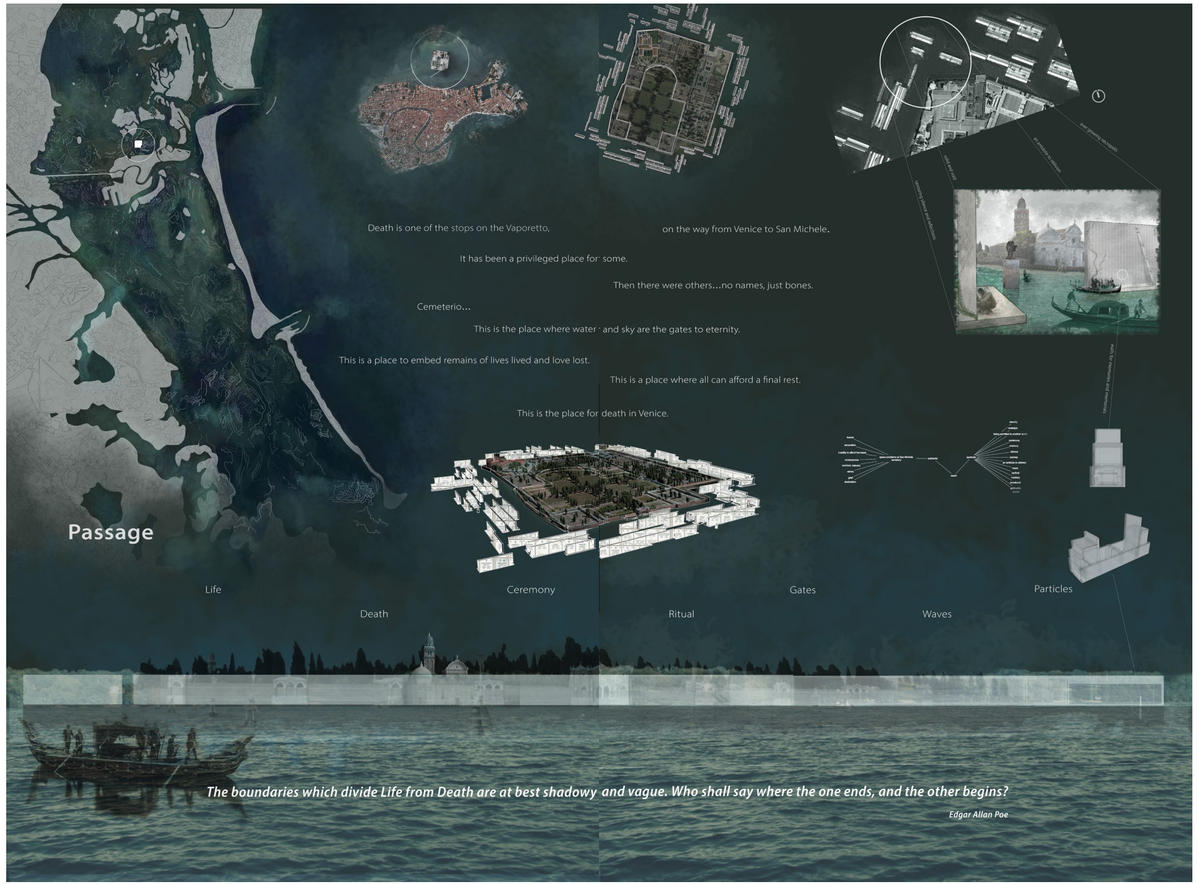
Washed by waves, translucent walls of the mausoleum let in and reflect the sunlight, shimmering through the clear water.

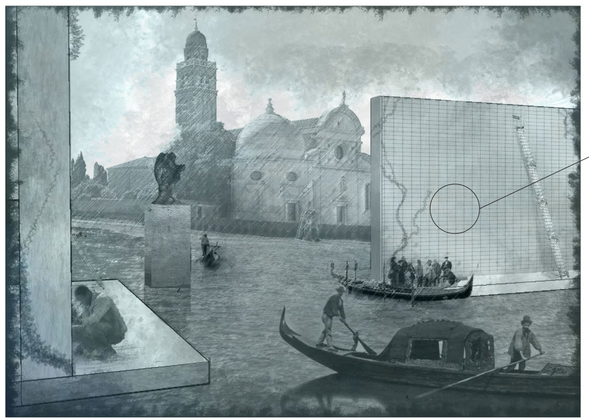
Death is not hiding from one's view - it stands still at the end of the body's journey and at the beginning of the soul's new journey.

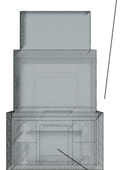
A gondola ride to the cemetery is no longer a destination, but a ceremonial passage to the afterlife.

Passage expands as Venice population continues to grow, allowing more people to be able to afford a final resting place, regardless of their status.

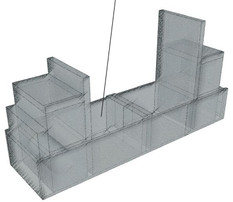
Passage keeps memories, names, dates and photographs of those we loved and lost, and becomes an antidote to oblivion.





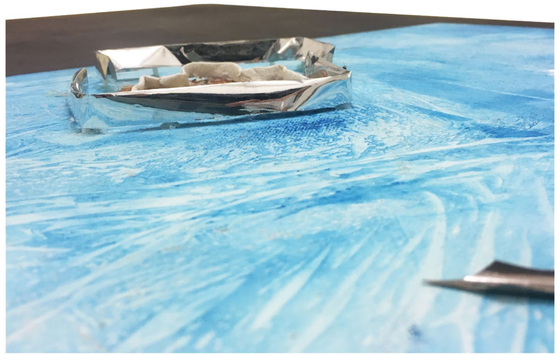


Overall niche dimensions are 40 cm (W) x 50 cm (D) x 25 cm (H).
Each wall is 2 inches deep and 25 inches high.

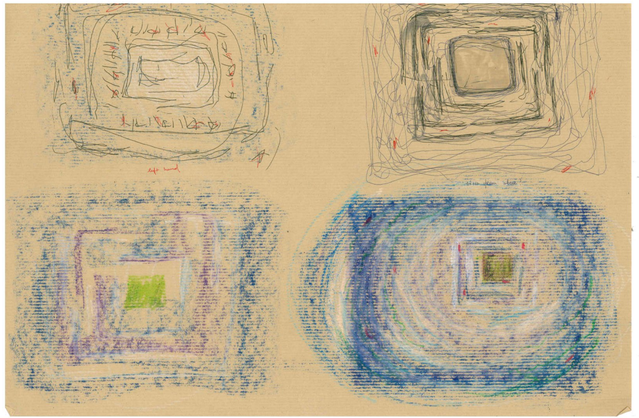


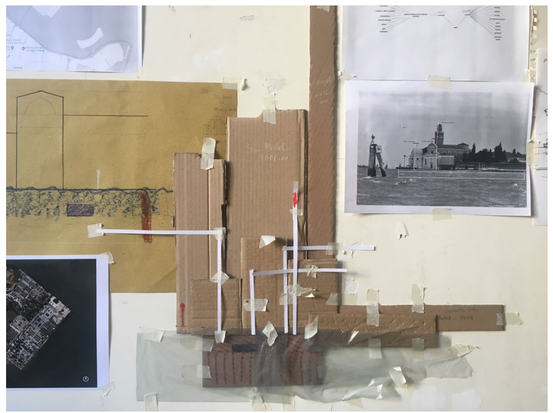
Enough space for multiple urns or a separate ossuary

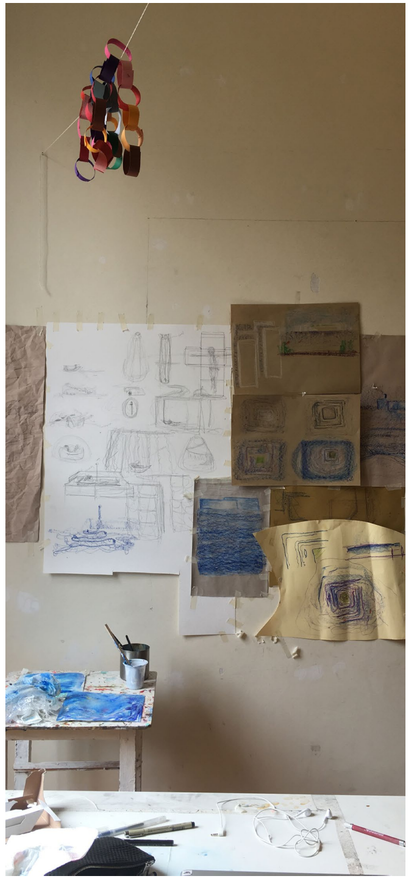
Glass-front niches are seamlessly integrated into the space with alumi num trim work. Each plate has a place for a name, photograph, epitaph, candle and flower holders.



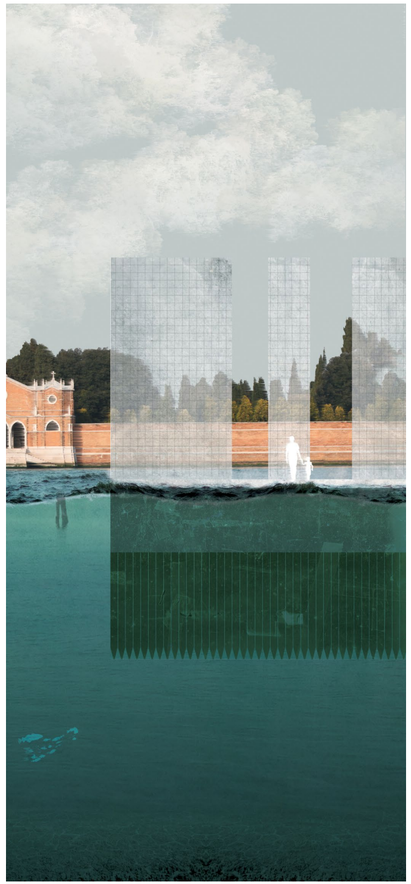
Process work

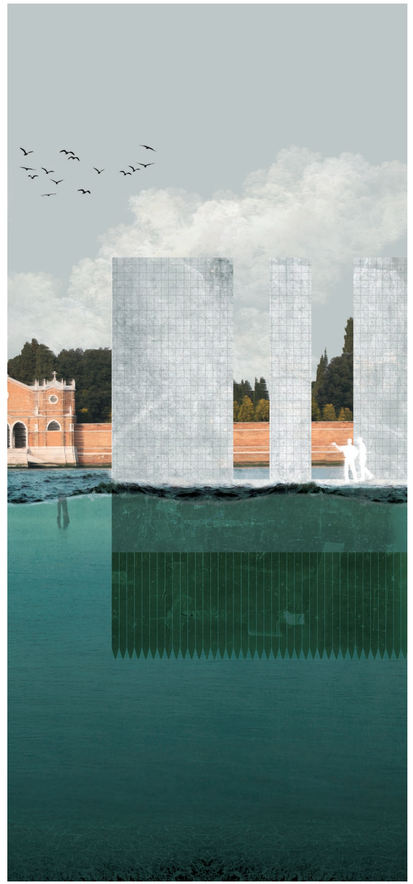


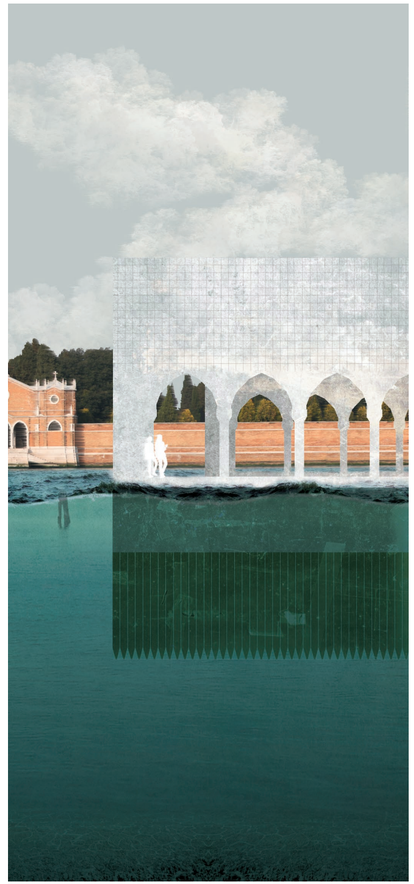


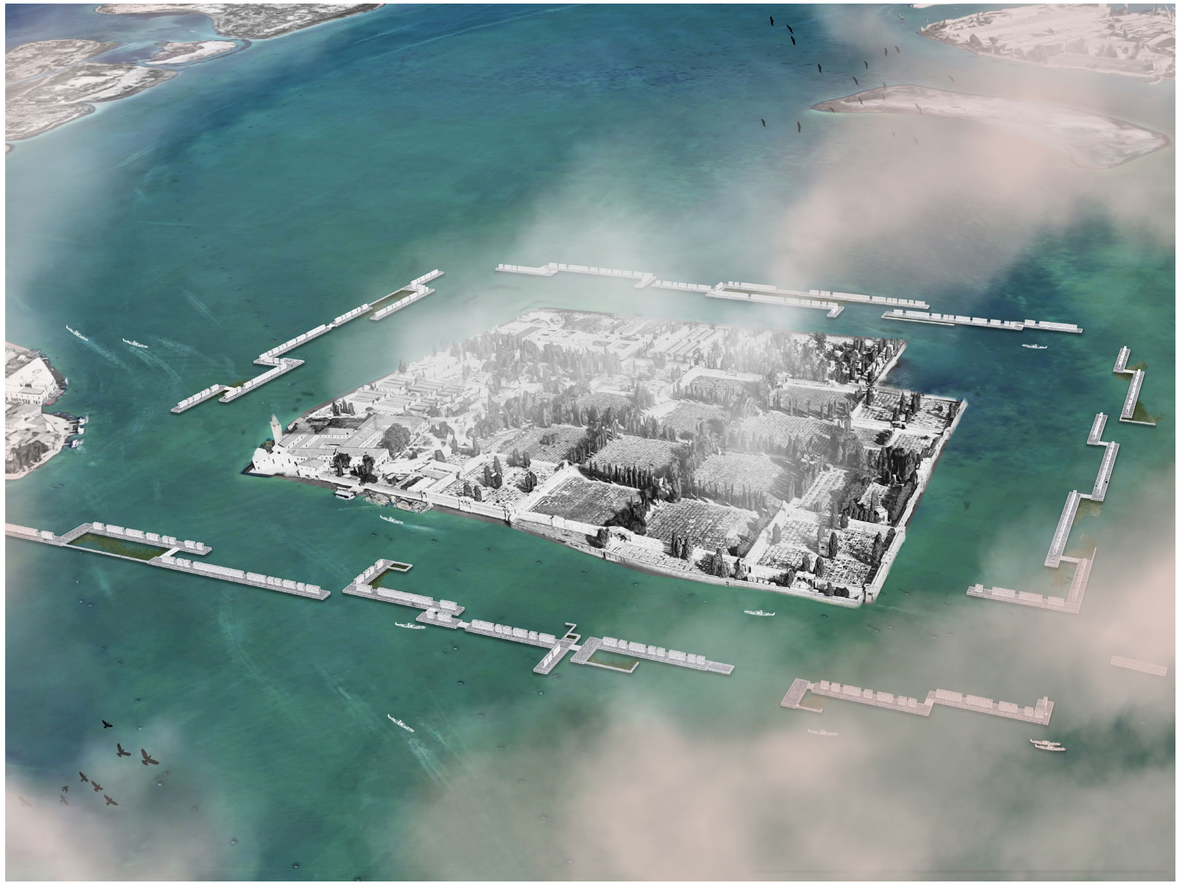


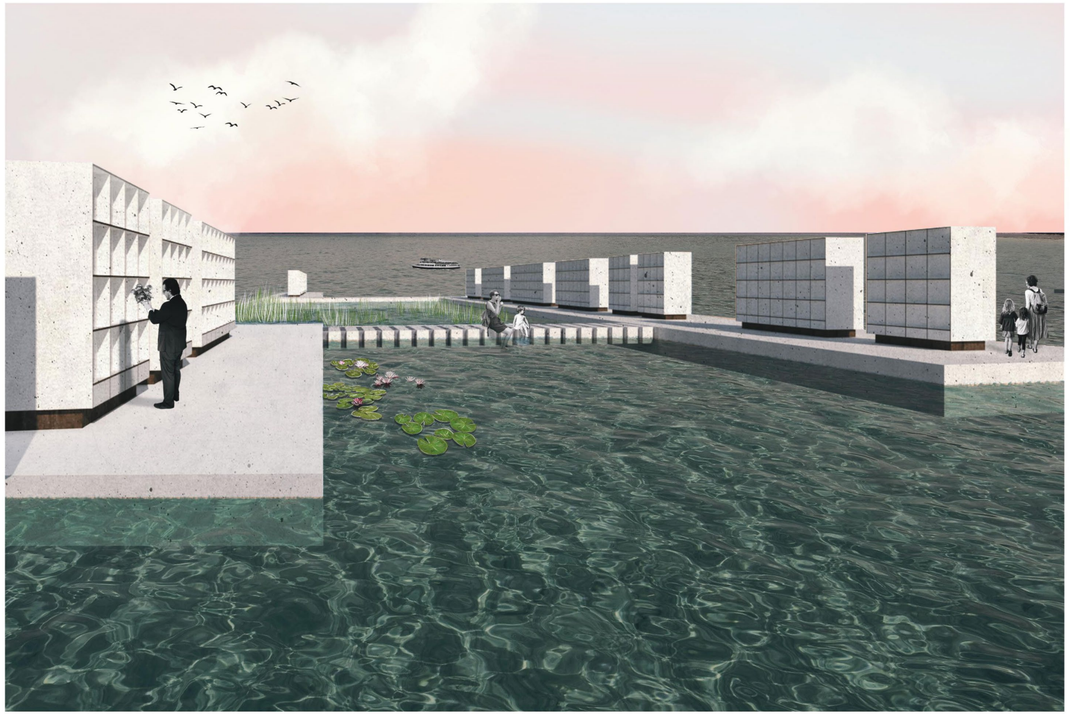
Process Work and Form/Material Studies

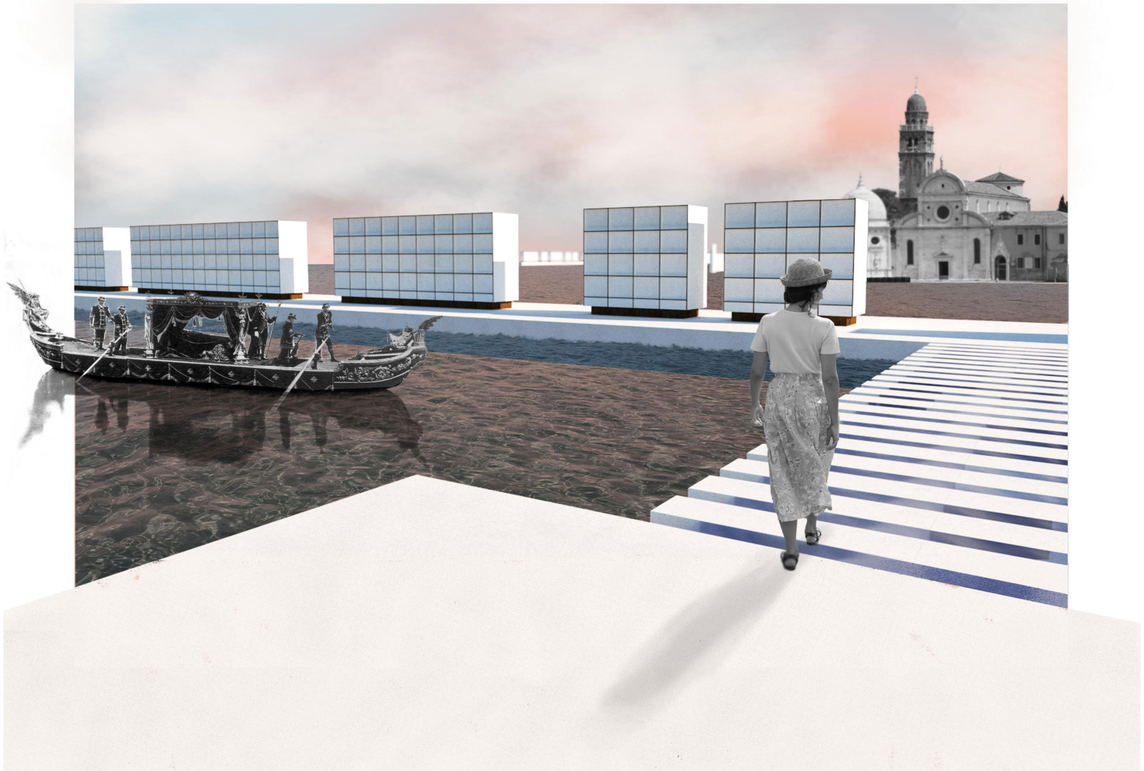












Data Flow

An Ephemeral Installation

CREATIVITY COUNTS!

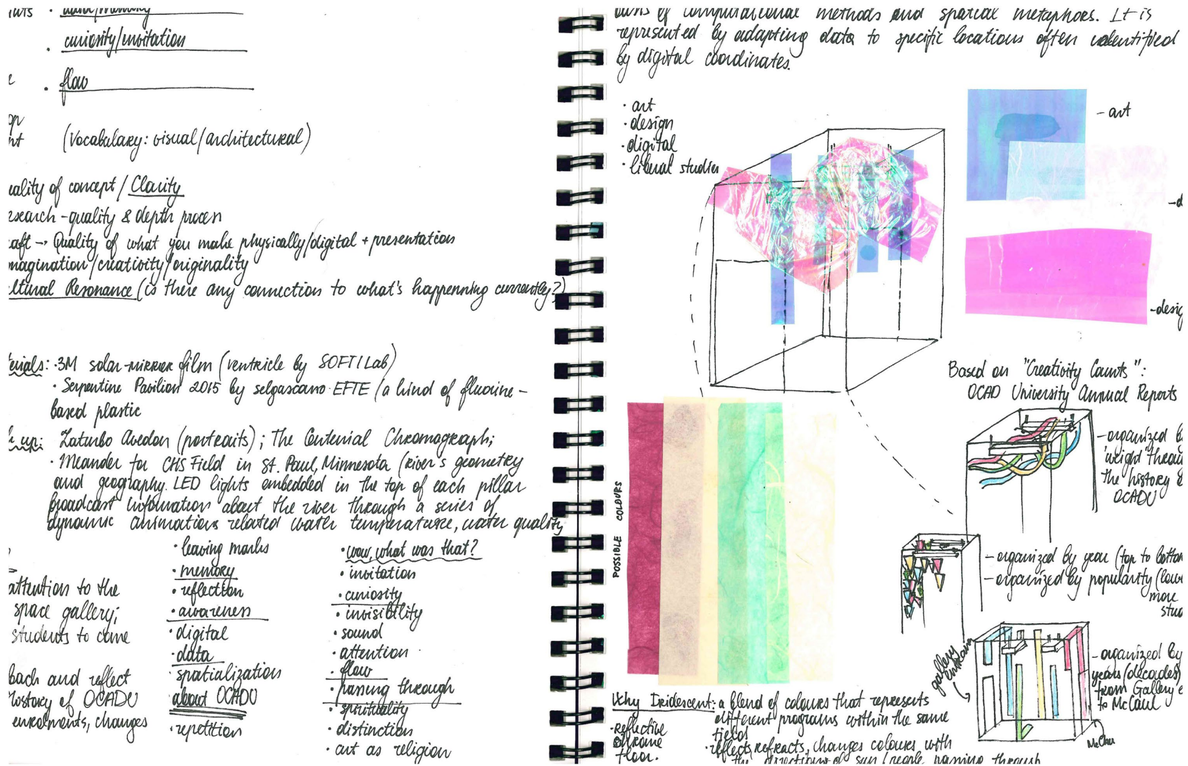
Data Flow
It is an ephemeral installation that reflects OCADU's alumni, enrollment numbers and program diversity.

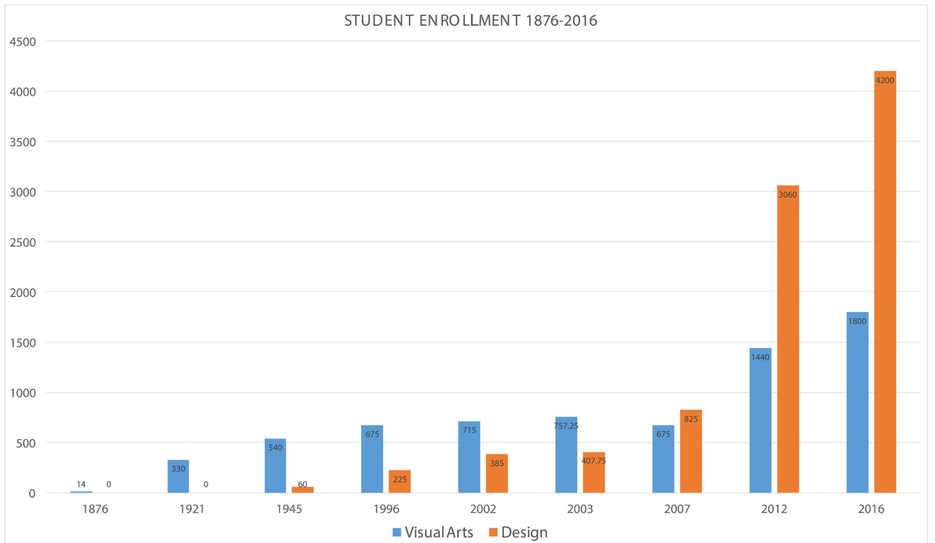
Based on OCADU's annual reports, this project displays our school's ongoing journey in numbers, colours and lights.

Each program is assigned a certain colour
Different lengths symbolize enrollment numbers.

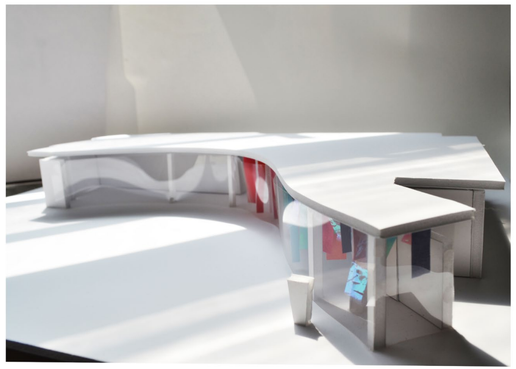
Each translucent fabric panel is equipped with a light wire structure and an LED strip light at the bottom.

Located in the Open Space Gallery at 49 McCaul Street, *Data Flow* is inviting people to experience OCADU's journey from college to an art and design university, with more and more talented people coming aboard every year!

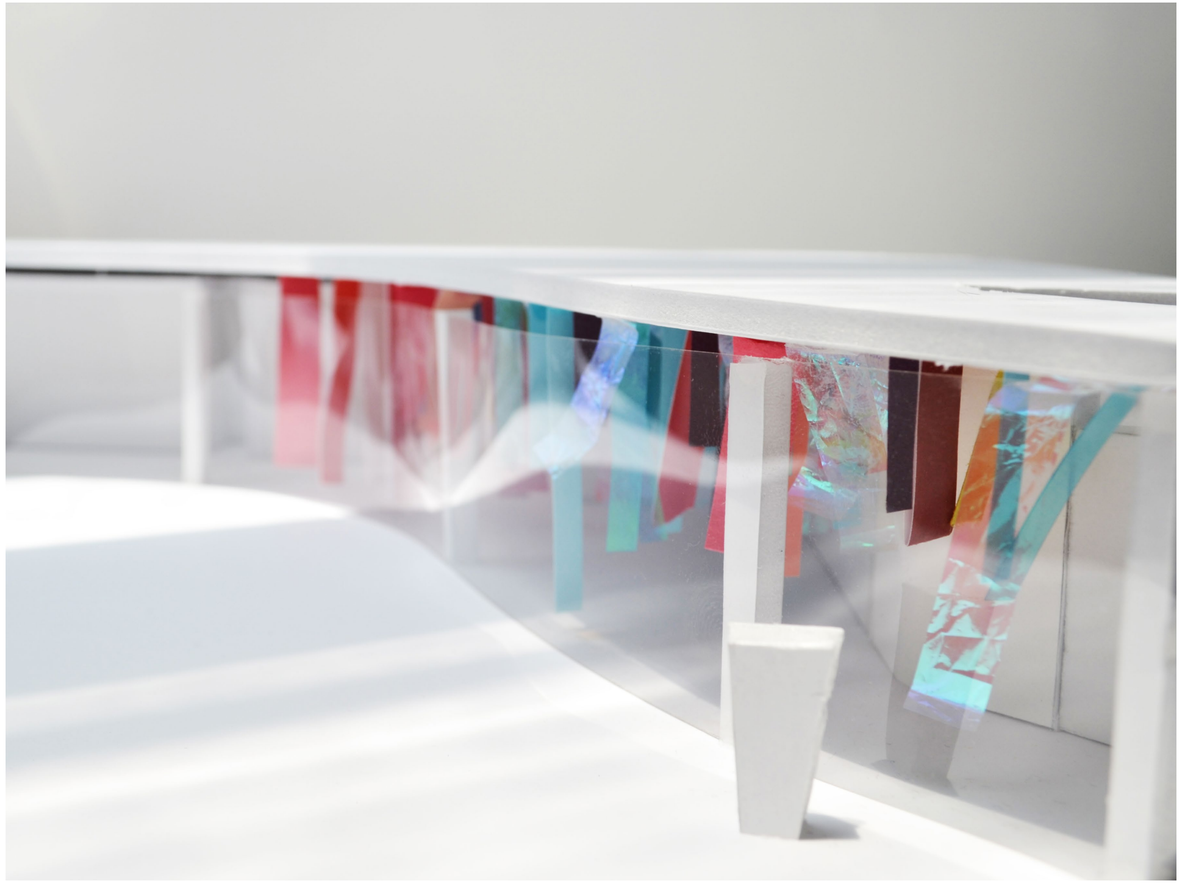




Process Work



Model Study



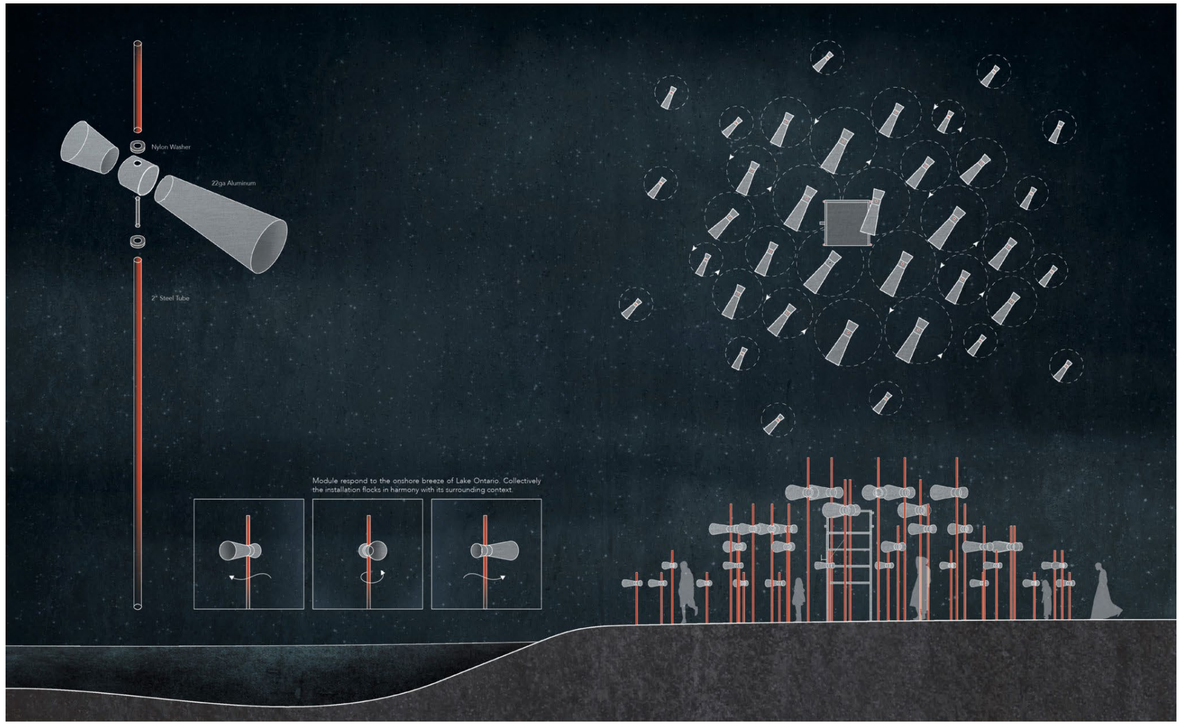
Before

After


49

Revolution

Winners of Winter Stations 2018



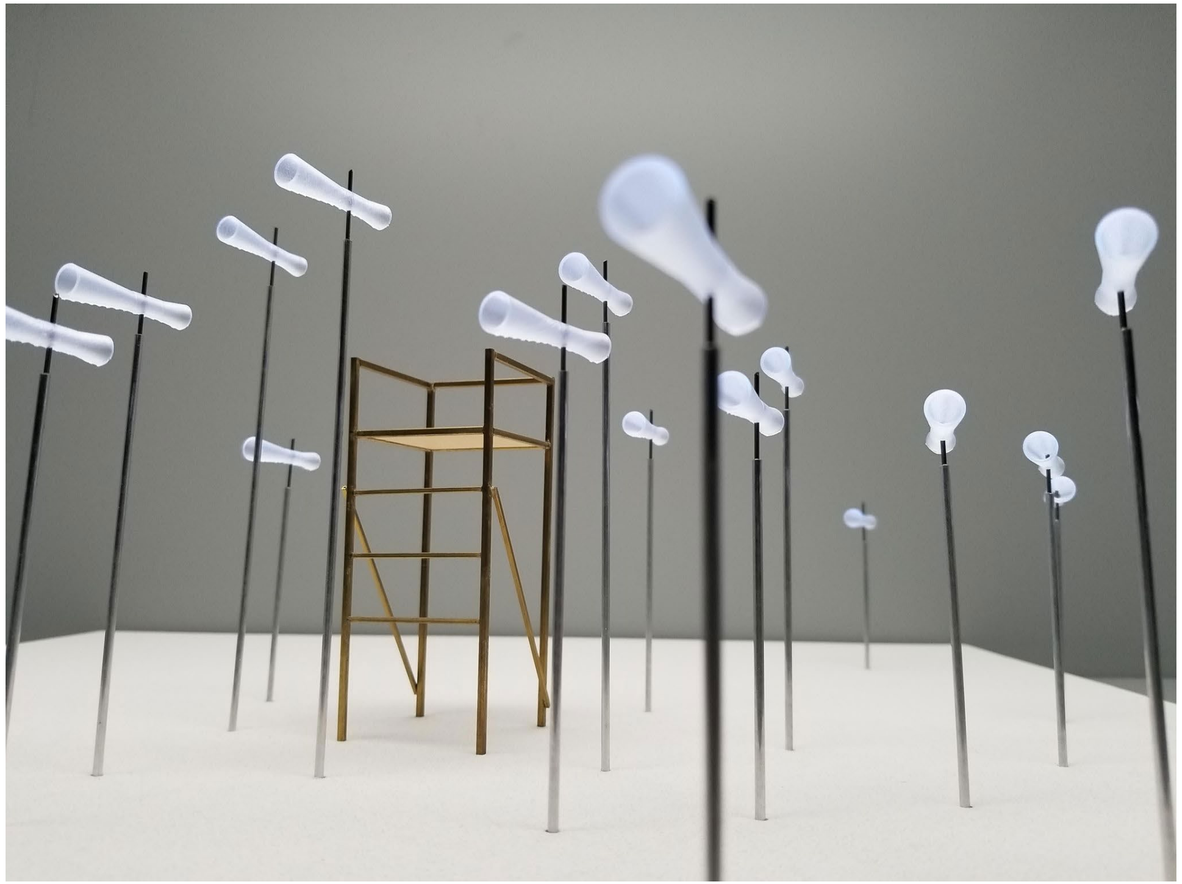
Though a lonely voice can be frail, when combined in unison with others, the collective voice sounds with a resonance for a greater message.

Inspired by the fog horn and simultaneously the lifeguard's megaphone, this installation is composed of 36 vertical modules of different height, enabling visitors to express their opinions through – en plein air.

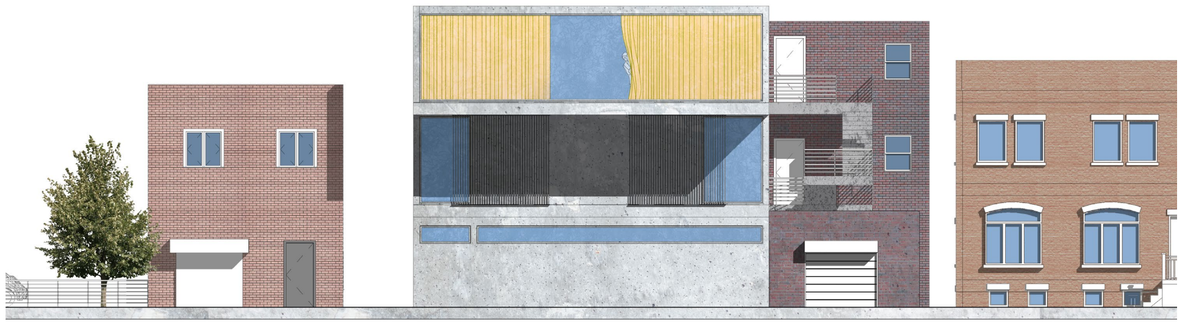
As one projects their voice into the horn, they also amplify the conviction of their words. As the wind blows through the installation, it carries these sounds and ideas into the atmosphere to form a collective message. Being in a constant state of flux (rotated by the visitors and/or the wind), these modules represent the collective voice. This project seeks to redefine the word "riot" by moving away from its negative connotation towards a meaning of expression and dialogue in which different voices come together to form the chords of freedom, open exchange and community.

Submitted to Winter Stations Design Competition 2018.

Group project by Anna Pogossyan, Ben Chang, Purvangi Patel, Amr Alzahabi, Tracee Jia, Iris Ho, Adria Maynard, Jia Sheng Lu, Carlos Chin

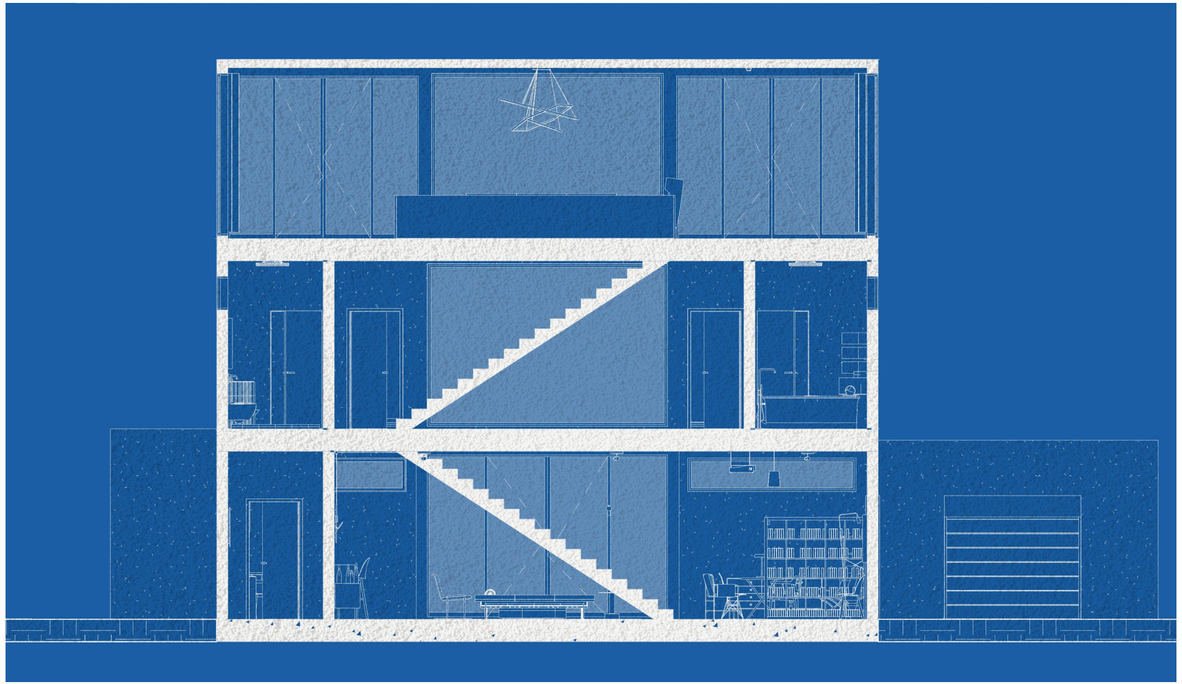


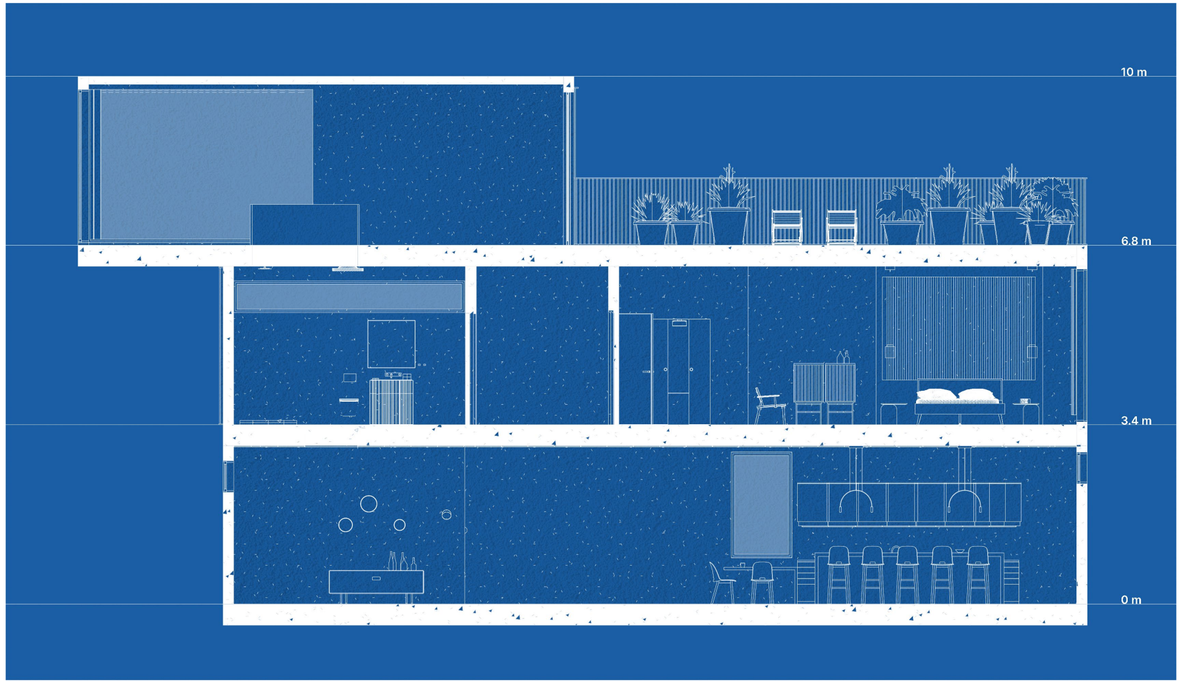

TORONTO



Piano Man

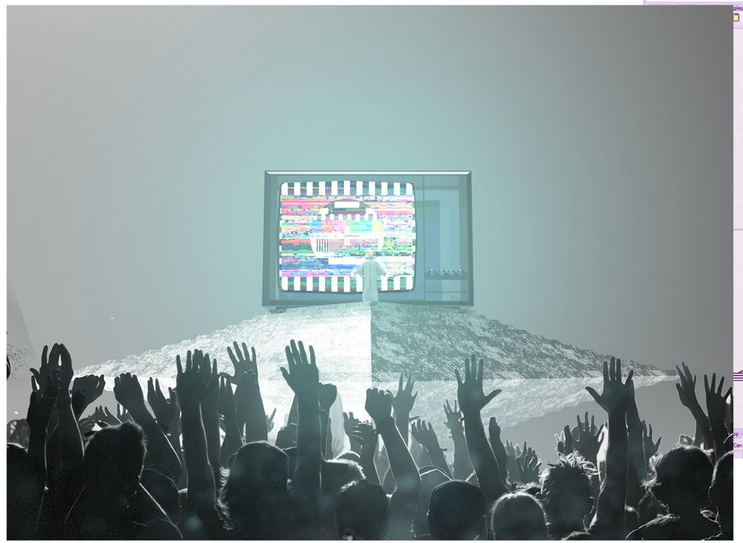
Private residency for a family of two

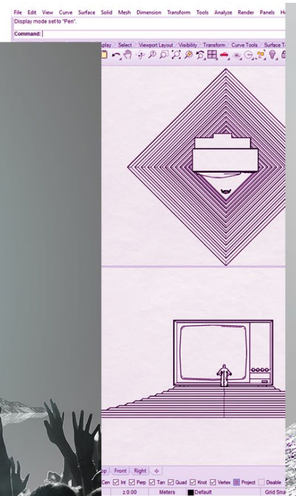


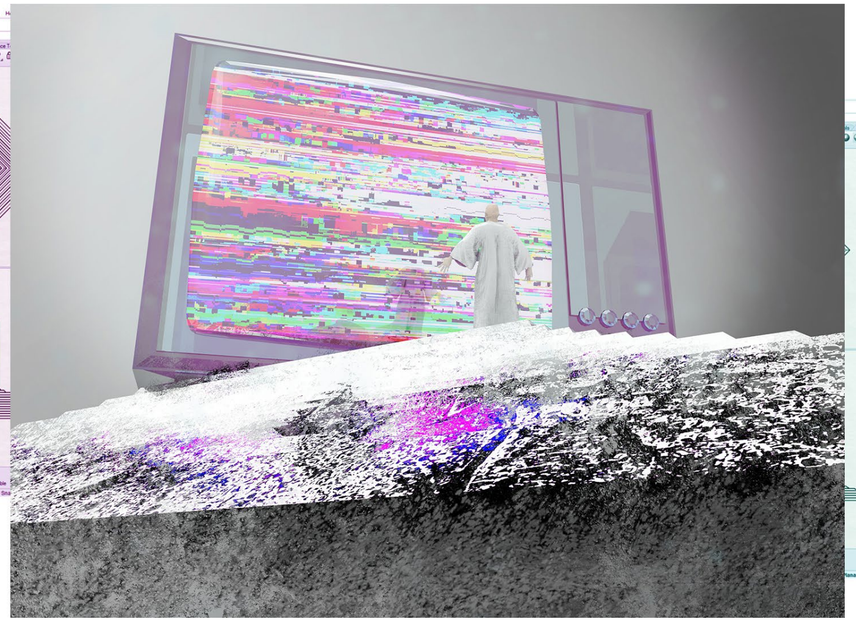

10 m
6.8 m
3.4 m
0 m

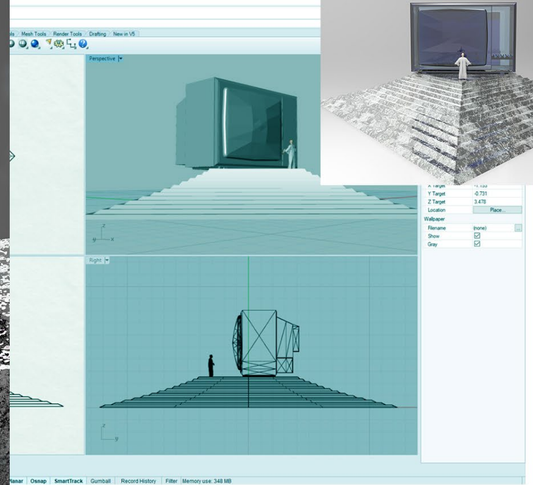
Rhinoctober

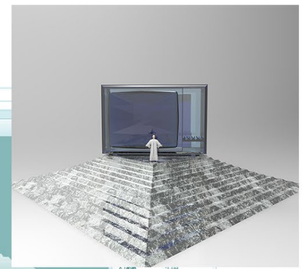
Everyday Design Experiment: learning Rhino and Grasshopper



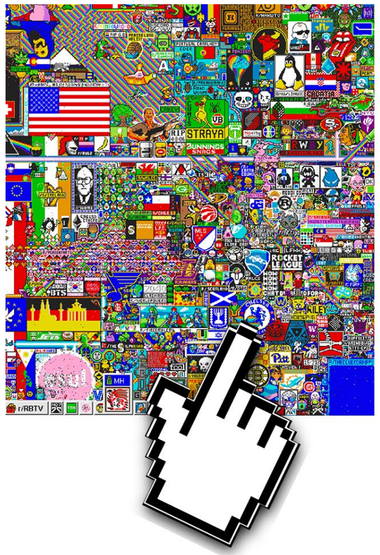


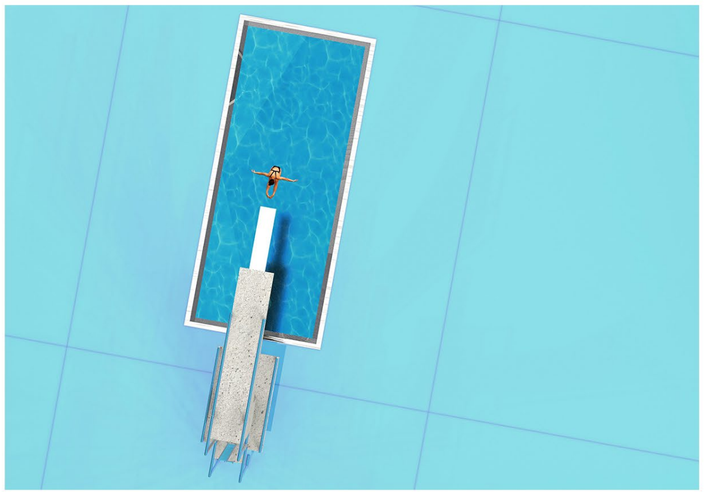


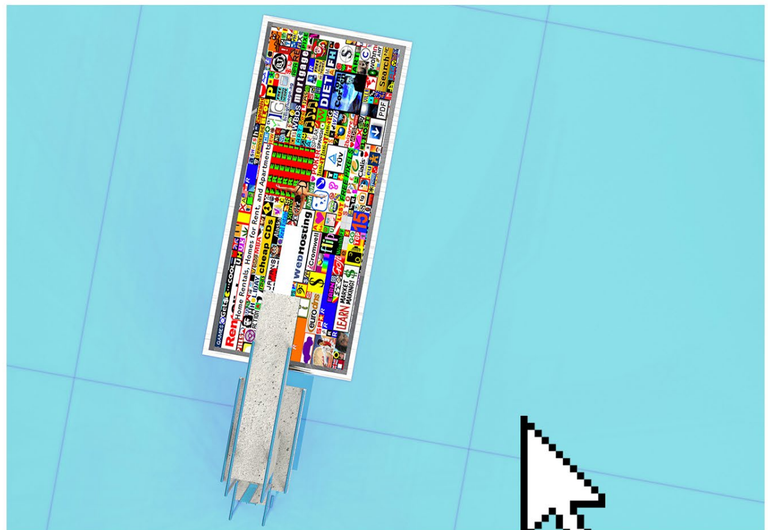


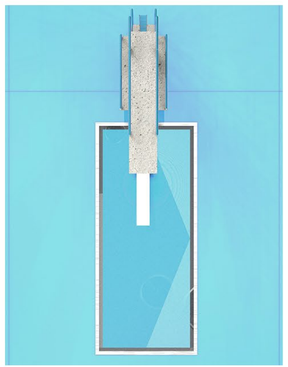


Mindless



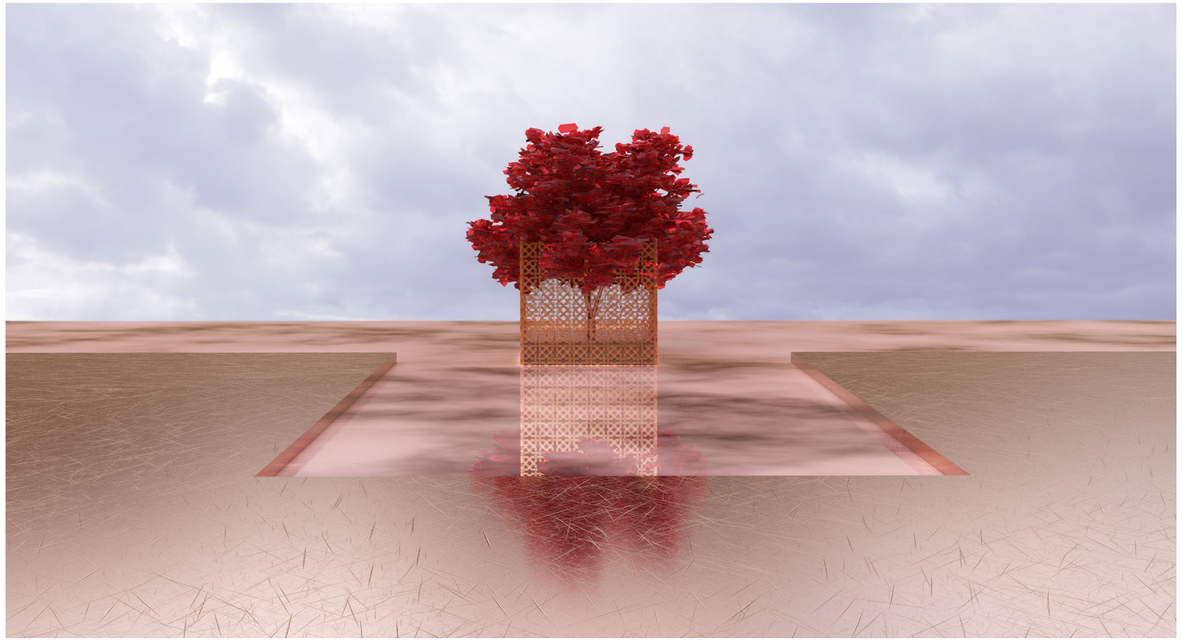




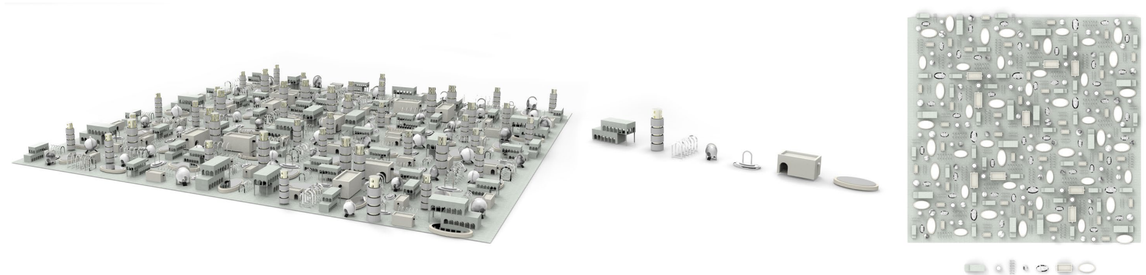


Bait

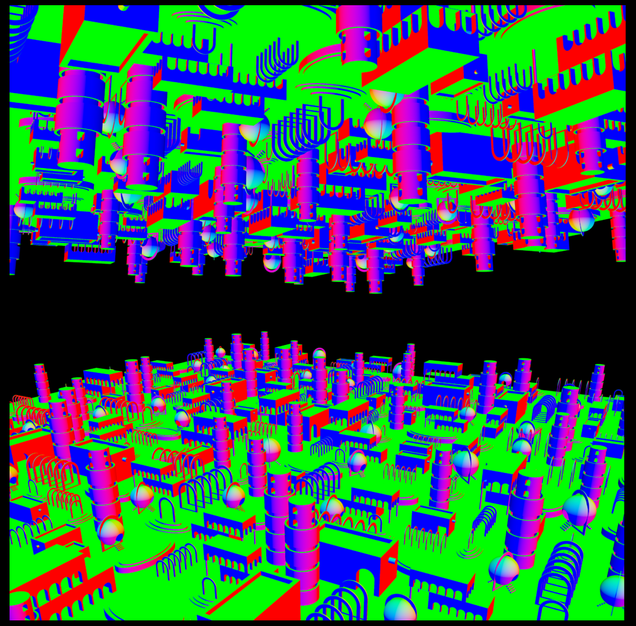
Overgrown

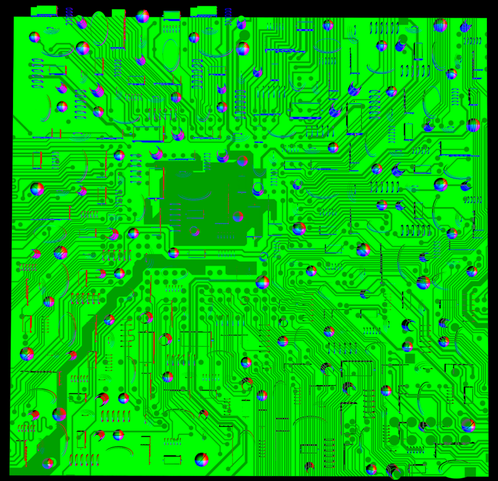


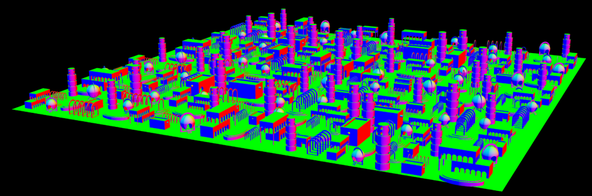
Ornament

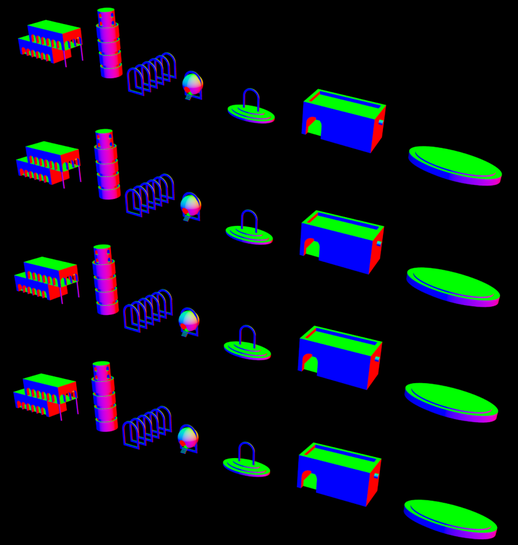


Legend

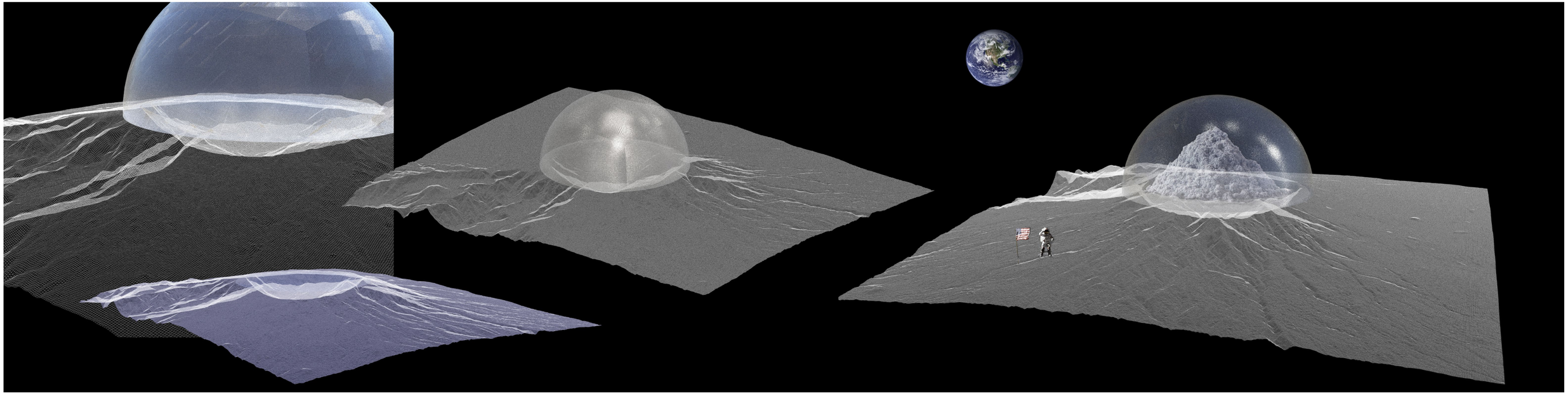




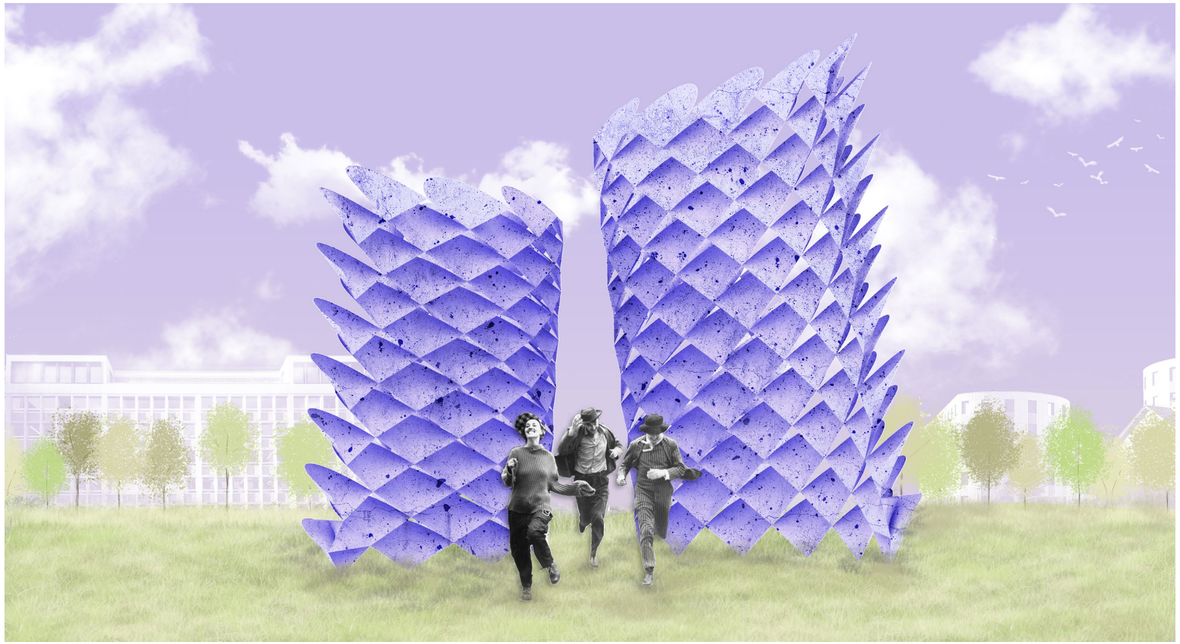




Wild

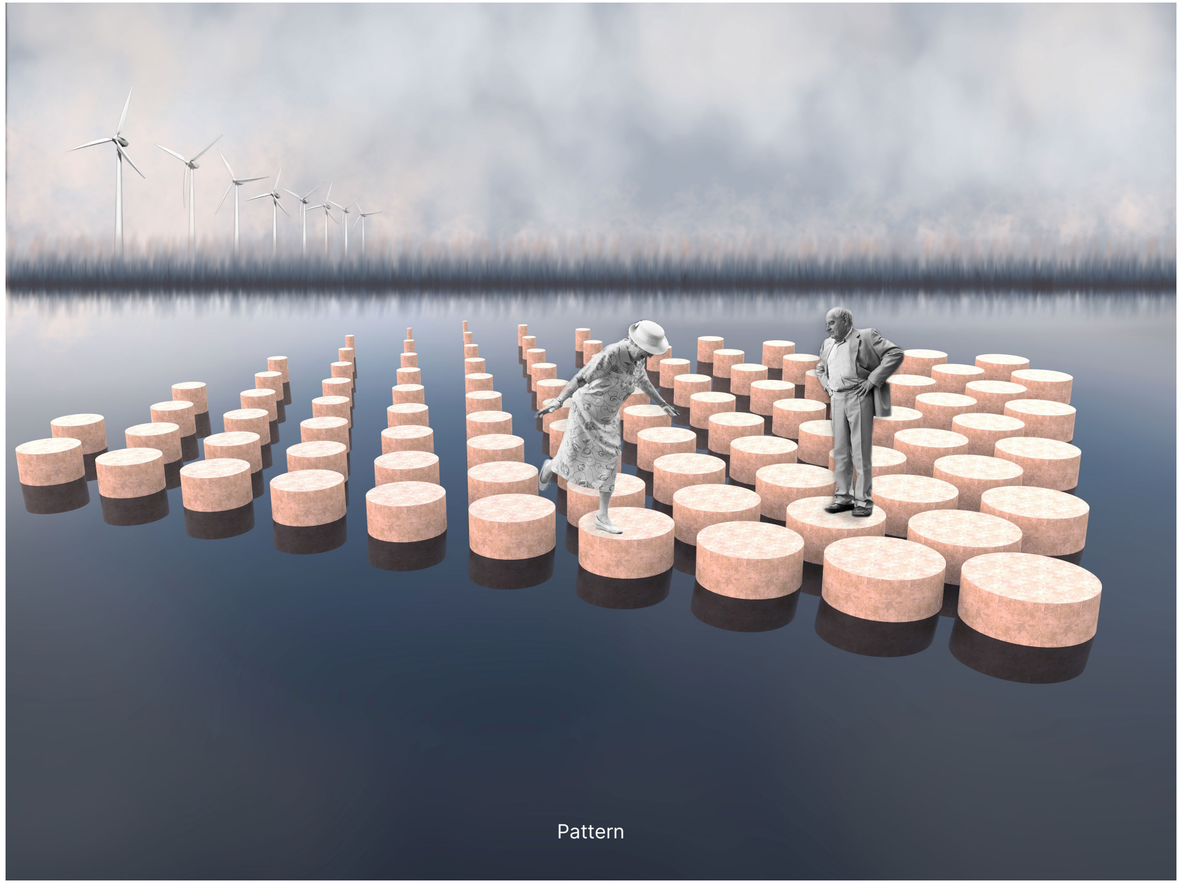


Ash

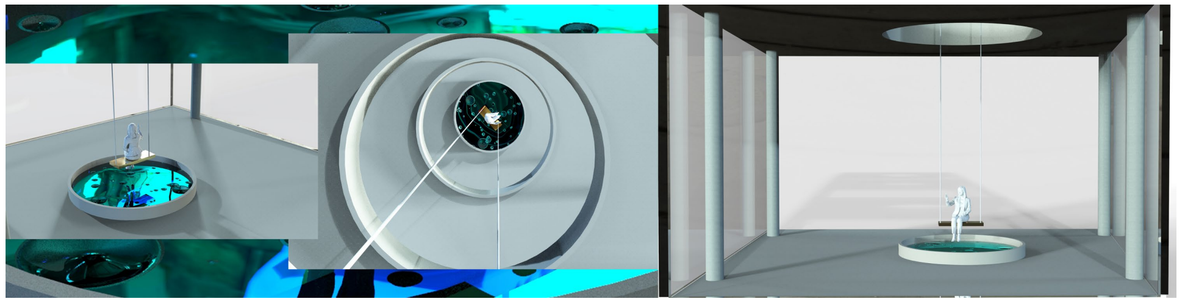


Dragon

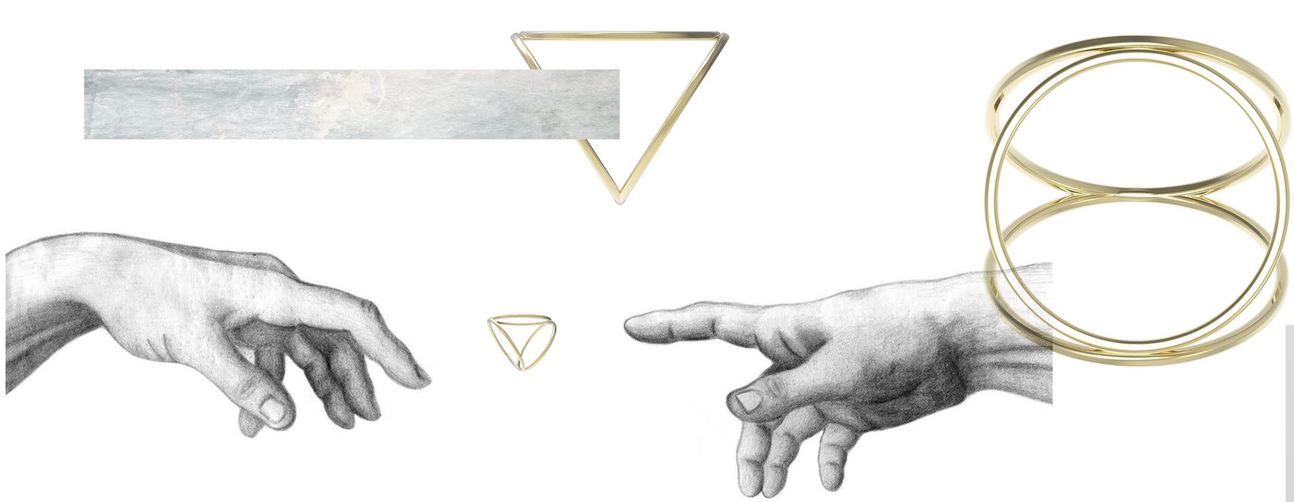
Snow

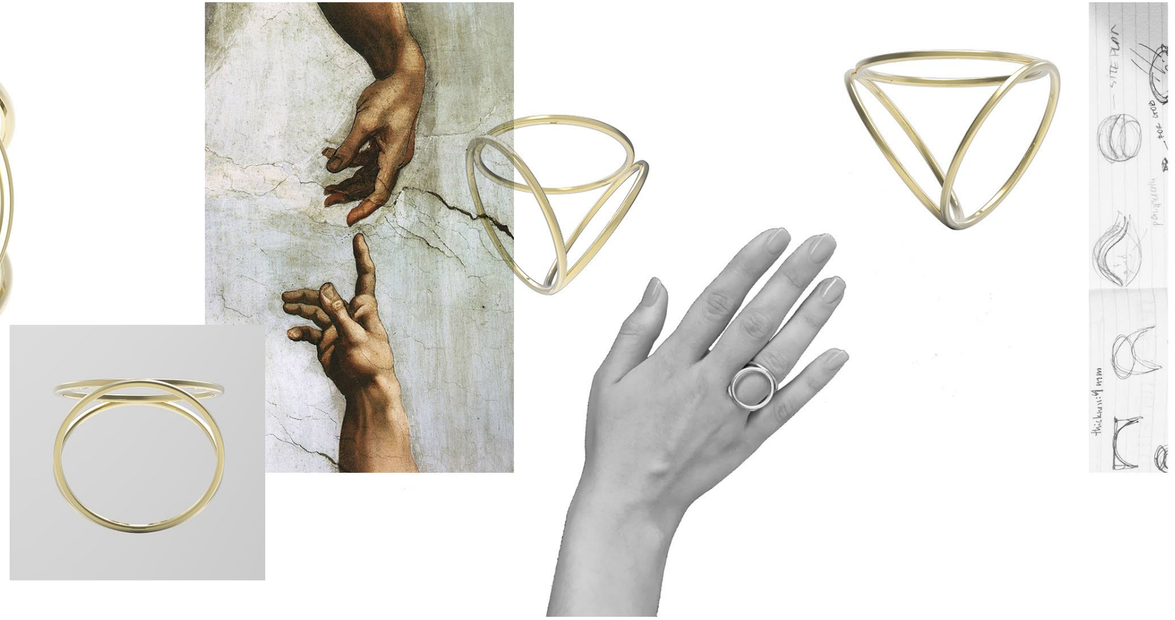


Pattern

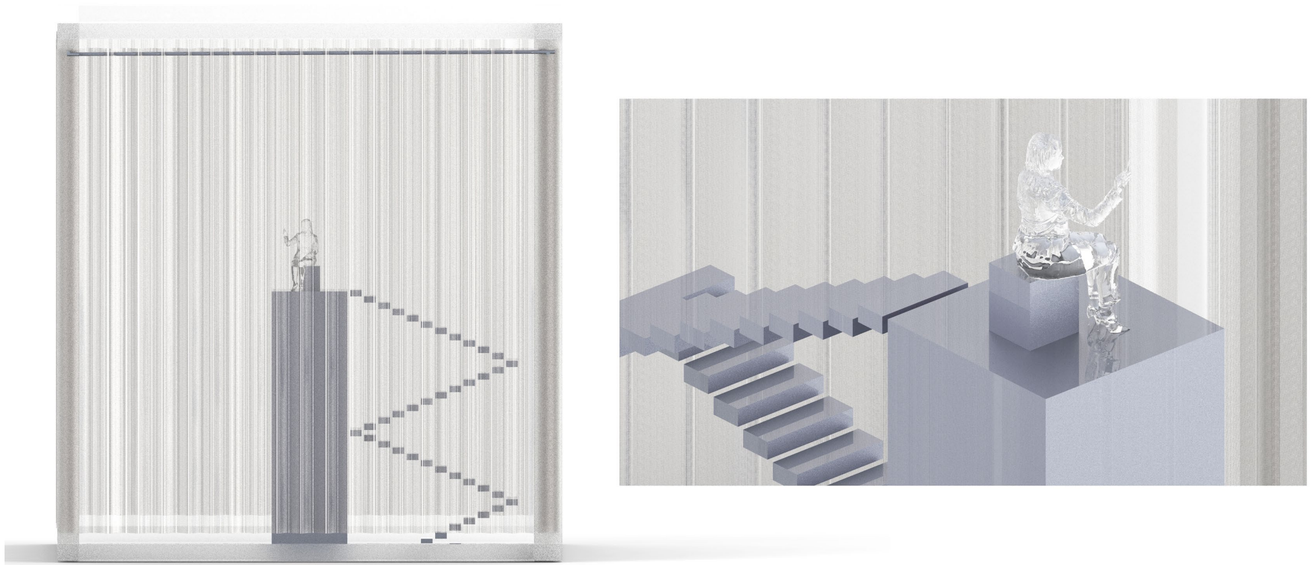


Swing





Ring



Frail

Enchanted

VACANT

Startup: System of Real-Time Occupancy Sensors

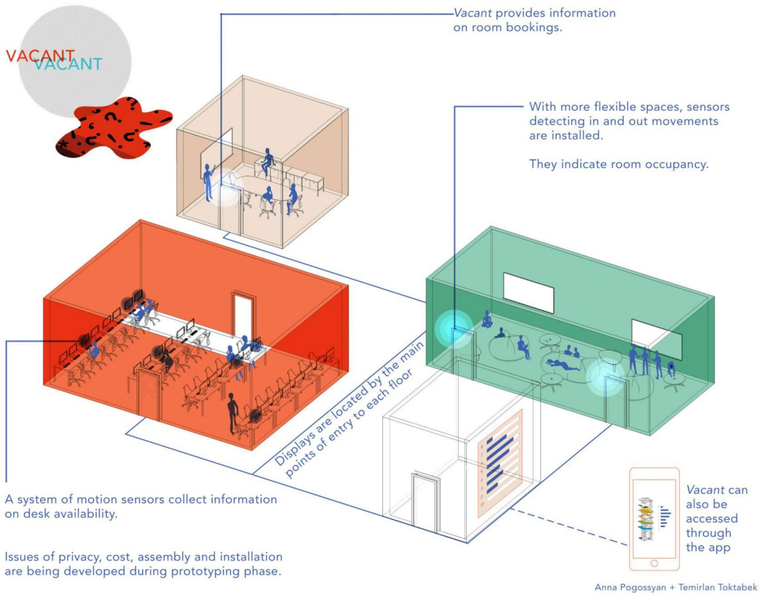
Anna Pogossyan and Temirlan Toktabek set out to solve the everyday student problem of finding a qui-et and accessible place to study in September of this year. That journey took them all the way to Berlin for the Global Meeting of Red Bull Basement, a univer-sity-focused challenge that invited students around the world to submit ideas that would bring positive change to their campus.

Before punching their tickets to Berlin, Pogossyan, an environmental design student at OCADU, and Tok-ta-bek, a global management studies and entrepreneur-ship strategy student at Ryerson University, first had to bring their idea to the Red Bull Basement University challenge in Canada where they were selected by a panel of judges to represent Canada in the global competition.

Their idea, titled Vacant, proposed using motion sen-sors fitted to desks and common areas to transmit re-al-time data about desk and room occupancy to stu-dents looking for a place to study.

With the project, their ultimate hope is to reduce the time students waste trying to find a place to study. Although the competition side of the program has come to an end, the hard work isn't quite over yet. Pogossyan and Toktabek's next move will be to meet with universities across Canada to run their first pilot and work on the technicalities of the prototype.

-from Red Bull Social Innovation Article



Red Bull BASEMENT UNIVERSITY

OCAD UNIVERSITY

Ryerson University

LaunchYU

OCADUCO

iBoost

Collaborations