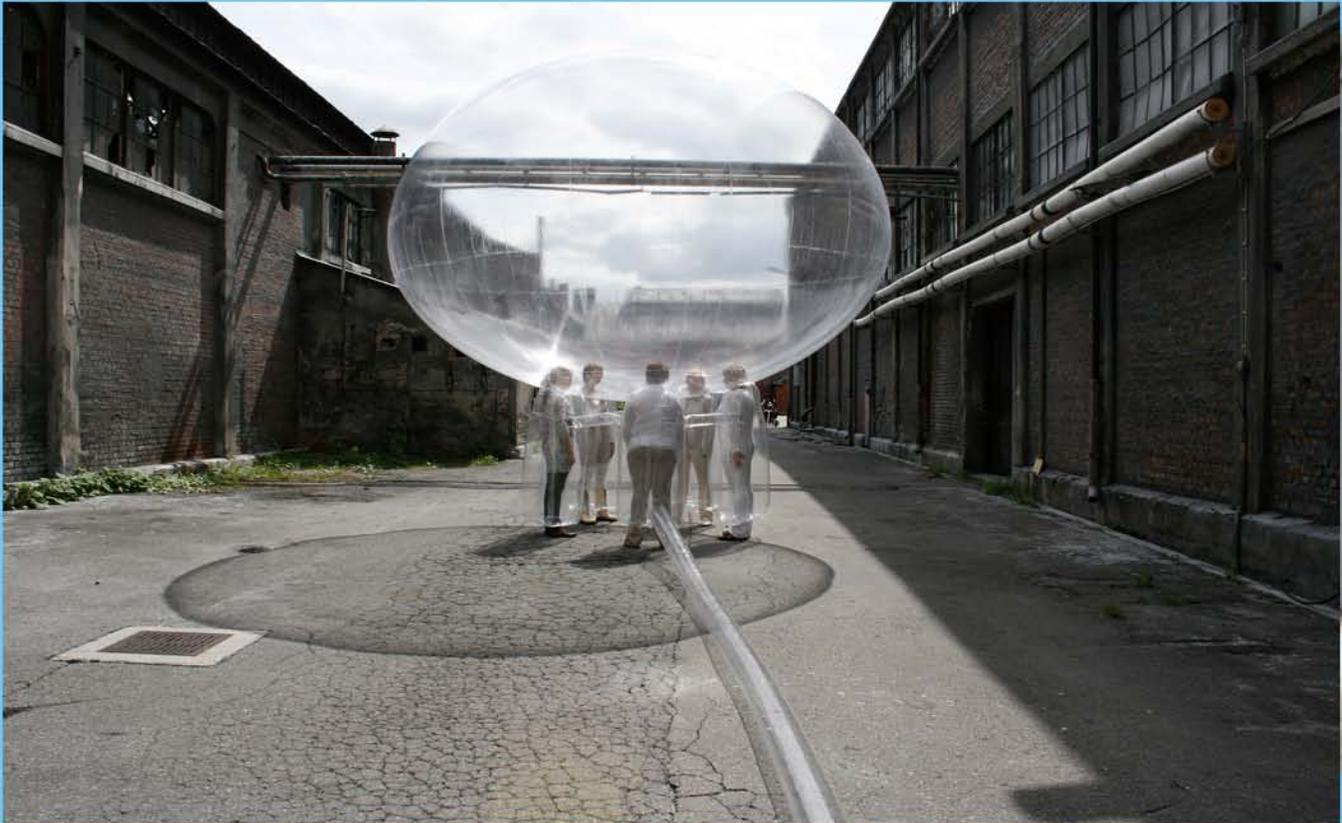


Air_Condition Habitats

Air, growth, ecology, nature, movement, preservation



**Works by Ana Rewakowicz
2001-2011**

“It is not true that we move from the narrow domestic space to the large breathing space of the public forum. We travel from bubble to bubble, all the way to the Global dimension, which is itself nothing more than a tiny bubble. This is why we should invest at least the same amount of attention in the artificial fabrication of public domes as we do in making the private a liveable place.”

**Bruno Latour
“Air-condition”: our new political fate, Domus, March 2004**

Ponto Rotto, Rome, Italy, 2012



The **Ponto Rotto** project is a site-specific intervention that will involve a partial reconstruction of the earliest known bridge of ancient Rome that spanned over the Tiber River. Today only a single arch in mid-river is all that remains, lending the bridge the name Ponte Rotto (rotten bridge). My goal is to create a temporal visual representation in an inflatable form of the two non-existent arches.

The Cloud, 2011





The Cloud involves a large cloud-shaped structure with four inner bladders filled with helium, which allow the object to float in the air. Using multiple tubing and small hand pumps with one-way valves, people are able to push water from bottles underneath to an invisible water contraption compartment inside the cloud. Collected water adds to the weight of the object and *The Cloud* descends. When water overflows, *The Cloud* “rains” becoming lighter and thus ascends.

“Symbolically the cloud form is as much a reminder of our loftiest aspirations and dreams, as it is of the gathering storm unchecked environmental deterioration has us riding straight into. Furthermore, the project’s poetically pragmatic rainmaking function offers a direct vision of how atmospheric conditions may be constructively impacted by sensitively thought out design. Brought so close to view in our big interior this cloud leaves little room to evade the current condition: in this change of atmosphere we are now all weather makers of one sort or another.”

Bernard Schütze, April 2011

SR-Hab (Socially Responsive Habitat), 2010



Jelitkowo, Poland, 2010

The **SR-Hab (Socially Responsive Habitat)** prototype is a mobile, self-sustainable bicycle habitat, developed in collaboration with students from the Department of Mechanical Engineering at McGill University in Montreal. A big part of existence today is mobility. With growing environmental concerns, commuters are making efforts to be more eco-friendly. My solution to this demand combines a commuter bicycle with a habitat that can sustain basic living

necessities 'off the grid.' The electricity generated by the user powers the appliances such as lights, laptop, iPod or cooking instruments. Up to date the *SR-Hab* prototype was used in Finland and Poland.



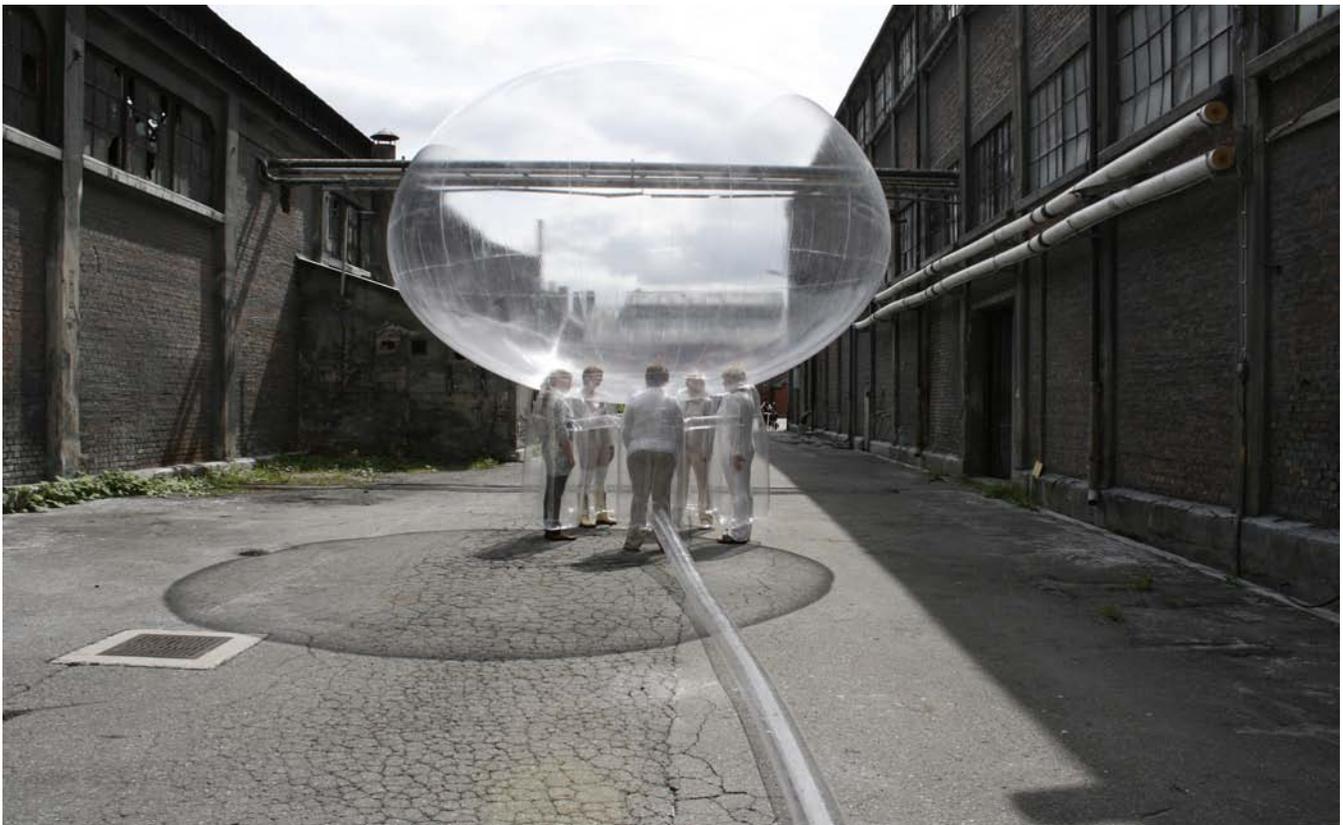
Karhuluotu, Finland, 2010





Kallo, Finland, 2010

Conversation Bubble, Norway, 2008





Conversation Bubble involves an inflatable structure for five people. At any given moment in time, five participants are breathing the same air while sharing a common space of the inflatable bubble. As their heads are free to move, the rest of their bodies are squeezed between two layers of vinyl. No one is able to leave on his/her own accord and the duration of the performance depends on the five people's agreement to end it.

Air Cleanser, Rosenlew Factory, Pori, Finland, 2008





Air Cleanser was installed on the roof of the Rosenlew Factory in Pori, Finland on December 15, 2008. It comprised of a geodesic dome inflated by one of the roof's ventilators. The warm (and yet toxic) air that the vent provided created a suitable temperature for placing chosen houseplants over the period of 24 hours. *Air Cleanser* was inspired by NASA research about air purifying qualities of domestic plants. According to this research our plants were absorbing factory pollutants and adding a small amount of "fresher" air into the environment.

Experimental Plan Incubator, 2008



Experimental Plant Incubator involved a hydroponic self-sustaining modular system for plant cultivation. It consisted of a series of ‘bubbles’, in which selected plants were inserted. A small fan sustained each “plant pod” and the infrastructure of connecting plastic tubing allowed water circulation to and from the pool underneath.

Green Line Project, Lautasaari – Helsinki, Finland 2006



“The *Green Line Project* (2006), consisted of inflating a long tube made of green recyclable material and stretching it over the water running between Lautasaari island and the Finish mainland to effectively “draw” a green line. This project yokes an eminently aesthetic gesture (a coloured mark) with a pragmatic concern (making a biodegradable structure and process available to public view).” Bernard Schütze, April 2011

Ice Dome Project, Lachine Canal, Montreal, Canada, 2005



A parabolic in shape inflatable structure was constructed and used as a form for the build-up of ice. A spray of mist, from the low-pressure nozzles inserted into the inflatable shape and supported from the inside by an infrastructure of flexible tubing, allowed for a natural formation of ice on the surface. Water was pumped directly from the canal and when the ice layer was shaped (overnight 8-10 hours) the form was deflated, taken out and moved to a new location in order to start the process again, leaving a transparent ice-shell behind. The colony of ice domes referenced the ideas of nomadic and hypothetical dwellings with qualities of solitude and isolation rarely experienced in city centres.

SleepingBagDress prototype, 2003-2005



The ***SleepingBagDress*** prototype involves a multipurpose kimono-dress that when inflated changes into a cylindrical container inhabitable by one or two people. It operates on a small computer fan powered by NiMH batteries charged by a solar panel incorporated into the dress itself. The *SleepingBagDress* prototype looks at the portability and self-sustainability of a wearable cell, comfortable as both, a dress and a temporary shelter and was used in walking performance in Mexico City (Mexico 2003), Toulouse (France 2004), Brussels (Belgium 2004) and as part of the 2004 International Symposium of Electronic Art (ISEA) in Tallinn (Estonia). The video documentation of walking performances was projected into the replica of the sleeping bag dress cylinder.

“Fantastic project. The language, the feeling, the performance, the esthetics, the sensibility are all one. That is what great design is: a holistic approach, beauty and intelligence that are seamless.”

Karim Rashid, juror, Honorable Mention in Mobility Design 2007

“Truly fantastic, futuristic and practical. I want one! This is a wonderful example of designers really rethinking mobility and interacting with our surroundings in an ever-changing global community. Excellent.”

Eric Mohr, juror, Honorable Mention in Mobility Design, 2007



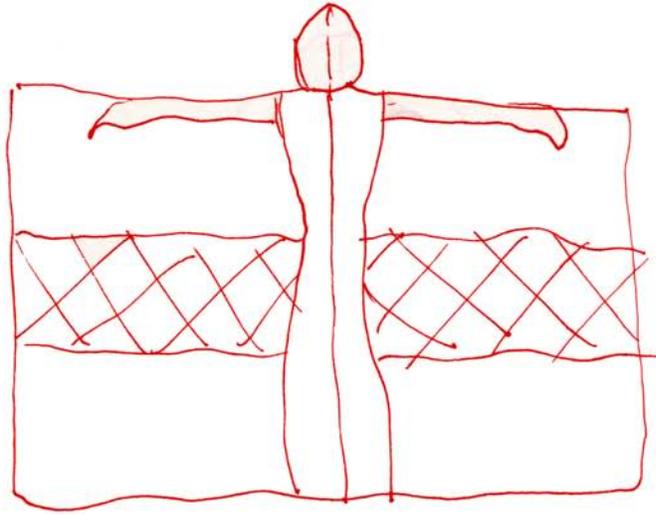


A Modern Day Nomad Who Moves as She Pleases, Montreal, Canada 2005

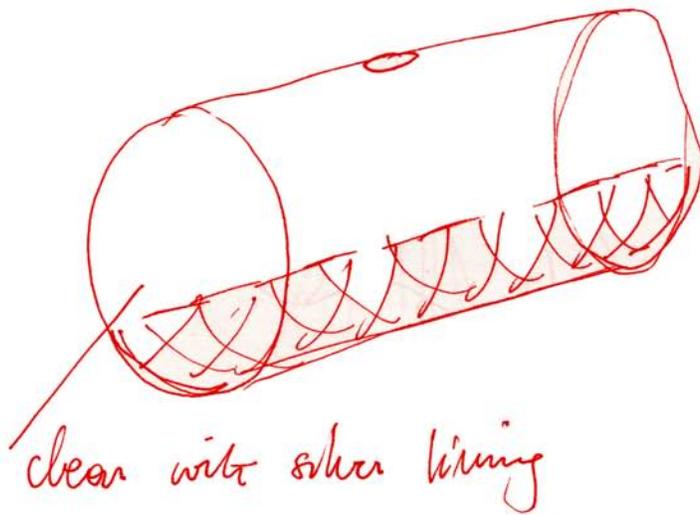
Dressware, 2003-

Dressware is a research and design project inspired by the legacy of Archigram, a British architectural group from the 60's that investigated the relationship between cities and new technologies, regarding fun, play, and pleasure as their projects' rationale. Expanding on Archigram's concept of 'clothing for living in', my own project evolves around the idea of clothing as portable architecture in 'you never know WEAR?' situations of local and global emergencies. Considering how our lives have become multi-dimensional and multi-demanding, this work attempts to comment on global uncertainties and the relation between technology and everyday life. *Dressware* brings our individual needs to the basic experience of survival and consists of three prototypes: *SleepingBagDress*, *ParachuteDress* and *LifesaverDress*.

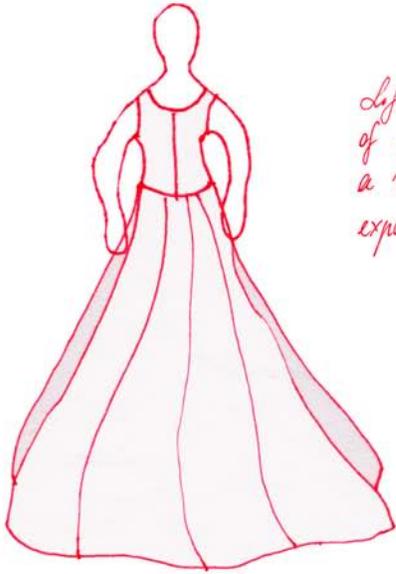
Sleeping Bag Dress (Kimono Dress)



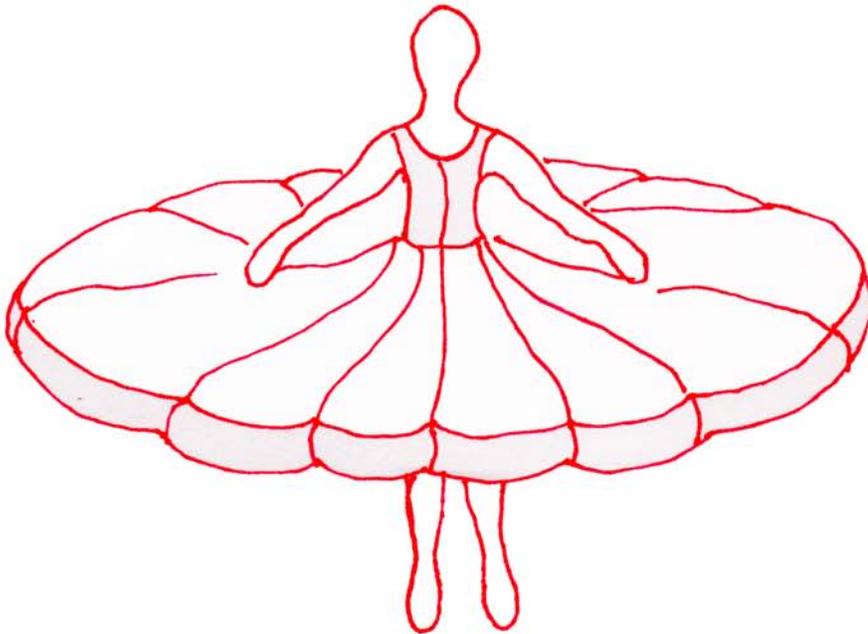
Sleeping Bag Dress is a kimono-like dress that through inflation changes into a cylindrical container for a person to sleep and reside inside.



Lifesaver Dress (floating on water)



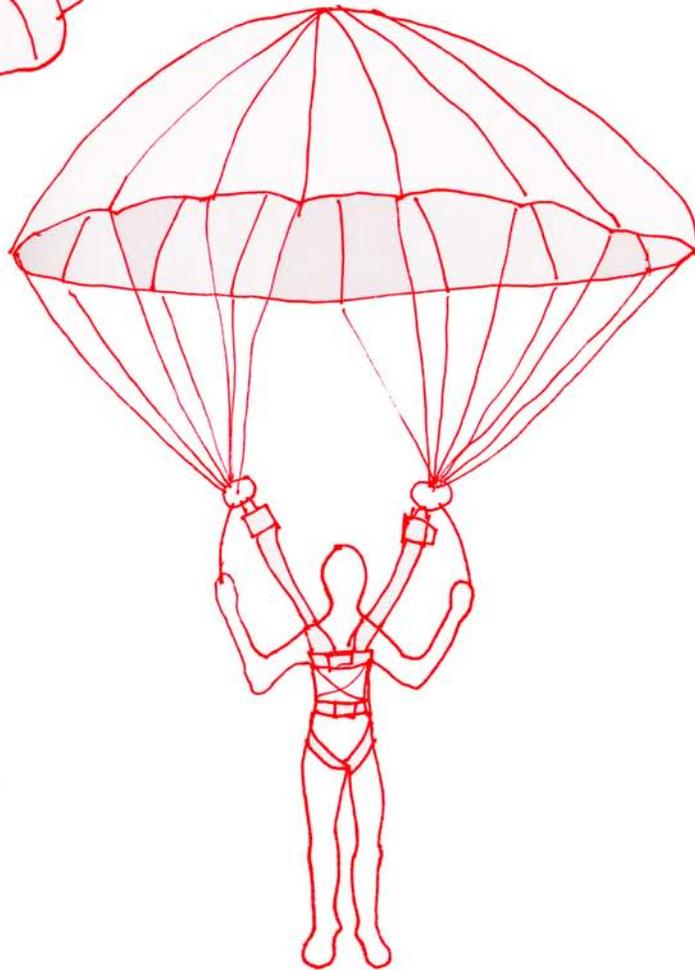
Lifesaver Dress will entail inflation and deflation of a skirt, which while inflated will create a ring or a protecting "circle" around the person, expanding the space of the body.



Parachute Dress



Parachute Dress will allow a skirt to be converted into a parachute. A person will be able to slip through the waist, inflate the skirt and be supported in the air through a harness of webbing.



The Occupants, Montreal, Canada 2002



The disorienting experience of mobility and instability helps to re-examine the dwelling's definition as a place of belonging where identities are forged. This site-specific installation pursued this investigation by inviting people to interact with sounding-balloons residing in a private apartment space rented for a duration of one month.

“Flexible and formless, like shapeless zones of presence, the balloons took possession of the rooms, occupying them completely, blocking doors and windows, or simply floating within the space. This intrusion metaphorically evoked the presence of a foreign body in one’s own living space and brought our attention to the question of positioning and seeking claim to a place.”

Marie-Fraser, 2002

Uniblow Outfits, 2002





The **Uniblow Outfits** consist of two inflatable outfits made from double layer of rubber latex and shoe-pumps (adaptation of foot pumps used for mattresses), which people were invited to try on and walk around in order to inflate themselves. The more they walked the more inflated they became; the more inflated they were the less they could walk. Displayed in a set-up resembling a fashion boutique, this work investigated our understanding of the body, comfort and discomfort.

Travelling with my inflatable room, 2-channel video projections, 2005





Travelling with my inflatable room video piece is based on a performance I conducted over a period of one month, when I travelled in a van with the inflatable room (a latex imprint of a room from my Montreal apartment - 2001) and 'camped' in it at different urban (local parks, underground abandoned basements, private and public backyards, unoccupied buildings, street corners) and rural (parks, campsites, abandoned villages, no man's land) locations across Canada. By combining my personal experiences of displacement with the history of North America I wanted to connect the ideas of 'home' and 'nomadism' and through the enduring relation with the most unpractical tent' that involved getting up every two hours to re-inflate so it wouldn't collapse and suffocate me, reflect on the elements of human failure and vulnerability.



Inside Out, 2001

Ana Rewakowicz is a multidisciplinary artist born in Poland, currently living in Montréal, Canada. She received her BFA from Ontario College of Art and Design, Toronto and MFA from Concordia University, Montréal. She works with inflatables and explores relations between temporal, portable architecture, the body and the environment. Her art crosses into many disciplines including invention, design, architecture and performance has been shown nationally and internationally. Her recent exhibitions include: Joyce Yahouda Gallery, Montréal, Canada (2011), CSW Laznia, Gdansk, Poland (2010); Pori Art Museum, Finland (2010); La Maison Européenne de la Photographie, Paris, France (2009); FREEZE, Anchorage, Alaska, US (2009); EMPAC Rensselaer, Troy, NY, USA; Liverpool Biennial, UK (2008); Stiftensen 3,14, Bergen, Norway (2008); Manif d'art 4 Biennial, Québec, Canada (2008); Wäinö Aaltosen Museo, Turku, Finland (2007); Kunstverein Wolfsburg, Germany (2006); Musée d'art contemporain de Montréal (2005) and ISEA 2004 Tallinn, Estonia.

Excerpts from “A Modern Nomad”, *Dressware and other inflatables* catalogue, edited by Gaëtane Verna, director of the Musée d’art de Joliette, 2007

“The question of habitat resonates differently according to whether one is an immigrant, an urban or rural dweller, situated in North America, Europe or else- where in the world. Because of her personal itinerary, Ana Rewakowicz has a profound awareness of contemporary human realities far beyond the borders of Canada. With the renewed discussion of globalization, demographics and environment, her work is in tune with issues it behooves us to investigate seriously, for they lie at the root of human survival. Also embedded in her current work are such contemporary concerns as the impact of violence, escalating urbanism, political instability and their inevitable effects on the presentation and preservation of all forms of cultural expression.

Rewakowicz’s work is clearly influenced and fuelled by science and technology. To create her pieces, the artist immerses herself in research to become akin to an inventor. Her choice of latex has had a fundamental impact on her ability to create, present and ensure the life span of works like the *Uniblow Outfits* and *Inside Out*. Artists working with new media run the risk of producing formalist works limited to an exploration of the concepts and mediums being used. However, the emergence of a successful cross-disciplinary artwork requires that the materials be transcended in order to bring in emotions that go beyond a mere interest in technology, and to present works that bridge art, science, technology, performance, beauty and experience all at once.

What fascinates me about Rewakowicz’s work is the way she incorporates theory without letting it assume priority over the material register of the object itself. Concept and fabrication are thought-provokingly combined into an intriguing multilayered work. [...]

In her site-specific works, performances and sculptures, Ana Rewakowicz is in constant interaction with her audience, conducting interviews and occupying public spaces. In doing so, she exposes the process and blurs the boundary between spectator, artwork and the act of exhibiting. In viewing her videos, we move toward a better understanding of the fact that all levels of her work involve the direct exploration of social space and an artist’s ability to engage in the creation of an unalienated community. She forces us to reflect on the spaces we inhabit and raises questions of social interaction, community and habitat (...) [...]

Her interest in the precariousness of the living conditions of certain populations, together with her experiments in finding space and shelter solutions within evolving nomadic urban or rural lifestyles, can be linked to the preoccupations of artists like Absalon, who is best known for his series of sculptural works *Cellules* (1991- 1993) — structures designed on human dimensions, which he meant to be installed in various cities, including Frankfurt, Paris, Tel Aviv and Zurich. Absalon shared Rewakowicz’s interest in prototypes for living quarters, and like her, he intended to inhabit these cells himself. Another artist who comes to mind is Lucy Orta, whose socially engaged site-specific performances and actions are combined with notions of protective clothing and modular architecture, such as her *Refuge Wear*, a series of clothing that addresses homelessness and nomadism.

Ana Rewakowicz’s work is context- and content-driven and clearly conveys her quest for solutions that will provide a closer look at human interaction processes in public and private spaces. Her personal migration has had a direct impact on the way she conducts her career and on the type of works and projects she undertakes.”