

Portfolio Inês Barros

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about: I work on art in applied critical ecologies and my background spans architecture, product design, and visual art. I am currently developing Ecological Prostheses: sculptural systems, wearables, and site-specific installations that approach artistic practice as an ecological gesture. Drawing on agrotechnology, somatic practices, and speculative design, I investigate the productive tension between ecological care and disturbance. My work amplifies existing environmental dynamics, inviting playful forms of ecological relationality.

My current practice grows through residencies, writing, exhibitions, and long-term research projects developed with cultural institutions, research initiatives, and interdisciplinary collaborators. Before focusing on my independent practice, I collaborated with Office for Political Innovation, KWY, and Superflex, and co-founded Raiz, an agrotechnology startup developing hydroponic farming systems.



Cloud Gardens (2026) is grassroots geoengineering proposal for maintaining the land-atmospheric water cycle in the West Mediterranean Basin through land-use planning and cloud-formation through evapotranspiration. Taking the Río Palancia valley in northern Valencia as its pilot site, the project brings together community dialogue, scenario planning, scientific modelling and a game-engine narrative tool. These components establish the Cloud Garden as both a public space and a protocol for cultivating, stewarding and re-imagining the collective relationship between land, water and atmosphere. To see more visit the website <https://cloudgardens.info/>



Soft Frictions (2026) is a solo exhibition composed of six wearable sculptures that were made in dialogue with the waterside terrain of Berlin's Urbanhafen around Admiralbrücke. Conceived as wearable ecologies, these objects act as prostheses: garments that extend the wearer's actions, adapting the human anatomy and metabolism to the needs of the surrounding environment. Movement produces heat and sweat; sitting redirects moisture into the soil; a heavy, awkward walk disperses compost; an unbalanced body spreads seeds unpredictably. Modest and purposefully awkward, the devices question what it would mean for the habitual use of an urban leisure site to contribute something to the soil beneath it. For videos of the performance please visit: <https://www.hyperlinkedbodies.com/>







Horta de Névoa (2025) is a site-specific installation that harvests atmospheric moisture from the ground floor of a decommissioned shopping mall. Through fog condensation mechanisms, the system collects water from enclosed air pockets, revealing the building's latent hydrological cycles. The installation introduces clay and wax elements designed to host the growth of fungi and bacteria, activating the space as a living ecological enclosure. By amplifying microbial presence, the project reinterprets the abandoned architecture as an active environmental system, investigating how invisible water ecologies can be reactivated through atmospheric, sonic, and material intervention.









Dhunar Gaon (2025) was a three-month field research project developed with the Tiny Farm Lab in the Indian Himalayas, focused on bioregional materials and vernacular craft practices in the Dhunar Gaon region. The research combined seasonal observation, material experimentation, and collaboration with local artisans. The project resulted in three functional objects adapted to local ecological and climatic conditions: a wooden backpack made with the invasive species *Lantana Camara*; two raw clay water vessels adapted for summer use; and a balaclava woven from Bhimal fiber, suited to both winter and summer conditions. Rather than proposing new forms, Dhunar Gaon positions design as a continuation of living craft traditions, where material knowledge, ecology, and daily use converge to sustain adaptive practices over time.









Fonte (2025) is a utilitarian sculpture composed of six modular wax vessels designed to filter and nourish water through material erosion. Each module is coated with an agar-based biomaterial that functions as an inner skin, allowing water to circulate while gradually dissolving the wax structure. As the sculpture wears away, the material's decomposition contributes to the purification and enrichment of the water it carries, treating degradation as an ecological function rather than a failure of form. Positioned between infrastructure and body, the work frames water purification as a situated material process, carried out through use. Designed to float in natural waterways, the fountain was initially conceived as a system of six modules capable of operating collectively or independently. This modular logic later evolved into fully wearable components, allowing the fountain to be activated through bodily movement.









A Biophilia Device (2024) is a portable, wearable laboratory designed to enable the production of biomaterials directly in natural environments. This device allows users to engage in material processes — cultivating, transforming, and testing biological matter — on site, without relying on industrial infrastructure. Grounded in the biophilia hypothesis, the project reconnects craft, ecology, and experimentation through embodied practice. By situating material production in direct contact with local ecosystems, the device frames creation as a form of ecological attunement rather than extraction. The body becomes simultaneously laboratory and mediator, activating material transformation through presence and use. Part of an ongoing investigation into biophilic tools, this work explores how portable instruments can foster material independence and eco-empathy, treating biomaterial production as an artistic and ecological gesture rooted in place.







BIOPHILIA DEVICE

1 Dress the biophilia device

2 go on a hike open the device

3 collect fauna

4 create a biomaterial in nature

5 build empathic objects

claim material independence, foster interspecies empathy, and enable social ecology.





Burocracias Interespécies (2023) is a performative installation that examines empathy between human and more-than-human systems. The project takes the form of living sculptural entities composed of biomaterials, designed to oscillate between object, organism, and process over time. Developed in collaboration with bio-resources scientist Giovanna Martins and performers Catarina Rodrigues and Miguel Limão, the work unfolds through bodily and sonic interactions that activate the sculptures as perishable performances. Rather than fixed works, the pieces operate as temporal negotiations between bodies, materials, and environmental conditions. Situated within a broader investigation into speculative systems, Interspecies Bureaucracies proposes the work as a space of interspecies protocol, where material decomposition, sound, and gesture become more-than-human communication.





