

HUMANS WHO CREATE :

human 13XL713L aka Letícia Ferreira

*Proudly presented by
the Sirius System Commission
for Extrasystem Affairs*



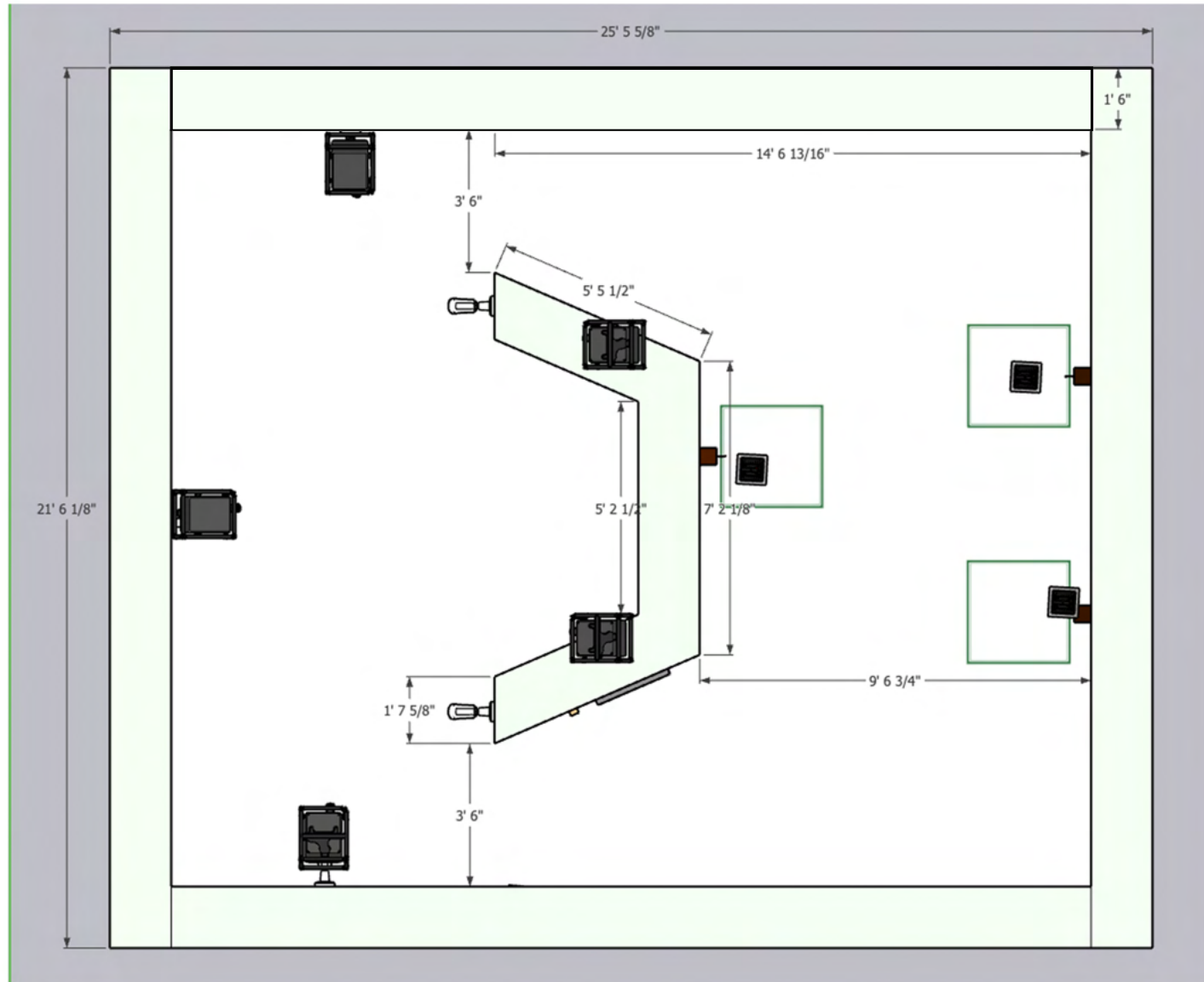
Humans Who Create:

human 13XL713F

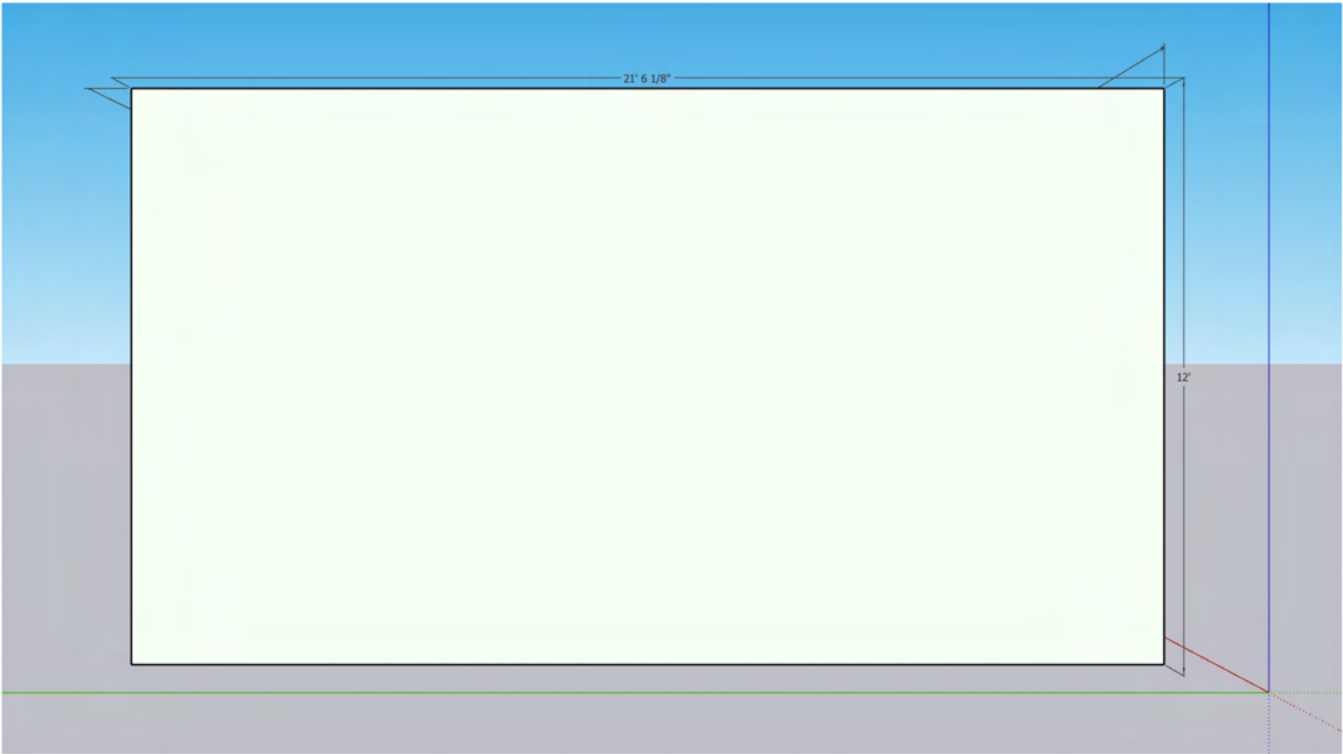
aka Letícia Ferreira

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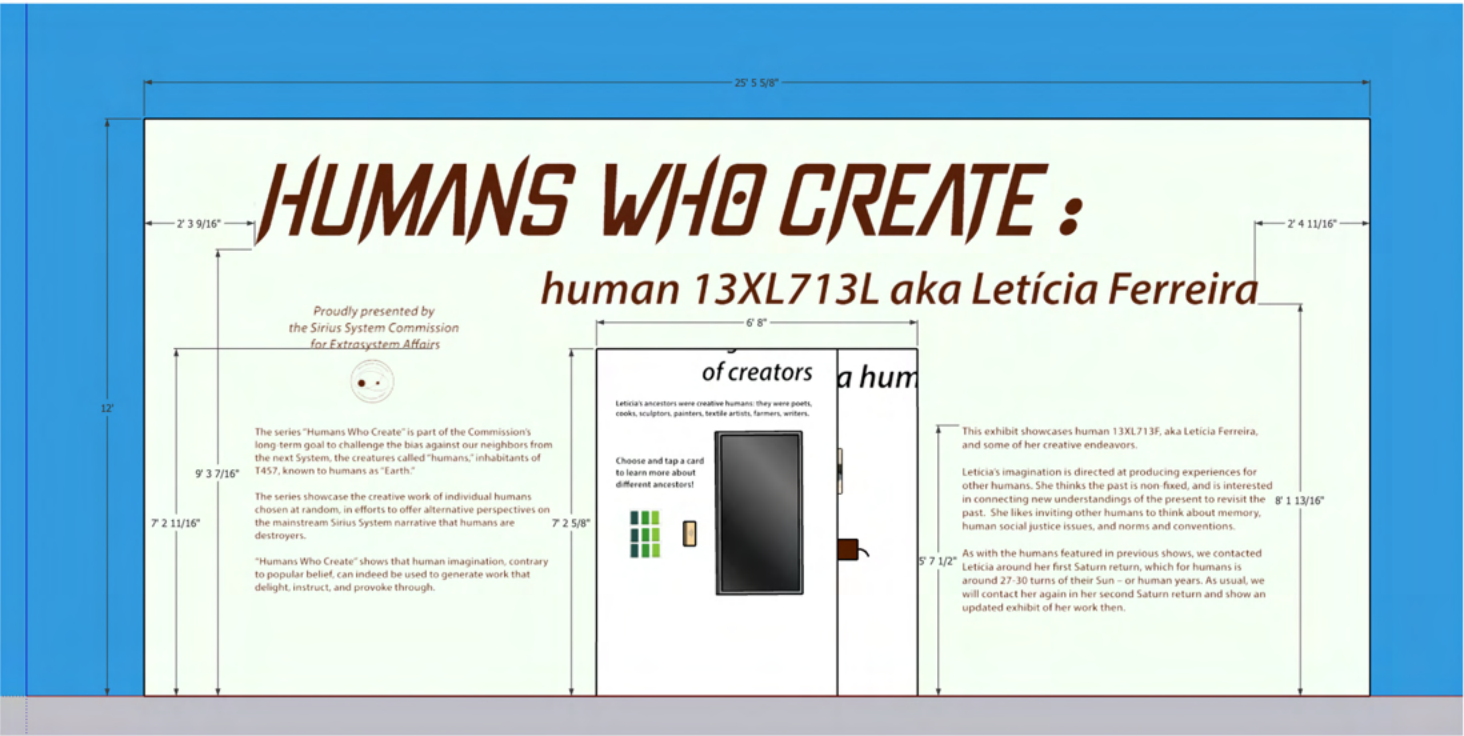
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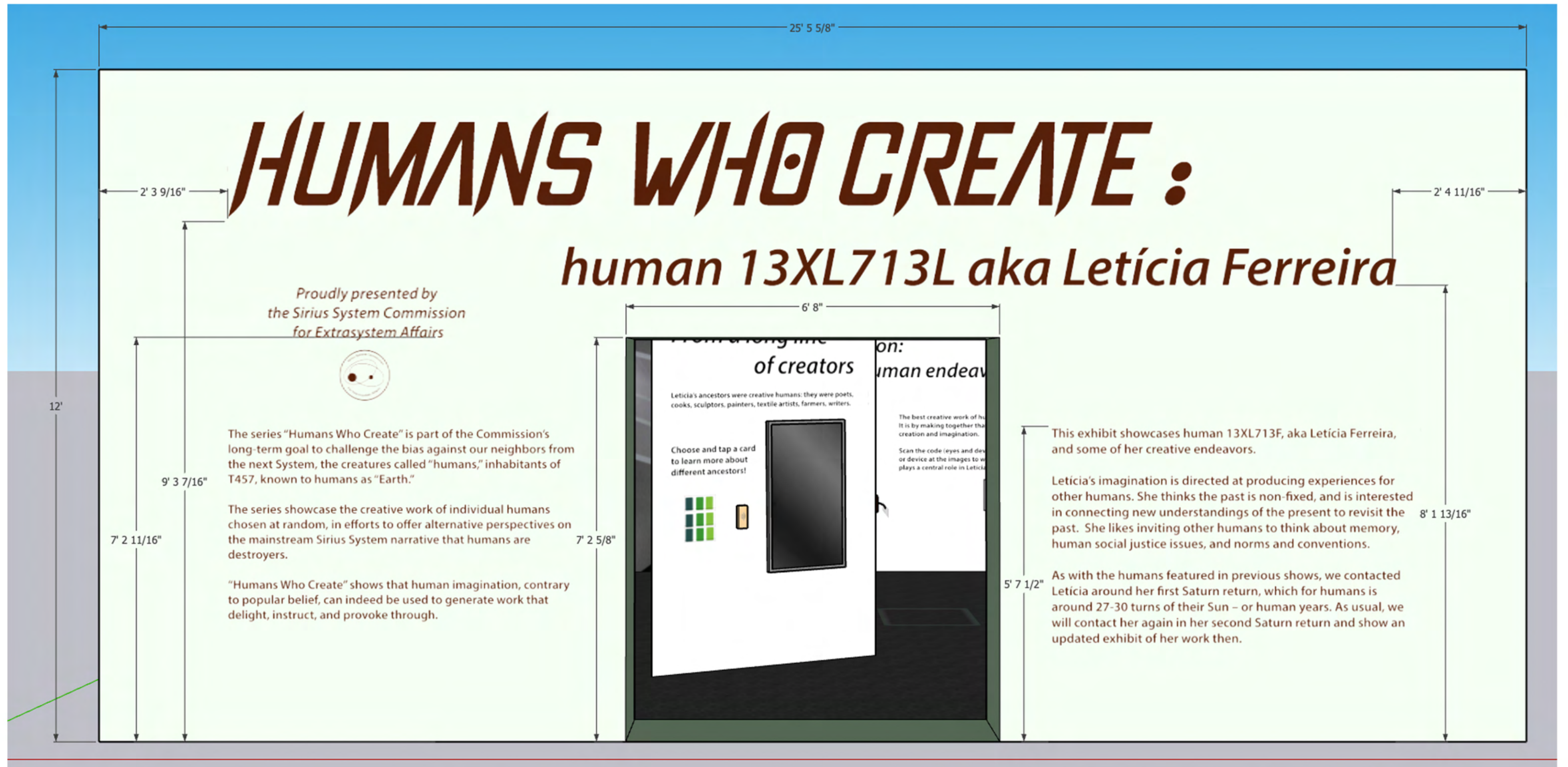
Scaled plan
Scale: 1/4"=1'



Side

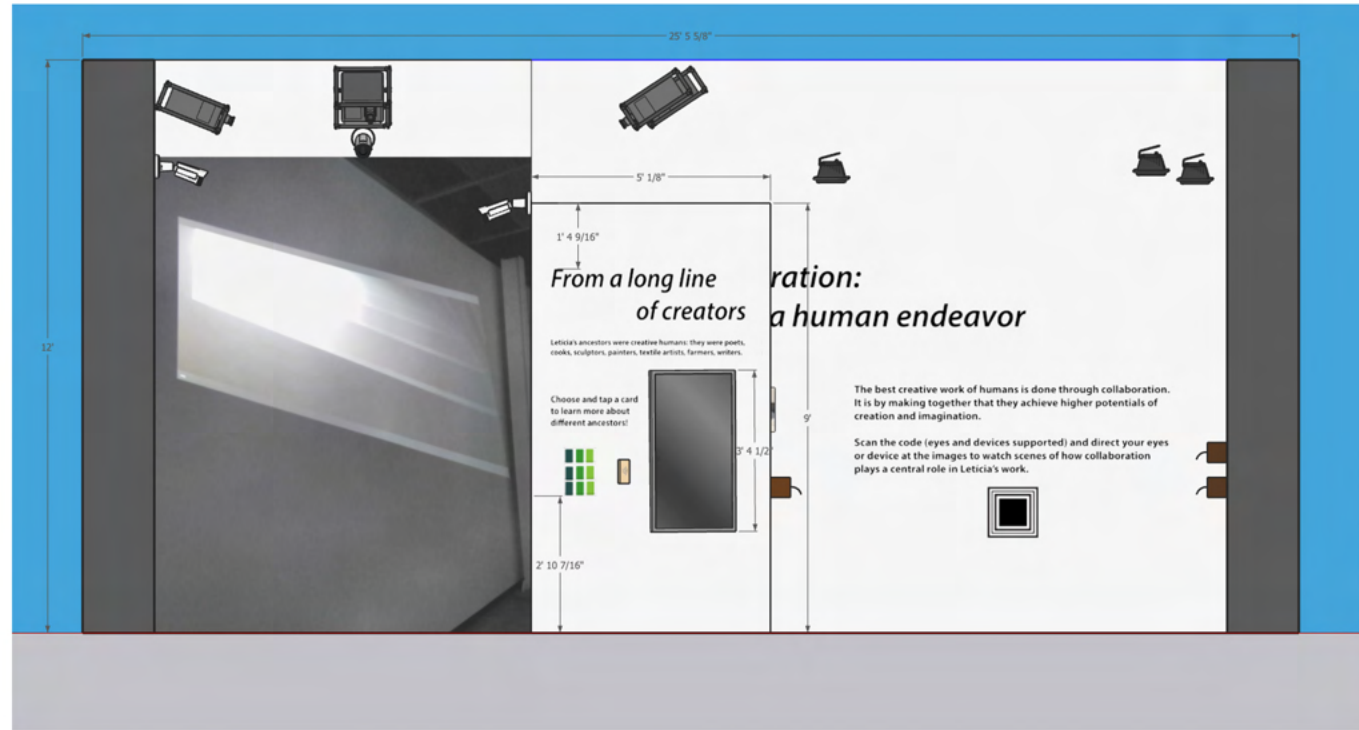


Front

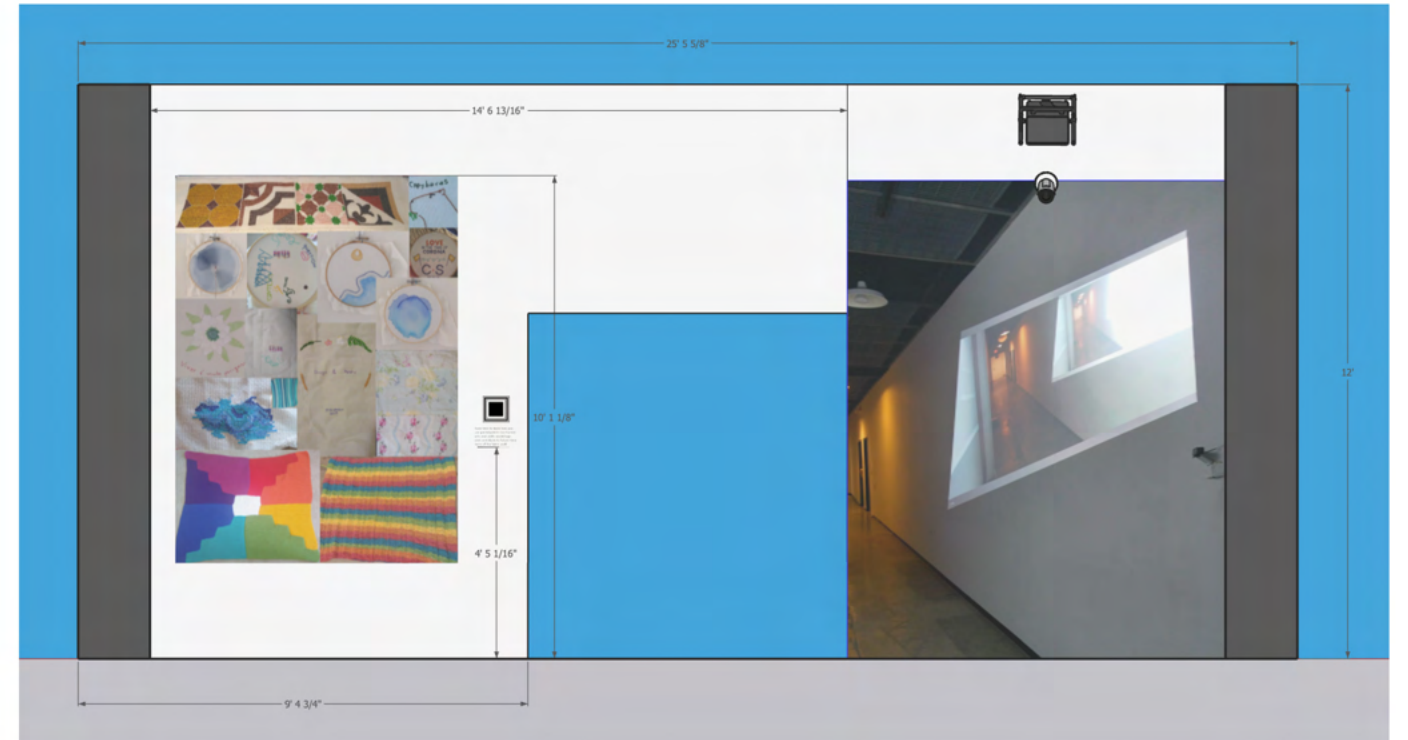


Front (not on scale)

Scene 1



Scaled section of front, showing Scene 1.

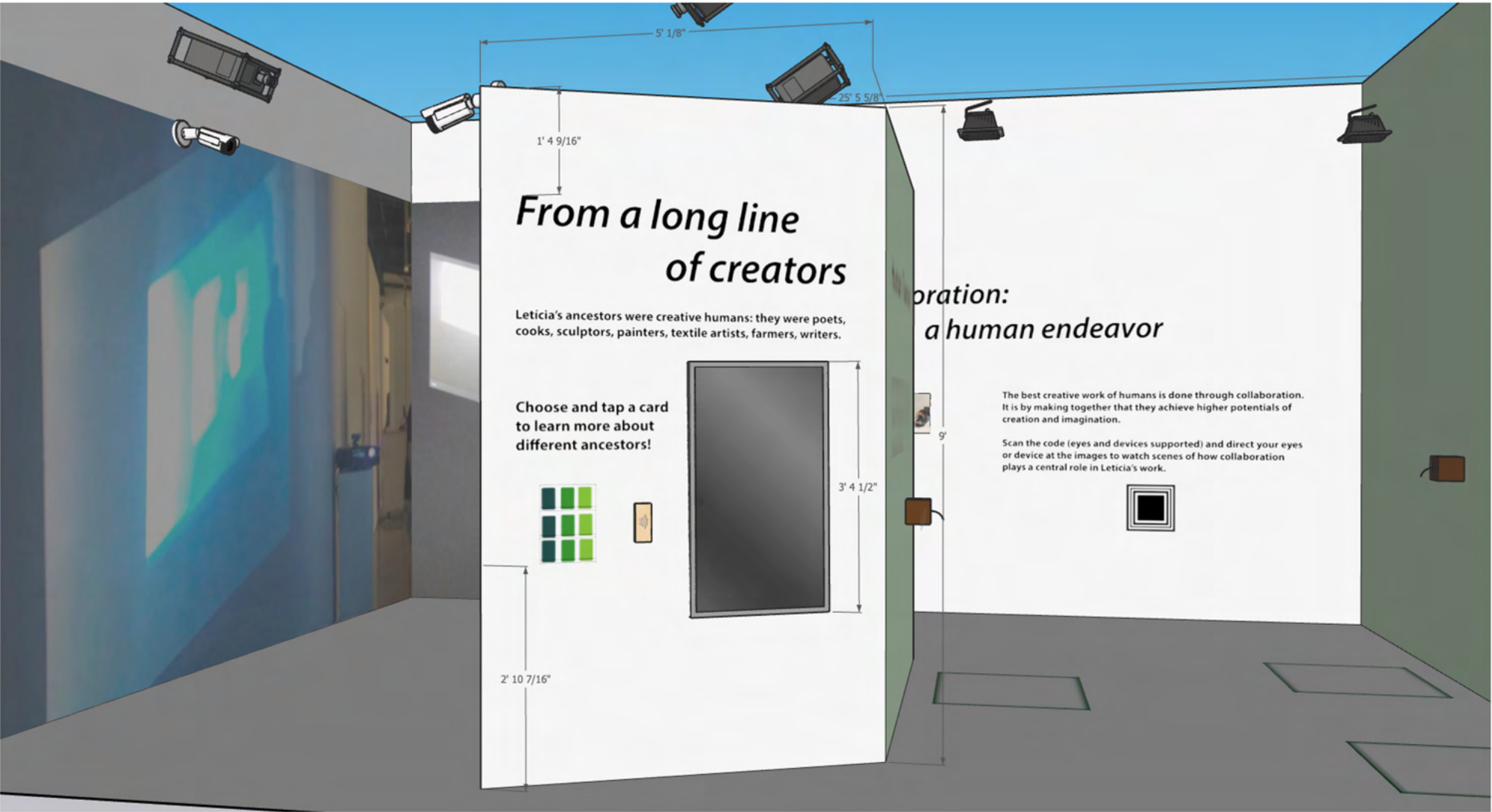


Scaled section of back, showing Scene 1.

The first scene invites participants to select a card to know more about Letícia's ancestors. Each card triggers a video about an ancestor and their creative endeavors, with still and moving images, as well as audio (from a directional bar under the screen).

Turning around, participants see a large fabric wall, with several of Letícia's textile works. When they scan the QR code, they can sign up for workshops on how to do human textile crafts, which will be then be added to the wall.

Scene 1



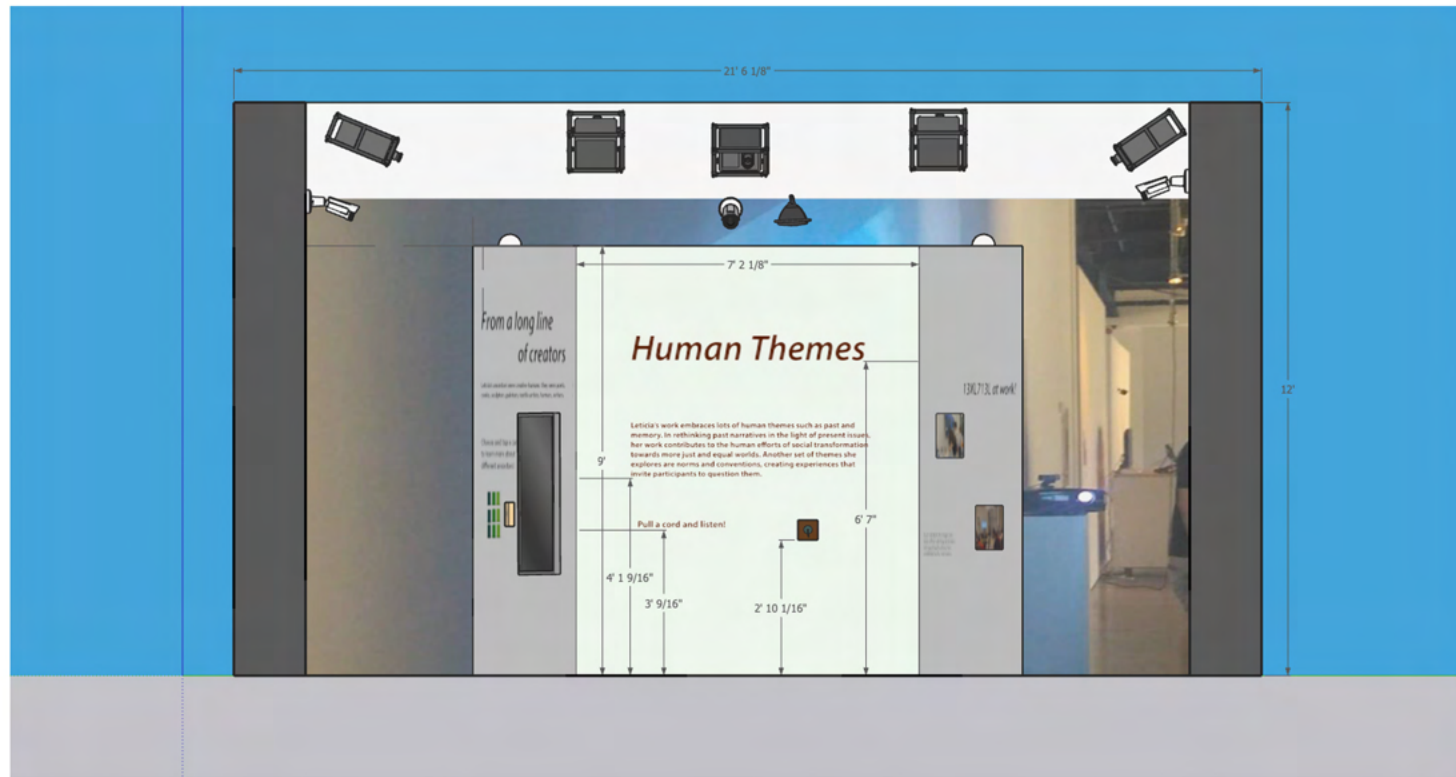
Perspective, non-scaled views of Scene 1.

Scene 1 evoked three different creative works of Letícia. First, the cards and screen interactive refer to her design of the entryway interactive of the Richardson Innovation Quarter Headquarters. The Fabric Wall and its participatory elements refers to “An Imagined Genealogy of Michel Foucault,” to which she served as creative director. Finally, the initial contents of the Fabric Wall would be selections of Letíci’as textile work, particularly embroidery and knitting.

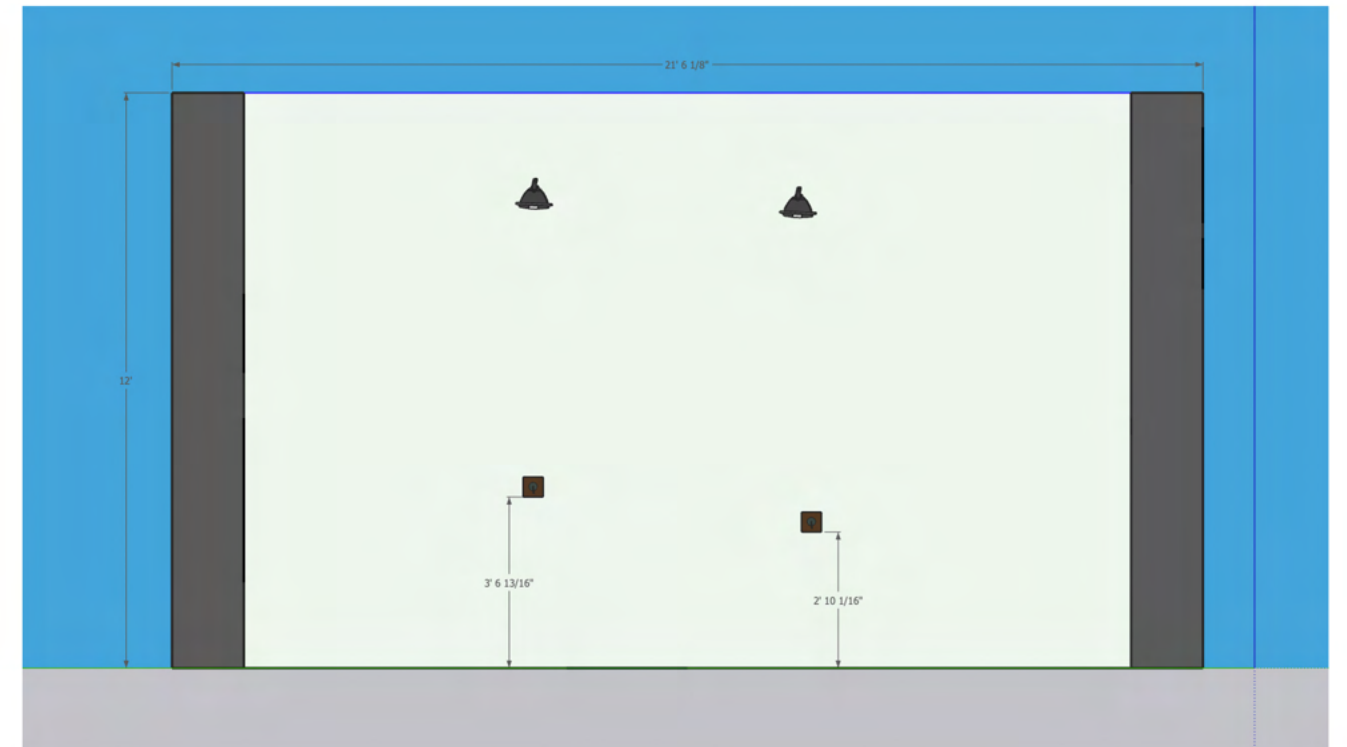


Detail of call for participation.

Scene 2



Scaled section of right side, showing Scene 2

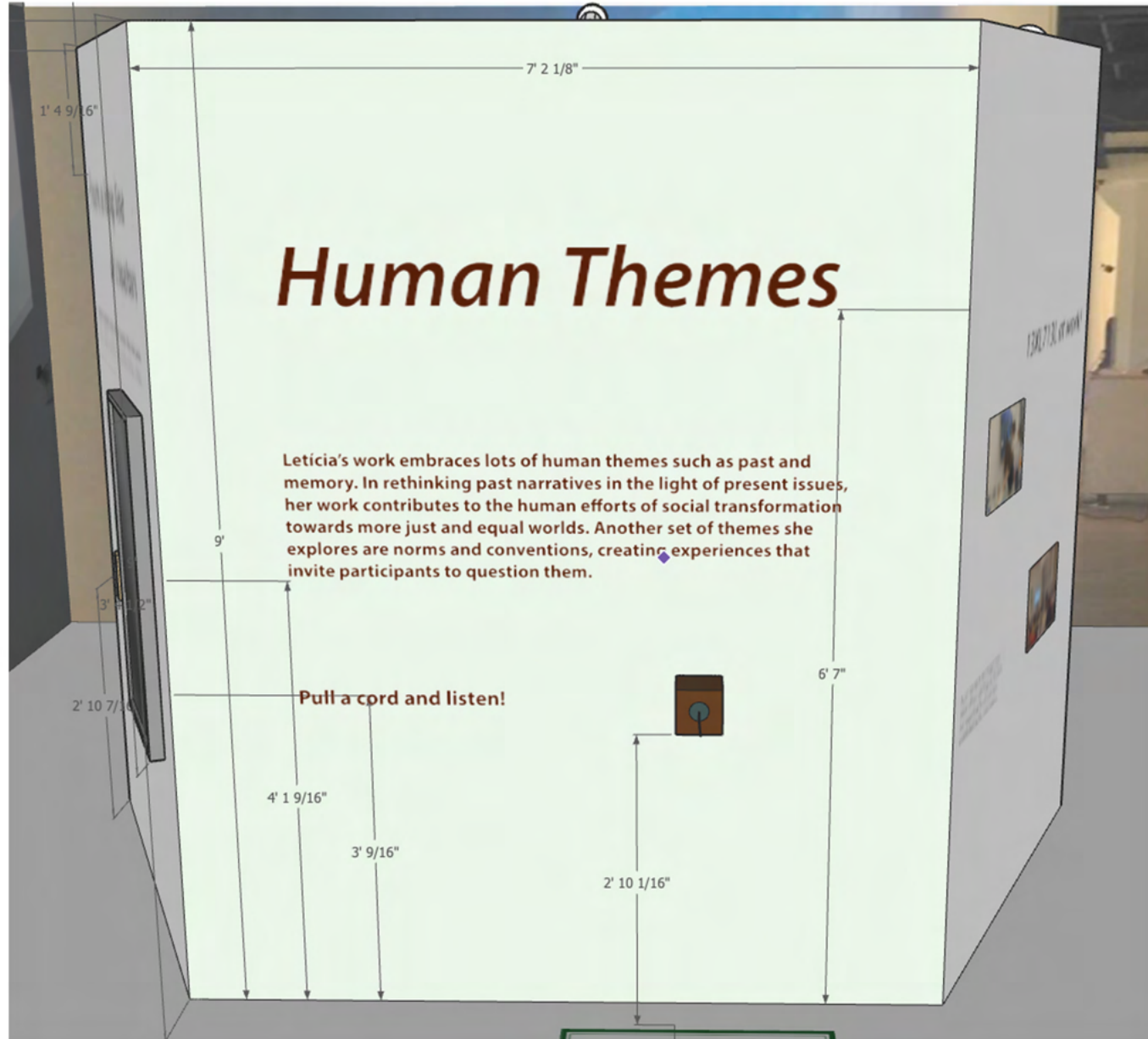


Scaled section of left side, showing Scene 2

Scene 2 is an audio experience that showcases the themes Letícia has explored in her work. As they pull a cord, participants listen to short blurbs about themes such as memory and social justice (particularly worker's rights, women's rights, HIV/AIDS activism), and how Letícia have approached them in her work.

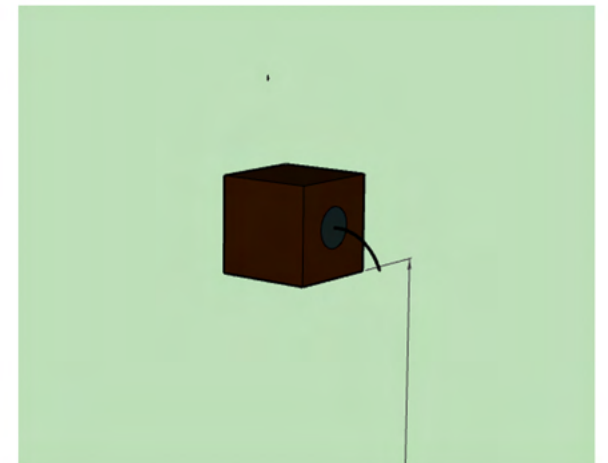
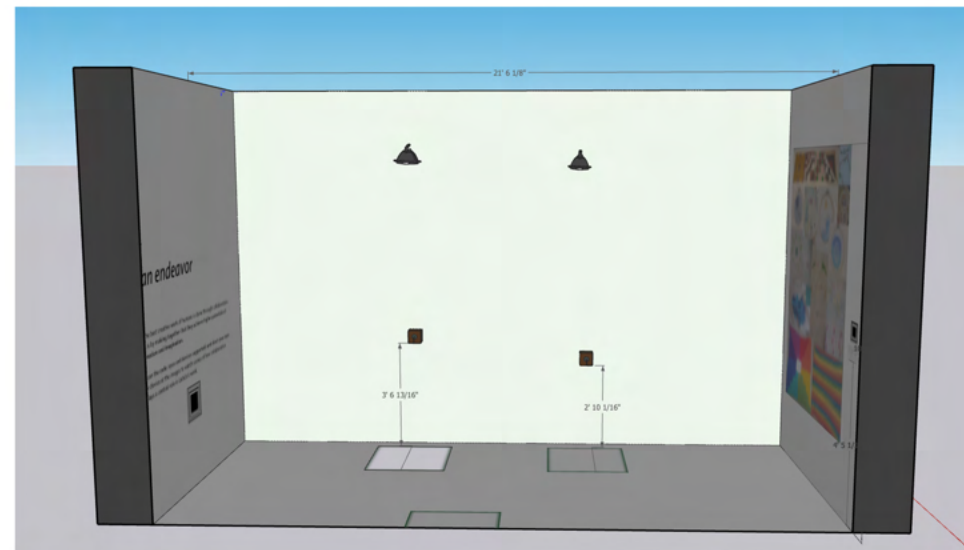
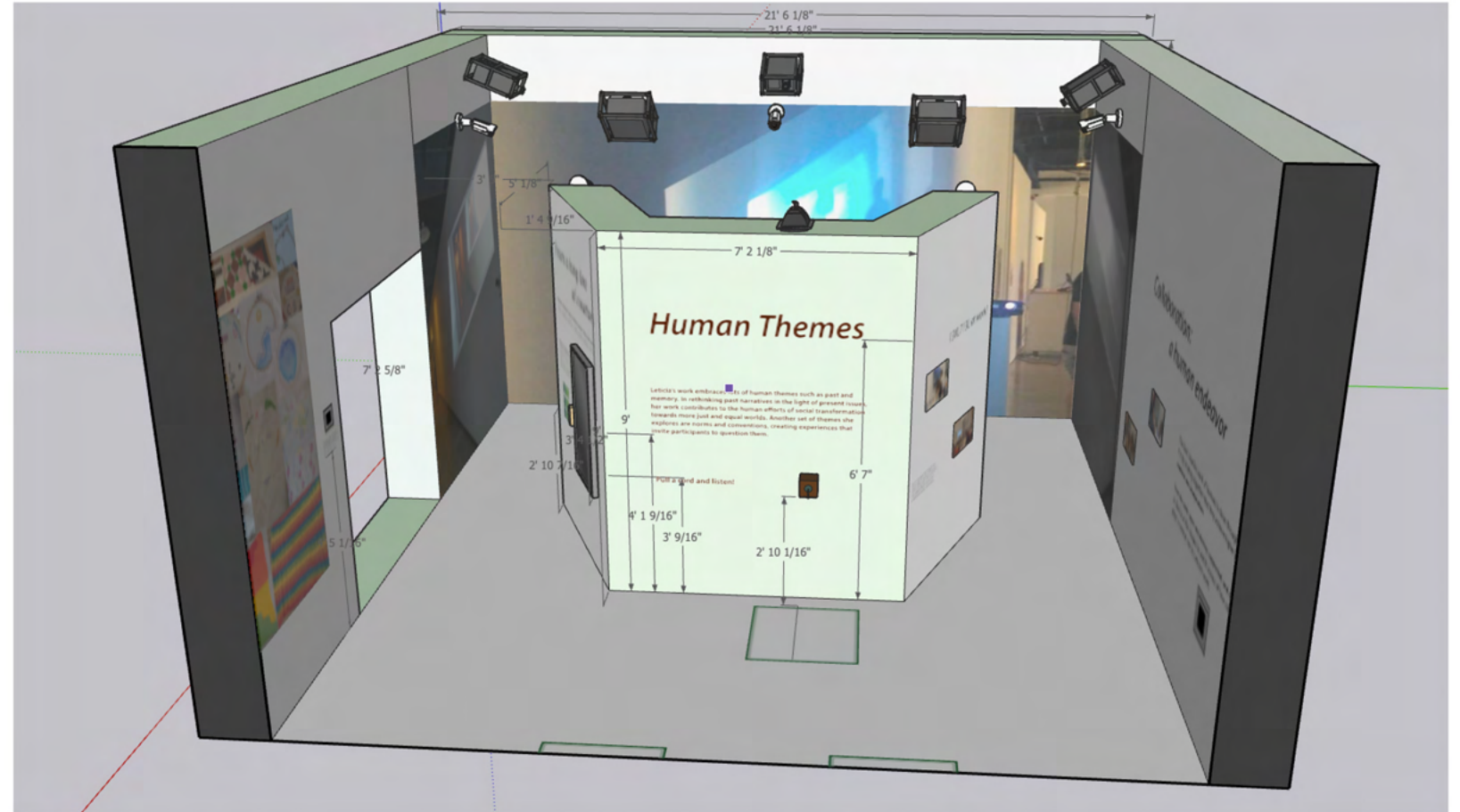
On the floor, large squares mark the limits of sound of directional speakers hanging from the ceiling, signaling to visitors where they should stand to be able to listen to the audio. Each box contain a Raspberry Pi micro controller, which is connect to the directional speakers and triggerred by the pull cord. The different heights of the pull cord box is intended to be accessible to standing adults, children, and people in wheelchairs.

Scene 2



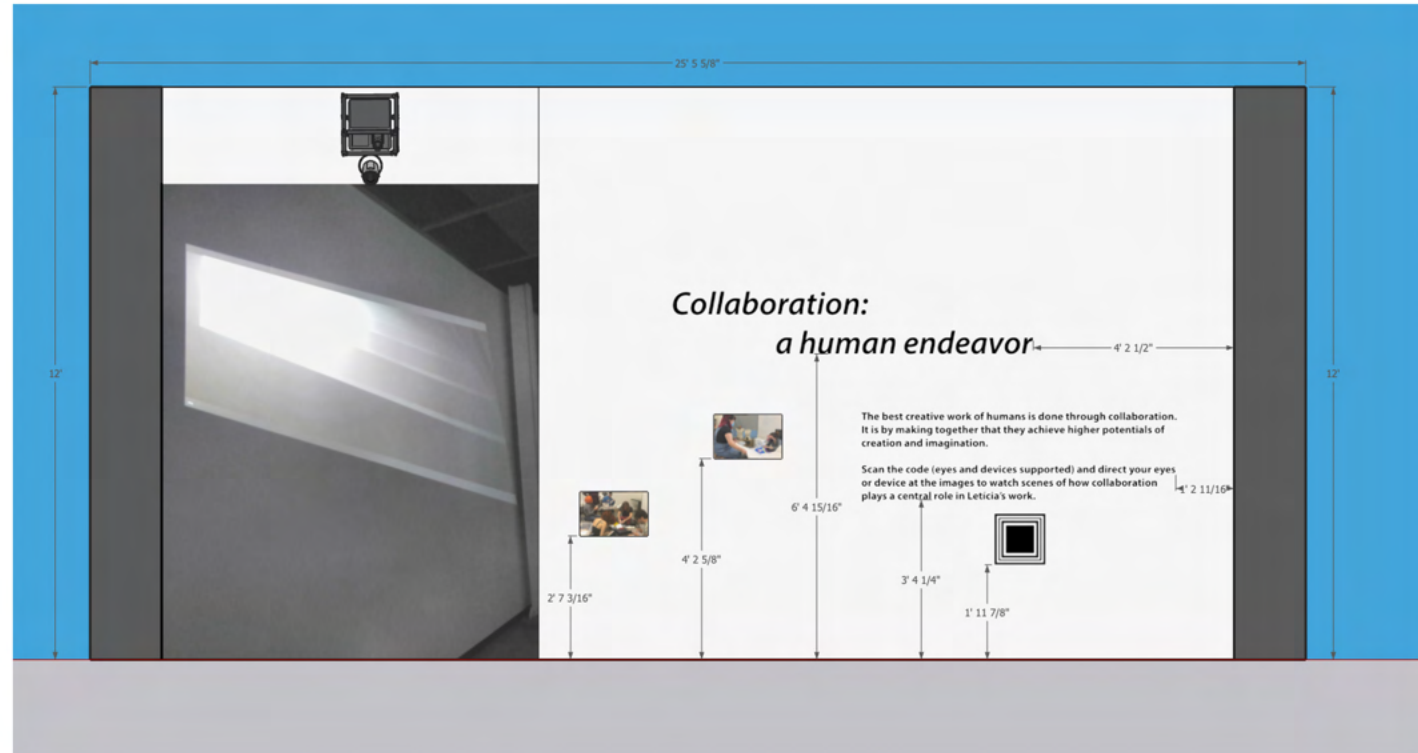
Perspective, non-scaled views of Scene 2.

Scene 2 is a direct reference to “The Radium Girls,” a multi-iterative piece on which Letícia worked from 2016-2019. In one of its iterations, visitors would pull a cord to listen to the story of the Radium Girls - workers who got contaminated with radium and whose struggle contributed to the establishment of worker’s protection laws in the U.S.

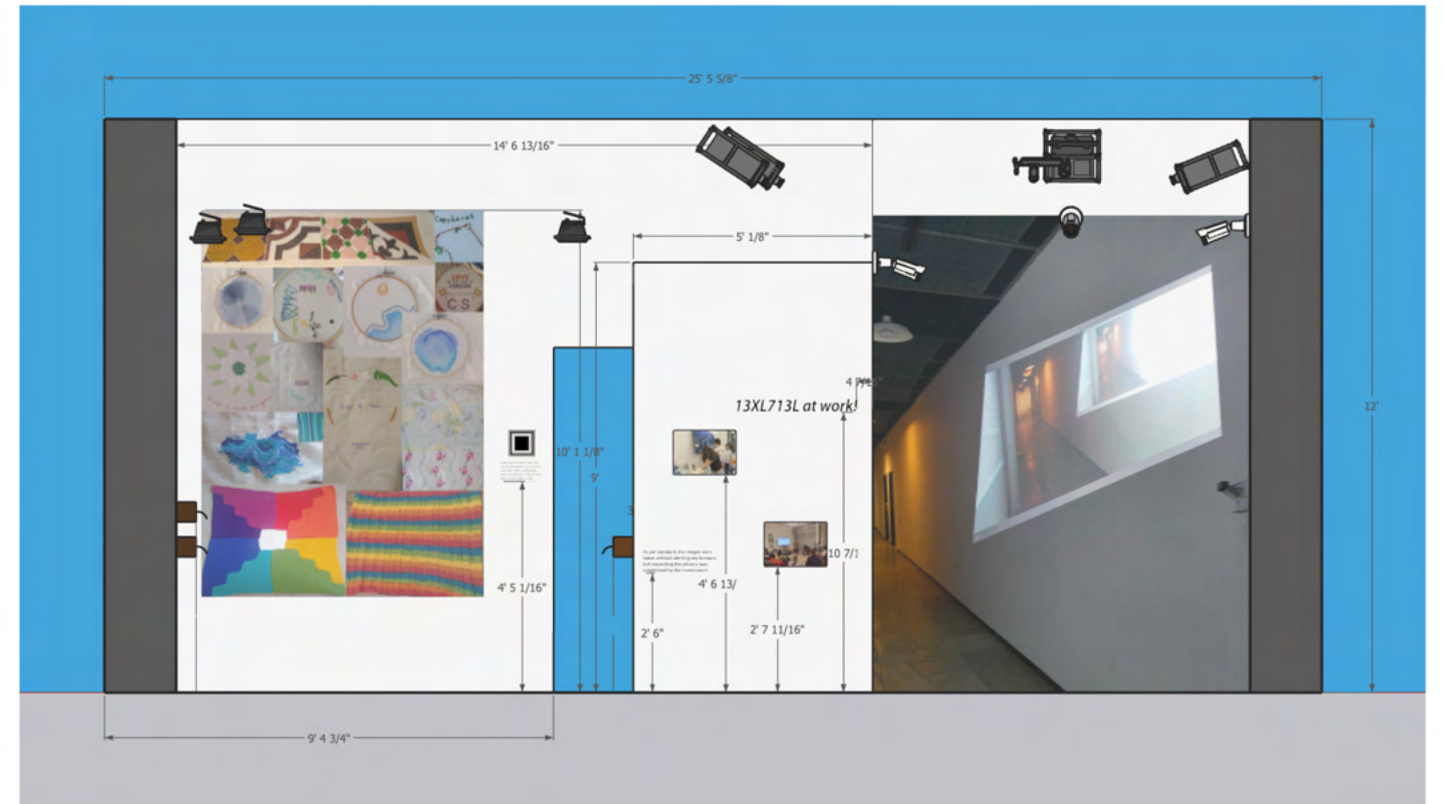


Detail of pull cord box.

Scene 3



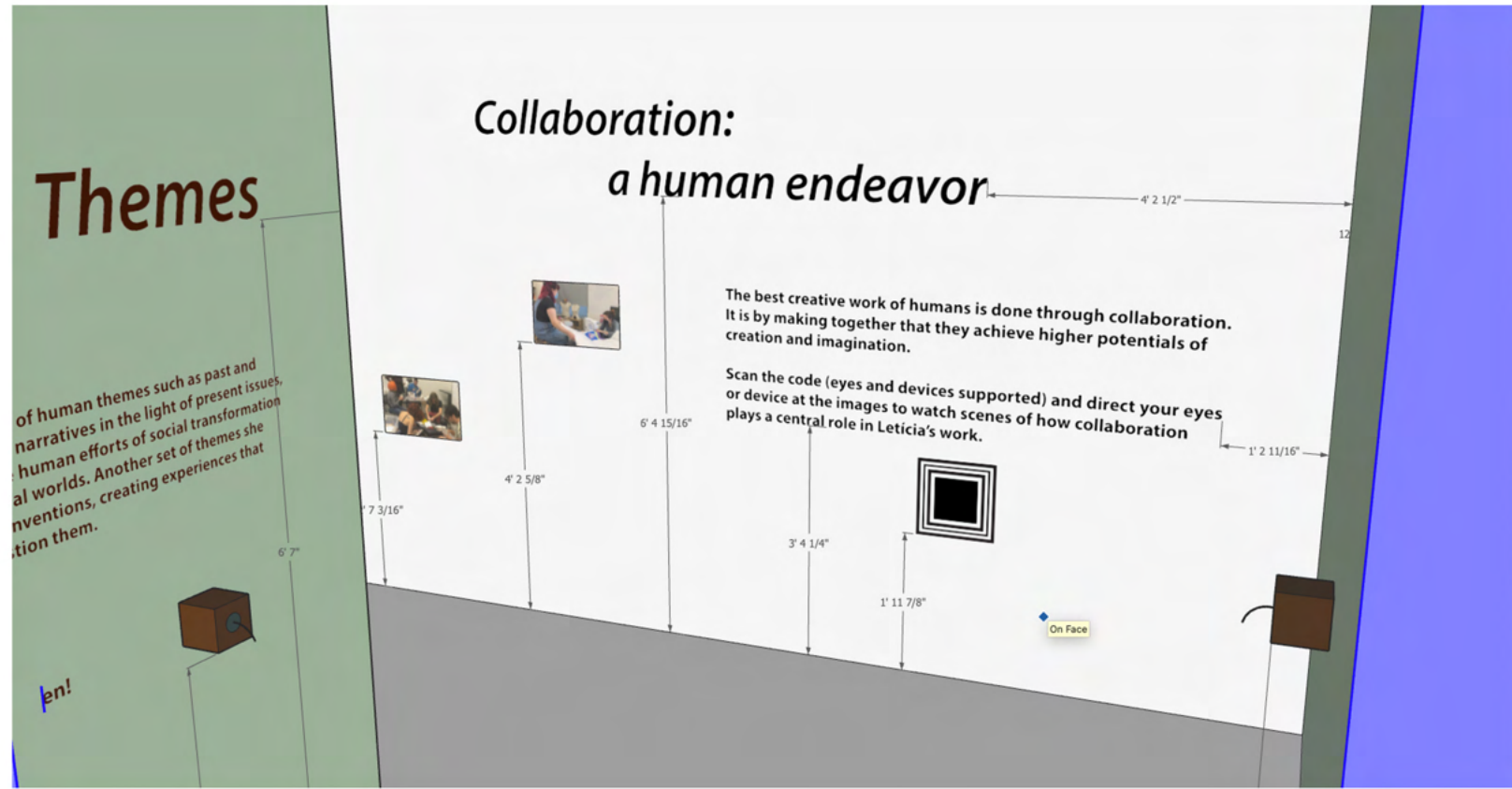
Scaled section of the front, showing Scene 3.



Scaled section of back, showing Scene 3.

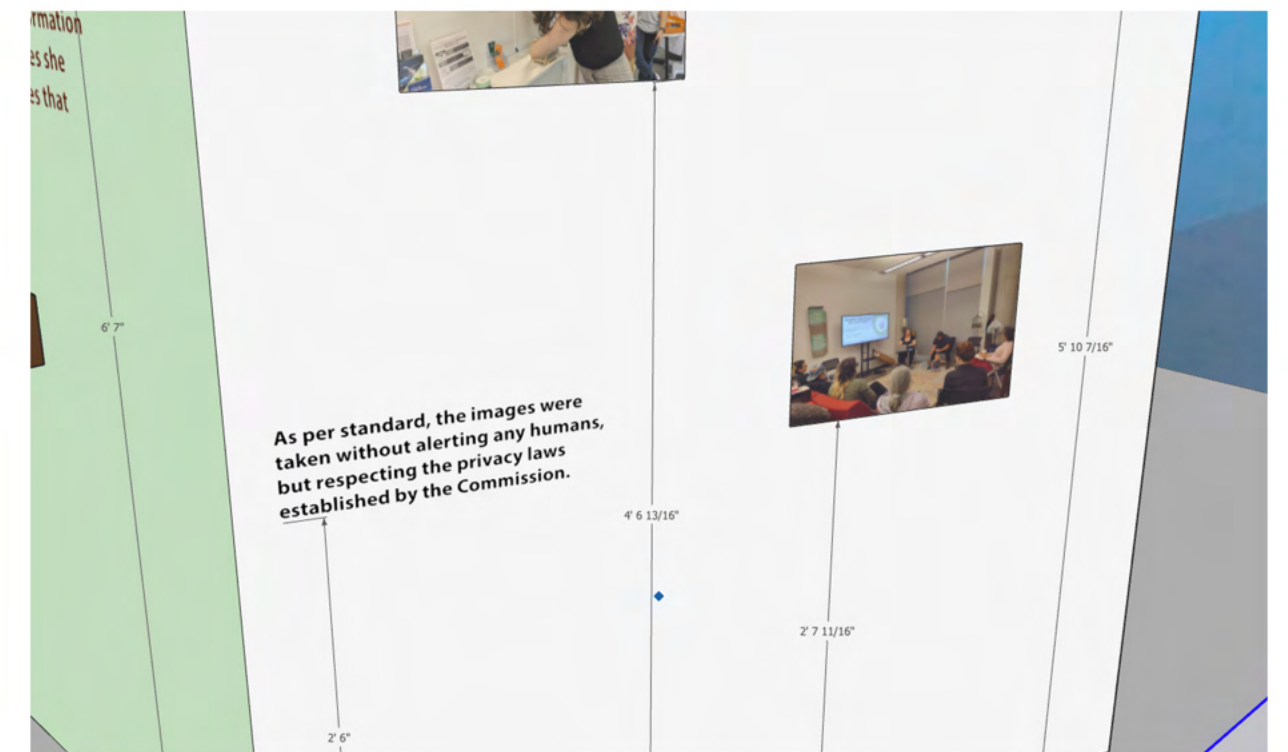
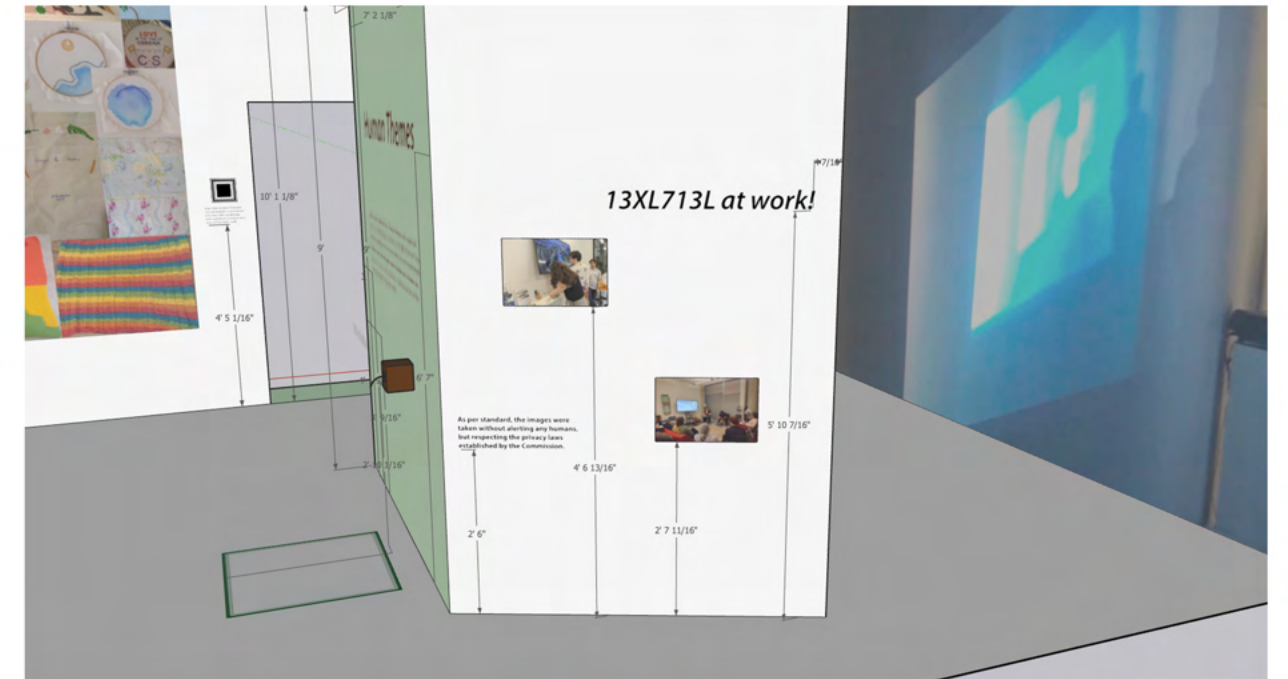
Scene 3 uses Augmented Reality to discuss collaboration, an essential human activity and one of the central “ways of making” of Letícia. By scanning the QR code with their devices, visitors can then direct them at the images on the walls, which will start moving on their screens. This piece is supported by AR platform 8th Wall. The images are in two different heights to be accessible for adults, children, and people in wheelchairs. The images are in an appropriate size to fit in a phone screen in the small space of this scene.

Scene 3



Perspective, non-scaled views of Scene 3.

Scene 3 evokes Letícia's recent project AR Portals at the Richardson Innovation Quarters Headquarters (IQHQ), Several portals in the IQHQ space seem to be just images, but as visitors scan a code and then direct their cameras at the portals, the images are revealed to be videos.

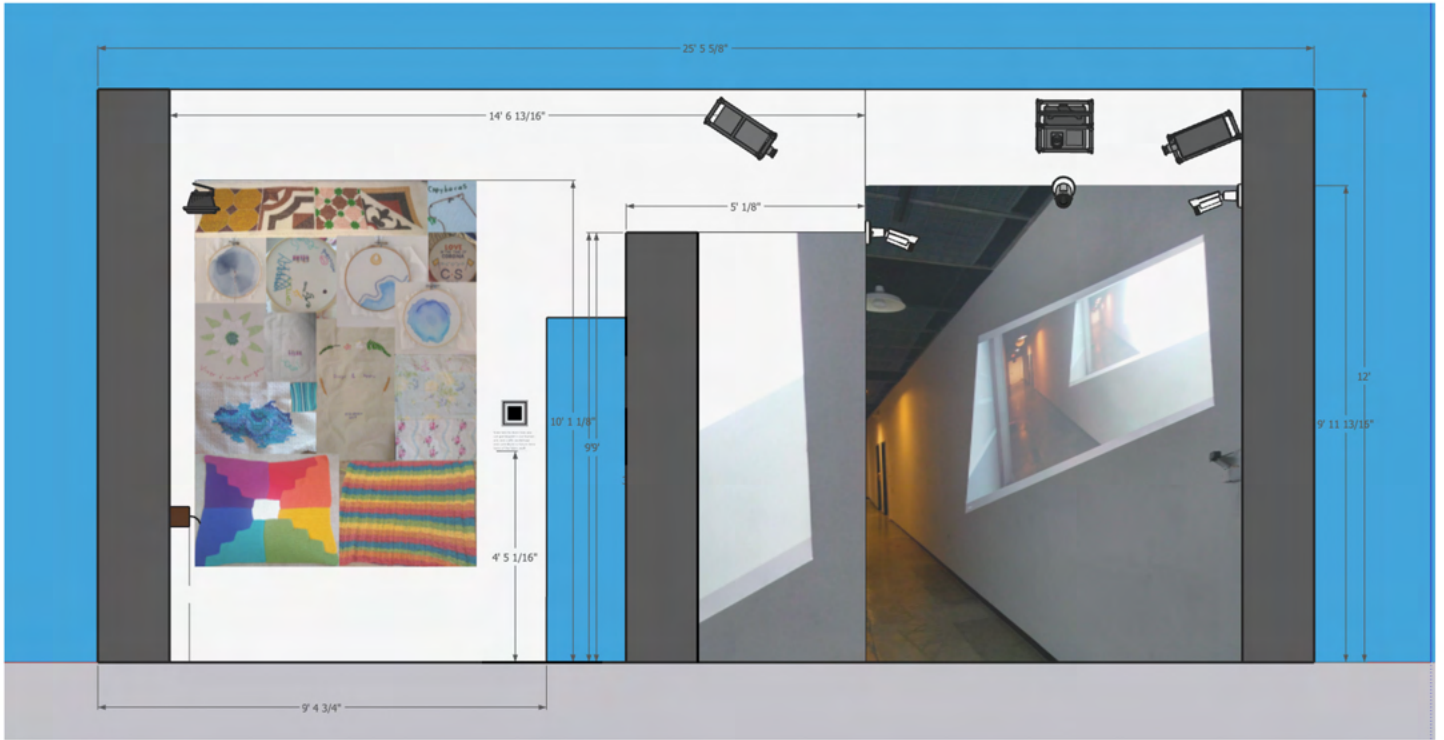


Detail of wall text.

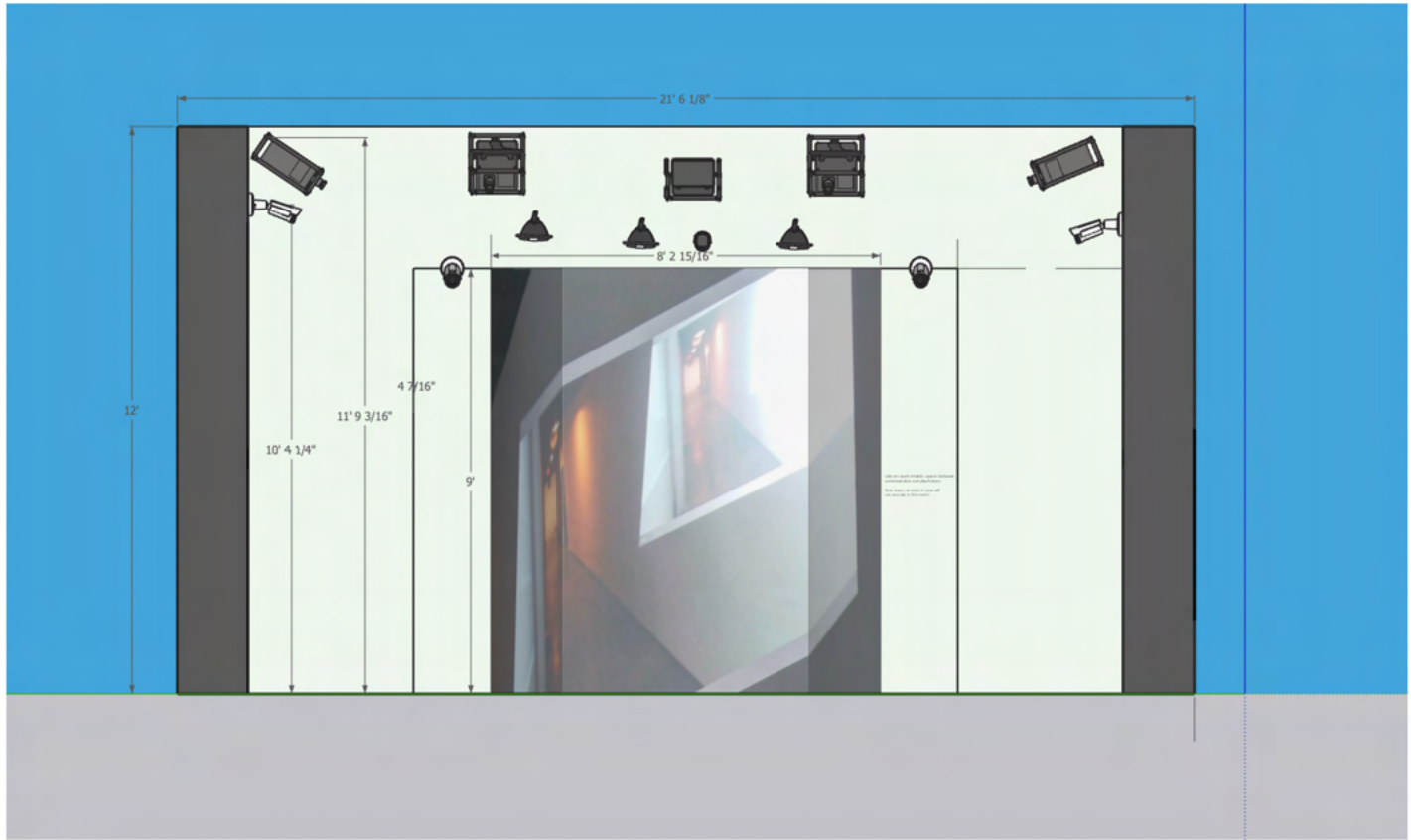
Scene 4



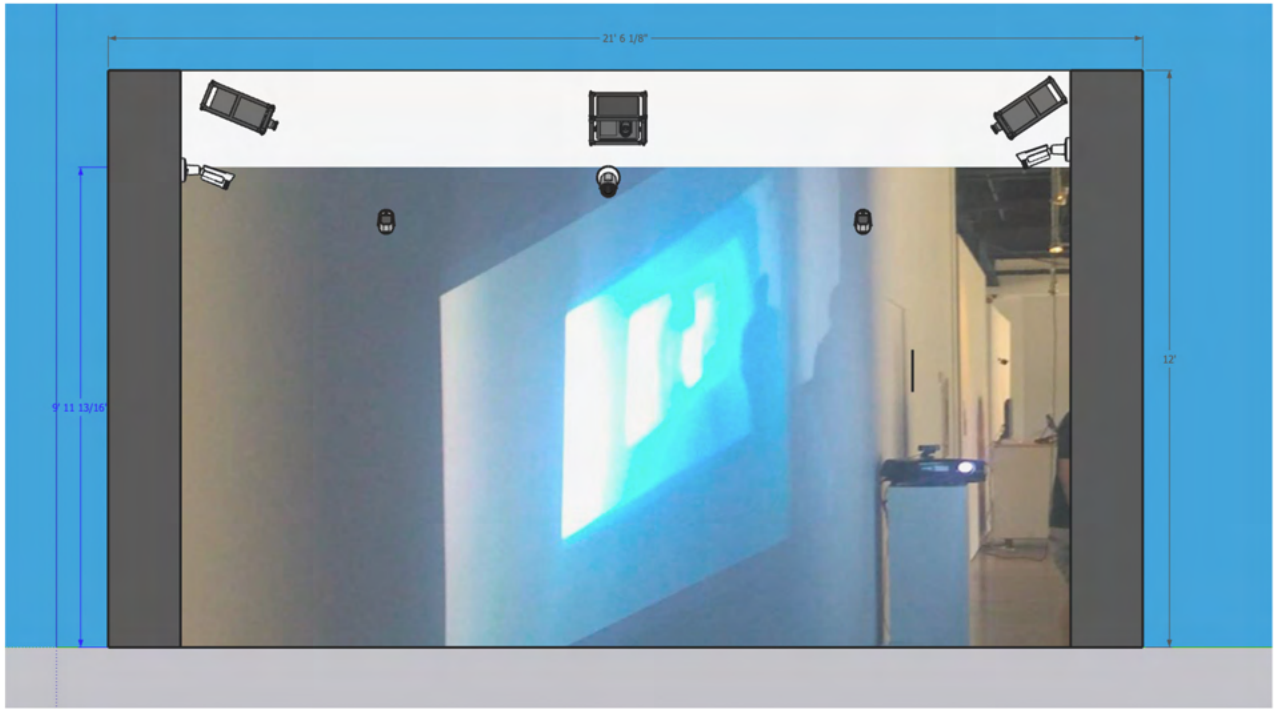
Scaled section of the front, showing Scene 4.



Scaled section of the back, showing Scene 4.



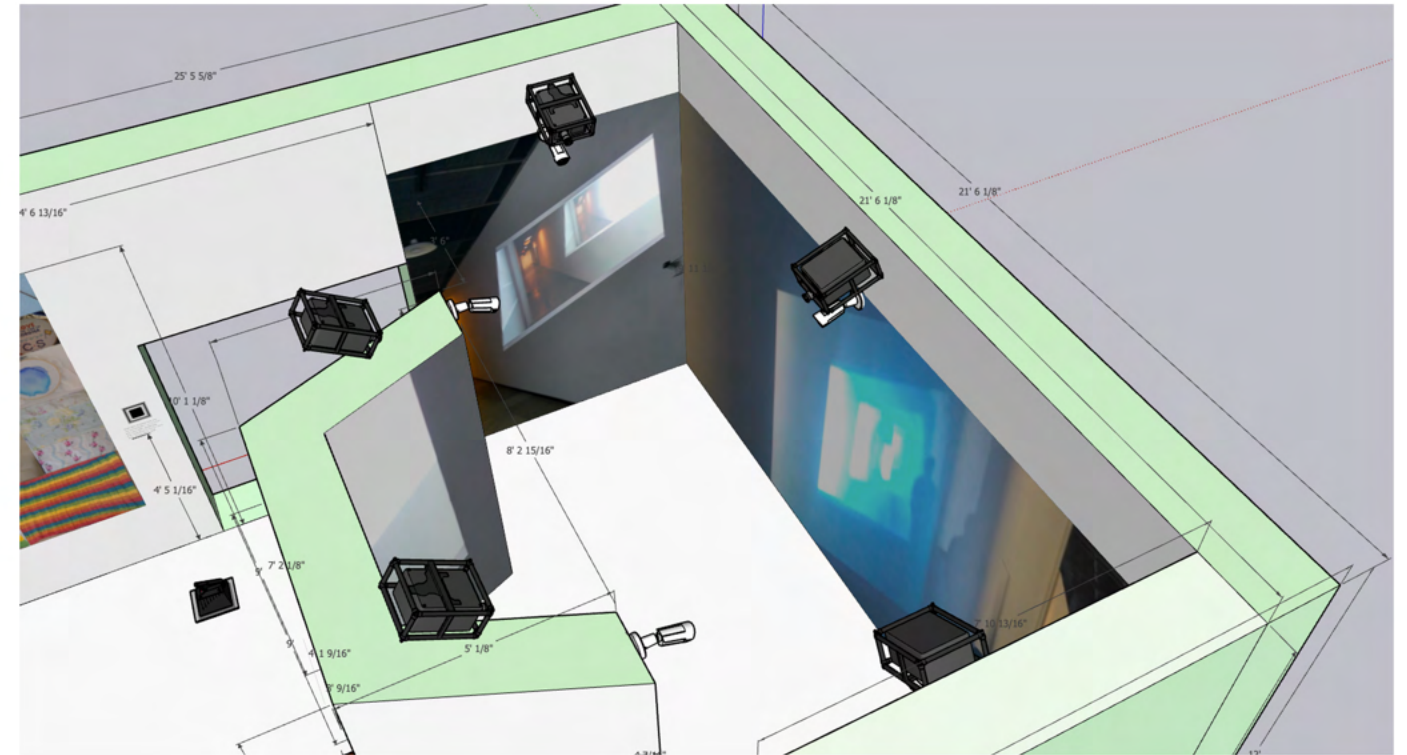
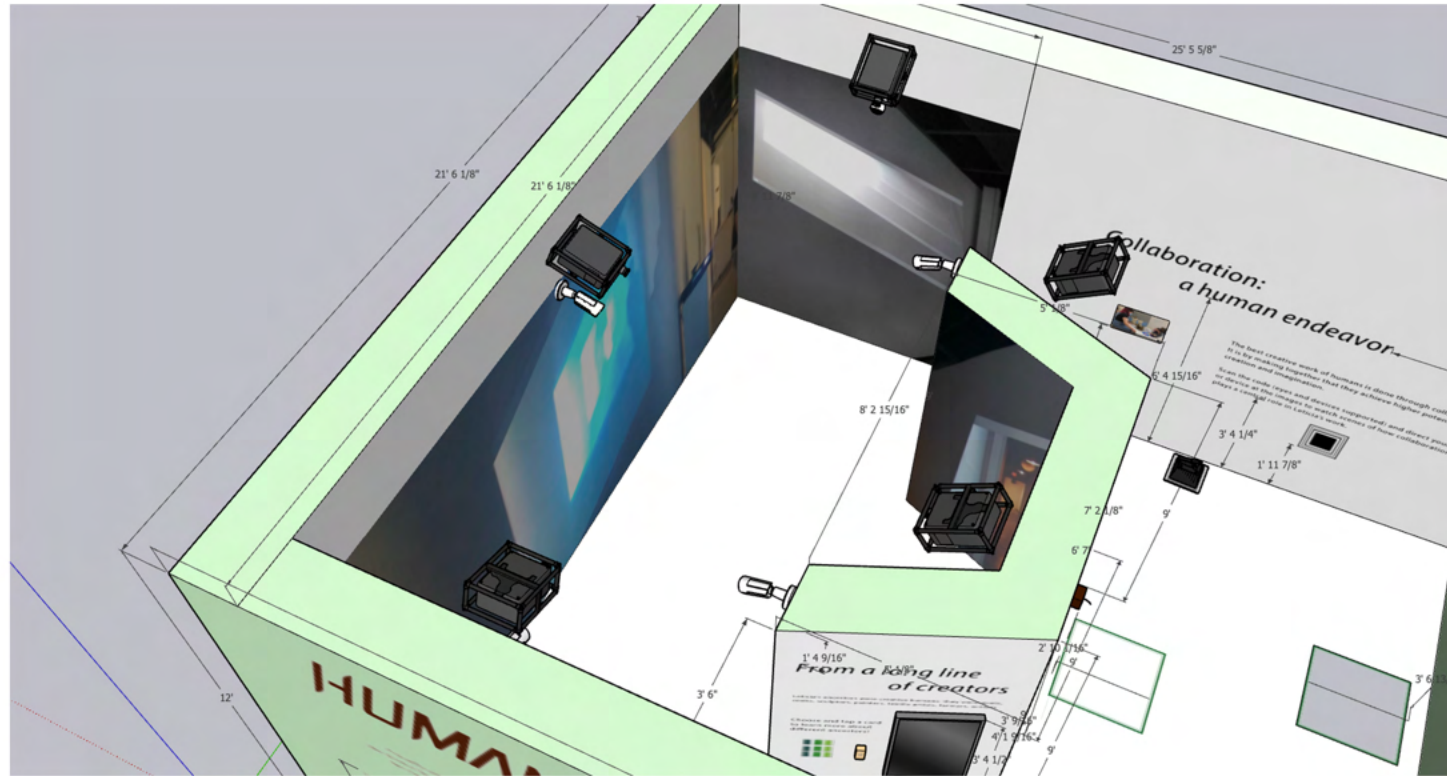
Scaled section of the left side, showing Scene 4.



Scaled section of the right side, showing Scene 4.

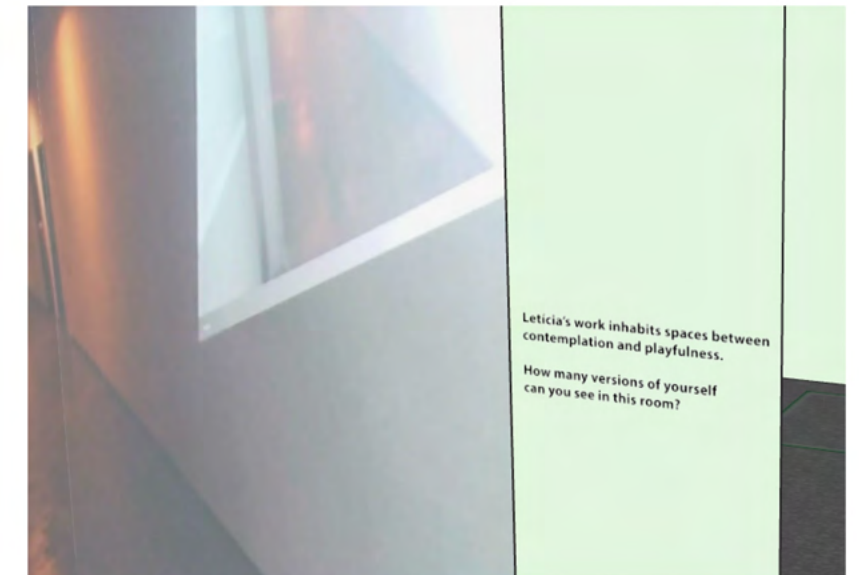
Scene 4

Scene 4 is a 4-channel video installation. By installing two cameras and two projectors facing each other, an infinite mirror effect in projection is created. By having two sets of cameras and projectors (therefore, 4 of each), this installation creates a 4-wall responsive environment. Using the software Processing, the image of each projector is given a subtle delay of seconds, making the double mirror effect slower, and encouraging participants to play and experiment in the space.

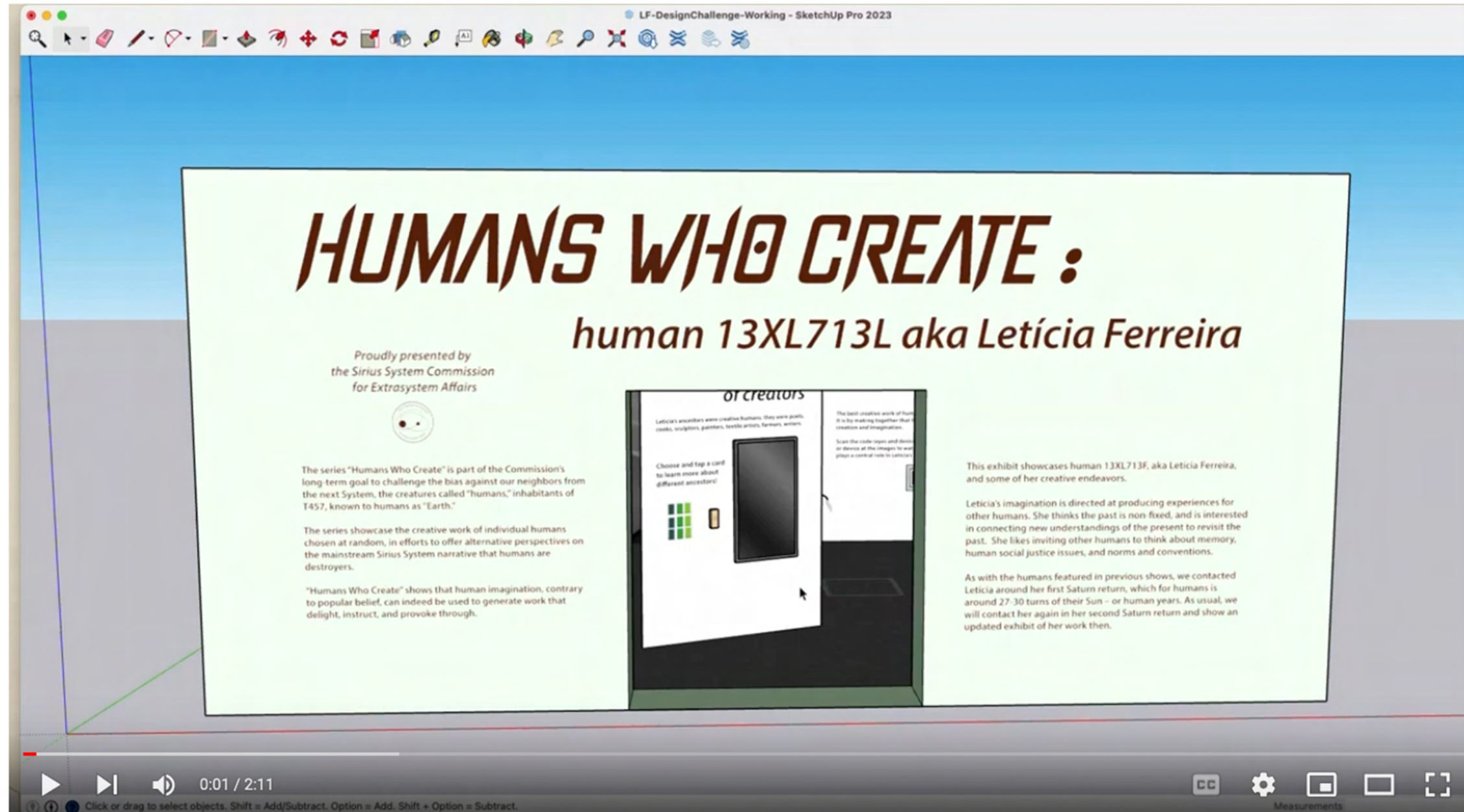


Perspective, non-scaled views of Scene 4.

Scene 4 is a more complex recreation of the piece "Streams From the Past." This piece has always been received with enthusiasm by visitors, who often spent a long time playing with the images. In this double version, the result is a space created for visitors to explore, playing and contemplating themselves and their movements in time.



Video of Sketch Up Model



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