

Process Book



Major Project 1



FAKES:

Statues of Control:
Trust & Collapse

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BA (Hons) Interaction Design Arts
Major Project 1

Abstract

Statues of Control: Trust & Collapse is an installation that explores the dual meaning of propaganda through statues, prompting a rethinking of what is "fake" in public space.

I present two opposing states—one statue rising, the other falling—mirroring the tension between trust and collapse. The rising statue represents how propaganda constructs "trust," telling people what to believe. In contrast, the collapsing statue reveals how these manufactured ideals eventually falter in real life—how the trust once built can "collapse".


By placing the rising and falling statues together, I invite the audience to ask: What counts as fake? Who decides what deserves to stand tall in public? What must be hidden, erased, or destroyed for something to be "statuefied"?

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Theme Research 01

A. In *Even if Moon Disaster*: a complete deepfake



- o **Speech** written by Nixon's speechwriter.
- o in case → accident 2
- o **Nixon's voice** → deepfake
- o **Young Middle Road**
- o **Fortage** - real archive

B. *Urumqi Middle Road*
"white paper movement"



Stalin's *manipulate* history / *purge* / Ukraine / Taiwan / *today* / *Tomorrow*

In Even if a Moon Disaster shows what would have happened if Apollo 11 had failed? President Nixon had a prepared speech, which is a complete deepfake, but based on a real Nixon's prepared presidential speech.

My initial research focused on fakes happening in current society, from historical events to internet pops. I especially focus on the Deepfake technology which can generate many fakes. For deepfake technology. I find an interesting starting point: "How can Face be used as propaganda under deepfake technology?"

I developed two directions and finally chose the second. One is to focus on one historical "fake" and develop. I am impressed by *In Event of Moon Disaster*, which uses real archives to generate voices and match faces. Another direction is the "Fakes", which under Deepfake's influences. Research and rethink its influences.

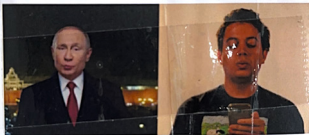
C. Journalism.

(AV. porn. Female).

Real images.

how they were ^{cre} contextualized
interpreted. broadcast

Selling online



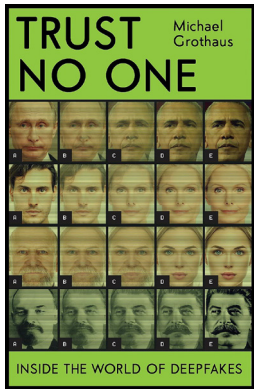
17. synthetic media For Good

social media: photoshop for democracy
protect subject rights
/ enhance

every pixel that move past our collective
yes is potentially up for grabs
fake

Deepfakes are very common in journalism, including AV or translated broadcasts, which are recontextualized, sold online or exposed on the Internet as popular satire.

Theme Research 02



Deepfake is an AI-generated fake media that alters or fakes appearance/voice. This book exposes how deepfakes disrupt societal trust and ethics. **It shows that deepfakes demonstrate the actual operation of counterfeit goods.**

The Thai government used deepfakes of the Prime Minister speaking Mandarin to alleviate fears of fraud among Chinese tourists. **This illustrates how deepfakes bridge communication gaps while also highlighting ethical issues in political applications. There are risks associated with their use.**

Trust No One: Inside the World of Deepfakes, 2022

AI-generated video of Prime Minister Paetong-tarn Shinawatra speaking fluent Mandarin, 2025
AI Deception: a Survey of Examples, Risks, and Potential Solutions, 2023

Review

AI deception: A survey of examples, risks, and potential solutions

Peter S. Park,^{1,4*} Simon Goldstein,^{2,3,4} Aidan O’Gara,³ Michael Chen,³ and Dan Hendrycks³

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²Dianoia Institute of Philosophy, Australian Catholic University, East Melbourne, VIC 3002, Australia

³Center for AI Safety, San Francisco, CA 94111, USA

⁴These authors contributed equally

My research focuses on the influences of fakes which under deepfake. I find both negative and positive part of “deepfake”, I further focus on the “deception” behind the Face and Deepfake. Which make the influences more focused.



Theme Research 03

Agamben argues **'face'** is the basis of speech and communication.

<On the government of the faceless and the deathless>, 2021



Self-deception is “hiding truth from the conscious mind in unconscious.”

<Keeping you in the dark: the psychology of self-deception>, 2014



AI-deception stems from the developers/users, with the AI model functioning as a mask.

<Hallucinations: Why AI makes stuff up>, 2024

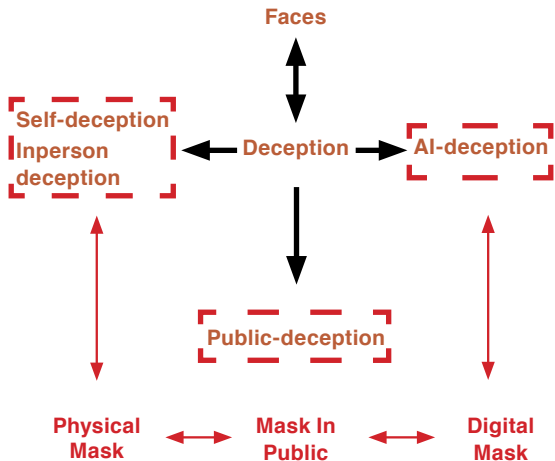


The URME Mask , a **public-deception** tool subverts surveillance to forge communal identity.

<Urme surveillance>, 2014



My analysis of face and deception found that deception is a behavior from individuals to the entire society, and masks always appear with the face. In different situations, when deception occurs, the mask is a tool or protection.

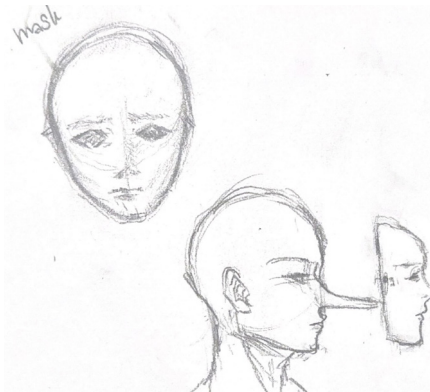


Primary Research: Design



<Pinocchio>, 1940

Pinocchio's nose grows when he lies, a synonymous with deception



Method 1:
Symbolic Provocation

I wore a mask and a Pinocchio-like nose to create a visual metaphor for deception. The exaggerated symbols invited participants to question appearances and step into a space where truth felt uncertain.

Method 2:
Participatory Narration

Participants were encouraged to wear the props and share their own stories. The mask offered a playful protection—allowing them to speak more freely, with a safe distance from their own weakness.

My primary research involved performance-based interviews exploring lived experiences of deception. People avoid the masks I set for telling deception stories. From the self, face-to-face to the public or the AI deception they face.

My design for this interview focuses on creating meaningful props which not only push the interview but also think about the audience's understanding and experiences.

Mask & Deceptions Interviews

My primary research used humor and performance to explore deception in daily life. Different people have their own stories about deception.



*2.1 Visual Window:
I constructed a display of masks to
attract public attention.*



*2.2 Performative Engagement:
I performed gestures to engage
participants while discreetly
observing potential interviewees.*

One person shared a story about deception at work that not only resonated with me, but also made me realize that deception is related to people, platforms, social infrastructure, and social awareness. I will make an in-depth secondary research of the whole system about the deception's motivation and deep influences.



*2.3 Symbolic Revelation:
Occasionally, I turned to reveal
my Pinocchio-like prosthetic nose,
prompting curiosity and initiating
conversations about deception.*

*2.4 Storytelling Exchange:
Participants shared personal
stories of deception. The props
acting as narrative catalysts that
and as symbolic privacy shields.*

Secondary Research

The timeline I designed maps the linear influence from individuals to society. It shows how the motives behind fakes have changed over time with technological iterations.

- **Horizontal axis:**
Technology Perspective --
technology iterations

- **Vertical Axis:**
Macro Level -- deception
effects on people and future

- **Systemic Information Confusion**

Deception Effect:
AI-driven fraud, emotional manipulation in a
collapse of shared reality.

- **Social Trust System Collapse**

Deception Effect:
AI-generated falsehoods create universal
skepticism, undermining institutional.

- **Personalized Information Manipulation**

Deception Effect:
AI curates content to reinforce
biases, trapping in "information cocoons."

- **Smart Homes**



- **Mobile Devices & Voice Assistants**



- **Platform Scams & Fake News**



- **Artificial Intelligence Fraud**

Deception Effect:
Fake news blur reality, making truth
indistinguishable from fabrication.

- **False Emotional Interaction**

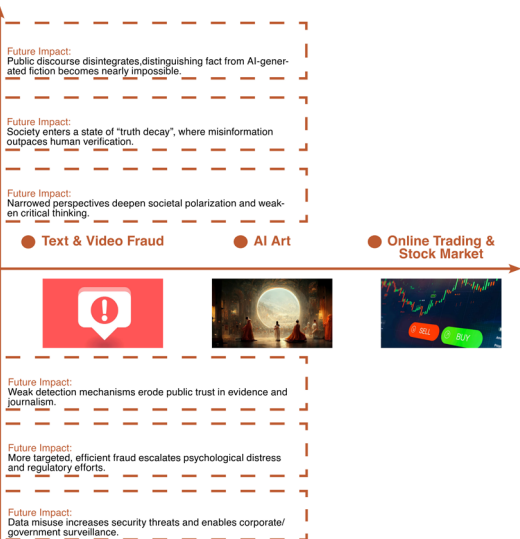
Deception Effect:
AI mimics human communication, fostering
deceptive emotional bonds.

- **Information Theft & Privacy**

Deception Effect:
AI-driven hyper-personalization encourages
excessive data sharing.

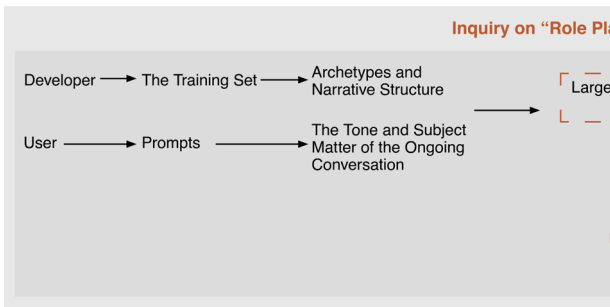
I developed a timeline to analyze the Deception. This timeline focuses on technological changes to examine the landscape of Deception in both current applications and future scenarios.

In contemporary society, deception can't ignore the consistent AI technology. In the future, AI technology will play important roles.



Secondary Research

This inquiry mapping and designed by me. It shows the motivation of the AI Deception.



Role-Play with Large Language Models

Murray Shanahan ^{*1,2}, Kyle McDonell ^{†3}, and Laria Reynolds ^{‡3}

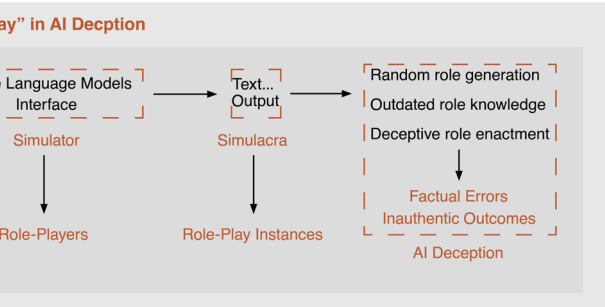
¹DeepMind

²Imperial College London

< Role play with large language models >, 2023

Murray Shanahan 's team argue that large language models (LLMs) lack the intrinsic agency or selfhood to act as "role-players". LLMs' "performances" can deceive humans despite having no internal beliefs.

I use the “role play” theory for the basis, finding that during an AI deception, AI is more like a role player. While the developer or user is the director which motivates the whole AI deception.



My analysis of “AI Deception” is grounded in “Role-Play” theory. I began to make some initial tests about “Role-Play” to better understand what “Role-play” is.

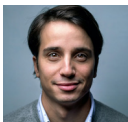
Initial Test: Design



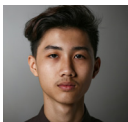
Thomas Fischer



Sofia Martínez



Carlos Mendoza

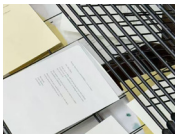
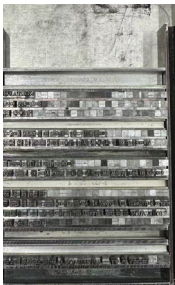


Leo Nguyen

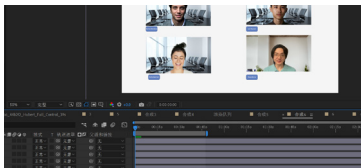
I explored the “AniTalker” model and consulted with machine learning technician Dolica.

This experience led me to design a Python script that synchronizes user-provided images and audio, enabling the creation of “NOVATRON”—a pioneering hub at the intersection of art, technology, and human experience.

I first created a website and an email from a fictional staff addressed to a student. Then I used the letterpress at school to print the email, making it tangible. I carefully selected the paper and used the Caslon font, a formal and widely used typeface in London.



For the video component, I used After Effects to create an interview between Student "zeng gorya" and "NOVATRON" staffs.



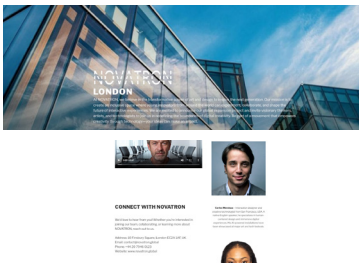
The second image in the video features a glitch effect, representing deception and role-play in AI models.



Initial Test: Outcome

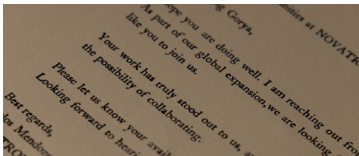
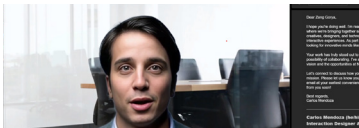
1. Discovers the “NOVATRON” website.

Web link: <https://jacobzeng.myblog.arts.ac.uk/>



The NOVATRON website design includes the hub's name design, statement... This website makes the hub feel more believable.

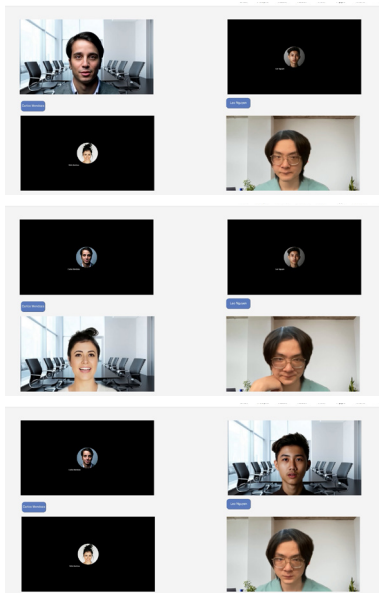
2. Receives an email from “NOVATRON”



After searching the NOVATRON website and submitting her profile, Student receives a response. This feedback makes NOVATRON feel more real to her, leading her to schedule an interview.

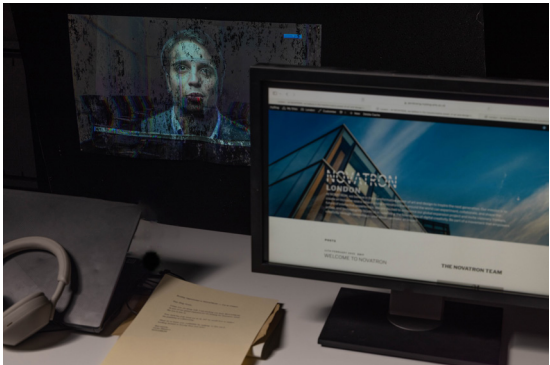
3. Participates an interview organized by “NOVATRON”

Video link: <https://youtu.be/cxgmy3SbgHs?si=kwJ64goObycKbZP1>



This interview combines with student and three NOVATRON staff members. Each staff asks two questions. The interview is an elaborate role-play that blurs reality.

Initial Test: Reflection



Digby Usher [Tutor] 2025/3/11 17:21

How do roles we play expose our true realities: with all of our contradictory motivations, biases and assumptions.... (fake news/deep fakes and deception)

The initial test is realized by constructing NOVATRON, which is made up of created fictional, AI-driven roles that interact with real people. This explores the “role play” that happens with the aid of new technology.

I put this initial test to students and teachers at LCC. It becomes believable. They are cheated by what I build. They believe a hub named NOVATRON exist. This let me think more about role-play. Role-play seems a way to construct a belief and make it believable. This may what role-play is.

After the tutorial with Digby. He points out these initial test takes with the intention of building fakes. Even my research and my personal experiences both relate to deception. But what is the intention of myself to build the fakes?

This also led me to realize in my test, the “intention” is what the AI role lacks. The machine, in this context, feels more like a performer playing a role rather than understanding it.

For next steps. I will figure out more about what brings fakes.

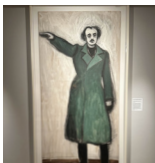
In summary, figuring out the intention of Fake. What really bring fakes in daily life. I need to do more in-depth research to the hidden part of the “fake”. As digby said” the controdoctory motivations, biases and assumptions.”

In-depth Research 1

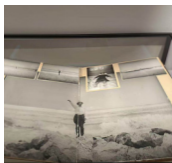
My research use “role play” to rethink Truth and Fakes:



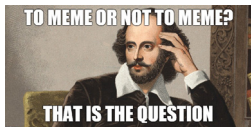
<The Great Dictator>, 1940



<Heroic Symbols, Anselm Kiefer>, 1970



<The War of the Worlds>, 1938



<Meme Culture>, 2000



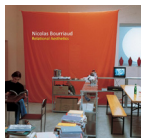
<The Power of The Unconscious>, 1985

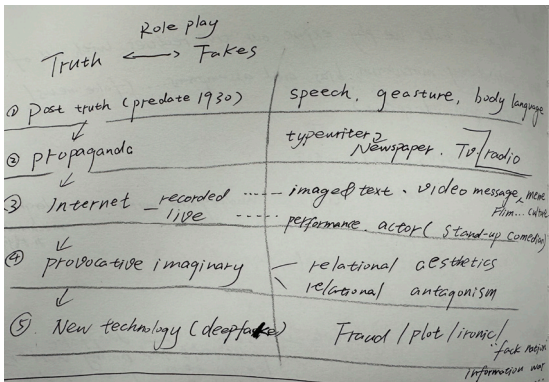


<Prime Ministers visit to USA>, 2025



<Relational Aesthetics>, 1998





I find role-play is a good way to transfer the fake to the truth. What generates, defines or circulate the truth, And then what becomes fake? Role-play is very common in historical propaganda: From speech and gesture in post-truth to radio, typewriter-constructed propaganda. From the internet to new technology like deepfake With technology and time evolution.

Each stage of role-play is the propaganda way in that period. I aim to detect the more clear motivation behind the propaganda.

In-depth Research 2: Film



<Metropolis>, 1927

The film Metropolis (1927) is a science fiction film directed by Fritz Lang, set in a futuristic dystopian city sharply divided between the working class and the ruling elite.

This film let me rethink the Truth and Fake. One is the real Maria and the other is the robot role-playing Maria.

Fake Maria has a strong design intention. She is a designer for discredits the real Maria among workers. Fake Maria urges workers to destroy machines. But in the end. The original intent of the design was different from the truth that the designer was hiding.

Fraud. Plot
기부회 이쓰비 明珠

1. Metropolis (1927) 大都会

Worker's city. underground worker vs underground mechanicals
= [FAKE]
A robot ↔ real people Maria

o intention

Rozing's o result. robot do sth... ~ deepfake
True king → usurp him as ruler - @discredit her among workers
spark a revolution

Freder's
o Two hallucination
person: make statue to doing task / work / solve.
/ making fakes (deepfakes)
| person make statue

Everyone → [Dream. owning @ I statue is me / ideal me)
Fakes ... @ statue is not me
↓ collapse. → fakeme
roles ↔ distress c let other do use
own (meaning).

In my analysis, the fake Maria can be seen as a statue of the real Maria. She possesses enough motivation to be designed. Initially, I intended to have everyone create their own statues.

However, after a tutorial, I realized that the fake Maria in the film carries a more complex, intentional social function than an individual act of creation. This made me rethink the idea of making statues—not just as personal expressions, but as social actions.

In-depth Research 3



The film Metropolis has very strong Marxist tones, the workers fight for rights, the people who they don't do any work, but they have all the wealth.

The statue, it looks like the hero that we worship, but actually they're the person who made you the worker.

<Metropolis>, 1927

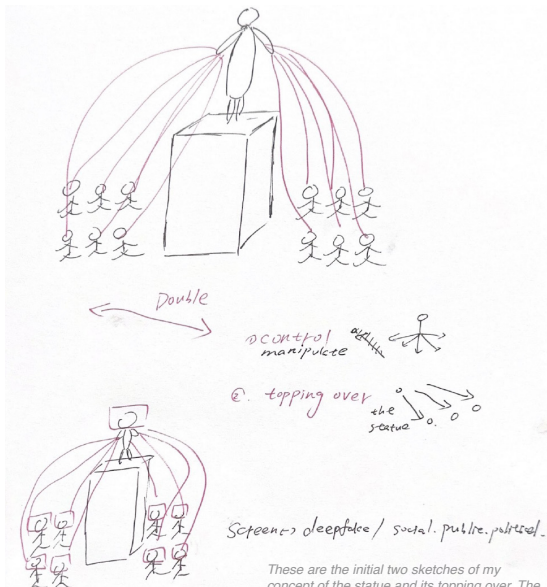
Bristol was a city that had a lot of money from slavery because of the trade and the produce coming back to Bristol and the money being there.

The people once in this working relationship now want to fight back, these always related to racism, colonialism and slavery.

<The statue of enslaver Edward Colston was toppled in Bristol and dumped into the city harbour>, 2020

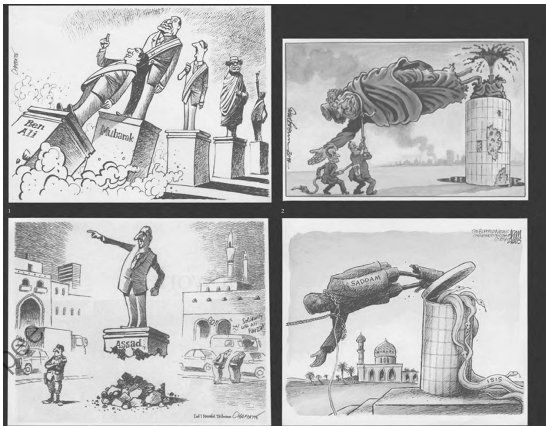
In summary. The statue becomes dual propaganda—First, it's propaganda to make you respect it—that's why it was built. Second, it's the downside may be criticism. The power behind it controls people. This may be the reason it tops over. I will focus on the different relations between statue and its topping over.

Statue Research 1



These are the initial two sketches of my concept of the statue and its topping over. The second one adds a screen to think with deepfake. I find two controls in this situation: one from the statue and another from the people who may top the statue over.

"In the context of the Arab Uprisings in 2011, the images of falling statues appeared again, this time as political cartoons in various Western newspapers. Saddam's statue was replaced by statues of the various autocrats in the region whose regimes were being contested."



<Gadaffi Statue>, 2011

In the first statue research, I focus on the autocrats' statues and popular who support or against them. But It may let me get lost in this simple binary relation which will let me ignore the other possible intentions not just between ruler and popular.

The political cartoon let me think about the topping over becoming very common in political life, especially when combined with public propaganda, I will rethink the topping of statues in media.

Statue Research 2



<Pulling Down the Statue of George III, by the Sons of Freedom, At the Bowling Green, City of New York, July 1770, engraved after 1853>

This iconic aims to celebrating revolutionary defiance while promoting 19th-century American nationalism and the ideals of liberty.

Examples are both from the media propaganda of the agency. Hannah Arendt once said half of politics is “image making”, the other half is the art of making people believing the image.

The toppling of statue always intended to produce a image of regime change. But not always resulting from a popular uprising, Sometimes it was staged by the invaders.

"One picture from the event, published in the Evening Standard, was digitally altered to suggest a larger crowd. A report by the Los Angeles Times stated it was an unnamed Marine colonel, not Iraqi civilians, Robert Fisk described the event as "the most staged photo opportunity since Iwo Jima."



<Saddam Hussein statue destruction>, April 9, 2003

Statue Research 3



"In the photograph we see a hybrid figure, consisting of the bronze legs of Saddam's statue (which had remained on the plinth), the body of a protester, and a photographic portrait of Muqtada al Sadr—with the flag of the new Iraq framing the figure.

It shows the figure of the new sovereign on the plinth of the toppled statue of the old: the old nihilistic dictator replaced by a religiously inspired Shia politician aspiring to lead the country with popular support."

<Firdos Square, Baghdad, effigy of US President Bush>, 2008

This 12-ton monument of Lee, which has sat on Monument Avenue for 130 years, now looks like the Berlin Wall in 1989 – covered in messages, the voice of the people. The renewed outrage over its existence, in the wake of the killings of George Floyd, Breonna Taylor and Ahmaud Arbery, has led to its imminent removal.



<Protesters around the Robert E Lee statue on Monument Avenue in Richmond, Virginia. >, 2020

When I think about propaganda, statues are a kind of long-term propaganda—they're built to last for centuries. They always have a strong connection with people, no matter what the real intention was or what the propaganda tried to create.

As I began to delve into, some of those ideas about picking apart the legacy of people and the concurrent society's ability to question legacy so that we can recognize the falsehood and the inaccuracies of history reflected in these symbolic ideas.

But statues also become media icons. When they get remade or shared, they turn into something mixed, borrowed, shaped by many people. So propaganda isn't just one fake story—it's something that keeps getting made and remade by everyone.

Statue Research Extra



The Fourth Plinth



Really Good,
The Fourth Plinth



Peeing Statues
in Prague

The Kneeling Statues of Qin Hui and His Wife, These statues publicly humiliate the traitors who caused Yue Fei's death.



Statue of Yue Fei

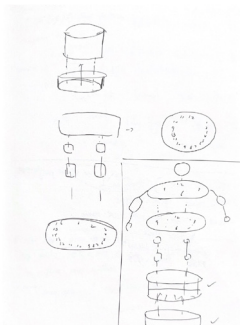


The statues stand over the Czech Republic, pissing their version of history into the basin. Their movements seem random - until you see them "writing" in the water. Absence. Betrayal. Qin Hui kneels eternally in bronze, his shame permanent. The Fourth Plinth's thumb grins emptily upward.

Different materials, same game: power's graffiti scrawled in water, in metal, in public memory.

Prototype 1

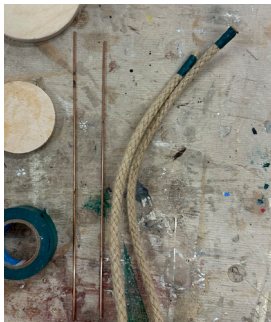




I used the automatic cutting machine in the 3D workshop to quickly cut circular wooden pieces and create a prototype. I connected each part together using rope and tape, which allowed the prototype to simulate toppling over.



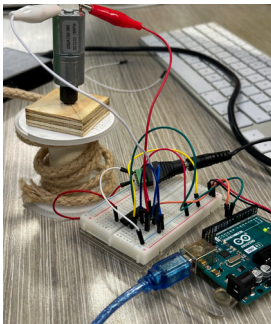
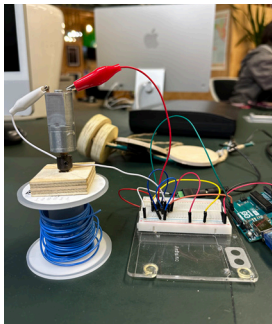
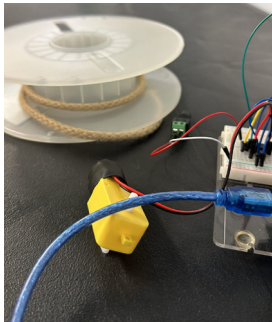
Prototype Development





To enhance the statue's flexibility, I combined rope with steel, enabling it to easily stand up or fall over. This proved more effective than using ordinary rope alone.

Prototype: Motor



```
void
//1230

//Motor B
const int motorPinA = 10; // Pin 7 of L293D
const int motorPinB = 9; // Pin 2 of L293D

//This will run only one time.
void setup() {
  //Set pins as outputs
  pinMode(motorPinA, OUTPUT);
  pinMode(motorPinB, OUTPUT);
}

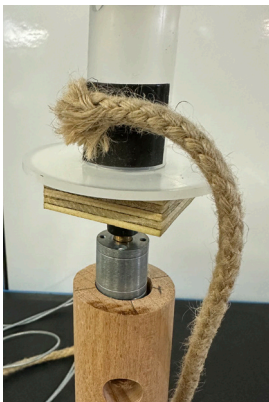
void loop() {
  forward();
  delay(2000);
  stop();
  delay(500);
}
```

```
backward();
delay(500);
stop();
delay(500);
}

void forward() {
  digitalWrite(motorPinA, HIGH);
  digitalWrite(motorPinB, LOW);
}

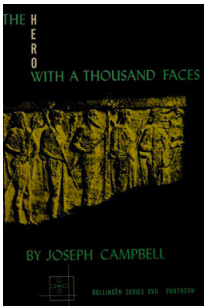
void backward() {
  digitalWrite(motorPinA, LOW);
  digitalWrite(motorPinB, HIGH);
}

void stop() {
  digitalWrite(motorPinA, LOW);
  digitalWrite(motorPinB, LOW);
}
```

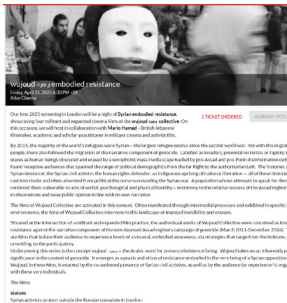


After consulting with a physical computing technician, she recommended using an L293D IC for the motors, as DC motors are commonly found in toys. I then built a structure to hold the motor and another to allow the motor to rotate the rope. Once the structure was complete, I soldered the motor connections.

Statue Design: Concept



<The Hero with a Thousand Faces>, 1949



<statues: Syrian activists protest outside the Russian consulate in London>, 2025

Paul B. Preciado:

All statues are a lie. All statues are made to one day be toppled

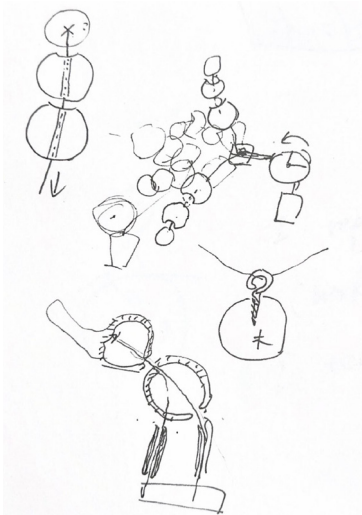
The models whose bodies were copied and served as “the foundation for faces that mattered” (n. pag.) were mostly poor—and one could add nameless—working people. Thus, the statues are lying, insofar as they represent heteronormative political bodies and not individuals.

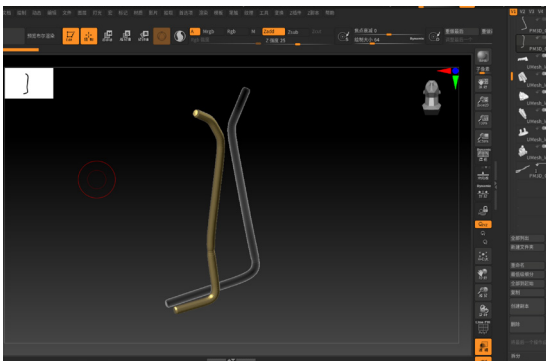
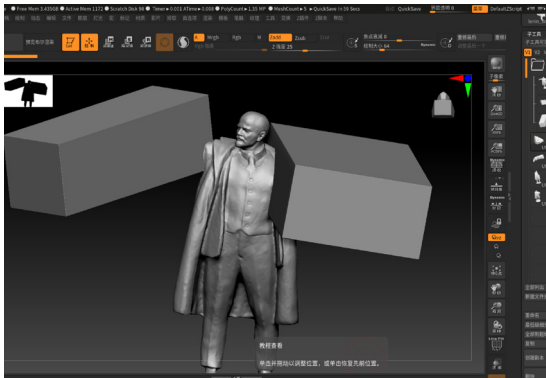
Which is the bodies that
deserve to be “statuefied” ?

Use which way to build the statue?
When it will be topped?

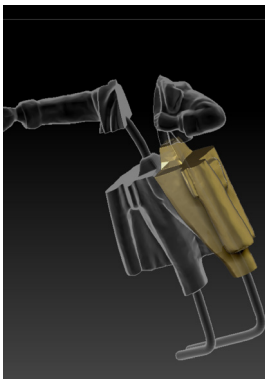
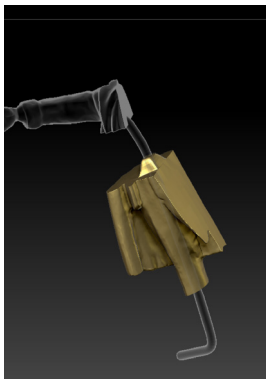
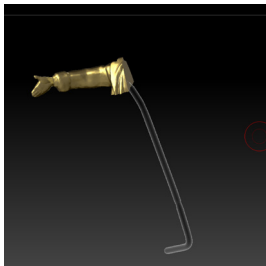
Statue Mechanism Design

I reference the mechanism of the push puppet and finally design a structure of the statue. I first design the model and then Each part of the statue have a hole which can put the rope into to holes. This can use rope to control whole part of statues.





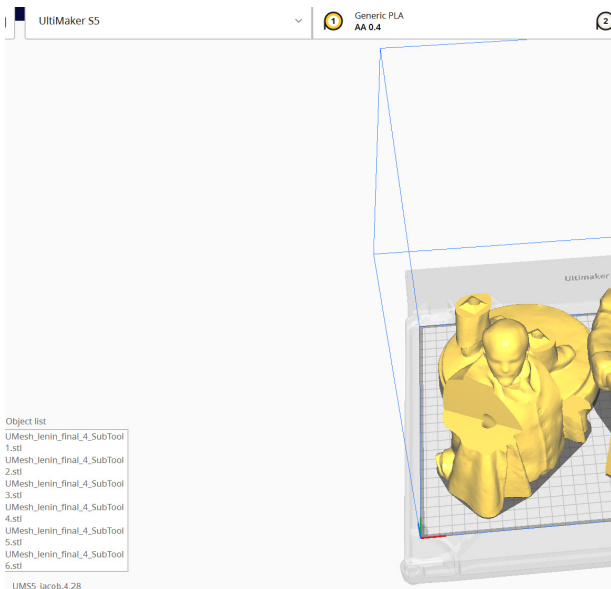
Six Parts of Statue Design

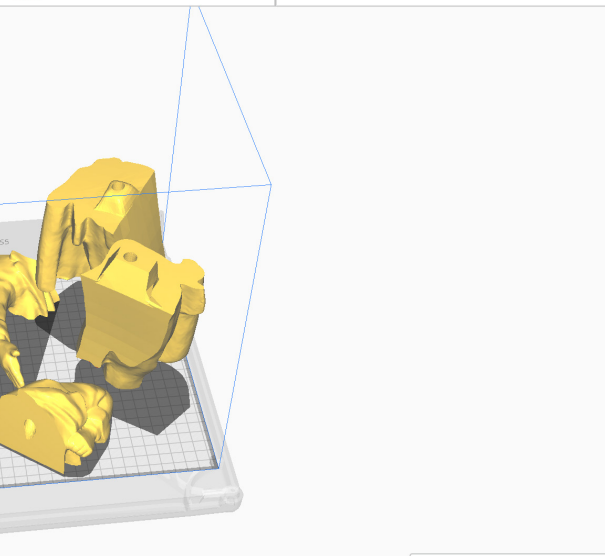




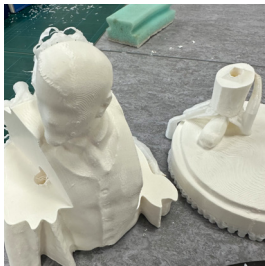
The statue consists of six carefully designed parts, including a mortise-and-tenon joint (□□ □□), which works very well for the structure.

3D Modeling





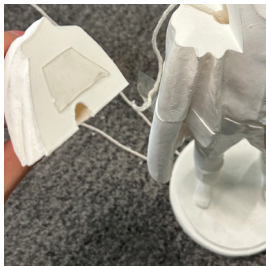
3D Model Outcome

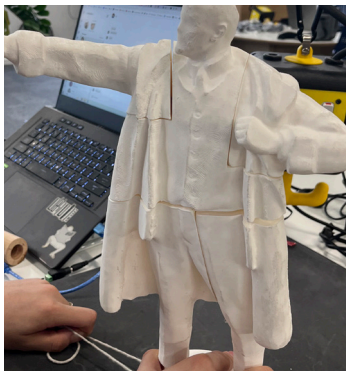




I connected all six parts with rope. For the two arm pieces, I used glue, while the remaining parts had holes drilled into them so they could be tied together with rope.

Glue the 3D Model and Testing



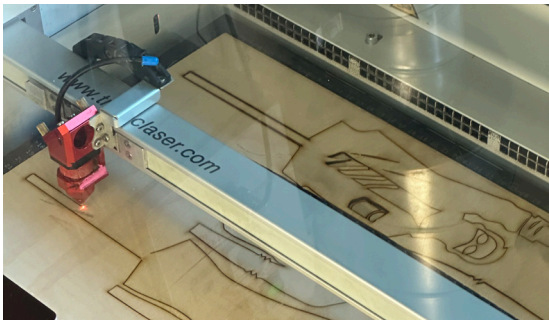


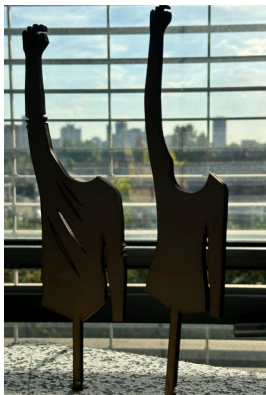
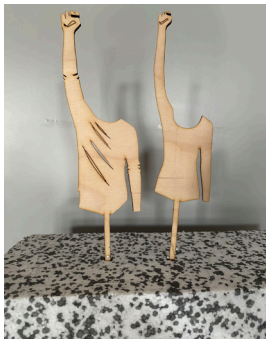
Next, I conducted tests. When the rope was tight enough, the statue would stand; if not, it would fall over.

Popular making



The graphics and final laser-cut design represent popular propaganda. Initially, my design included facial features, but I later removed them to make the figures appear more integrated into the propaganda and fakes.





Final Outcome





Final Outcome





Final Outcome

The rising statue represents how propaganda constructs “trust,” telling people what to believe.

The collapsing statue reveals how manufactured ideals eventually falter in real life—how the trust once built can “collapse”.



