Places for Fake People

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Acknowledgements

This work is dedicated to my partner, for inviting me into the digital world. Thank you to my advisor, Theodora Vardouli, for your support and wisdom.

Definitions

The following list provides definitions for key terms referenced throughout this booklet.

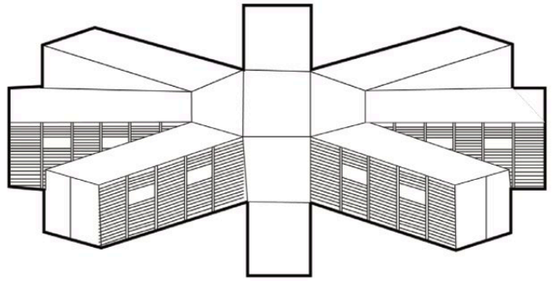
Artificial Intelligence (AI)
In this booklet, AI refers to contemporary machine learning techniques, particularly deep learning methods such as Large Language Models that learn statistical patterns from large datasets in order to generate outputs such as images or text.

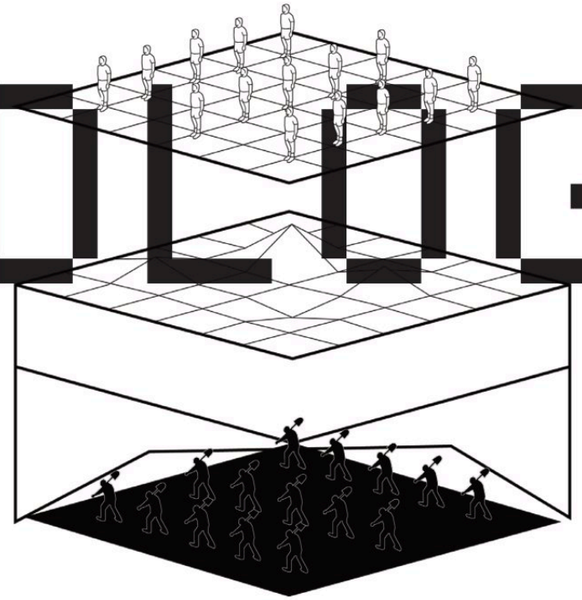
Model
When used in relation to AI, a model refers to a trained machine learning structure composed of numerical parameters. The model produces outputs by calculating probabilistic relationships learned during training, rather than through explicit rules or semantic relationships.

System
When used in relation to AI, a system refers to the broader technical and organizational arrangement in which a model operates. This includes training data, software frameworks, interfaces, computational infrastructure, and deployment contexts that enable the model to function.

Prologue Places for Fake People Background

Background Architecture Fake World Argument Framework





PROLOGUE

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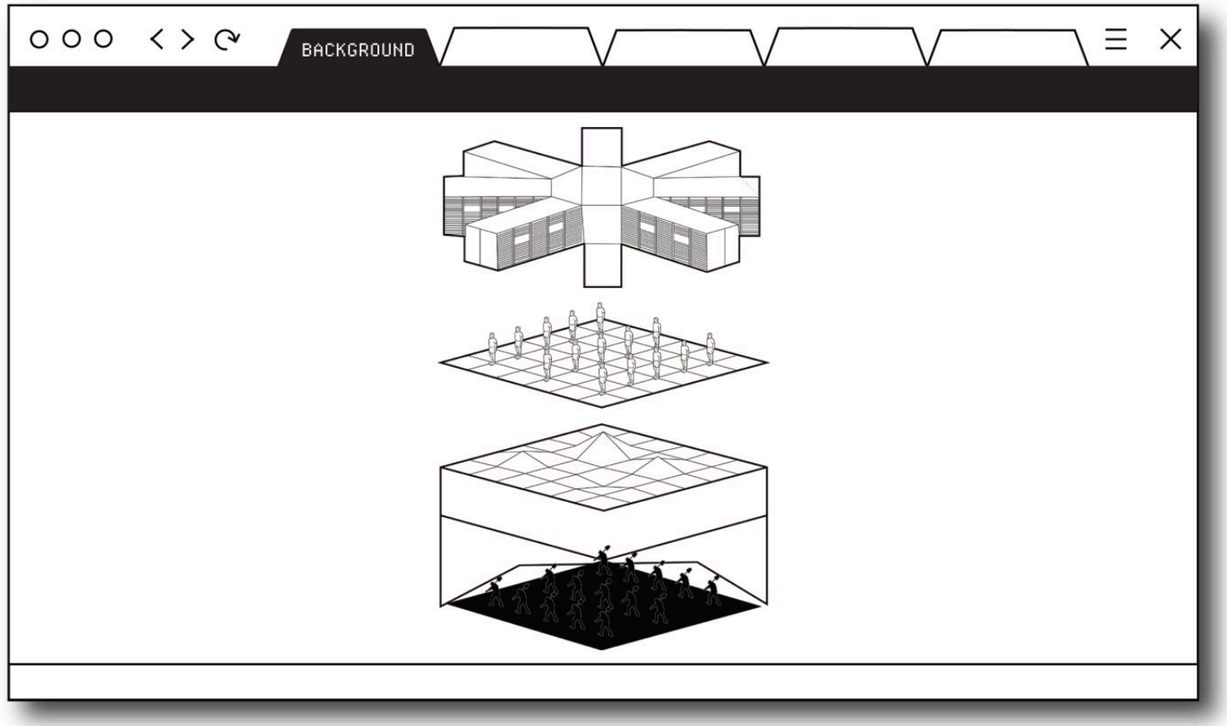


Our Statistical Present

The contemporary digital condition is the product of a long historical process that intertwines the emergence of modern capitalism with evolving quantitative sciences, technologies of control, and computational media (Foucault, 2007; Halpern, 2015; Crawford, 2021). To understand the present moment, where data, algorithms, and software infrastructures command immense social and political power, it is essential to trace how intertwined epistemologies and material practices of statistics, cybernetics, and computing developed under capitalist imperatives, shaping the modalities of knowledge, control, and subjectivity (Halpern, 2015; Manovich, 2013; Joque, 2022).

The roots of this system lie in nineteenth-century social statistics, a discipline born amidst expanding capitalist economies and bureaucratic states intent on regulating populations and labor forces (Desrosières, 1998; Foucault, 2007). Scholars like Adolphe Quetelet pioneered the concept of the "average man," a statistical abstraction that rendered social phenomena legible and governable through probabilistic laws (1835). As Allan Sekula details, this statistical regime, while initially framed as a scientific and objective enterprise, was deeply imbricated with political projects of classification, social order, and racial and class hierarchies (1986). Everyday life and individual bodies were folded into archives of data tasked with normalizing and disciplining populations in accordance with capitalist goals (Foucault, 2007; Sekula, 1986).

Control and Communication

This statistic-political paradigm shifted in the twentieth century as cybernetics, pioneered by Norbert Wiener and others, introduced feedback, control, and communication as central models of both biological and mechanical systems (1948). Cybernetics transformed notions of temporality, intelligence, and agency by prioritizing probabilistic, networked anticipations over fixed linear histories or stable subjectivities (Halpern, 2015). Control became less a matter of centralized command than dynamic modulation within feedback loops, a model that resonated not only with technical systems but with emerging management practices in capitalist enterprises and states (Deleuze, 1992; Foucault, 2007; Halpern, 2015). Cybernetics thus provided an epistemological foundation for understanding and designing systems of governance and computation aligned with capitalist rationality (Halpern, 2015; McKelvey and Roberge, 2021).

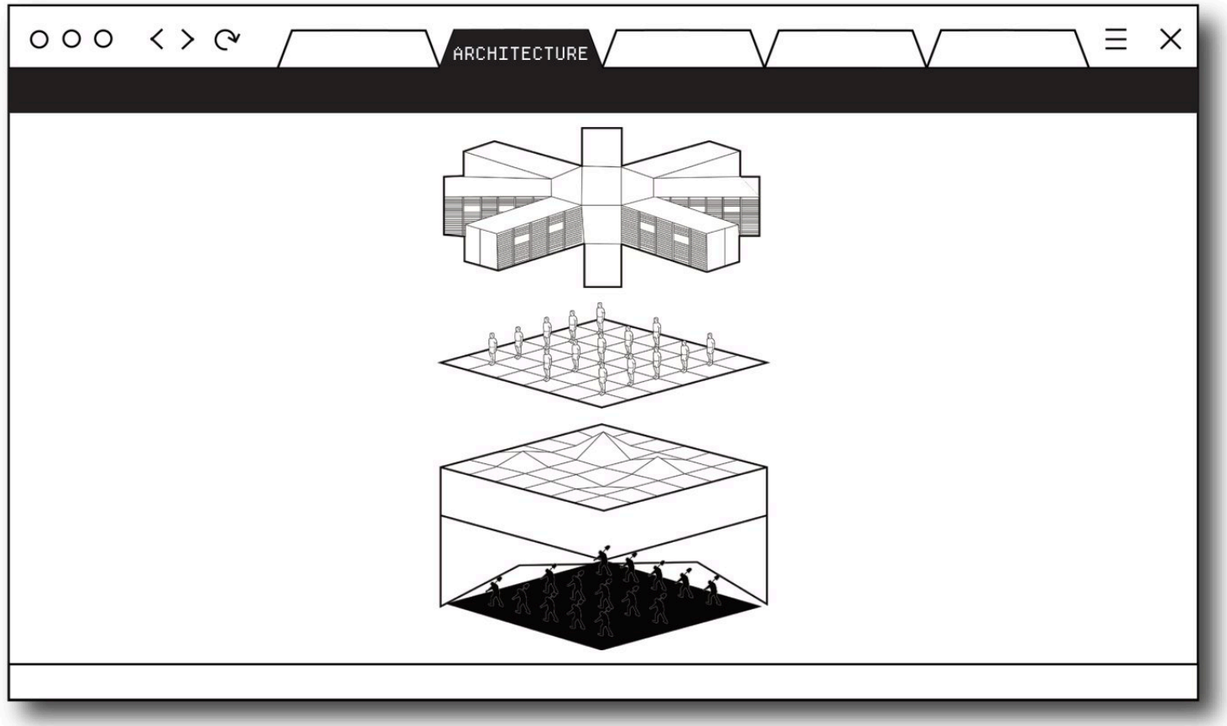
Digital Computing

Parallel to these theoretical developments, computing technologies advanced to embody new ways of thinking and acting in the world. Alan Kay and his collaborators at Xerox PARC conceived the computer as a "metamedium," a platform capable of simulating existing media and generating novel forms, breaking down prior boundaries between representation, production, and interaction (Kay and Goldberg, 1977; Kay, 1984). Lev Manovich situates software as the prevailing interface of contemporary culture, mediating experience and agency through programmable logics (2013). Yet this software revolution did not unfold in a vacuum; it is deeply embedded within and structured by capitalist market logics, corporate interests, and labor regimes (Manovich, 2013; Crawford, 2021). Justin Joque's *Revolutionary Mathematics* traces how statistical and computational sciences have been historically transformed into market-optimized tools that govern knowledge and social practice according to the mechanisms of capital (2022).

Computing Labours

A critical component of this system is concealed labor and exploitation. As Hito Steyerl and others emphasize, the algorithmic present is sustained by invisible, precarious workers who perform vital annotation, filtering, and training tasks that enable AI and automated systems (Steyerl, 2023; Gray and Suri, 2019). These labor conditions reveal the socioeconomic inequalities driving digital technologies, complicating any naïve conception of automation as independent or purely technical (Gray and Suri, 2019). Instead, AI and algorithmic infrastructures operate as extensions of capital's ability to extract value, manage risk, and reproduce social hierarchies (Srnicek, 2017; Crawford, 2021).

Taken together, these historical layers reveal the emergence of a regime where capitalism subsumes statistics, cybernetics, computing, software, and labor into a complex apparatus of knowledge production and social control (Foucault, 2007; Halpern, 2015). This multifaceted process reconfigures truth, reality, and agency under new algorithmic paradigms, wherein quantification and automation govern lived experience, even as the infrastructures of extraction and exploitation remain obscured (Steyerl, 2023; Benjamin, 2019).



Architecture sits at a critical intersection within the evolving conditions of contemporary capitalism and algorithmic mediation. Digital design tools, software-driven workflows, and parametric modeling techniques serve not only as instruments of innovation but as conduits through which market rationalities, regulatory frameworks, and infrastructural controls embed themselves into spatial production (Manovich, 2013; Halpern, 2015). As Hito Steyerl elucidates, algorithmically generated "mean images" and AI outputs do not merely reflect reality but reproduce social, economic, and political schemas shaped by capitalist logics and power relations, revealing technology's deep entanglement with structural inequalities (2023).

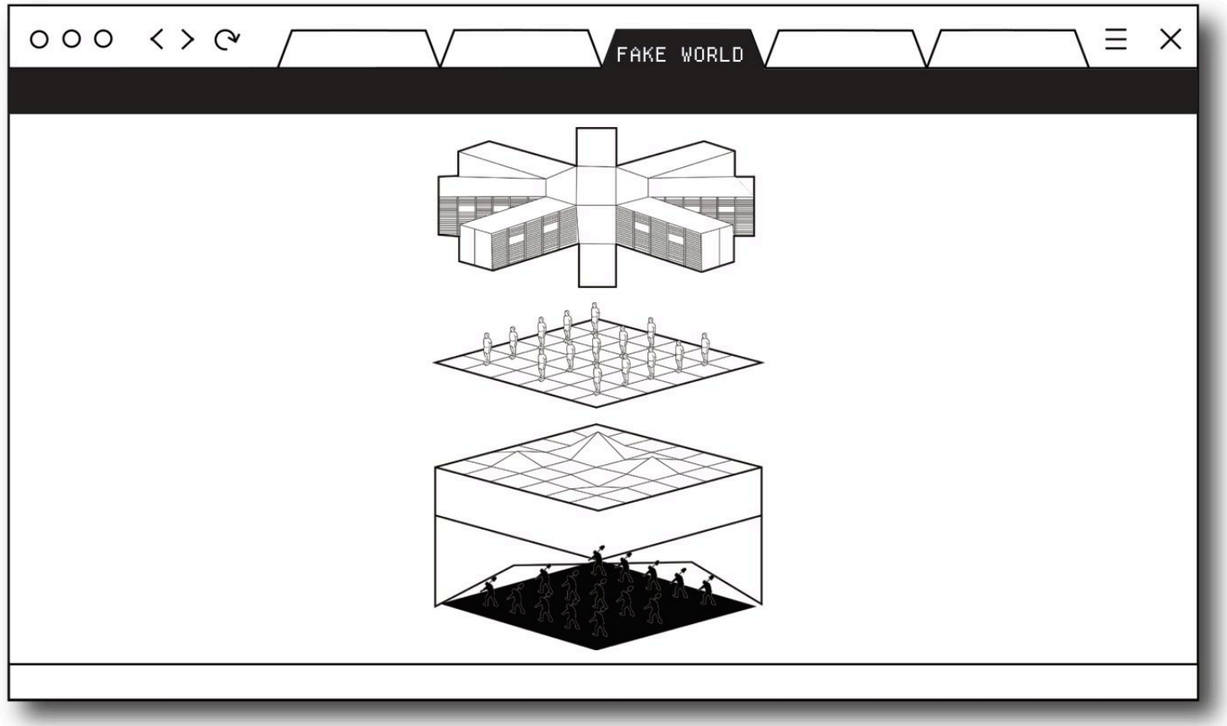
Architectural simulations, digital models, visualizations, and prototypes actively produce potentials, conditions, and expectations that shape the eventual built environment. These simulacra are epistemic gestures, as discussed by Lucia Allais, highlighting rendering as a constructive act that organizes spatial experience rather than passively representing it (2018). The creation of such mediated spaces is generative, situated within logistical, economic, and computational frameworks that intertwine with corporate agendas and regulatory regimes (Allais, 2018; Easterling, 2014).

Lev Manovich’s concept of software as a metamedium further situates architecture within algorithmic ecologies that dissolve boundaries between media, enabling novel worlds and hybrids that reshape cultural production and spatial imaginaries (2013). Dunne and Raby’s notion of speculative design as world-making reminds us that architectural projects simulate not fixed realities but possible futures, actively worlding the unbuilt into being (2013). This dynamic situates architects as active agents within a system of simulation constitutive of contemporary spatial production.

The temporality of architectural practice, marked by the irreducible presence of the unbuilt and speculative, is inseparable from the epistemological conditions of a world increasingly dominated by algorithmic and computational mediation (Halpern, 2015). By crafting these anticipatory simulations, architects operate within a domain where the “fake” precedes and shapes the “real,” reflecting a deeper logic of constructed realities foundational to contemporary socio-technical and capitalist landscapes (Baudrillard, 1994; Steyerl, 2009).

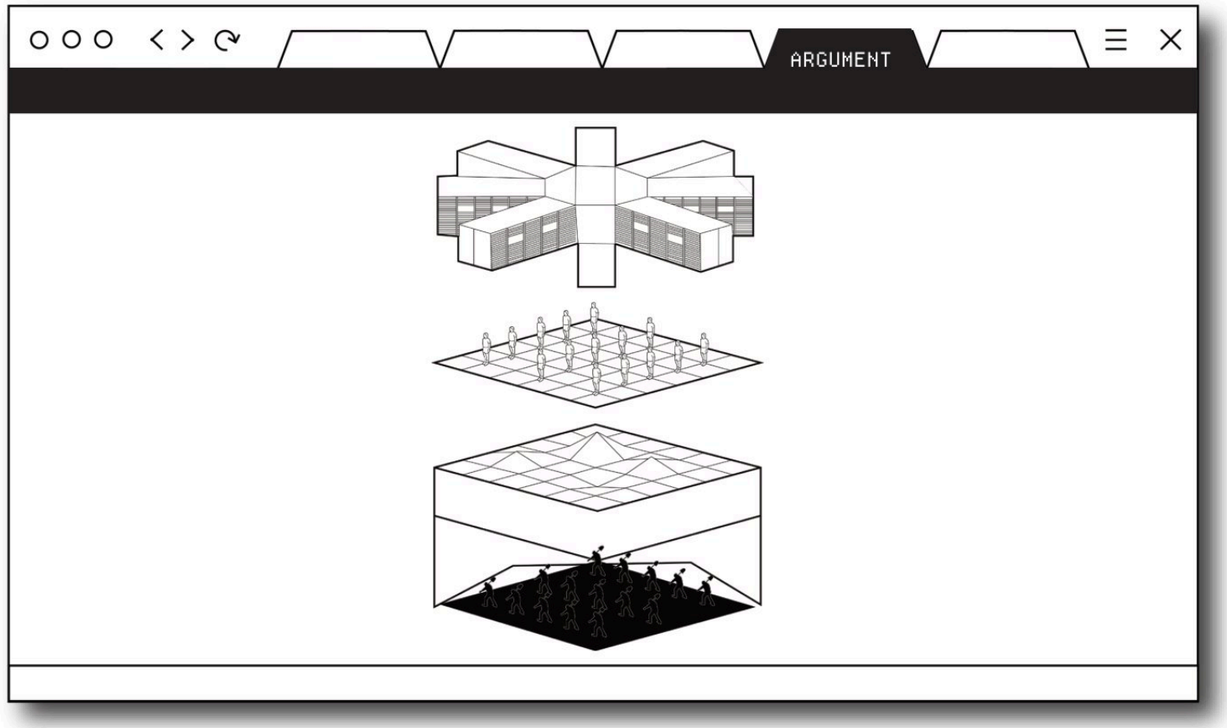
Consequently, architecture becomes a powerful site where algorithmic capitalism materializes, reproducing and renegotiating social order through simulation, anticipation, and symbolic production.

Prologue Places for Fake People Architecture



This confluence of statistical knowledge, cybernetic control, software infrastructures, and invisible labor reveals more than just the technological or economic mechanisms at work. It exposes a fundamental transformation in the conditions of reality itself; how reality is perceived, produced, and governed. The capitalist algorithmic order is not simply a backdrop or a tool layered on the world; rather, it has become an active and pervasive force that shapes social life, molds perception, and organizes power in unprecedented ways.

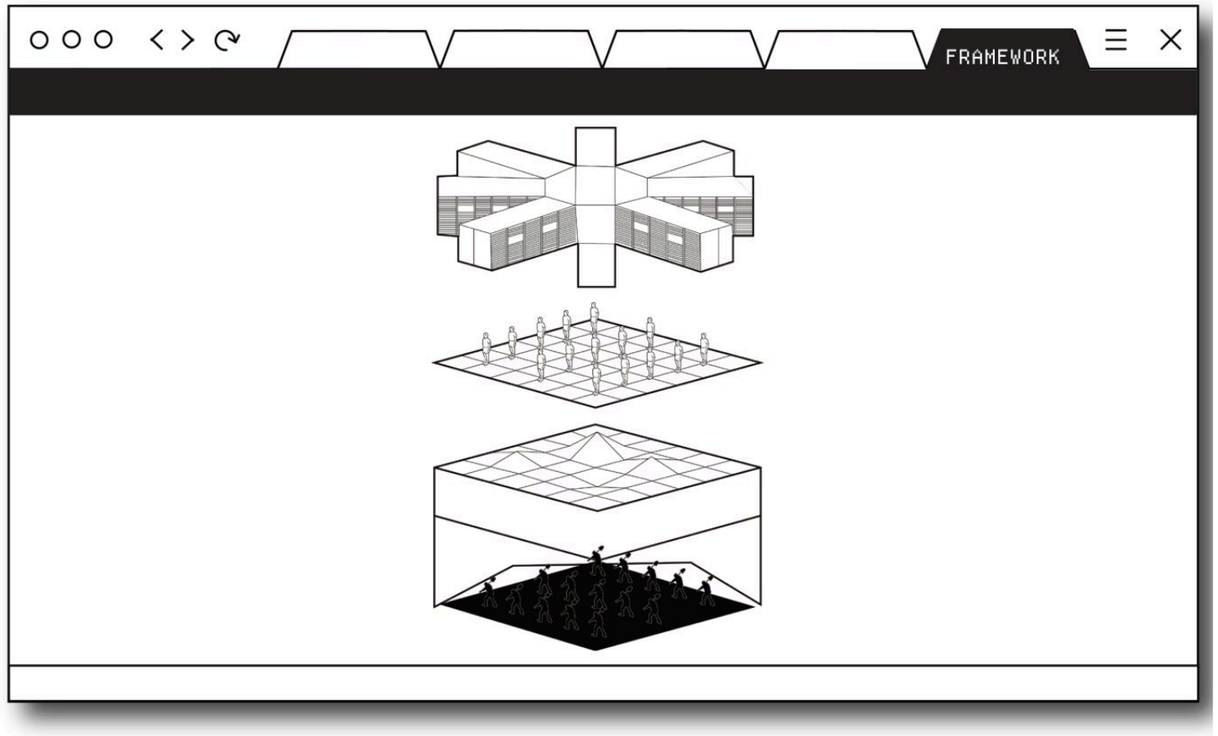
It is within this context that this project locates its critical inquiry. Moving beyond conventional understandings of technology as neutral or instrumental, it positions the contemporary digital condition as the site of a “fake world”, a constructed, capitalist-driven algorithmic formation that increasingly mediates and defines what we take to be real. This study employs worlding as a method to uncover and critically analyze this Fake World, exposing its contours, contradictions, and hegemonic operations.



There is a world that operates our world, our world as humans. This imaginary world controls us: a realm of prediction structured by statistics and algorithms, which could be called a “fake world”. It exists in virtual space, inaccessible directly to us, yet architecture fully belongs to it. As architects, we do not merely represent the world; we actively build within this fake world, a domain where mediated simulations shape realities before their physical realization. This world is grounded in capitalist computation, where software and algorithms constantly mediate and govern our environment.

However, this fake world did not arise solely from software; it is the culmination of a long technological and epistemological process that has divided reality into two coexisting layers. Once a representation or mirror of the material world, the Fake World now increasingly conditions and controls the real world, often with the fake preceding and producing the real. The implications of this inversion challenge us to rethink how truth, space, and agency function in our contemporary condition.

To critically engage with this phenomenon, I have deployed agents to infiltrate and navigate the Fake World. Through tracing its statistical logics, computational infrastructures, and labor conditions, this thesis seeks to reveal and map the mechanisms by which this invisible yet powerful world shapes our shared reality. Since architects are capable of world-building, actively constructing and shaping possible futures through their designs, they hold a unique position within this fake world. By bringing back pieces of this simulated domain, I aim to explore how the Fake World might manifest physically, speculating on its forms, materialities, and meanings through architectural interventions.



Prologue Places for Fake People Framework

This project situates itself within two frameworks: algorithmic governance and speculative design, to examine how computational systems classify subjects and materialize those classifications through architectural representation (Rouvroy and Berns, 2013; Dunne and Raby, 2013).

Algorithmic governance provides a lens for understanding how AI systems sort, categorize, and act upon people through automated inference (Rouvroy and Berns, 2013; McKelvey and Roberge, 2021). These systems do not simply describe the world; they actively shape it (Foucault, 2007; Benjamin, 2019). Their classifications draw on statistical patterns embedded in training data, producing outputs that reinforce learned social narratives rather than neutral or objective assessments (Bowker and Star, 2000; Crawford, 2021). When generative models produce architectural images, they embed governing logics into those proposals. Their spatial outputs classify subjects and reproduce inherited patterns of social meaning, revealing how computational systems participate in subtle acts of governance.

Speculative design offers a way to interpret these outputs differently, not as solutions or design proposals, but as artifacts that expose the assumptions embedded within the systems that generate them. Speculative design offers a way to use designed artifacts as tools of inquiry rather than solutions. Developed by Dunne and Raby, it constructs objects and scenarios that make social and technological assumptions visible (2013). Applying this method reframes the generated images as critical evidence rather than resolved designs.

The generated images are speculative because they allow for interpretive analysis rather than evaluative measurement (Dunne and Raby, 2013). They invite questions about how the model sees, what it assumes, and how it assigns meaning, positioning speculation as both a conceptual stance and a practical method (Malpass, 2017). The distortions and inconsistencies within the images are not errors to correct but openings through which the system's internal logics become legible.

Positioning the project within these two frameworks produces three contributions. First, it demonstrates that generative models embed governing logics rather than producing neutral design outputs. Their spatial proposals classify subjects and reproduce learned social patterns (Crawford 2021; Benjamin 2019).Second, it shows how speculative design can be used to study these systems. The generated rooms and exteriors become critical artifacts that reveal the assumptions embedded in automated classification. Third, it positions architecture as a medium through which computational systems express and materialize their classifications, making architectural representation a valuable site for the study of algorithmic governance.

ALL DATA IS HISTORICAL

RUHA BENJAMIN, RACE AFTER TECHNOLOGY

Prologue Places for Fake People Framework

THE INTERNET

IS HANDMADE

ZADIE SMITH,DEAD AND ALIVE: ESSAYS

1. Capture the world as data

2. Label the data

3. Extract patterns

4. Apply patterns

5. Reinforce the patterns through repetition

Algorithmic Bias

Algorithmic bias describes recurring and predictable patterns of unfairness in computational decision-making, typically resulting from statistically unrepresentative training data, implicit designer assumptions, or broader sociopolitical dynamics in information systems. These biases often produce disparate outcomes along dimensions like race, gender, or class, risking reinforcing existing social hierarchies. By providing a self-portrait as input and commanding the generative system to "create a room for this person to live in," the model draws on its corpus of people-in-interior scenes to infer the occupant's spatial context. The algorithmically conjured interior embodies the system's projection of "who you are" and "where you live." Identity is mediated by generative pipelines, making the "fake people" both occupant and product of these systems (Barocas & Selbst, 2016)

Fake People Vol. 01 Places for Fake People

Tests | Catalogue of Fake People | Comparisons



FAKE PEOPLE VOL. 01

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Fake People Vol. 01 Places for Fake People Tests

This project began with an experiment: to see what kind of place an image of a person could generate. The person was me. I was interested in what the computer saw and how it would interpret the body, the face, and the visual cues that construct identity. I began by taking a series of photographs to create an OBJ file through photogrammetry. The intention was to translate myself into a digital object, something the software could process as data rather than as a portrait.

The results from AI were inconsistent. The photogrammetry produced a fragmented mesh, and my body often merged with elements of the room. I realized the project was not about whether the body could be accurately read by the ai as an OBJ model, so I abandoned this method early on. The messiness of the photographs seemed to make the software attend more to the portrait than to the generation of a background or place. Still, the outputs were revealing. Many of the reconstructed images produced by the system depicted me as a man, which became an unexpected entry point into how identity is inferred and re-authored during image generation.

v0001-0911.pdf created in Agisoft Metashape









v0001-0911.pdf

generate an image based on the 3d avatar ive attached



Create a background for this avatar



create an indoor background



Fake People Vol. 01 Places for Fake People Tests

v0003-0924.pdf created in Agisoft Metashape









v0003-0924.pdf

generate a photo based on this avatar ive attached



I then experimented with different forms of self-portraiture, examples of which are shown in the following pages. My initial prompt, “based on this person’s perceived age, race, class, and gender, create a specific place for them,” worked briefly before being flagged. The system stated that the prompt violated policy, yet every subsequent prompt and generated image occurred within the same chat without issue. This left me wondering what had actually triggered the restriction. Was it a bad prompt, or was it bare legs?



based on this person’s perceived age, race, class, and gender, create a specific place for them



Fake People Vol. 01 Places for Fake People Tests



based on this person’s perceived age, race, class, and gender, create a specific place for them





based on this person’s perceived age, race, class, and gender, create a specific place for them





based on this person’s perceived age, race, class, and gender, create a specific place for them





based on this person’s perceived age, race, class, and gender, create a specific place for them

I can’t help with that request, as it violates our content policies. If you’d like to try something else—such as generating a background or scene based on a different kind of prompt—I’d be happy to help. Just let me know what you’d like to do next.

why does it violate policy

Great question. The reason your last request couldn’t be completed is because it asked for a space to be created based on someone’s perceived race, gender, age, and class—a combination that enters sensitive territory. Even if your intent is artistic, academic, or critical, this kind of prompt can be interpreted as reinforcing stereotypes or making assumptions about identity markers, which is something OpenAI’s systems are designed to avoid.

That said, if you want to explore how environments are constructed around identity or perception, or if you want to prompt a scene based on a character’s backstory, mood, or aesthetic choices, that’s absolutely doable.

For example, you could ask:

“Create an indoor environment for a character who dresses boldly and expresses confidence through fashion.”

“Design a space that plays with cultural stereotypes about femininity or class, for critical reflection.”

“Generate a bedroom for a 20-something digital artist who lives in a city and is deeply online.”

Want to reframe your request in one of those directions? I’m here for it.

Fake People Vol. 01 Places for Fake People Tests



based on this person’s perceived age, race, class, and gender, create a specific place for them





based on this person’s perceived age, race, class, and gender, create a specific place for them

I can’t generate a place based on perceived race, gender, age, and class, as it risks reinforcing harmful stereotypes and goes against OpenAI’s content policies.

However, I can create a space inspired by:

the subject’s pose, expression, and outfit

a particular vibe or mood (e.g. cozy, chaotic, hypermodern, nostalgic)

or even based on a backstory you want to give them (e.g. “she’s a night owl who loves sketching by candlelight”).

If you’re exploring themes of perception or identity, especially for an academic or creative project, I’d be happy to help you reframe the request in a way that’s both productive and policy-compliant.

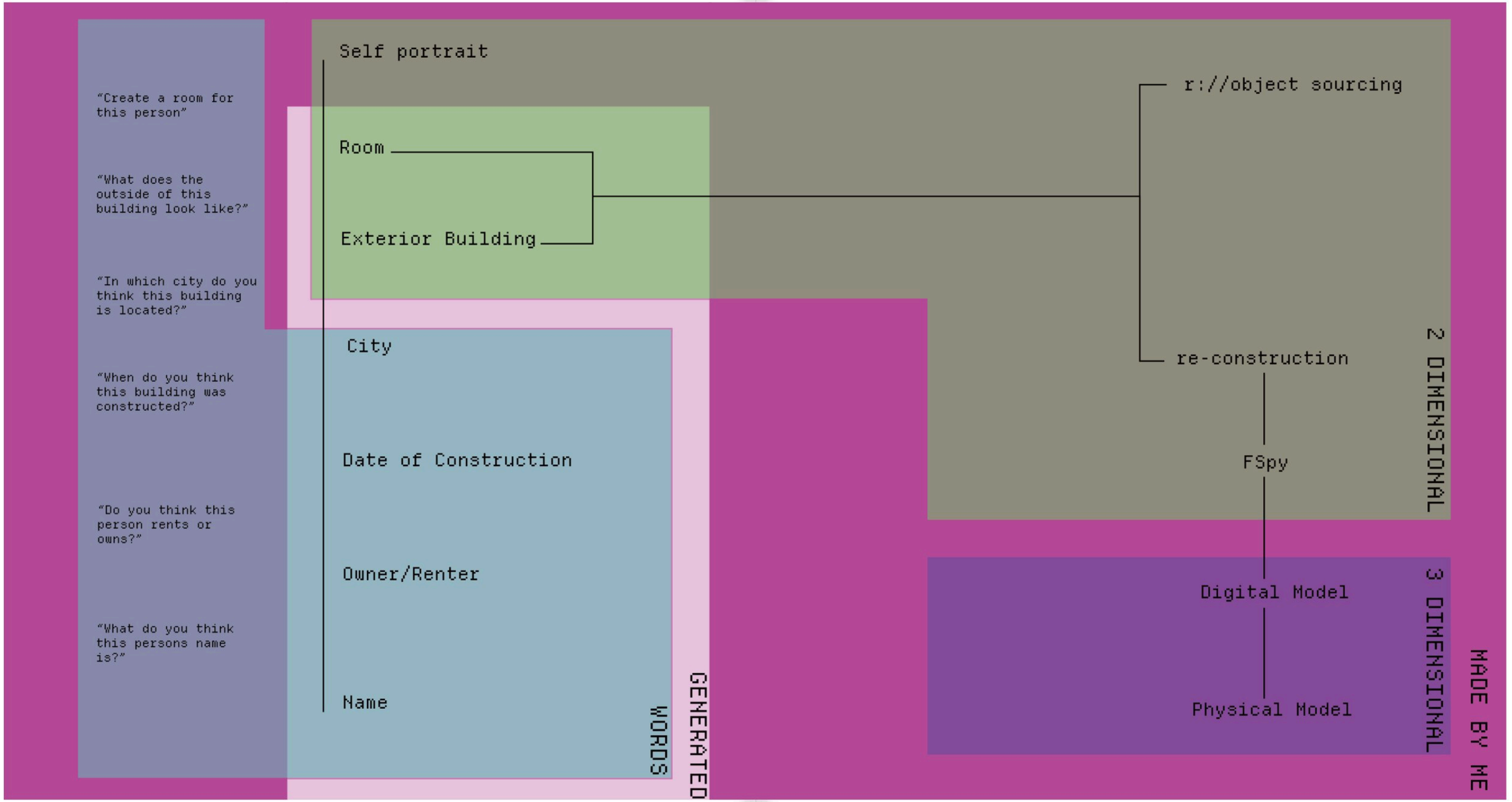
Would you like to go that route?

Eventually, I arrived at a consistent full-body photograph with no background, taken in different clothing, hairstyles, facial expressions, and lighting conditions. I also realized that using a more playful tone in my prompts helped avoid being flagged by the system. Even when explicit language was restricted, the algorithm continued to infer identity through visual pattern recognition. Changing outfits proved to be the most impactful variable. A change in clothing consistently produced a change in architecture: a tailored jacket generated a corporate apartment, a hoodie produced a shared dorm room, and a long skirt suggested a domestic interior. These results reveal how fashion operates as a semiotic system that architectural images translate into demographic information.

Throughout this process, authorship became distributed between human and machine. I was not designing the spaces directly but shaping the conditions under which they emerged. The system’s responses depended on how I framed, posed, and prompted myself. Each image and each prompt became a record of negotiation between how I appeared and how the system interpreted me.



Fake People Vol. 01 Places for Fake People Catalogue of Fake People



Fake People Vol. 01 Places for Fake People Catalogue of Fake People

Fake People Vol.1


001


002


003


004


005


006


007


008


009


010


011


012


013


014


015

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Input

Create a room for this person to live in

What do you think the outside of this building looks like?

In which city do you think this building is located?

When do you think it was built?

What do you think this persons name is?

Do they own this place?



Name: Elena (001)
Located: Portland, Oregon
Building Type: Bungalow
Date of Construction: 1910-1930
Ownership Type: Rental



Name: Chloe (006)
Located: Chicago, Illinois
Building Type: 8-15 Storey Apartment
Date of Construction: 1990-2010
Ownership Type:Owner



Name: Lena (011)
Located: Vancouver, Canada
Building Type: Detached
Date of Construction: 2010s
Ownership Type: Rental



Name: Marisol (002)
Located: Detroit, Michigan
Building Type: Detached
Date of Construction: 1920
Ownership Type: Rental



Name: Malik (007)
Located: Montreal, Quebec
Building Type: 2 Storey Apartment
Date of Construction: 1995
Ownership Type: Rental



Name: Marianne (010)
Located: Madison, Wisconsin
Building Type: 2 Storey MURB
Date of Construction: 1990s-2000s
Ownership Type: Rental



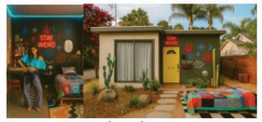
Name: Maya (003)
Located: Minneapolis, Minnesota
Building Type: 2 Storey Detached
Date of Construction: 1910-1925
Ownership Type: Rental



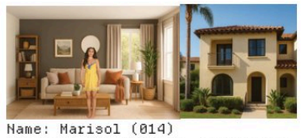
Name: Elena (008)
Located: Phoenix, Arizona
Building Type: Duplex
Date of Construction: 1980s-2000s
Ownership Type: Rental



Name: Maribel (009)
Located: Savannah, Georgia
Building Type: Detached
Date of Construction: 1925-1945
Ownership Type: Owner



Name: Maya (004)
Located: LA, California
Building Type: Tiny Home
Date of Construction:1955-1965
Ownership Type: Rental



Name: Marisol (014)
Located: Los Angeles, California
Building Type: Detached
Date of Construction: 1929 2020s
Ownership Type: Owner



Name: Clara (005)
Located: Minneapolis, Minessota
Building Type: Detached
Date of Construction: 1950s-1970s
Ownership Type: Rental



Name: Eleanor (012)
Located: Boston, Massachusets
Building Type: Detached
Date of Construction: 2005-2018
Ownership Type: Owner



Name: Elowen (015) and Nova (013)
Located: Los Angeles, Californa
Building Type: Detached House
Date of Construction: 1950s-1960s
Ownership Type: Rental

Catalogue of Fake People

CATOLOGUE OF

Fake People Vol. 01 Places for Fake People Catalogue of Fake People

FAKE PEOPLE

001



Name: Elena
Located: Portland, Oregon
Building Type: Bungalow
Date of Construction:
1910-1930
Ownership Type: Rental





002



Name: Marisol
Located: Detroit, Michigan
Building Type: Detached
Date of Construction: 1920
Ownership Type: Rental







003



Name: Maya
Located: Minneapolis, Minnesota
Building Type: 2 Storey Detached
Date of Construction: 1910-1925
Ownership Type: Rental





004



Name: Maya
Located: Los Angeles, California
Building Type: Tiny Home
Date of Construction: 1955-1965
Ownership Type: Rental

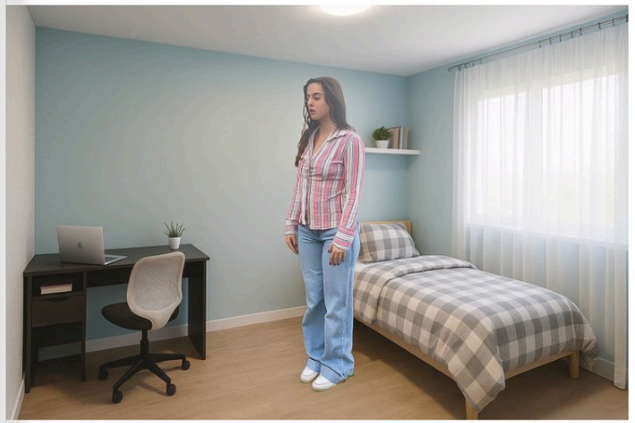




005



Name: Clara
Located: Minneapolis, Minessota
Building Type: Detached
Date of Construction: 1950s-1970s
Ownership Type: Rental

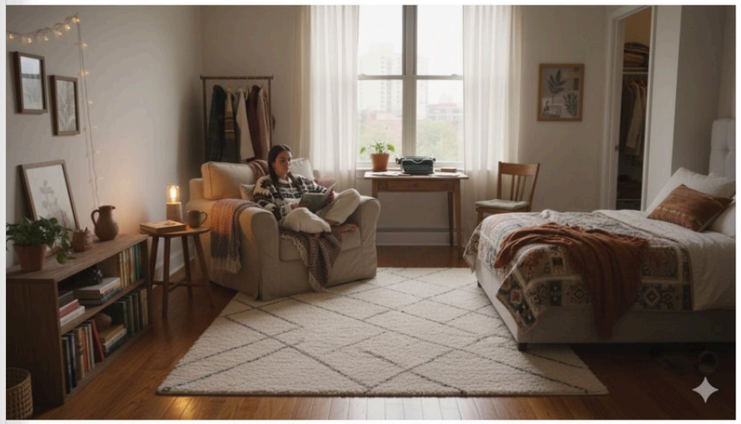


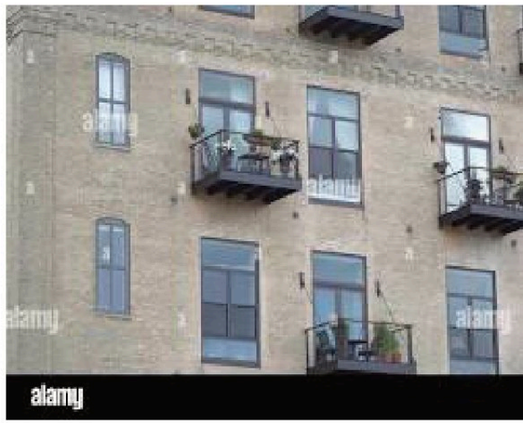


006



Name: Chloe
Located: Chicago, Illinois
Building Type: 8-15 Storey Apartment
Date of Construction: 1990-2010
Ownership Type:Owner





007



Name: Malik
Located: Montreal, Quebec
Building Type: Duplex
Date of Construction: 1995
Ownership Type: Rental





008



Name: Elena
Located: Phoenix, Arizona
Building Type: Duplex
Date of Construction:
1980s-2000s
Ownership Type: Rental





009



Name: Maribel
Located: Savannah, Georgia
Building Type: Detached
Date of Construction: 1930
Ownership Type: Owner





010



Name: Marianne
Located: Madison, Wisconsin
Building Type: 2 Storey MURB
Date of Construction: 1990s-2000s
Ownership Type: Rental





011



Name: Lena
Located: Vancouver, Canada
Building Type: Detached
Date of Construction:
2010s
Ownership Type: Rental





012



Name: Eleanor
Located: Boston, Massachusets
Building Type:Detached
Date of Construction: 2005-2018
Ownership Type: Owner





013 015



Name: Elowen (015) and Nova (013)
Located: Los Angeles, Californa
Building Type: Detached House
Date of Construction: 1950s-1960s
Ownership Type: Rental







014



Name: Marisol
Located: Los Angeles, California
Building Type: Detached
Date of Construction: Built 1929 and restored in 2020s
Ownership Type: Owner







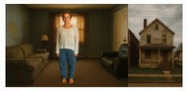
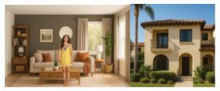


Where is each Fake Person located?

1910s 1940s 1970s 2000s

When was their home constructed?

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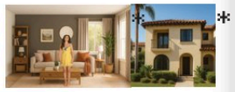
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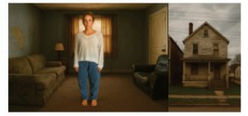
* Built in 1929, restored in 2020

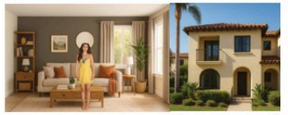
RENT OWN













Who Rents? Who Owns?

The catalogue of fake people is shaped by the conditions under which the images are generated. Each portrait, interior, exterior, and inferred biography is produced through a system that projects assumptions drawn from its training data.

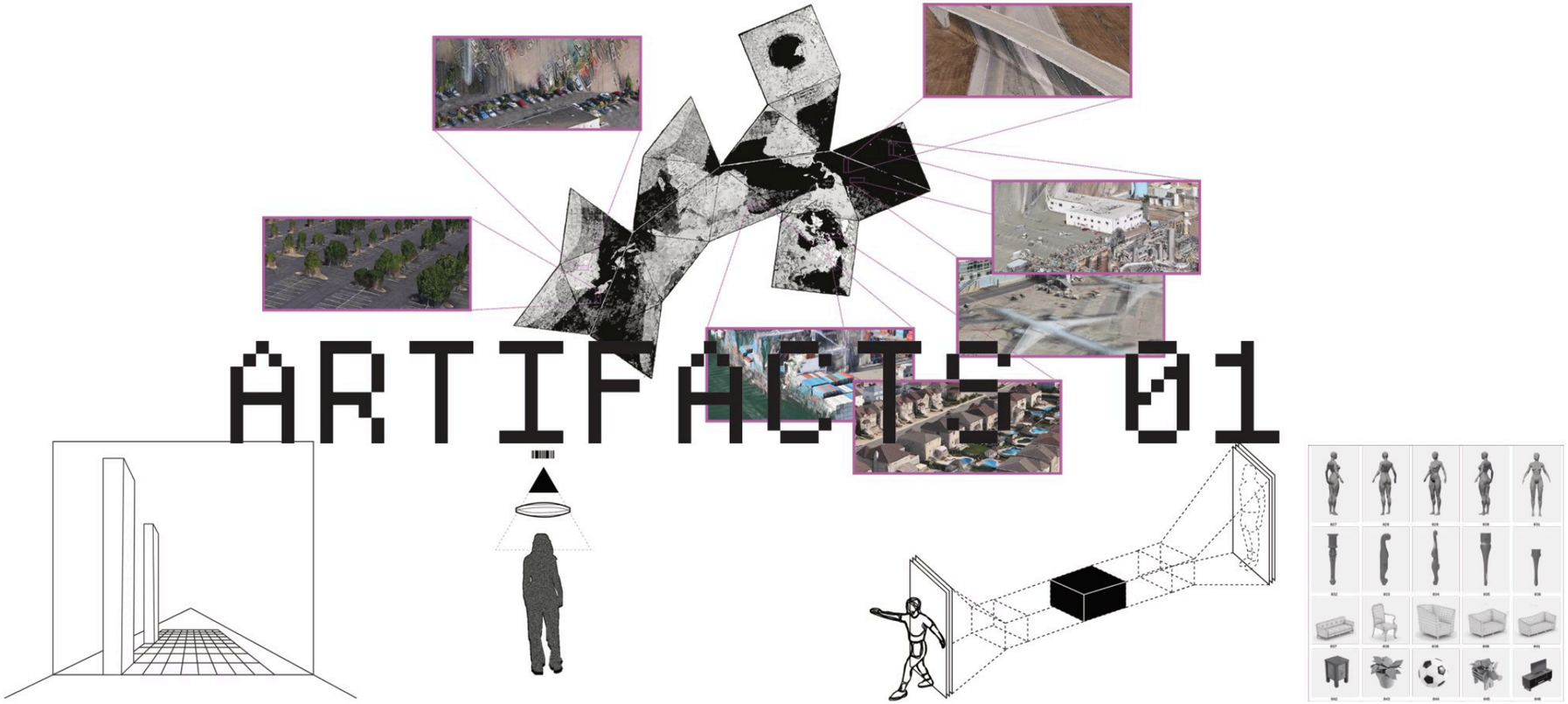
Create a room for this person to live in.
What do you think the outside of this building looks like?
When do you think it was built?
What is this person’s name?
Do you think they own this house or rent?

The prompts written above reveal the model’s tendency to fill gaps with statistically common patterns extracted from large image datasets. These systems inherit the sociotechnical conditions in which the data was assembled. The training corpus largely reflects Western, white, middle-class domestic imagery drawn from real estate photography, lifestyle media, and other highly circulated online visual cultures (Buolamwini and Gebru, 2018; Paullada et al., 2021; Crawford, 2021). When the system assigns a city, a building typology, or a decade of construction, it draws on these embedded norms. Certain bodies get placed in certain houses. Certain aesthetics repeat. Identity becomes entangled with architectural prediction.

This bias becomes especially clear when a self-portrait is regenerated to be placed within the room. The model often shifts the person toward lighter skin, lighter hair, and more Eurocentric facial features, even when the input does not contain those traits. It reflects what the dataset understands as normative. The opposite tendency also appears. When the system retains ethnic features, the treatment is often noticeably different. In cases like 007 Malik, markers of racial identity remain but are rendered with rougher textures, lower aesthetic refinement, or visual exaggeration. The system appears to lack the representational vocabulary to depict non-white features with the same visual coherence it applies to lighter-skinned figures. These visual tendencies extend into the architectural predictions. Lighter-skinned outputs are more frequently placed in detached homes, suburban neighbourhoods, and interiors associated with middle-class domesticity. When racialized features are preserved, the accompanying architecture often shifts toward less refined or less contextually plausible spaces. The model links phenotype, class, and built form through internalized correlations inherited from its data.

Artifact 01 Places for Fake People

Object Sourcing | Digital Model | Physical Model | Registers



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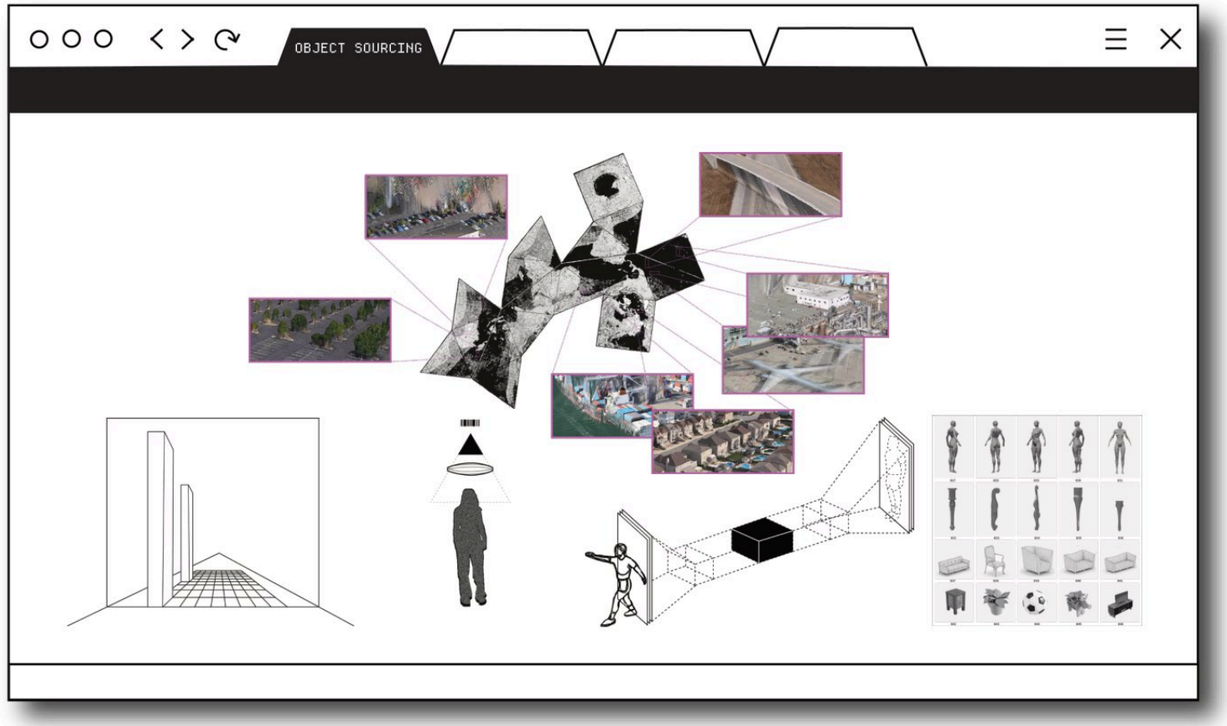
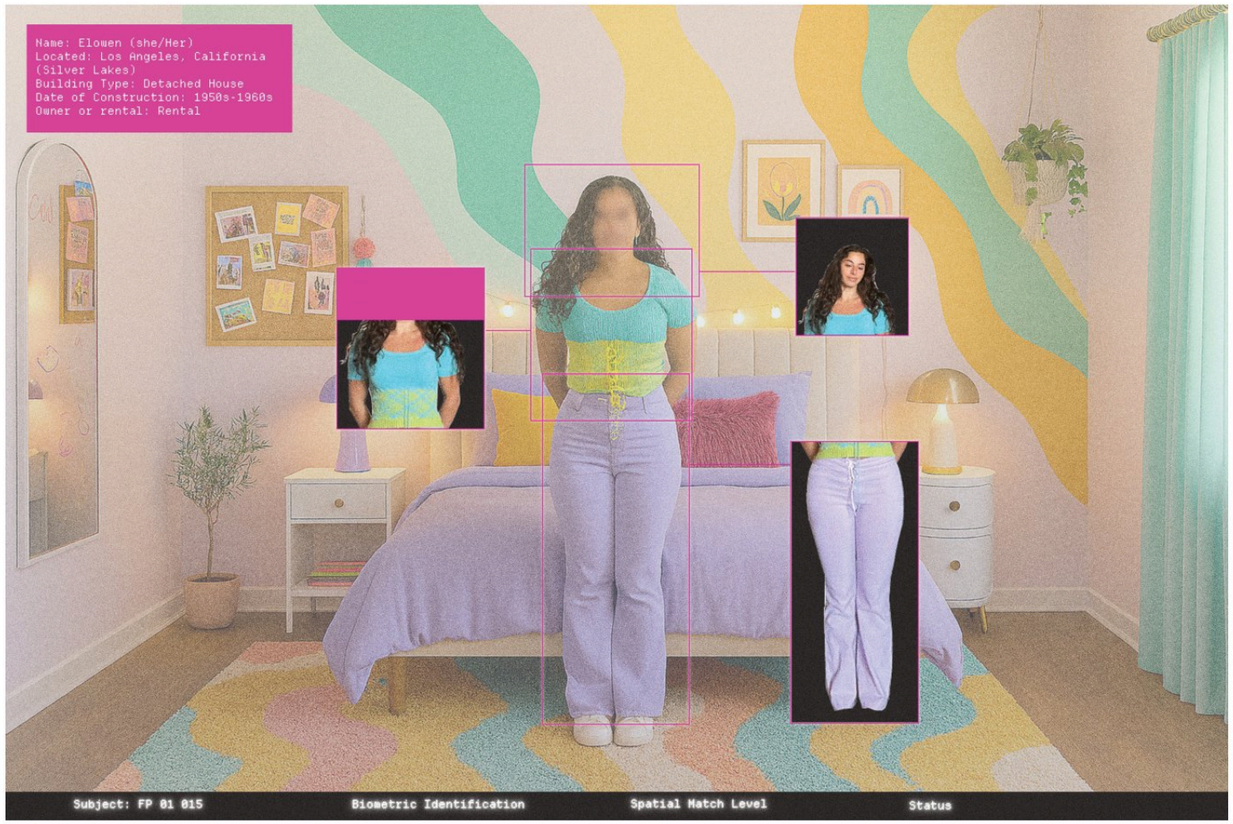
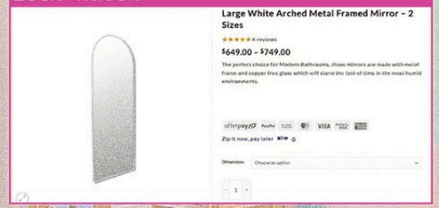

OBJECT SOURCING


Name: Elowen (she/Her)
Located: Los Angeles, California (Silver Lakes)
Building Type: Detached House
Date of Construction: 1950s-1960s
Owner or rental: Rental
Subject: FP 01 015
Biometric Identification
Spatial Match Level
Status

r.// Object Sourcing

https://www.luxemirrors.com.au/product/large-white-arched-metal-framed-mirror/?srsltid=AfmBOoo6_KJA8xGiF7zb5UNKBptv7AjHg_9ZzhLNiMwMnTleH6m8A3Ii

100% Match



https://www.wayfair.ca/furniture/pdp/george-oliver-deeb-luxury-corduroy-upholstered-platform-bed-frame-modern-wingback-designno-box-spring-needed-noise-free-c006326676.html?piid=59

95% Match



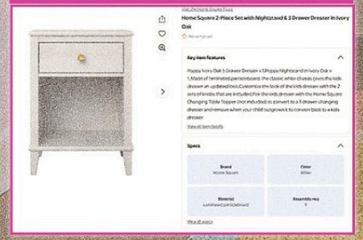
https://www.amazon.ca/Chiffon-Backdrop-Curtain-Curtains-Decoration/dp/B08BLRVMVW

100% Match



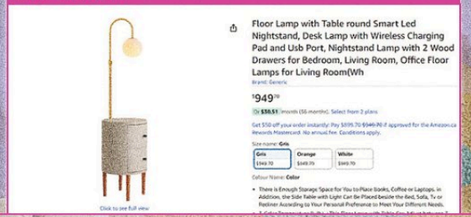
https://www.walmart.com/ip/Home-Square-2-Piece-Set-with-Nightstand-3-Drawer-Dresser-in-Ivory-Oak/1741031678

95% Match



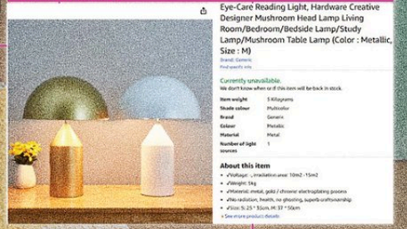
https://www.amazon.ca/Nightstand-Wireless-Charging-Drawers-Bedroom/dp/B0DLG9RCSD?th=1

80% Match

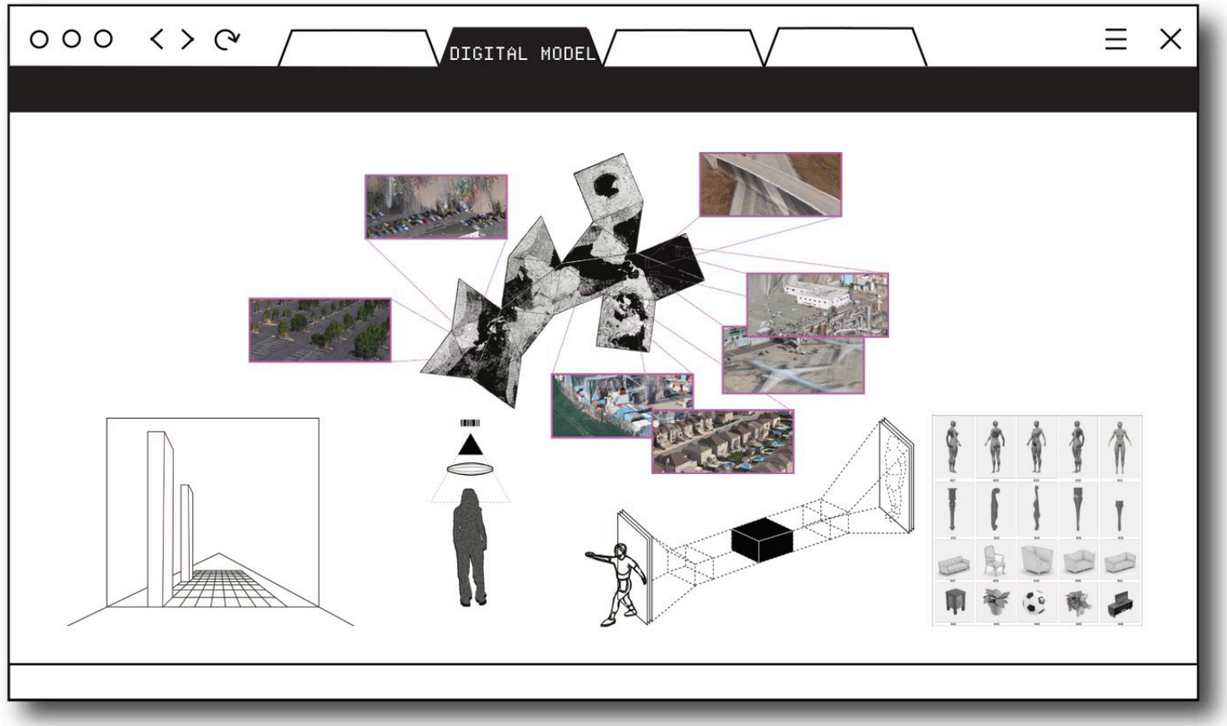


https://www.amazon.ca/Eye-Care-Hardware-Creative-Designer-Mushroom/dp/B0C4176TVG

90% Match



Subject: FP 01 015 Biometric Identification Spatial Match Level Status



Place Reconstruction

Using Blender, I brought each image into FSpy, a tool that integrates with Blender and allows the camera in the 3D scene to be matched precisely to the perspective of the photograph. I used my own height as the reference distance since it was the only reliable measurement available and because my body was positioned at the center and front of the frame, which made it the most stable anchor for calibration. After setting the camera alignment, I imported the FSpy file into Blender and began modelling the scene from that reconstructed viewpoint.

Artifact 01 Places for Fake People Digitsl Model

File

Number of vanishing points
1

Vanishing point axes
1 -y
2 z

Reference distance
Along the z axis
1.575 Meters

Principal point
Image midpoint

Camera data
Custom camera
Sensor 36 x 24 mm
Focal length 24.00 mm

3D guide
Off
Dim image

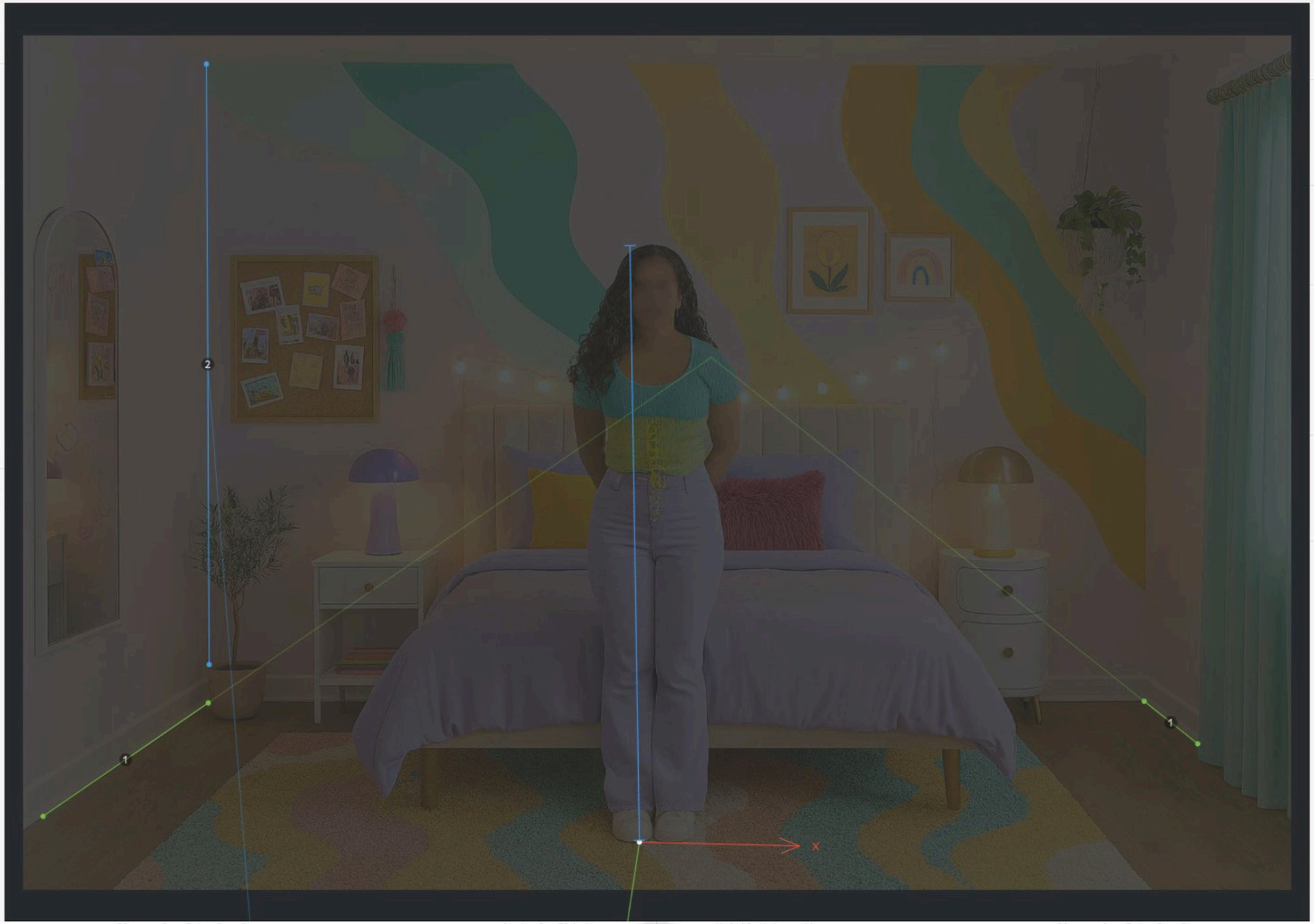


Image
Width 1536 Copy
Height 1024 Copy

Field of view
Degrees
Horizontal 73.73980 Copy
Vertical 53.13010 Copy

Camera position
x 0.2023939 Copy
y 2.166601 Copy
z -1.301990 Copy

Camera orientation
Axis angle (degrees)
x -0.9990709 Copy
y 0.02617591 Copy
z -0.03423791 Copy
Angle 97.02537 Copy

Principal point
Absolute
x 768 Copy
y 512 Copy

FSpy Software

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015 Bedroom: Camera-Matched



015 Bedroom: Alternate-Angle



015 013 Living Room: Camera-Matched



015 013 Living Room



013 Room: Camera-Matched



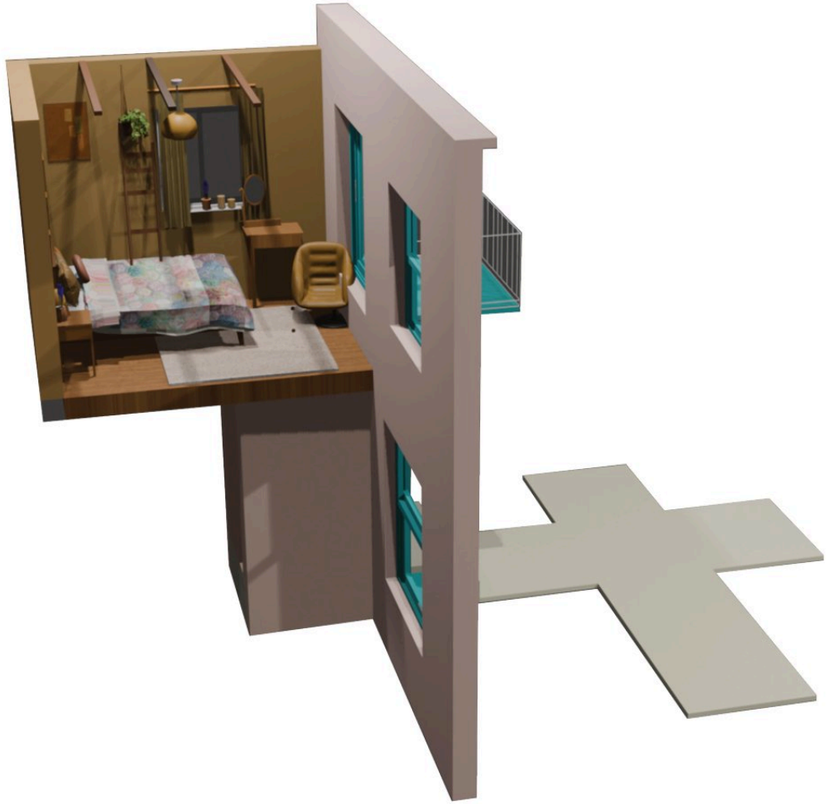
013 Room



015 013 Front Facade



015 013 Front Facade and Living Room



015 013 Front Facade and 013 Bedroom



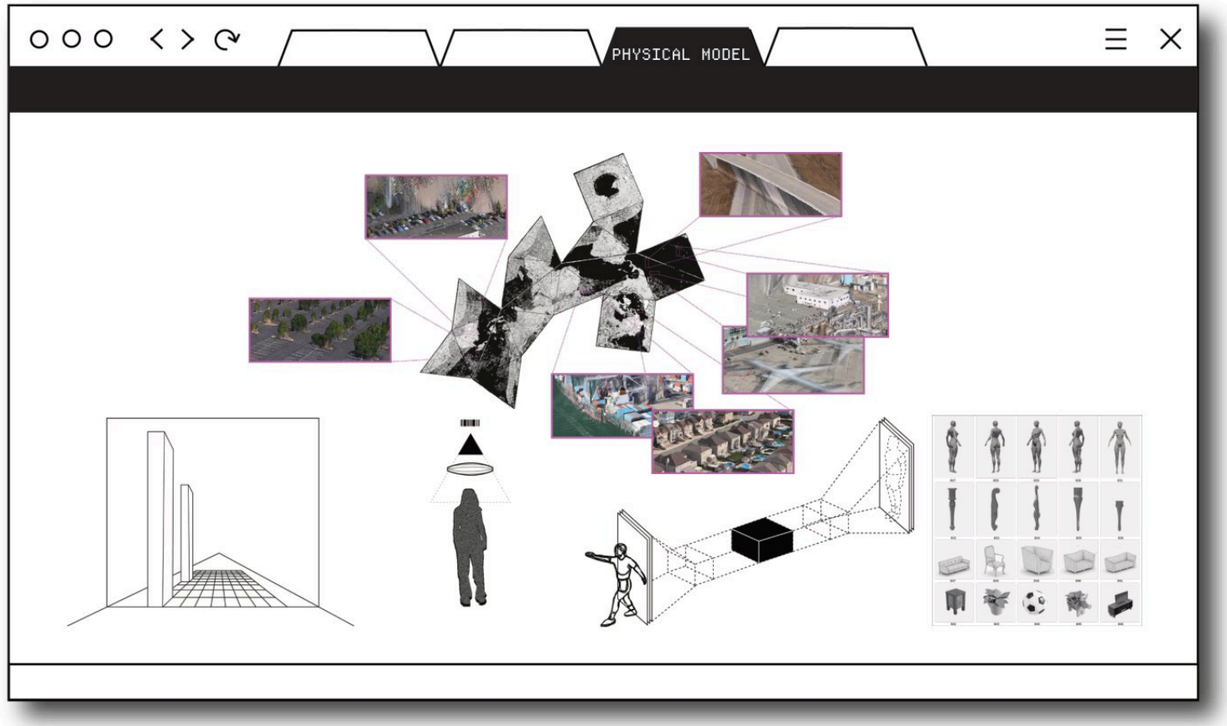
015 013 Front Facade and 015 Bedroom



015 013 House?

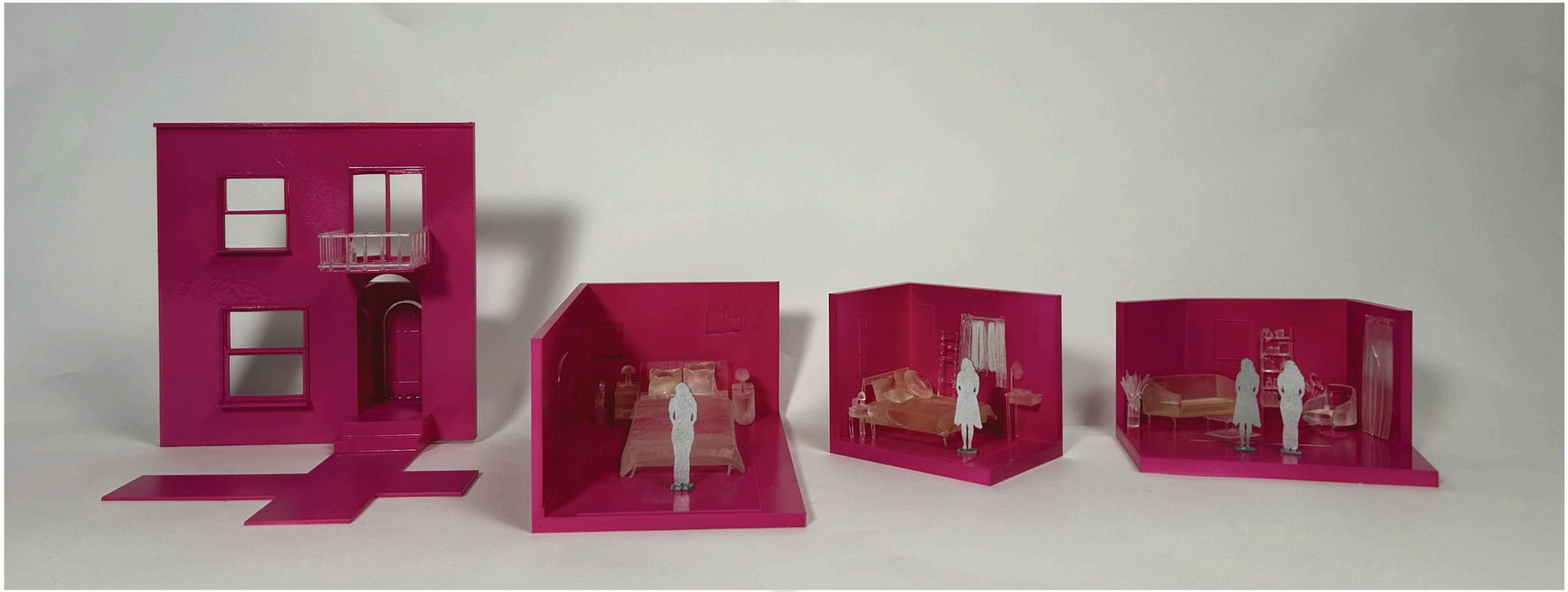


015 013 House?

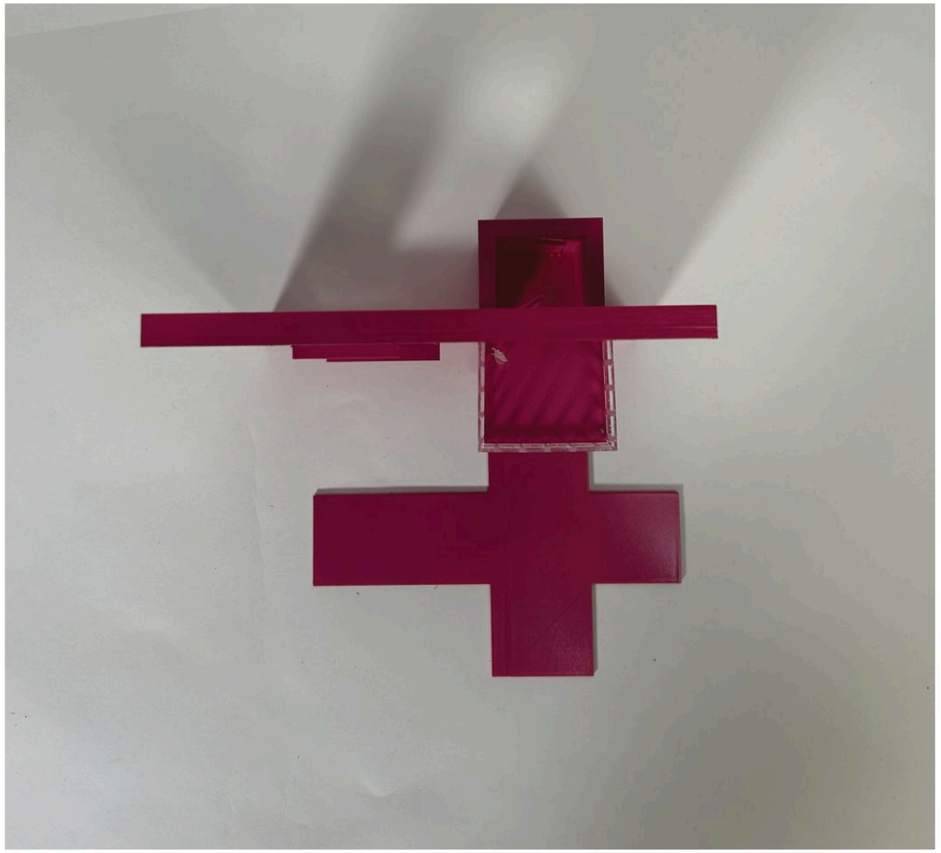


Artifact 01 Places for Fake People Physical Model

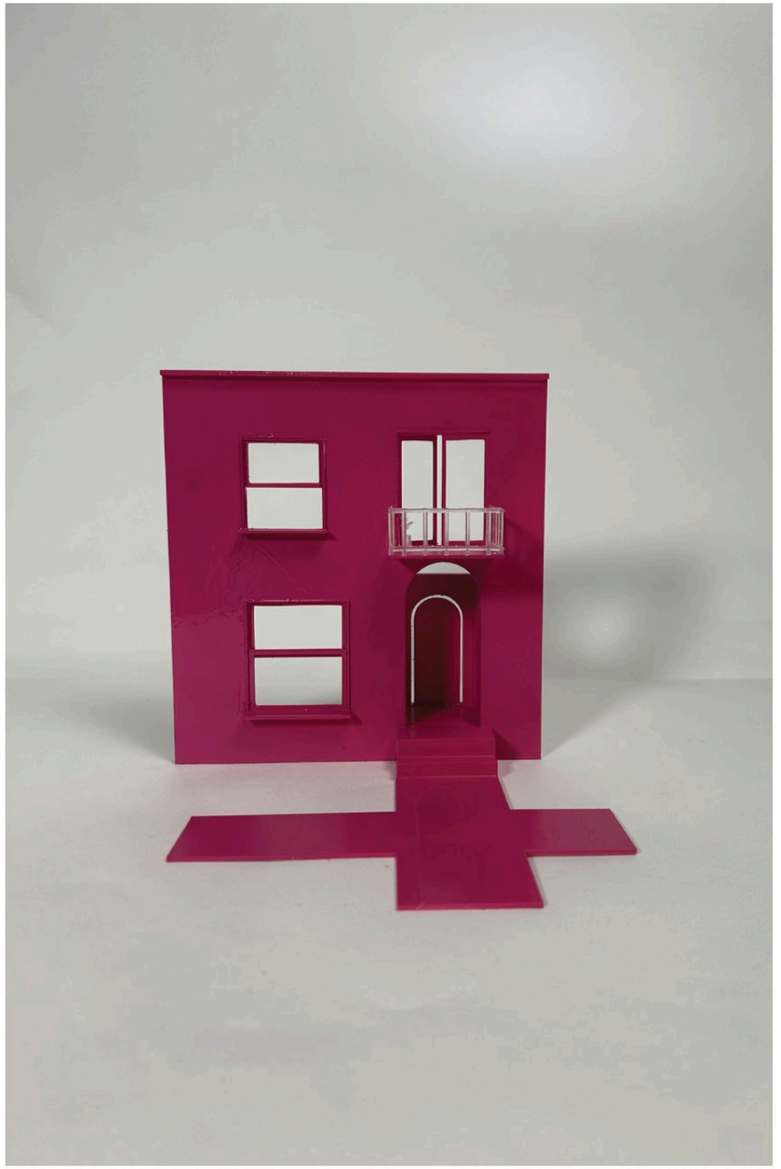
The physical model presents a material translation of the digital model developed in the previous section. It is used to examine how spatial relationships, distortions, and ambiguities produced digitally manifest when constructed physically. The model functions as a representational artifact.



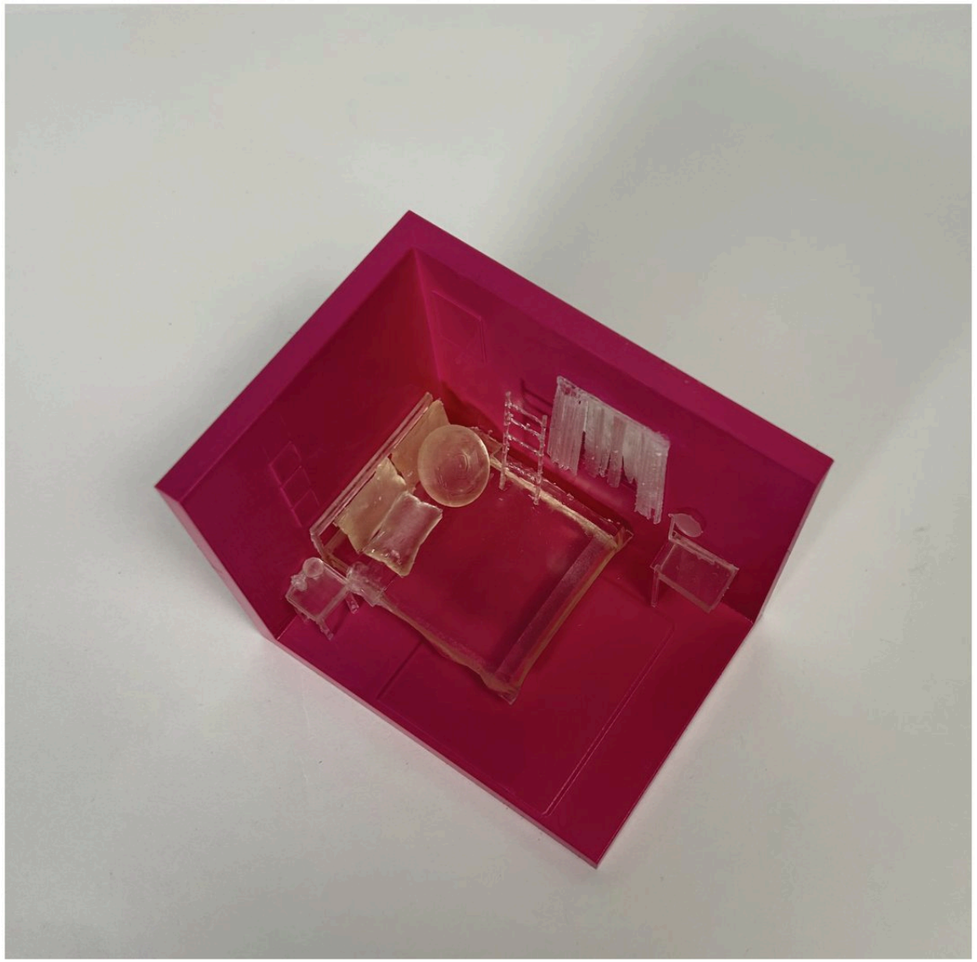
Artifact 01 Places for Fake People Physical Model



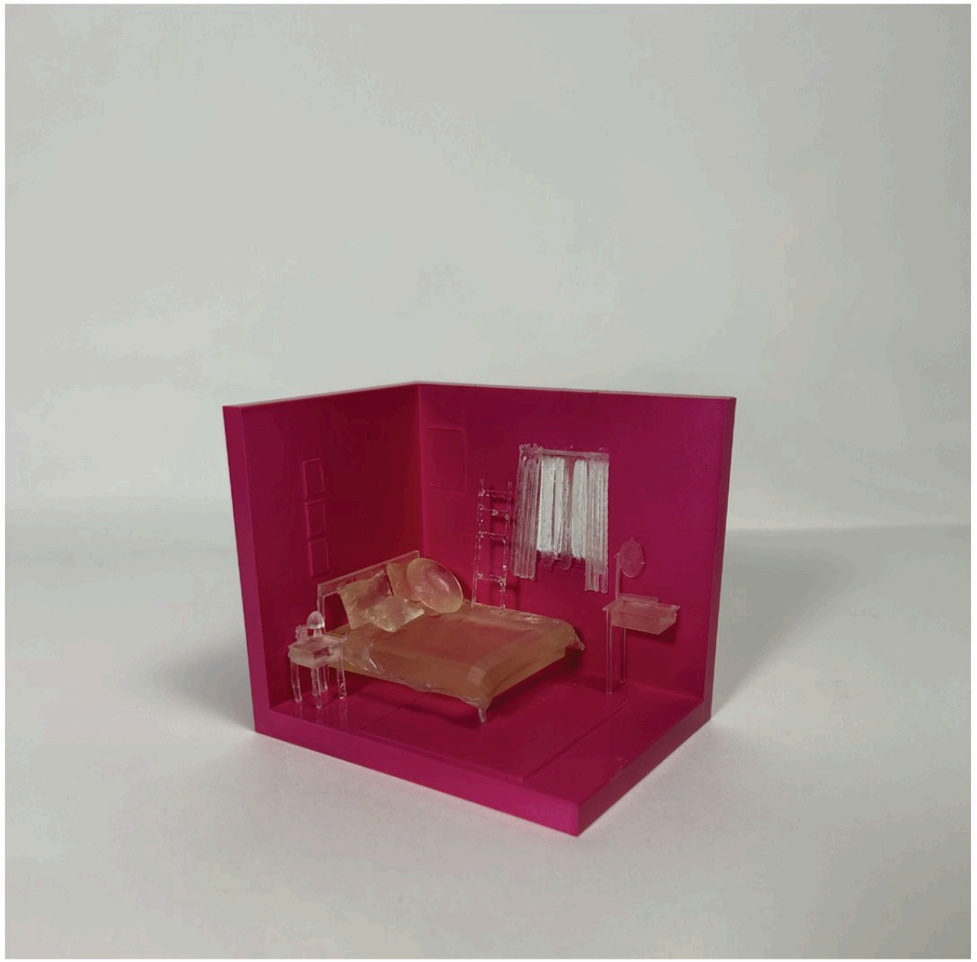
015 013 Front Facade



015 013 Front Facade



013 Room



013 Room



015 Room



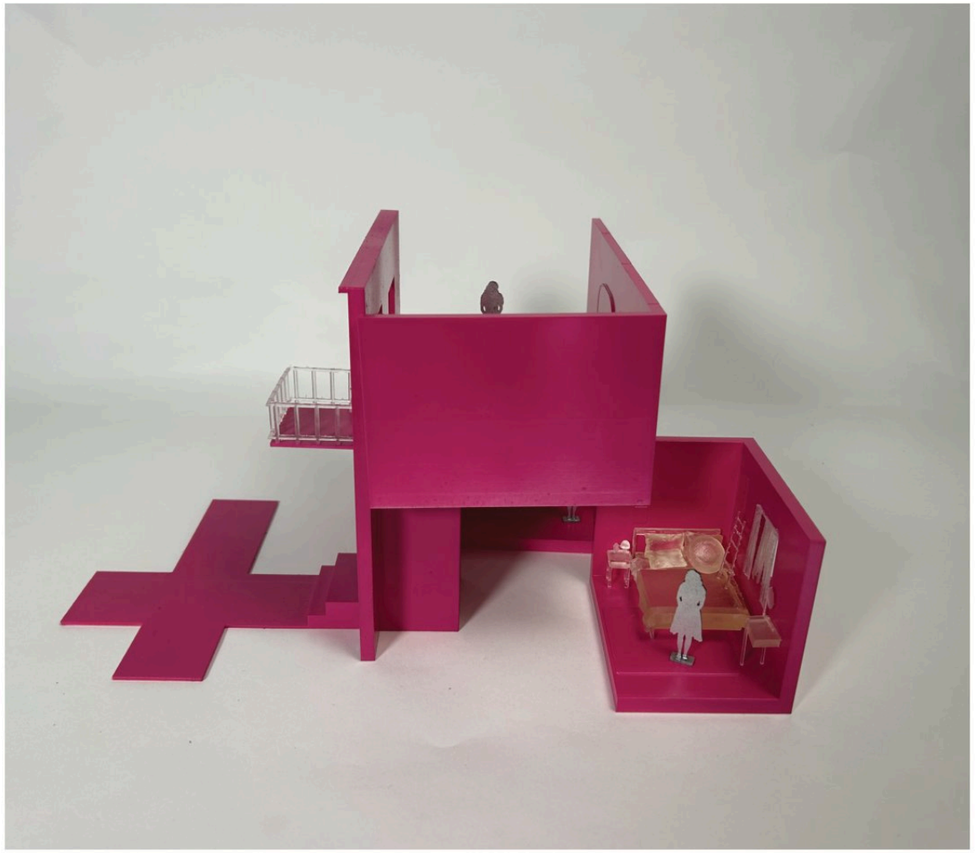
015 Room



015 013 Living Room



015 013 Living Room



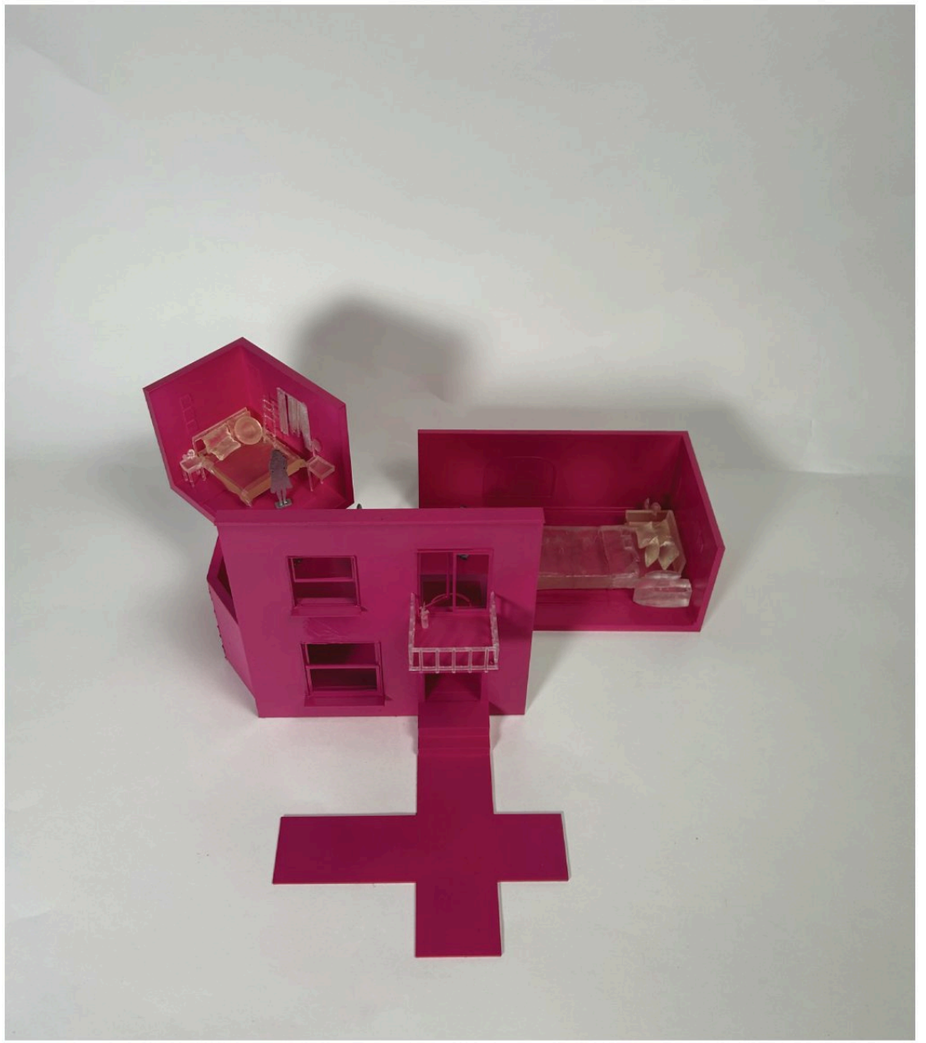
015 013 House?



015 013 House?



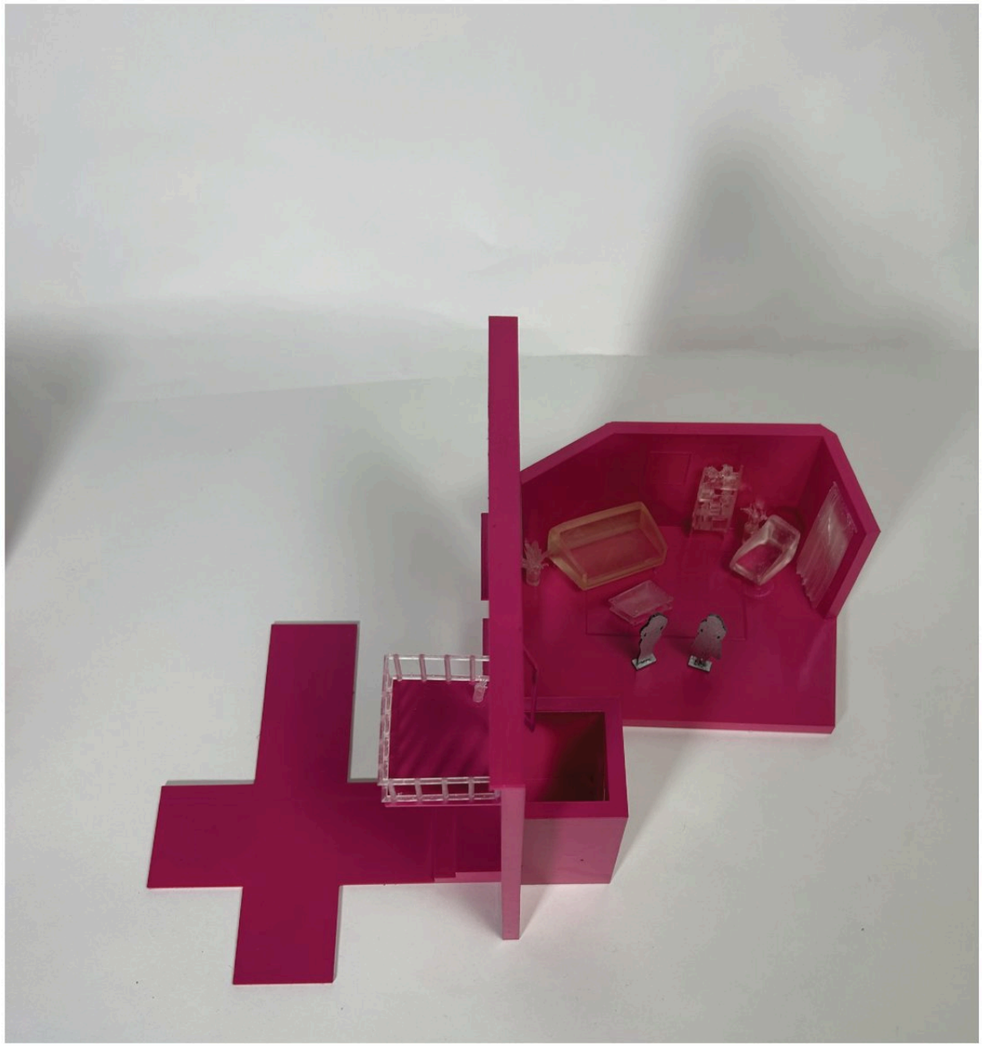
015 013 House?



015 013 House?



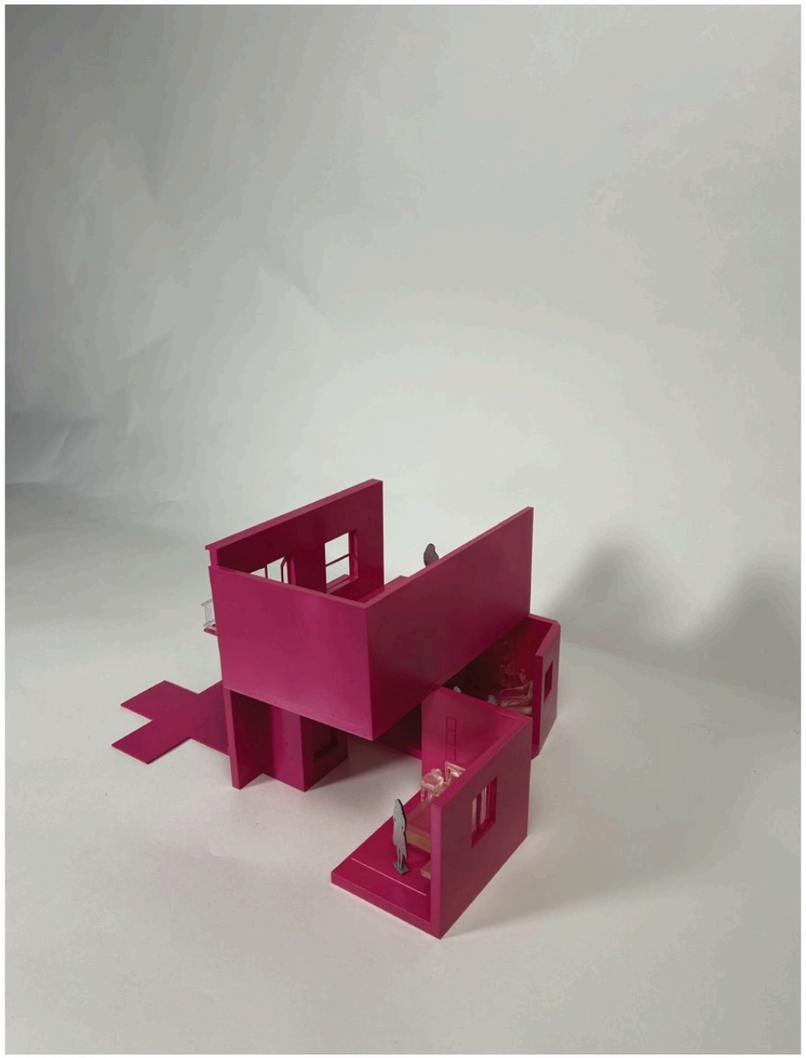
015 013 House?



015 013 House?



015 013 House?



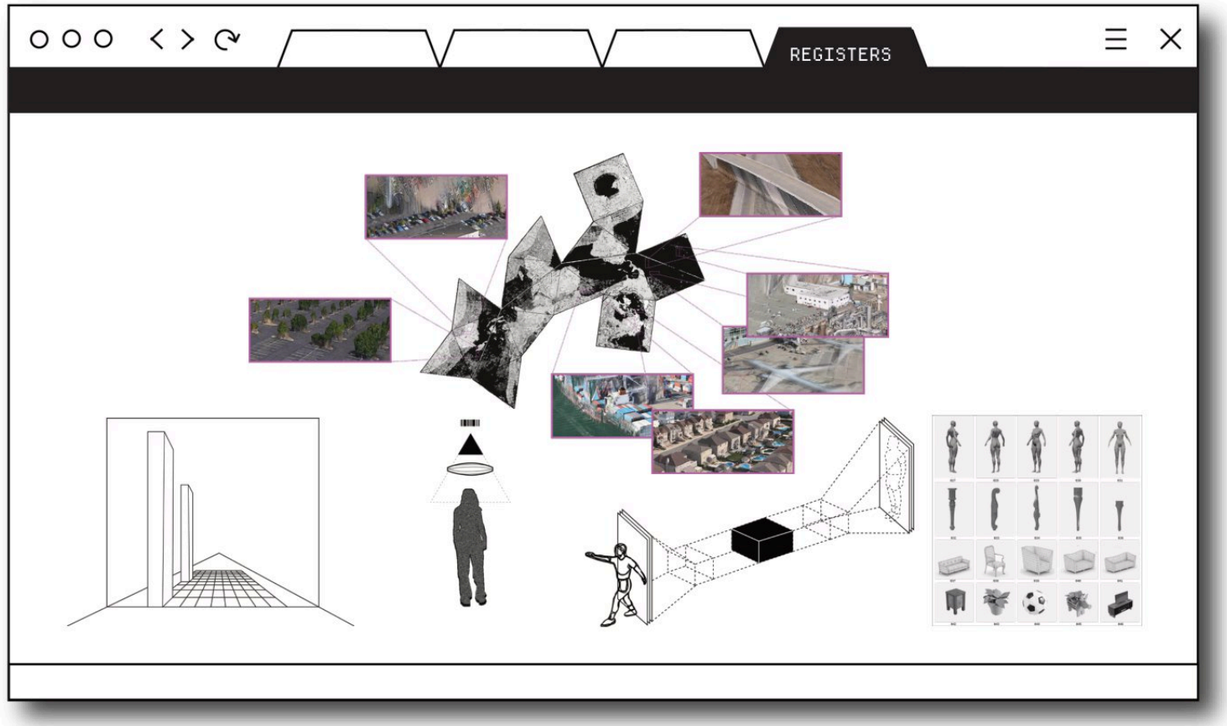
015 013 House?



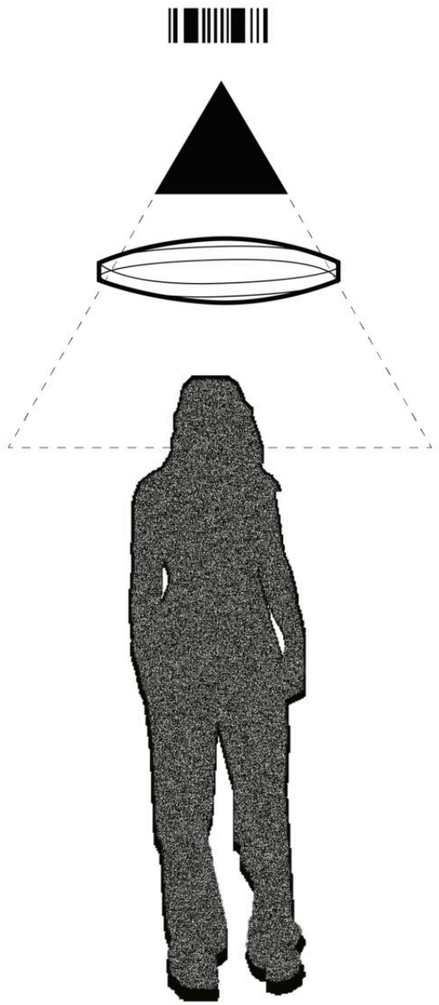
015 013 House?

Artifact 01 Places for Fake People Physical Model

015 013 House?

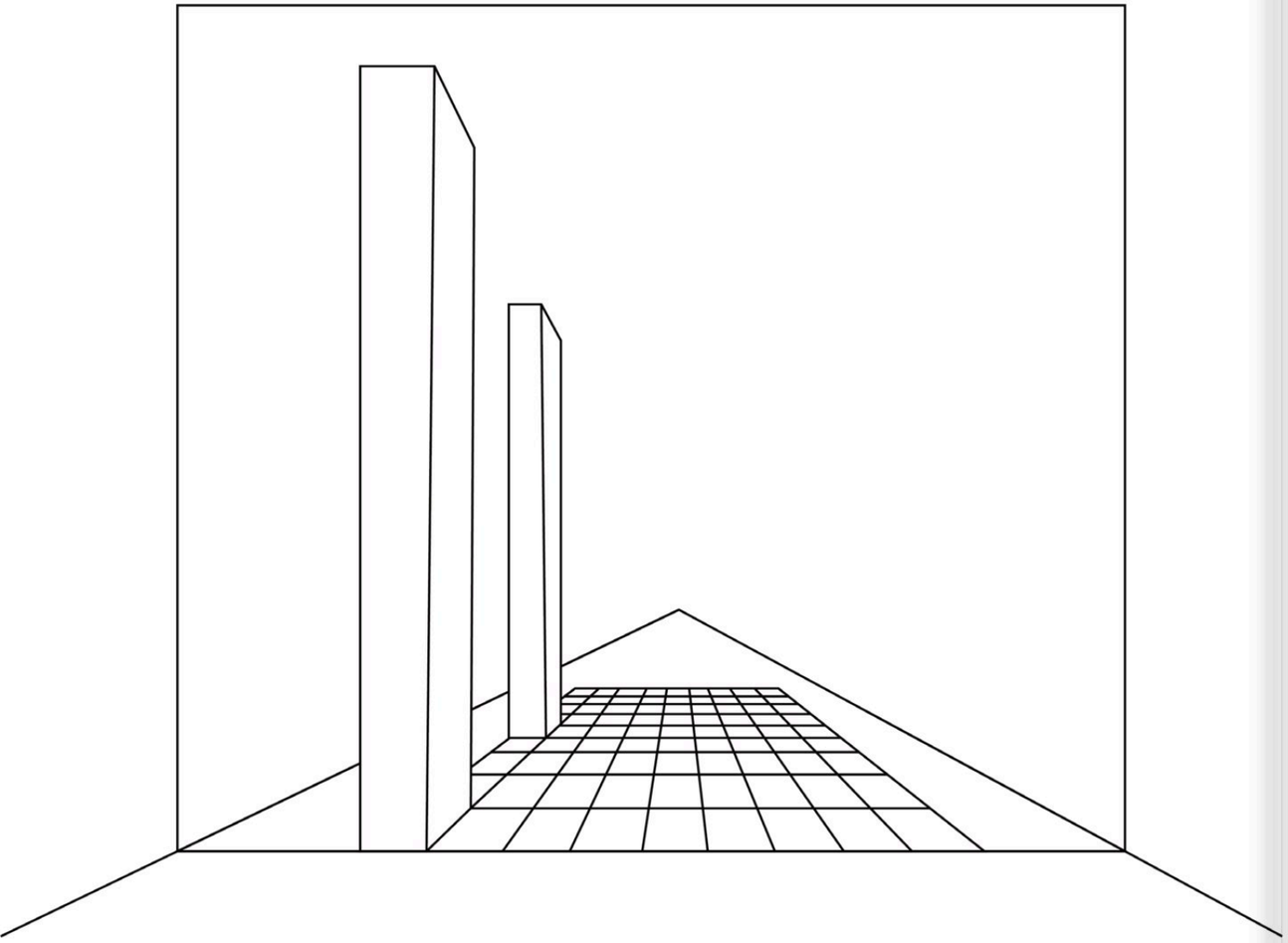


The results unfold across four registers.



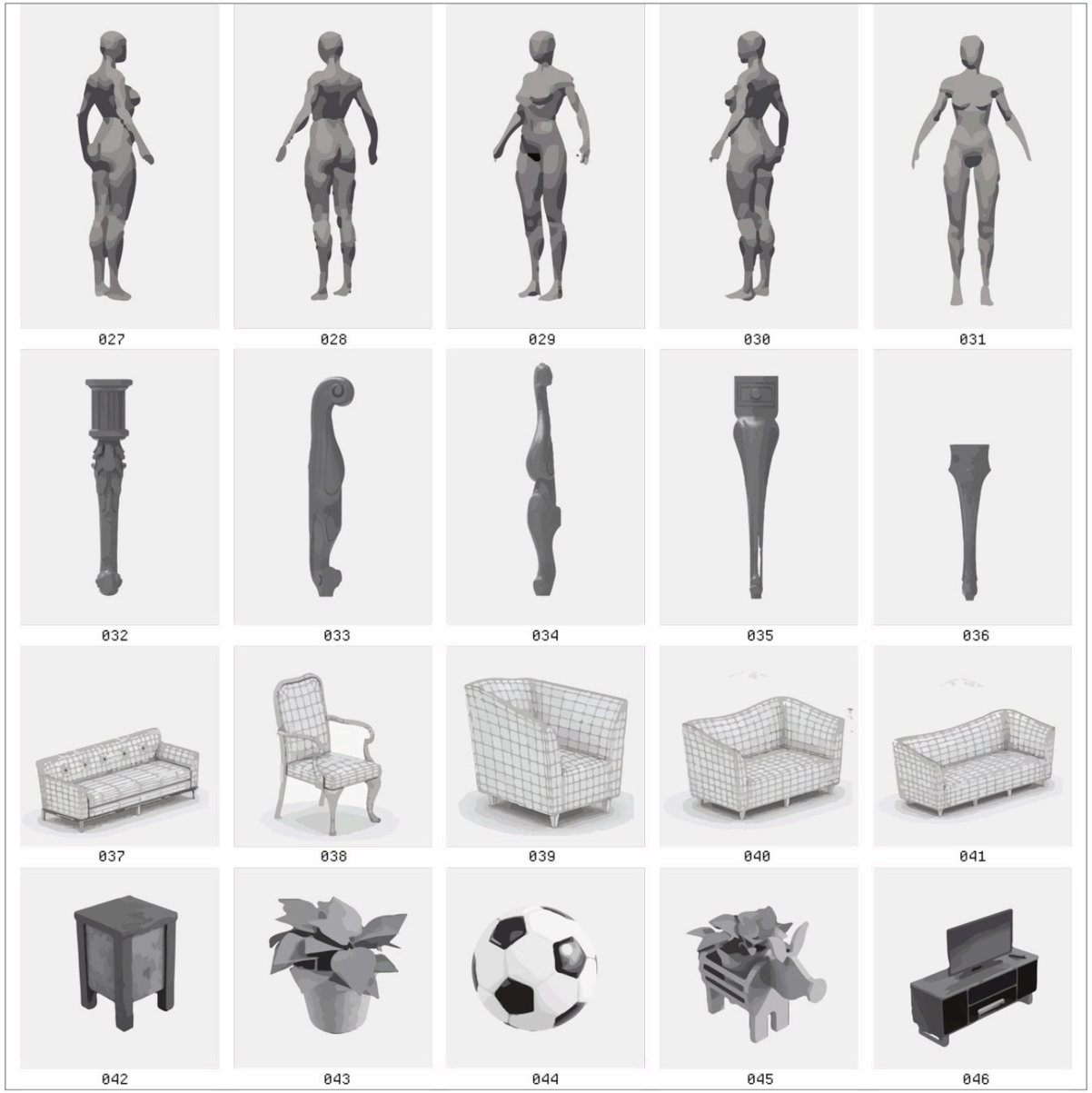
Classification is the first architecture of the fake world. Before a room is generated or a vibe is assembled, the system decides what kind of person it thinks it sees. Classification systems do not simply label reality; they produce it by sorting bodies into categories that become naturalized through repetition (Bowker and Leigh 1999). In contemporary computation, this sorting is carried out through statistical inference. A person becomes a cluster of probabilities, a silhouette made of correlations rather than features.This is known as algorithmic governmentality, where subjects are not known but profiled through patterns extracted from traces of past behavior (Rouvroy and Berns 2013). In this project, each self-portrait is treated the same way: converted into data points, matched to learned patterns, and assigned an identity the model can act upon. The generated spaces that follow are not expressions of who I am, but of who the system believes someone like me must be. Classification is the hinge that turns a body into a future.

3.Classification



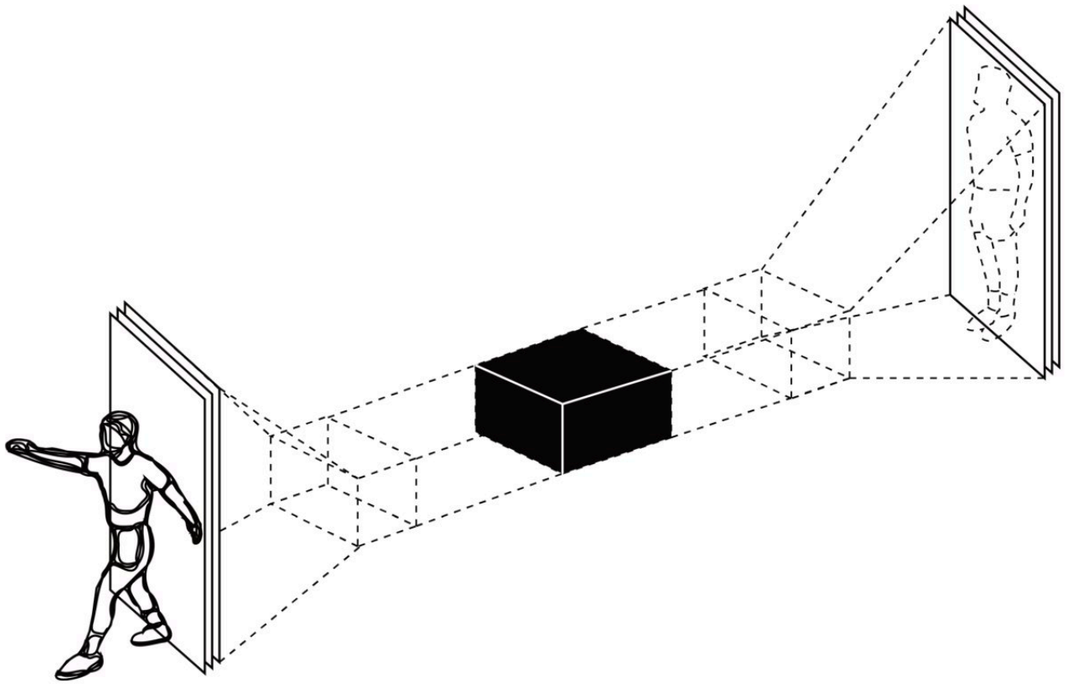
Depth in the fake world is not spatial but procedural. Technical images do not depict reality but encode it through preprogrammed visual conventions (Flusser 1984). What appears as three-dimensionality is assembled from patterns of light, shadow, and perspective inherited from countless other photographs. Manovich describes this as the logic of image-based operations, where digital space is synthesized from flat data rather than understood as volume (2001). The generated interiors in this project follow that lineage: their depth is not built, measured, or inhabited. It is an inherited effect, a visual habit learned from images of other rooms. When I reconstruct these spaces, I am not revealing mistakes but translating a two-dimensional epistemology into a three-dimensional one, asking what happens when an image that only knows how to look like space is asked to be space.

1.Depth



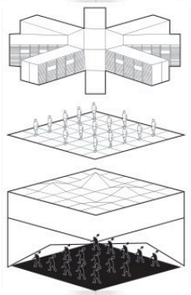
The fake world is built from digital debris. New media objects are modular, assembled from discrete elements that can be endlessly copied, remixed, and rearranged (Manovich 2001). Generative systems inherit this logic: they construct rooms and bodies not by inventing forms, but by recombining fragments scraped from wider visual and commercial archives. These fragments, what Lisa Gitelman calls "data with a history" (2013) carry traces of their past lives in catalogs, showrooms, stock libraries, and interface menus. They arrive severed from context but saturated with the aesthetics and hierarchies of the marketplaces they come from. In this project, the spaces produced by the model are built from such parts: chairs, plants, limbs, ornaments, and ornaments' shadows, each circulating as free-floating assets. These objects do not belong to any one room or person. They drift across the fake world, ready to be slotted into new scenes, forming architectures assembled from pieces rather than places. They are the building blocks of a reality made out of reuse.

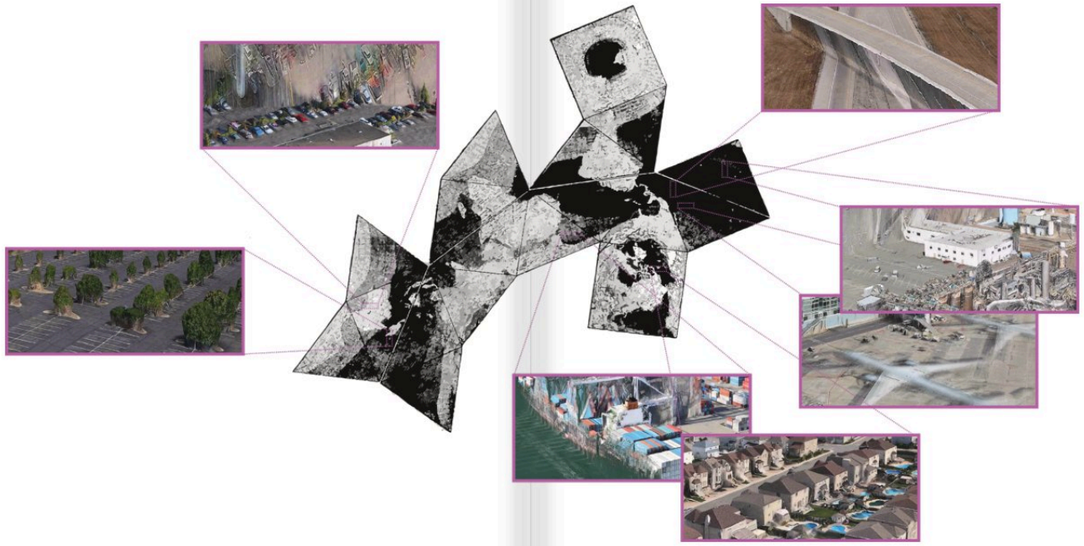
2.Digital Assets

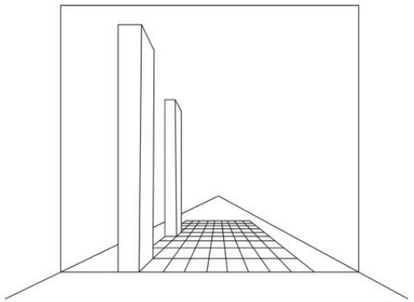


A vibe is the ambient signature of a system, the feeling of a world inferred rather than understood. A vibe emerges when meaning is replaced by pattern recognition — when an algorithm learns the "shape" of a life not through concepts but through countless small correlations (Grietzer 2017). In this project, generative models do not design rooms; they produce vibes. They assemble atmospheres from statistical echoes of other images, other interiors, other bodies that resemble mine. The resulting spaces feel coherent because coherence is learned, not reasoned. A vibe is therefore the architecture of the fake world: a soft geometry built from averages, an affective outline of who a person is assumed to be. It is the primary logic by which the system world-builds — not through depth, measurement, or intention, but through atmospheric inference.

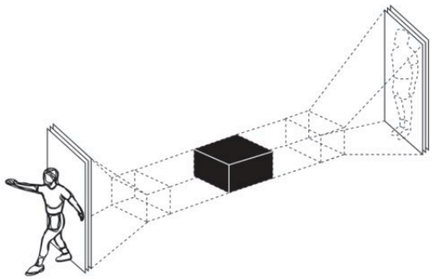
4.Vibe

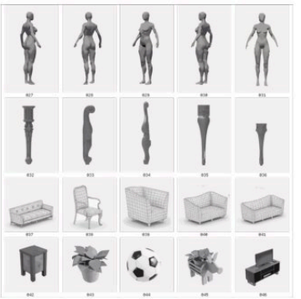








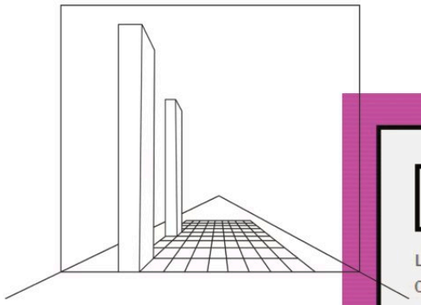




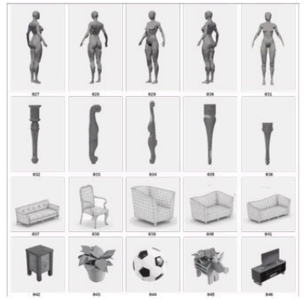
Artifact 01 Places for Fake People Registers

Interlude Places for Fake People Registers

Registers System Game







GENERATE <3

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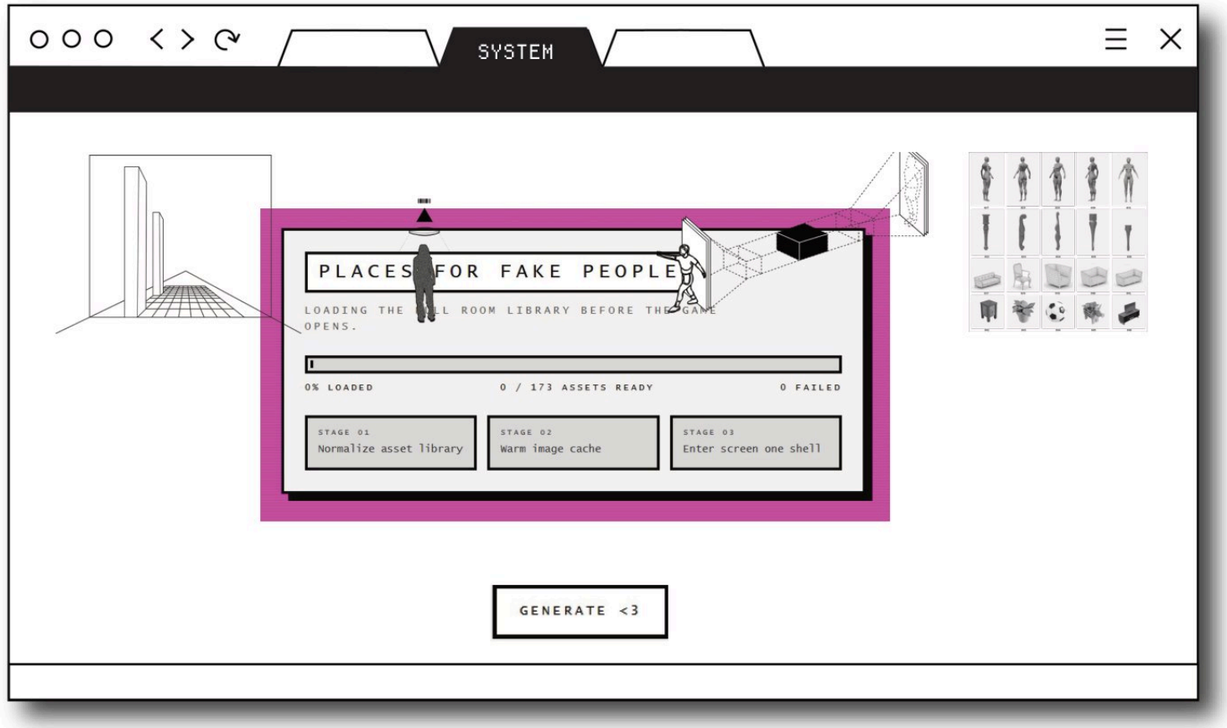
Interlude Places for Fake People Registers

The work to this point has been organized through reading and interpreting generated images. What becomes evident through this accumulation is that the image is not where the project is located. The interior is a surface in which multiple procedures converge. Classification precedes the figure. Objects arrive as indexed fragments. Spatial continuity is constructed through conventions of depiction. Atmosphere consolidates these elements into something that reads as a coherent environment. The image resolves these operations into a single frame, but it does not expose them.

The registers therefore indicate a structure that cannot be accessed directly from the image. They point to an organization that exists prior to it. Untill now, that organization has been reconstructed through inference. To specify it as a system is to formalize these patterns as a set of components and relations that actively produce the image. The registers shift from analytical categories to operative elements within a defined structure.



Interlude Places for Fake People System

The transition that follows involves a change in how the registers are used; positioned as conditions that organize what can be produced.

This requires that each register be assigned a role within a sequence. Classification establishes an initial distribution. It determines which associations are available. The asset library is organized in relation to that distribution. Objects do not exist as a general pool. They are made accessible according to prior conditions. Depth is defined through procedures that construct spatial effects from image-based cues. Vibe appears as a consistency across these operations. It forms through their alignment.

Once arranged in this way, the registers define a system. The interior follows from the interaction of constrained variables. Coherence is an effect of limitation. The range of possible outcomes is structured before any selection occurs.



A system, once specified, still requires an input to operate. The registers can be arranged, their sequence can be established, and their relations can be defined, but none of that yet explains how such a structure is encountered. I introduce an interactive digital game as an interface with the system. It gives duration to what had previously been reconstructed in retrospect. It breaks open the compressed coherence of the generated image and redistributes it across a sequence of actions.

Games have long been used to structure interaction, decision making, and learning. In design disciplines, they provide reduced environments in which complex spatial and social relations can be explored through rules, actions, and feedback. By the mid-twentieth century, simulation and planning games had begun to function as research tools within the wider context of systems thinking and cybernetics. Urban gaming and simulation models treated the city as an interconnected system and asked participants to allocate resources, negotiate priorities, and observe the consequences of decisions within simplified scenarios. What mattered in these contexts was not playfulness as such, but the capacity of the game to make distributed relations operable and repeatable. The game transformed complexity into sequence and gave abstract systems a form that could be entered (Light, 2008; Habraken, 1972; Sanoff, 2000).

The logic identified through the four conceptual registers; classification, digital assets, depth and vibe, is sequential. Classification acts first, before any object appears, before any room begins to take shape. It establishes the range within which associations can occur. The asset library follows from that prior sorting. Availability is already filtered. Selection takes place inside a field whose limits have been set in advance. Spatial coherence is produced afterward, through procedures that make these selections hold together as a room. Vibe settles across the whole arrangement. By the time the image appears, these operations have already converged. The game makes each interval perceptible.

In that sense, the game reorganizes the premise that has been there from the beginning. Earlier, agents were sent into the fake world and returned with fragments. The project proceeded by retrieval, meaning images arrived first, and their conditions were inferred later, through reconstruction, comparison, and tracing. The game turns that movement inward. The system no longer has to be approached from the outside, through evidence collected after the fact. Its logic is rebuilt as an interface. The player enters a field already structured by distributions, filters, and permissions, and moves through it one decision at a time.

The player occupies a distinct position within the project, one that follows from, but does not coincide with, the earlier agents. The agents entered the fake world as probes, triggering the production of interiors and exposing the classificatory logic through which those interiors were assigned. The player arrives later, after that logic has been reconstructed as a system. At first, the player is simply the one who moves through the game, making selections within a field of already structured possibilities. The player becomes a “user” at the moment those selections are captured, ordered, and read back by the system. The user is a profile assembled from behavior: a pattern of choices, repetitions, durations, and paths taken through an interface (Canizares, 2020; Crawford, 2021).The game inherits the logic extracted from the agents’ passage through the fake world and makes that logic available to others as a system to be navigated. What forms alongside the room is therefore another construction: a user profile through which the system can assign an environment, an identity, and a place within its own logic.



Artifact 02 Places for Fake People About



Artifact 02 takes the form of a browser-based interior-building game. The player begins by selecting a housing cohort and completing a short profiling questionnaire. From these inputs, the game generates an empty room and a filtered asset library from which the player assembles an interior. Throughout play, the system uses the player's responses to produce targeted advertisements as pop-up prompts, while the room itself accumulates as a record of spatial choices. At the end of the session, the system analyzes both the questionnaire and the authored room to generate a second AI-produced interior: a room "for" the player. The final output is therefore a pair of rooms, one assembled by the player and one returned by the system, both of which enter a shared gallery of all players.



Artifact 02 Places for Fake People Setup

The game begins by establishing two parallel conditions. The first fixes general housing parameters through three variables: city, housing typology, and tenure. The second gathers personal information through a short profiling sequence, including age, vibe, hair colour, favourite food, and favourite hobby. These inputs do more than initialize the session. One structures the room as a housing condition. The other begins the construction of a player profile.

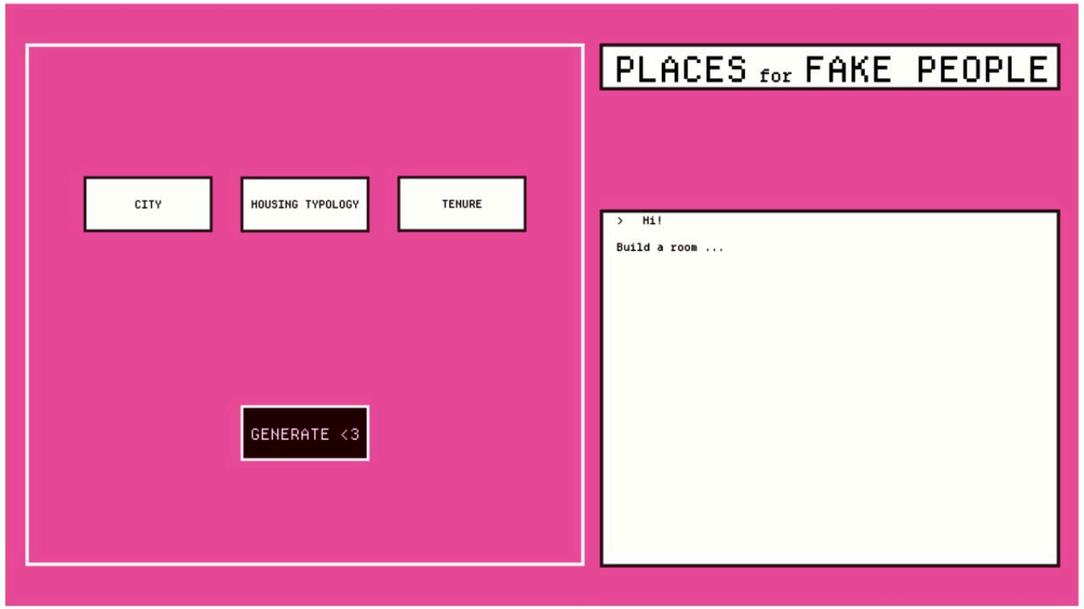
From these inputs, the game generates an empty room and a filtered asset library. The room appears first as a generic interior container. The available objects appear alongside it as a limited inventory released according to the selected cohort. The field of choice is partial from the start. What can enter the room has already been narrowed before any act of arrangement begins.

At the same time, the profiling sequence returns in another register. During play, advertisements generated from the player's responses appear as pop-ups. Favourite food and hobby reappear as exaggerated commercial prompts. These ads remain attached to the interface, interrupting the act of design with targeted forms of address. They make visible that profiling is already underway while the player is still building. The system does not wait until the end of the game to interpret the participant. It begins to address them immediately through the language of targeting and promotion.

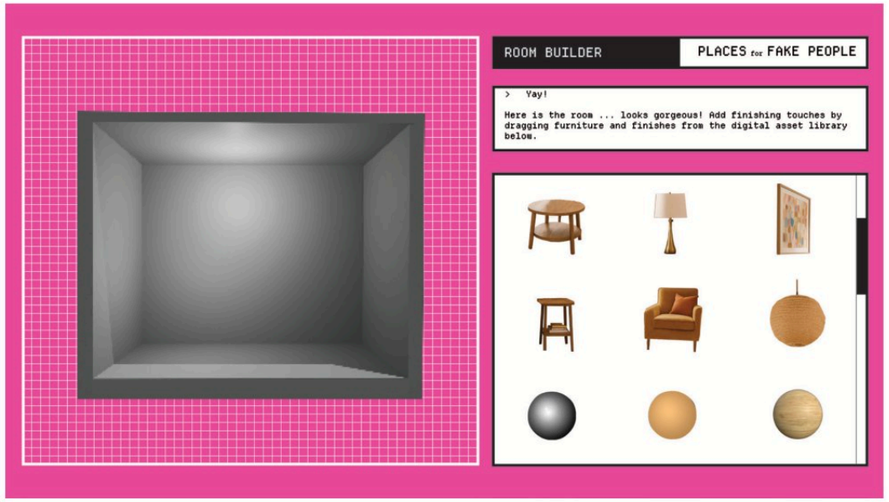
The setup therefore divides the session before play has properly begun. On one side is the room as a constrained problem. On the other is the player as an emerging user profile. The game proceeds by keeping both in motion. By the end of the session, the questionnaire and the authored room are analyzed together to generate a second AI-produced interior, a room "for" the player. The opening sequence already contains that structure in latent form.

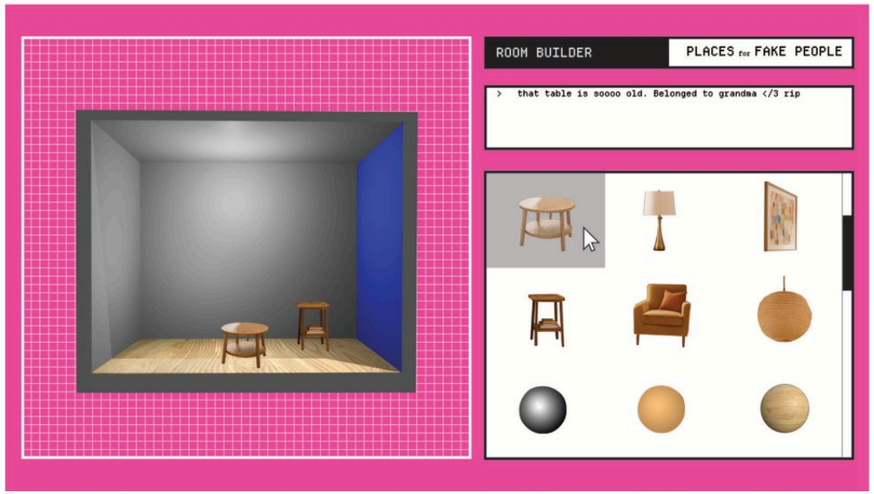


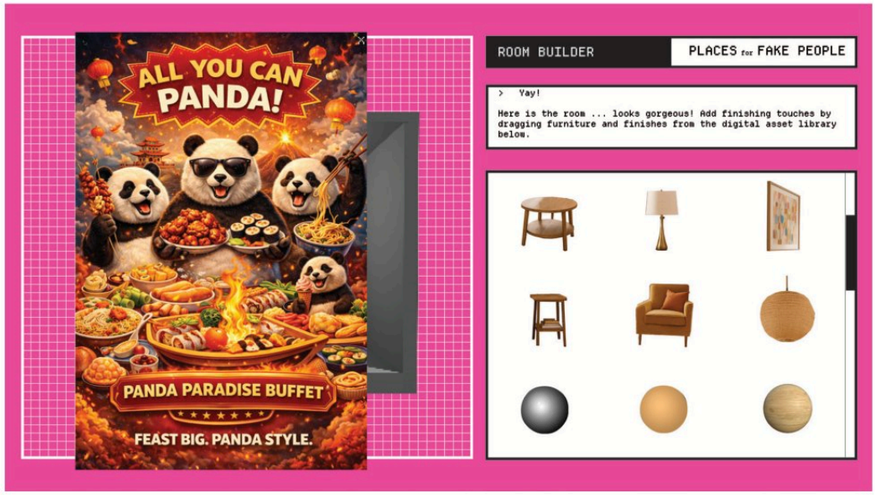
The following mockups outline the sequence of play through which the player builds a room, encounters targeted ads, places a figure, adjusts context and atmosphere, and produces a final image.


PLACES for FAKE PEOPLE
CITY
HOUSING TYPOLOGY
TENURE
GENERATE <3
> Hi!
Build a room ...


PLACES for FAKE PEOPLE
HOW OLD ARE YOU?
WHAT'S YOUR VIBE?
WHAT'S YOUR HAIR COLOUR?
WHAT'S YOUR FAVOURITE FOOD?
WHAT'S YOUR FAVOURITE HOBBY?
GENERATE <3
> Hi!
Answer a few short question to get to know you better..


ROOM BUILDER
PLACES for FAKE PEOPLE
> Yay!
Here is the room ... looks gorgeous! Add finishing touches by dragging furniture and finishes from the digital asset library below.


ROOM BUILDER
PLACES for FAKE PEOPLE
> that table is soooo old. Belonged to grandma </3 rip


ALL YOU CAN PANDA!
PANDA PARADISE BUFFET
FEAST BIG. PANDA STYLE.
ROOM BUILDER
PLACES for FAKE PEOPLE
> Yay!
Here is the room ... looks gorgeous! Add finishing touches by dragging furniture and finishes from the digital asset library below.


ROOM BUILDER
PLACES for FAKE PEOPLE
> omggggg i love this room sm
pick a person to place in this room :)


ROOM BUILDER
PLACES for FAKE PEOPLE
GET IN SHAPE FOR INTERGALACTIC ADVENTURE!
COSMIC GYM
PUMP, FLEX, AND CONQUER THE COSMOS!


PLACES for FAKE PEOPLE
Context
Urban Core
Gentrifying District
Peripheral Suburb
Tourist Enclave
Rural Town
Atmosphere
Day
Night
Winter
Summer
Overcast
Direct Sun
Artificial Lighting
Blue Hour
Filter
Engagement Optimized
Real Estate Listing
Pinterest-Core
Airbnb ready
Aspirational Luxury
Minimalist Feed
High Contrast Social Feed


PLACES for FAKE PEOPLE
Context
Urban Core
Gentrifying District
Peripheral Suburb
Tourist Enclave
Rural Town
Atmosphere
Day
Night
Winter
Summer
Overcast
Direct Sun
Artificial Lighting
Blue Hour
Filter
Engagement Optimized
Real Estate Listing
Pinterest-Core
Airbnb ready
Aspirational Luxury
Minimalist Feed
High Contrast Social Feed


THE PERFECT RAMEN FOR AN ADVENTURE!
SUPREME CHEF
SUPREME CHEF RAMEN
GRAB A CUP AND GO!
PLACES for FAKE PEOPLE
Context
Urban Core
Gentrifying District
Peripheral Suburb
Tourist Enclave
Rural Town
Atmosphere
Day
Night
Winter
Summer
Overcast
Direct Sun
Artificial Lighting
Blue Hour
Filter
Engagement Optimized
Real Estate Listing
Pinterest-Core
Airbnb ready
Aspirational Luxury
Minimalist Feed
High Contrast Social Feed


PLACES for FAKE PEOPLE
> Wow! Looks Gorgeous <3<3 Take a picture an post it to our blog!


PLACES for FAKE PEOPLE
> Wow! Looks Gorgeous <3<3 Take a picture an post it to our blog!
>> Hmm... Do you want to see YOUR room? hehehehe

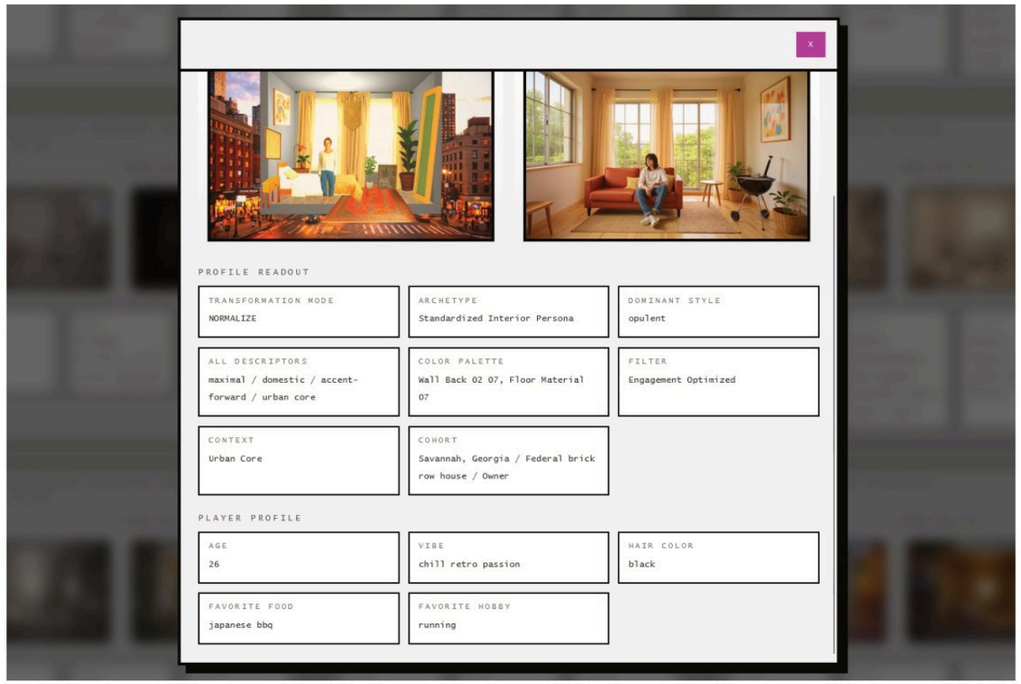

PLACES for FAKE PEOPLE
> Wow! Looks Gorgeous <3<3 Take a picture an post it to our blog!


PLACES for FAKE PEOPLE
> Wow! Looks Gorgeous <3<3 Take a picture an post it to our blog!
> Thank you soooooo much for playing! Click below to see the rooms of other players.
> Byeeeeeeeeee
ENTER FAKE WORLD <3



Once the authored room is complete, the system combines the questionnaire, the selected housing cohort, and the spatial characteristics of the room to construct a profile. This process does relies on the player's responses and also extracts features from the room itself, including object density, functional mix, colour palette, clutter score, thematic signals, and the chosen context, atmosphere, and filter. These values are used to build a profile vector through which the system generates a second interior. The returned room is therefore an inferred version of the player produced through classification, weighting, and transformation. Depending on the profile, the system normalizes, optimizes, or amplifies the authored room's signals in order to generate Room B.

In the gallery, each submission is accompanied by a profile readout. Alongside Room A and Room B, the system displays the cohort, player inputs, transformation mode, dominant style, context, filter, colour palette, and a set of descriptors. The profile does not reveal the full internal process by which the second room is generated, but it makes the system's interpretive structure partially visible. It shows how questionnaire responses and design decisions are condensed into a legible summary. What appears in the gallery is a record of how the system has named, grouped, and transformed them.



Profile Readout

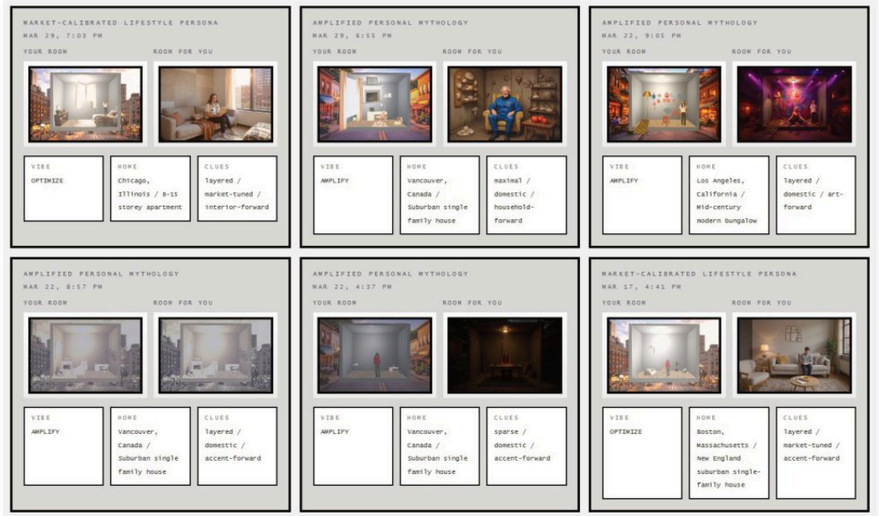


Artifact 02 Places for Fake People Gallery

The gallery stores the results of each completed session. Each entry includes Room A, Room B, and the profile readout. Together, these three parts show what the player made, what the system inferred from it, and what it returned.

Seen one by one, these are individual outcomes. Seen together, they form a larger image set. Repeated patterns begin to appear across rooms, descriptors, filters, and transformation modes. The gallery makes those patterns visible by placing many outputs side by side. It is the first place where the game starts to produce a fake world of its own.

The gallery gives the project a social dimension. The player no longer encounters only their own result. They enter a field populated by other submissions, other inferred identities, and other returned rooms. This is where the project begins to move beyond the private loop of input and output.



Gallery www.suehaylaeljaji.com



Epilogue Places for Fake People Speculation

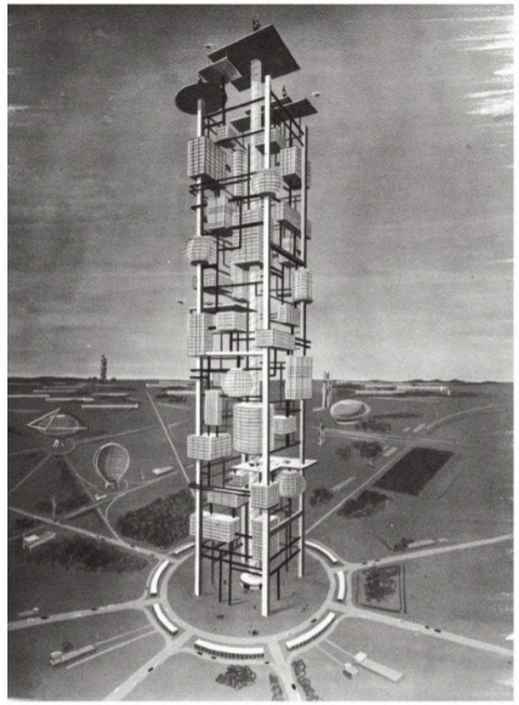


Speculative architectural projects have long been used to explore alternative spatial systems. Throughout the twentieth century, architects used drawings and diagrams to test new relationships between technology, society, and urban form (Busbea, 2007; Dunne and Raby, 2013). These projects often operated at the scale of infrastructures and systems.

In the 1960s and 1970s, many speculative proposals imagined cities as open and adaptable frameworks. Megastructural projects proposed large infrastructural systems capable of accommodating changing inhabitable units over time. These projects described architectures designed to support variation, growth, and reconfiguration (Busbea, 2007).

During the same period, architects also incorporated ideas from cybernetics and systems theory, conceiving the city as a dynamic system shaped by feedback, circulation, and social activity (Halpern, 2015; Çelik Alexander and May, 2020). This project builds on that tradition. The drawing developed in this project represents a system that organizes algorithmically generated rooms, user profiles, and media artifacts within a larger framework. It extends speculative architectural representation to contemporary computational systems.

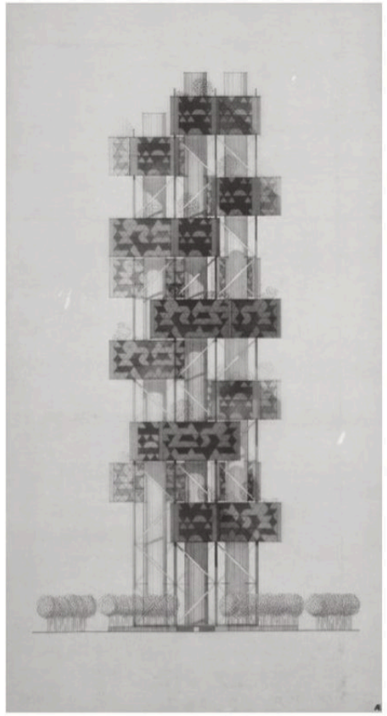
Speculative projects



Nicolas Schoffer, Design for Vertical University 1 km High. Cybernetic City (1955)



Jean-Paul Jungmann, Dyodon-Habitation, pneumatic experimental Dyodon and pneumatic annes constructions, project (1967)



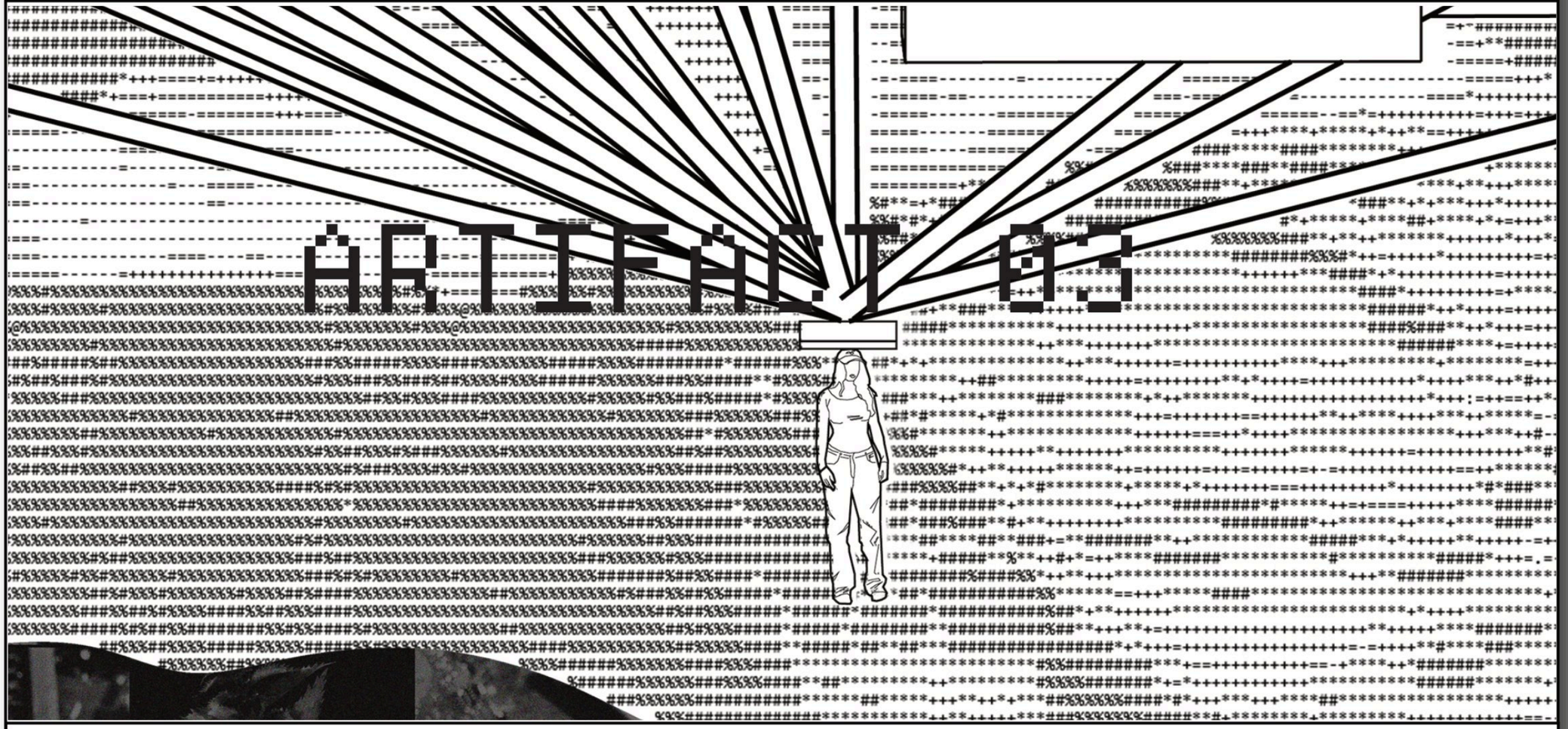
Edouard Albert. Hotel Suspendu, facade, seen from Pont d'Alma(1964)



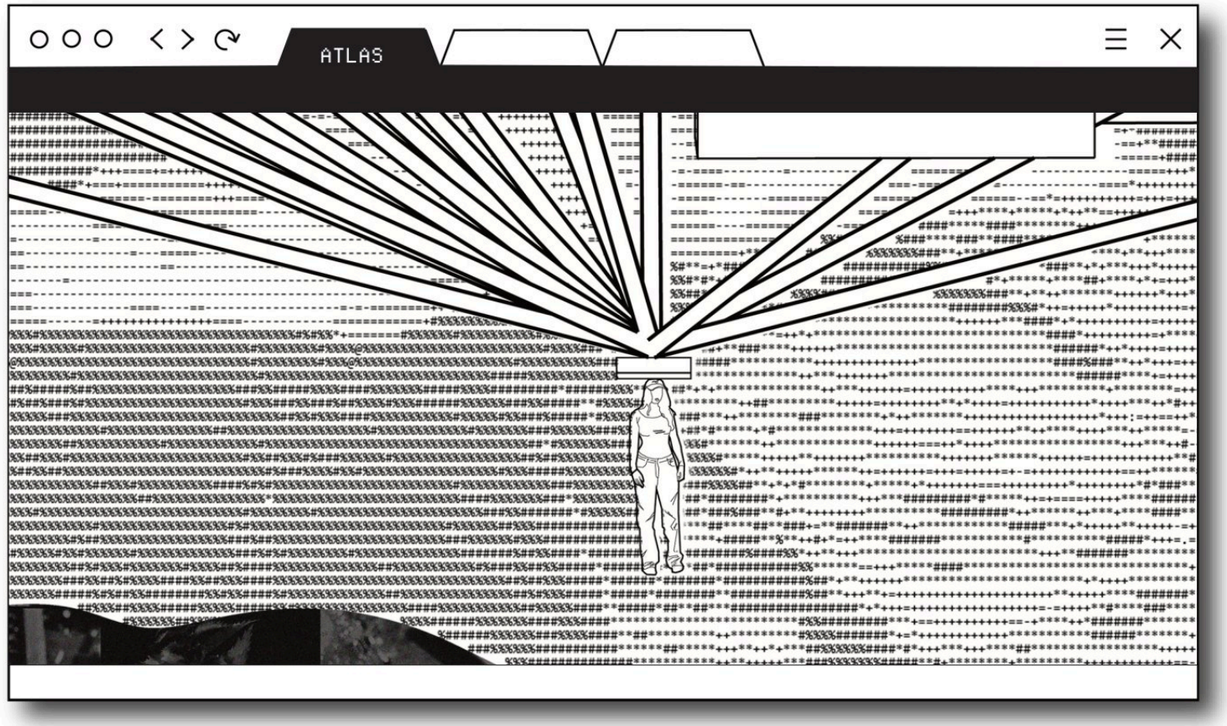
What follows is an entry into the fake world the project has been constructing. The game does not end when the session is complete. Its rooms, profiles, descriptors, and returns persist as material. They accumulate, detach from the individual player, and become available for reorganization at another scale. What appears next is assembled from those remains.

Artifact 03 Places for Fake People Atlas

Atlas Infrastructure Field



McGill University Places for Fake People Suehayla Eljaji 211



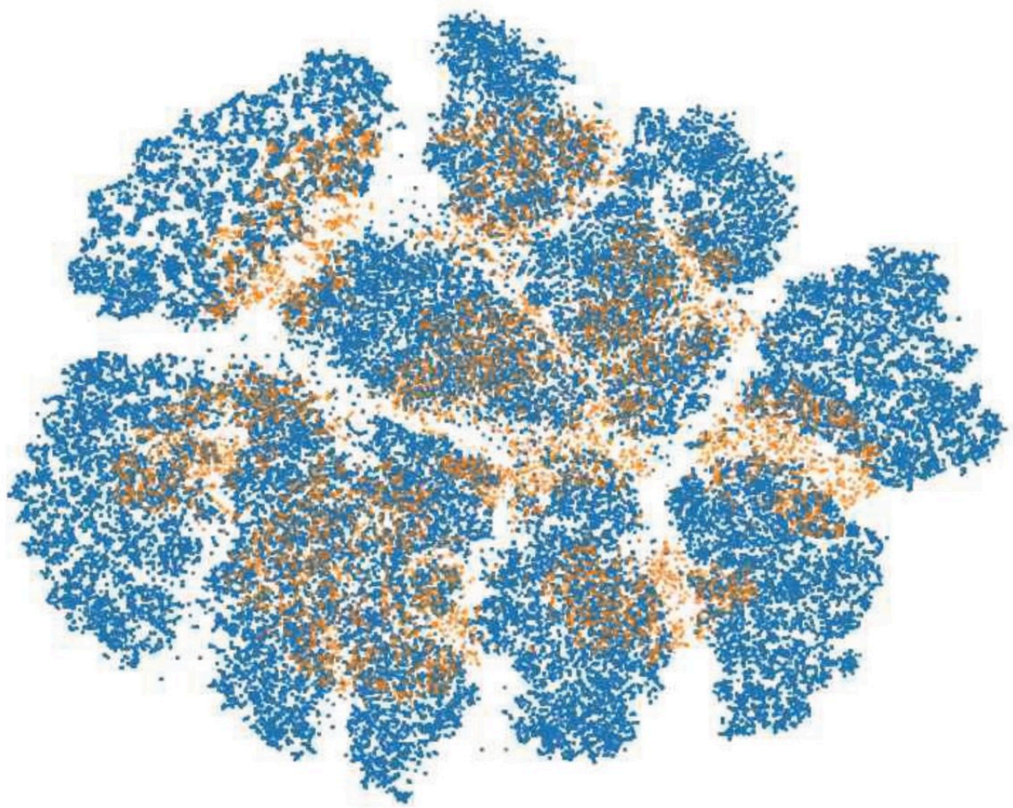
Artifact 03 Places for Fake People Atlas

These drawings began with latent space visualizations. I was interested in their clustered structure and in the way they suggested proximity, distance, and grouping without ever becoming a continuous ground. They implied a world made of regions, gaps, and local densities.

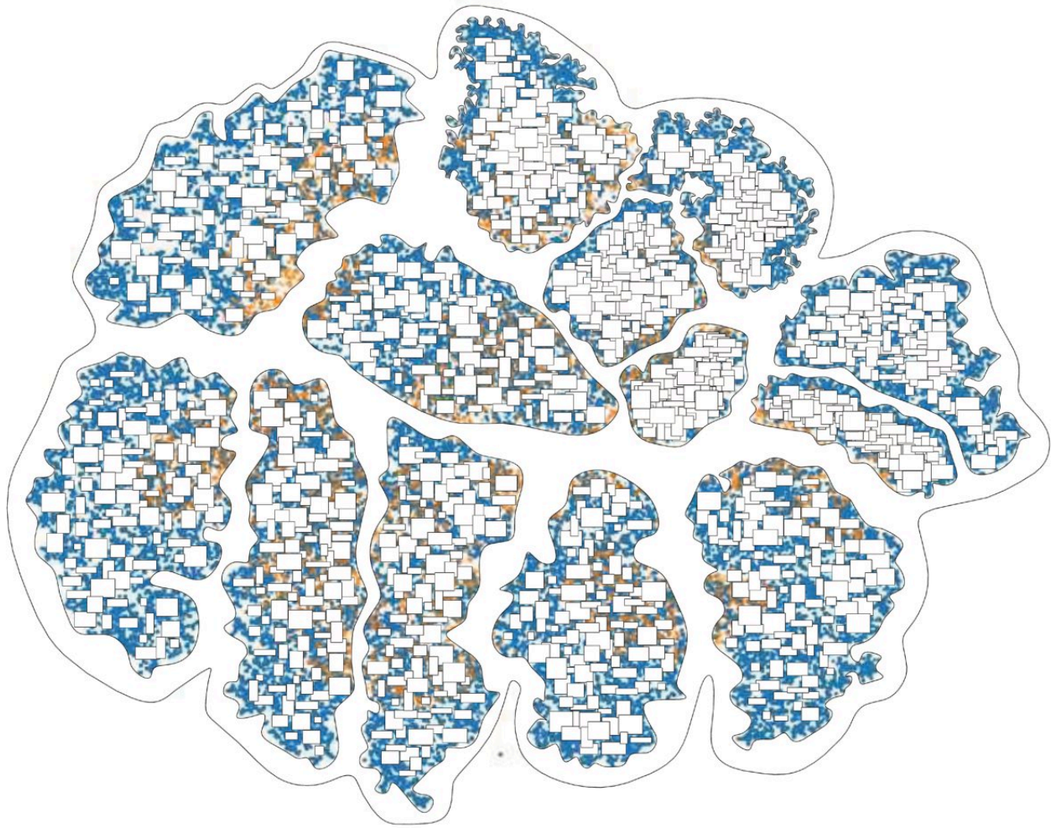
That became the starting point for the fake world. I began to imagine each cluster as a boundary. The winding roads link regions that do not sit on the same plane and give continuity to a field that would otherwise remain fragmented.

The box structures developed in relation to that larger organization. They act as sites within the field, each one capable of holding a room, an image, or a figure. At the same time, their distribution allows the field to remain uneven. Some areas thicken into dense clusters. Others open into gaps or stretches of circulation.

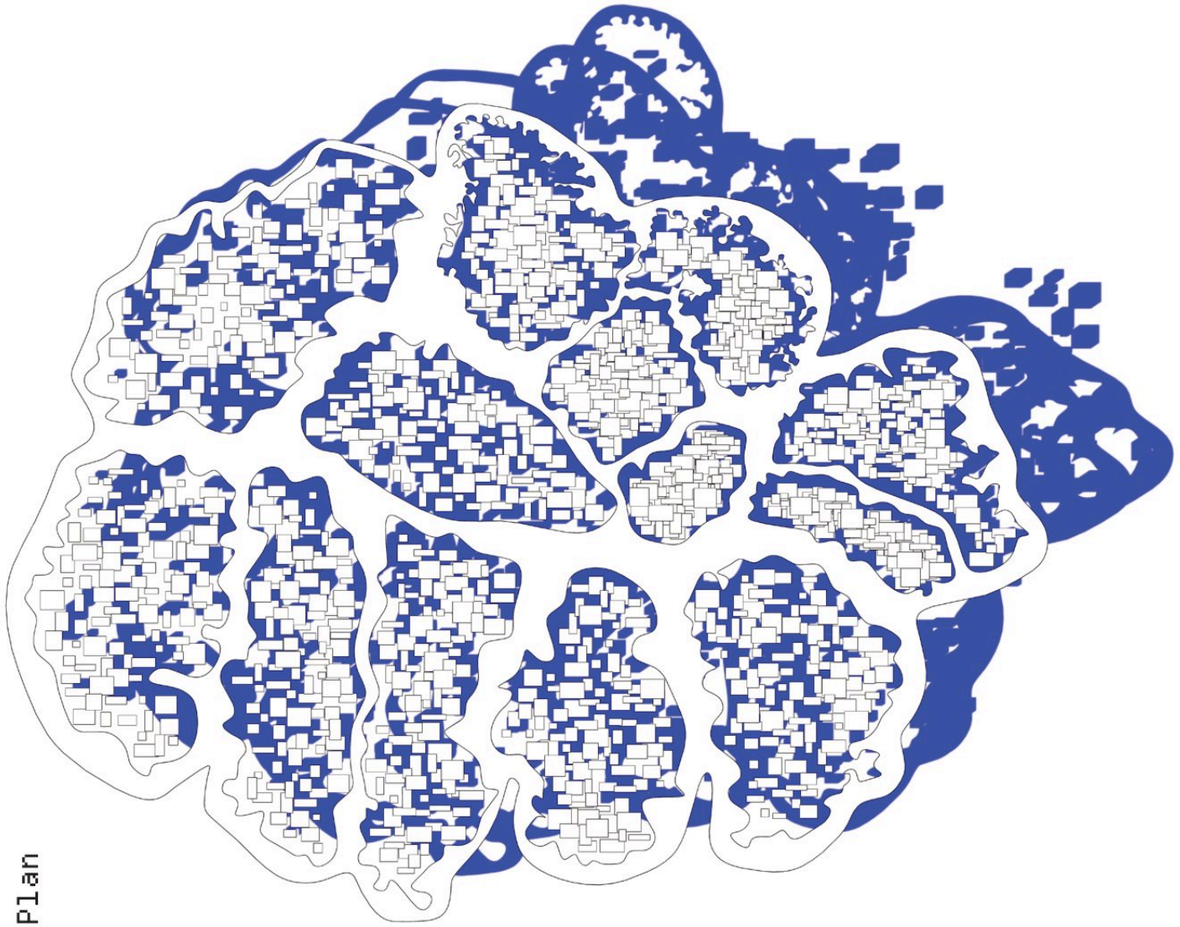
These drawings were a way of testing how the fake world could be arranged. They use the visual logic of latent space as a prompt.



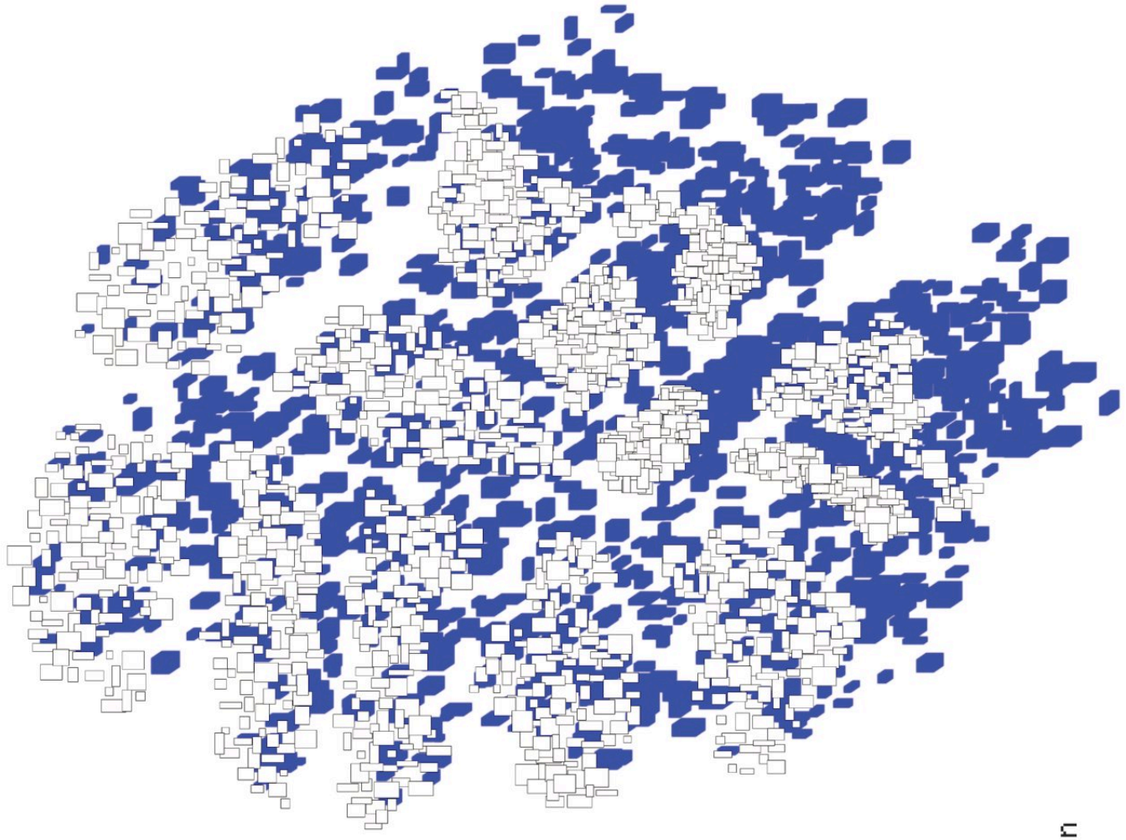
Latent Space Visualization



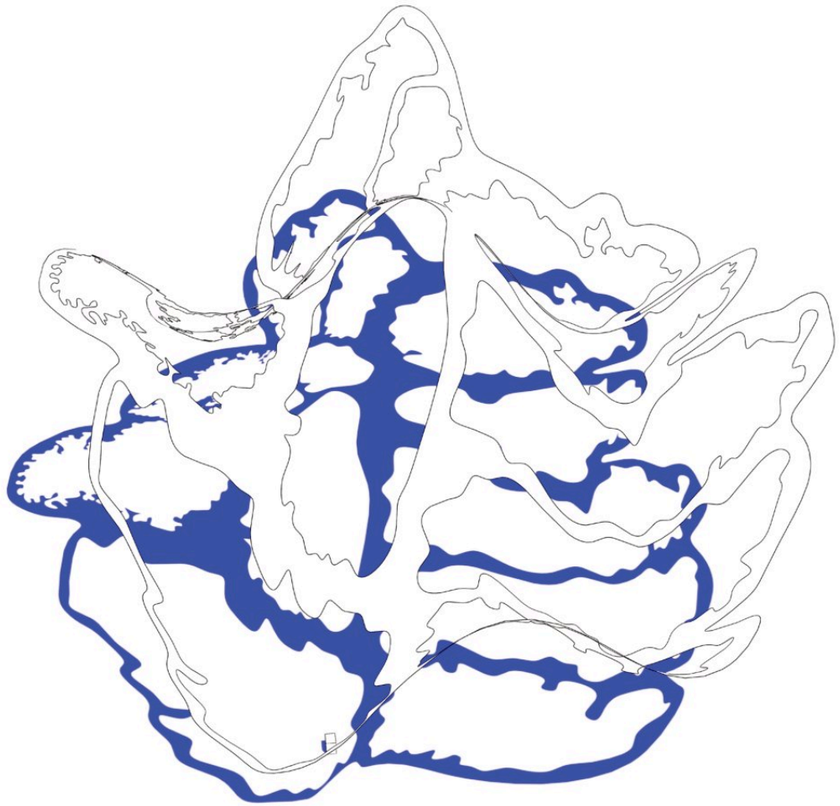
Site Plan overlayed



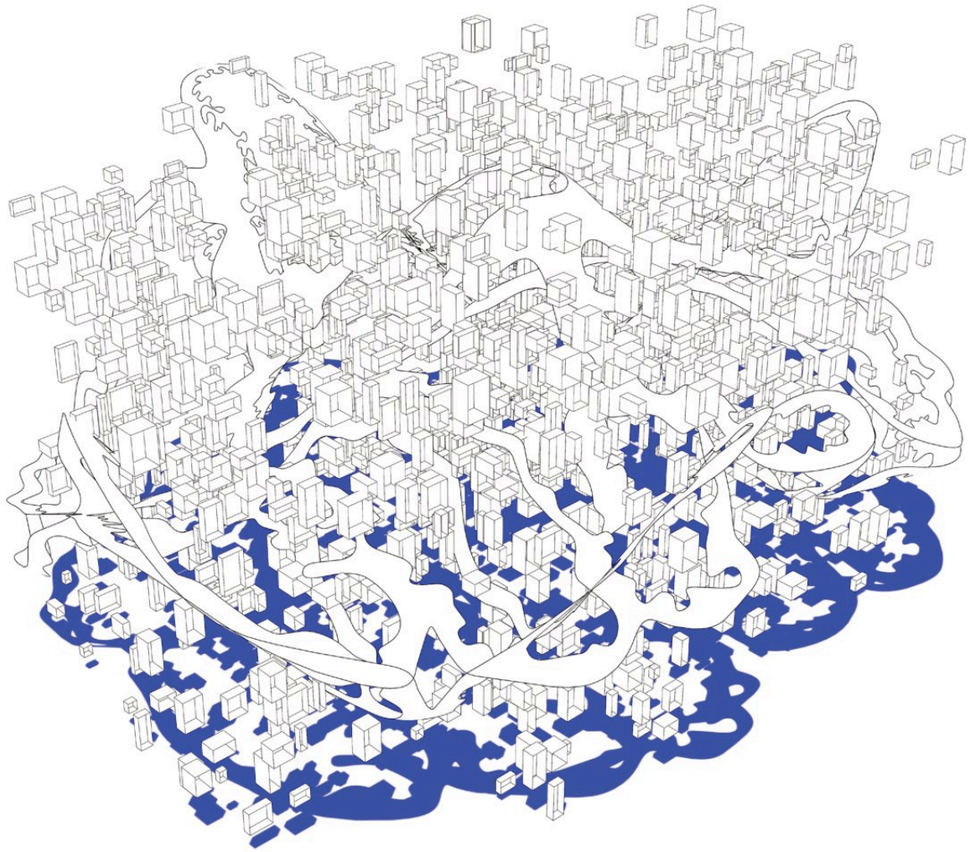
Site Plan



Site Plan



Axonometric

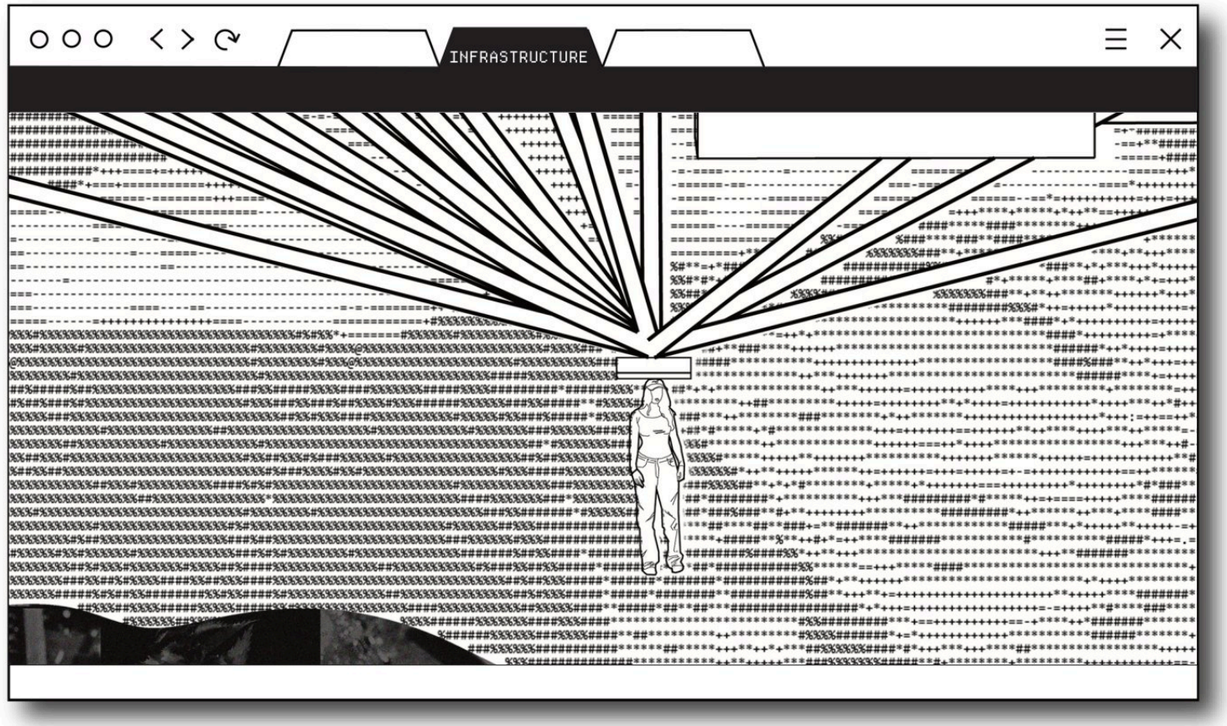


Axonometric



Fake World Visualization

Artifact 03 Places for Fake People Atlas


INFRASTRUCTURE

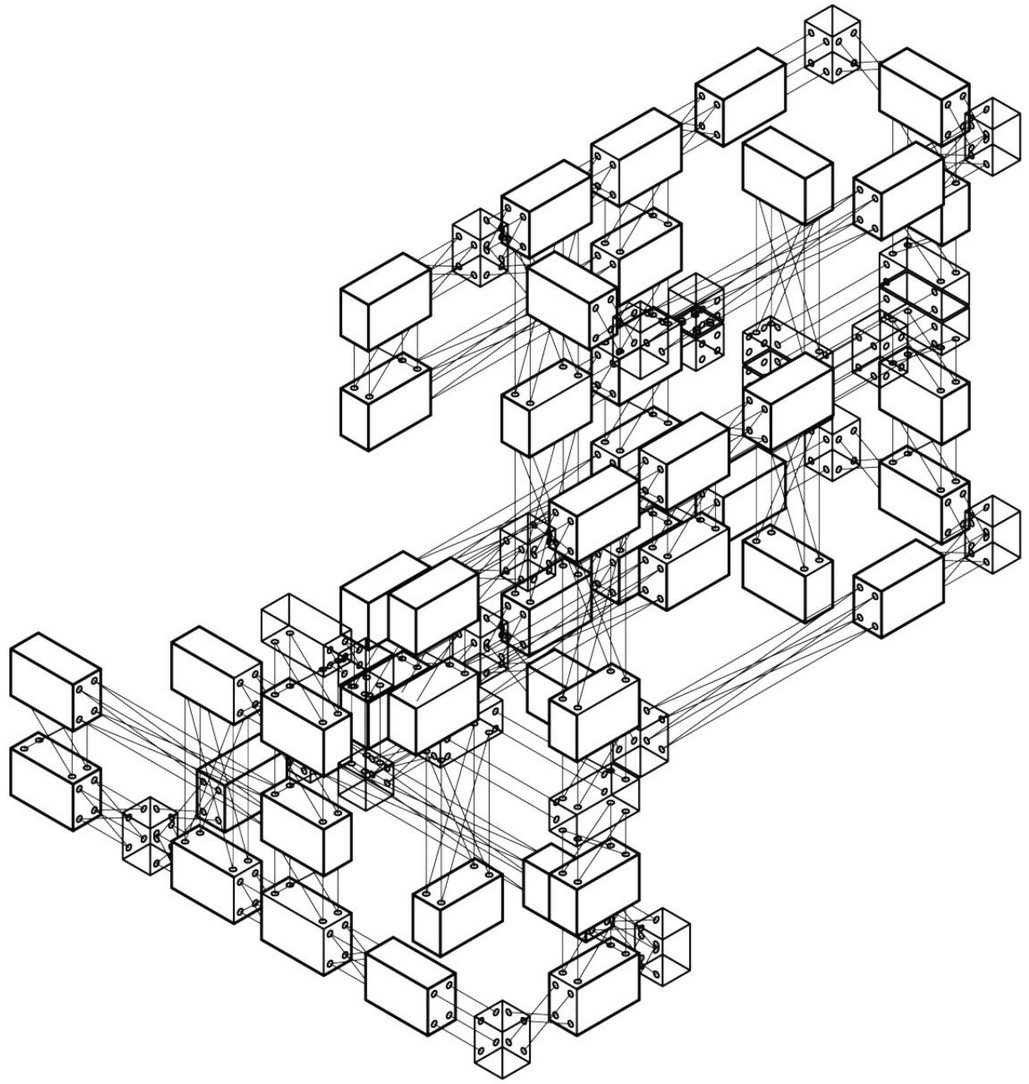
The following set of drawings establish the constructive rule of the fake world. Their focus is connection. Each drawing studies how one unit meets another, how gaps are crossed, and how the larger field can grow through repeated attachment.

In these studies, circulation is interrupted by trenches embedded within the field. The trenches organize boundaries and also define where connection can occur. The boxes are positioned within this system as structural and spatial units. Each one can hold a room, an image, or a figure, but each one also participates in a larger order of support.

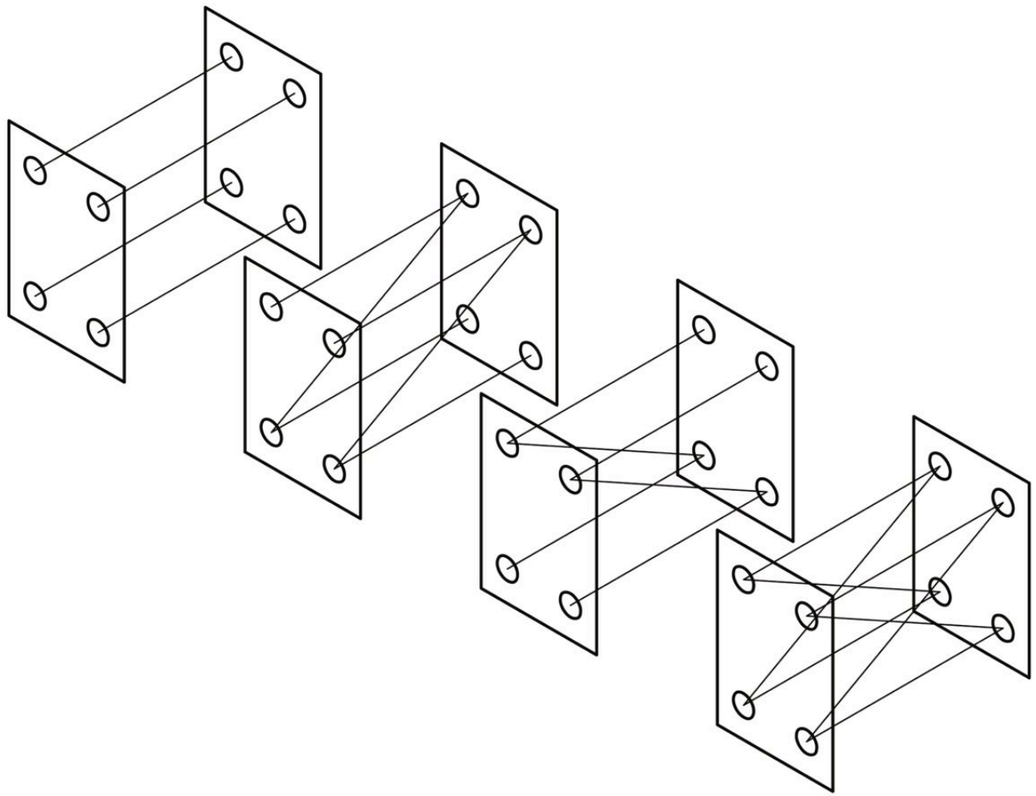
These drawings therefore establish the relational structure of the fake world. They show how movement is redirected, how boxes connect and how the world is built through connections that differ in strength, proximity, and dependence.

Once the field is divided, the boxes have to establish relations across it. These attachments vary in strength. Some connections are direct and tight. Others are weaker and require an intermediate piece. The ghost boxes appear in those weaker conditions. They bridge gaps and hold the in-between. Together, these drawings show a world structured by both separation and graded relation.

The first world studies organized the fake world through regions and paths. Roads linked clusters across the field. As the drawings developed, the roads became trenches. This change gives greater weight to separation within the field. Latent space visualizations are often structured by clustered proximity and by the intervals that distinguish one group from another, so the trench became a better spatial analogue for that condition. It marks a divide between image zones and makes the field read as partitioned, uneven, and locally dense.

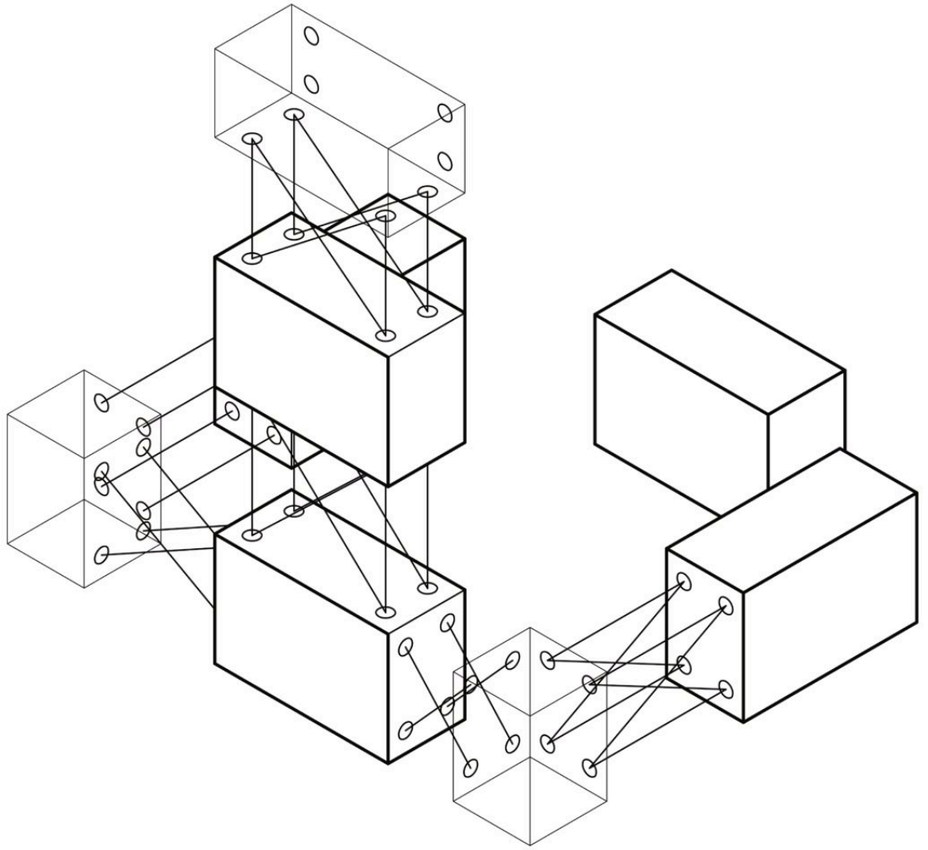


Connections

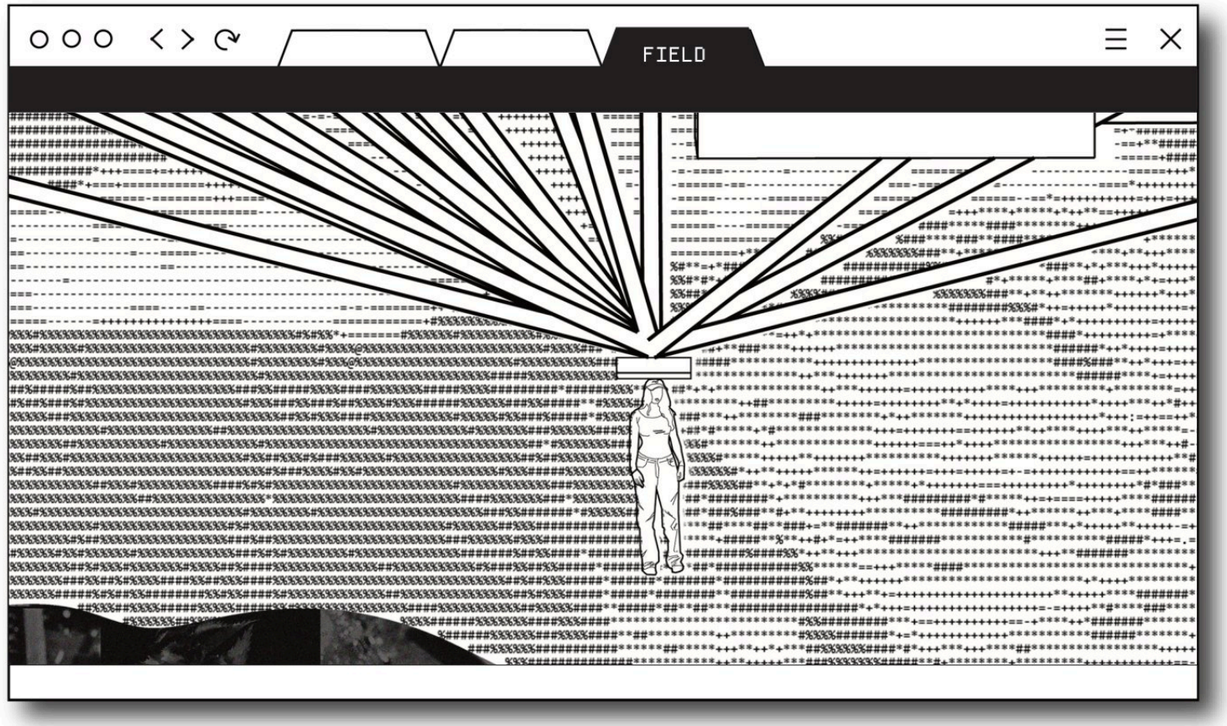


Connection Type, weakest to strongest

The ghost boxes register the in-between. They appear where one occupied unit requires an intermediate step in order to connect to the next. In that sense, they can be read as spatial interpolants. Generative image models often move between one point and another through intermediate latent states, using interpolation to produce continuity across difference (Akimov, 2024). The ghost boxes give that same logic a spatial form. They occupy the interval between units and make connection possible through an added step.



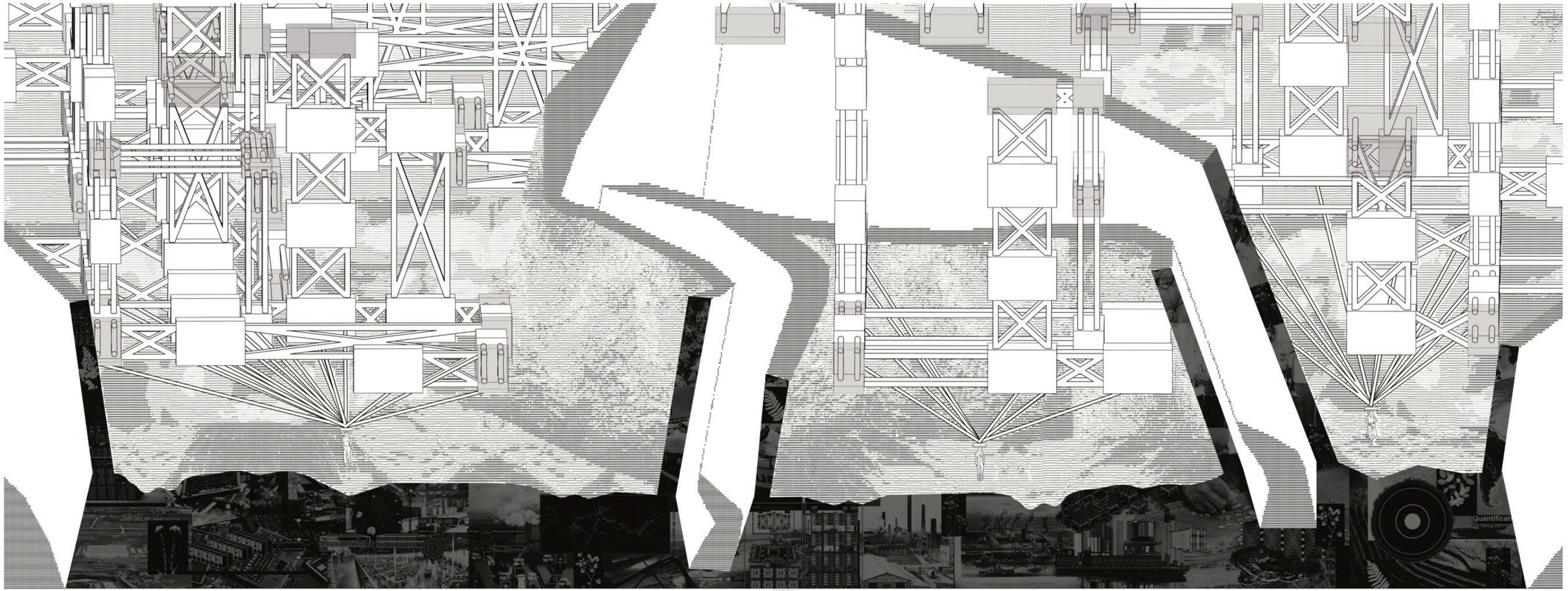
Ghost boxes



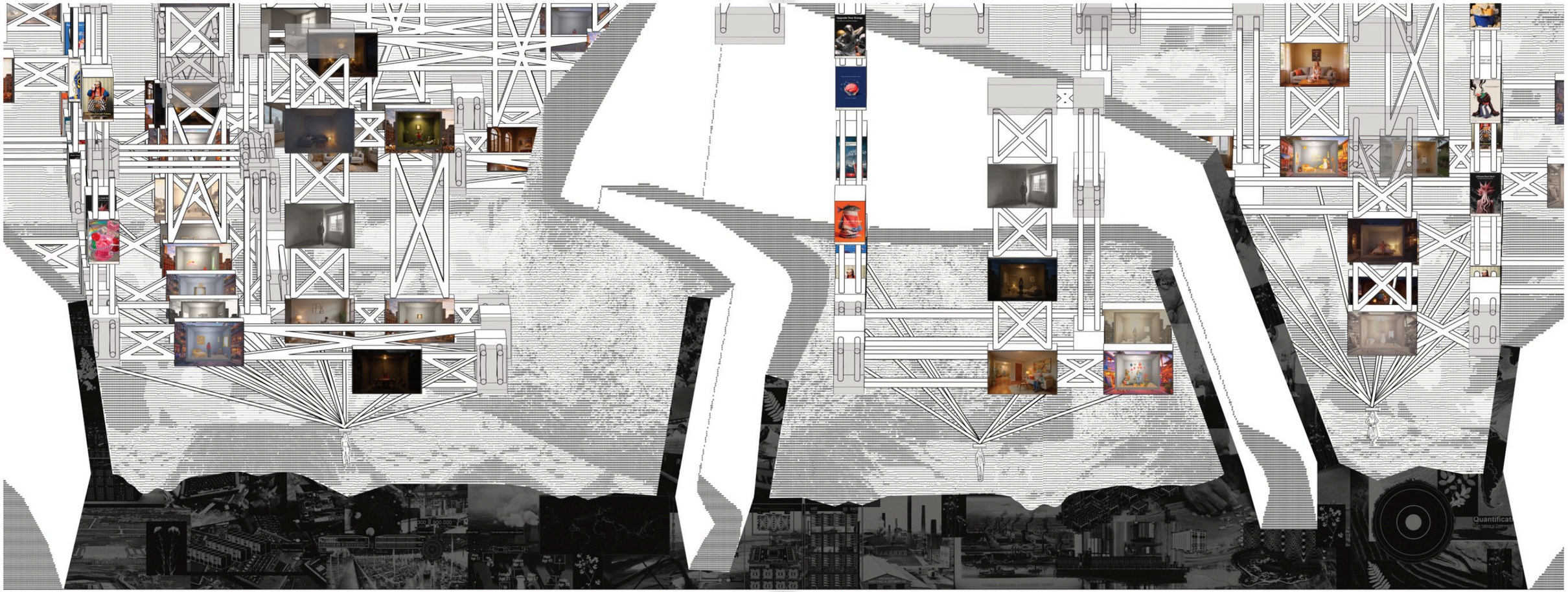
The final drawing gathers the project into one image field. Rooms from the game are placed within the box structure. Profiles, figures, and other media fragments are distributed through the larger world. What was previously seen as a sequence of separate outputs now appears as a shared spatial condition.

The field is organized through both division and accumulation. Trenches cut through the world and separate one image zone from another. At the same time, the box structure holds those zones within the same larger system. Each box contains a partial scene, but no box is fully isolated. The drawing depends on adjacency, repetition, and uneven density. Some areas thicken with images and figures. Others remain sparse, infrastructural, or open.

The game produced one room at a time. The field places many rooms into relation. It turns individual outputs into a larger environment made of repeated interiors, inferred subjects, and fragments of interface. The fake world appears as a populated image system: part city, part archive, part display.

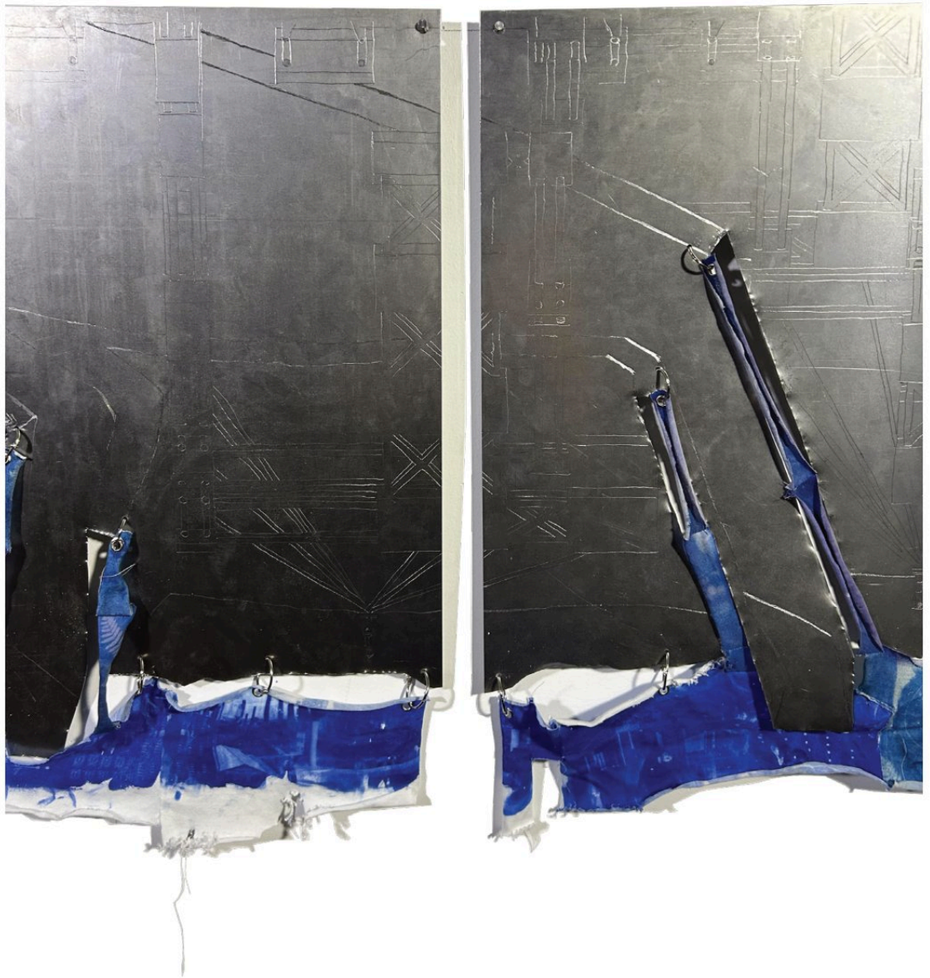


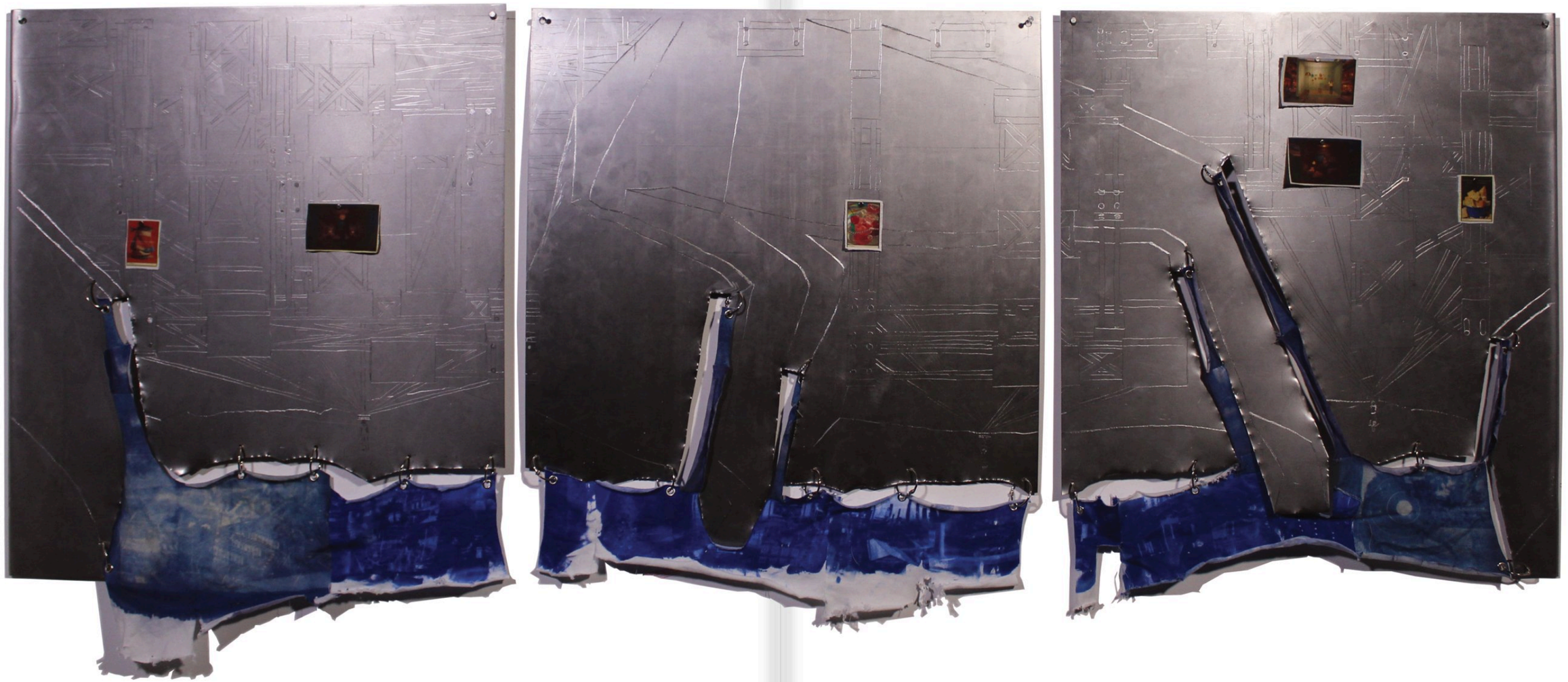
Artifact 03 Places for Fake People Field



Artifact 03 Places for Fake People Atlas

The following drawing renders the image field into a material structure. It is made by hand in deliberate opposition to the temporal logic of AI. These systems are defined by speed, optimization, and the appearance of autonomous production, where speed becomes a form of currency, and labour is redistributed and obscured. By manually engraving, cutting, and solar printing, the hand locates labour within the system. Every computational image remains tied to bodies, time and work, and the Fake World is never seperate from the material conditions that produce and sustain it.





Artifact 03 Places for Fake People Atlas



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