

PART I.

CONNECTING THE DOTS: FIRST SUSPICIONS



A. PREMISE
B. CONTEMPORARY CONSPIRACY THEORIES
C. INFORMATION DESIGN

CONSPIRATORIAL DESIGN

A. PREMISE

Before delving into the arguments of this publication, I want to describe some of the challenges it has presented to me. Writing about design and conspiracy theories is, in a sense, a dual attempt—both to observe myself and to gain an aerial view of the intricate maze I find myself navigating. On the one hand, this work requires a self-critical analysis of the professional field to which I belong: design. On the other hand, engaging with conspiracy theories has made me realize that they are not something that I can examine from a detached perspective. Instead, I must acknowledge that I, too, am implicated in the mindset they reflect. I strongly resonate with the struggles articulated by writer Gregorio Magini in *Mitologia del Complotto*,¹ where he poses a question analogous to the one that moves me: “What do I share with a conspiracy theorist?” He adopts what he calls a “comprehensive approach to conspiracy theories,” which does not dismiss them as a pathological condition affecting only certain individuals. Rather, he considers the conspiratorial mindset a normal but harmful habit of rationality—something that cannot be fully distanced from, even by those who believe themselves immune. Attempting to recognize the conspiracy theorist within oneself, however, presents an analytical paradox. As Magini puts it, “One cannot simultaneously dive into the abyss and observe the landscape from above.”

1 Gregorio Magini, *Mitologia del complotto: il Behemoth delle storie*, 2024.