

A design turn: on post-truth society and the use of design

Un giro en el diseño: sobre la sociedad de la posverdad y el uso del diseño

Mei-Hsin Chen

ABSTRACT

In a world with deliberate distortion of the reality to create and shape public opinion and influence social attitudes, objective facts, and logical arguments are losing to emotions and personal beliefs. This post-truth world abides by the rules of volatility, fluctuation, and surplus value that in turn, condemn some aspects of the referentiality of language to the law of obsolescence. It is imperative to conduct how this process affects design, and uncover whether it plays a vital part since, to some extent, design involves the cultivation of emotions in the development of solutions. Literature shows that insincerity exists in the design and advertising industry and the fact that the world works in the way that we design it. Therefore, designers must uphold their social responsibility to create a better world. It is shown that emotions are critical drivers of the designs. Also, it is demonstrated that design is a public language that settles objectives, interests, instruments, and affections held individuals to create political competence and dialogue.

Keywords: Culture; Design; Communication; Information; Social Responsibility.

RESUMEN

En un mundo con una distorsión deliberada de la realidad para crear y moldear la opinión pública e influir en las actitudes sociales, los hechos objetivos y los argumentos lógicos están perdiendo ante las emociones y las creencias personales. Este mundo de la posverdad se rige por las reglas de la volatilidad, la fluctuación y la plusvalía que, a su vez, condenan algunos aspectos de la referencialidad del lenguaje a la ley de la obsolescencia. Es imperativo llevar a cabo cómo afecta este proceso al diseño, y descubrir si juega un papel vital ya que, en cierta medida, el diseño implica el cultivo de las emociones en el desarrollo de soluciones. La literatura muestra que la falta de sinceridad existe en la industria del diseño y la publicidad y también el hecho de que el mundo funciona de la forma en que lo diseñamos. Por lo tanto, los diseñadores deben mantener su responsabilidad social para crear un mundo mejor. Se demuestra que las emociones son motores críticos de los diseños. Asimismo, se demuestra que el diseño es un lenguaje público que asienta objetivos, intereses, instrumentos y afectos que tienen los individuos para crear competencia política y diálogo.

Palabras claves: Cultura; Diseño; Comunicación; Información; Responsabilidad social.



INFORMATION:

<http://doi.org/10.46652/rgn.v7i33.946>

ISSN 2477-9083

Vol. 7 No. 33, 2022. e210946

Quito, Ecuador

Submitted: May 21, 2022

Accepted: July 31, 2022


Publicado: August 20, 2022

Continuous Publication

South-South Section | Peer Reviewed



AUTHOR:

 *Mei-Hsin Chen*

University of Navarra - Spain

mchen@unav.es

Conflict of interest

No potential conflict of interest is reported by the authors.

Funding

No financial assistance from parties outside this article.

Acknowledgments

N/A

Note

The article is not a product of previous research, thesis, project, etc.

PUBLISHER



1. Introduction: Design in Post-Truth Culture

The “post-truth” has nowadays become the object of public debate and scholarly attention (Harsin, 2015, pp. 327–333). In a political context, post-truth describes the deliberate distortion of a reality to create and shape public opinion, as well as to influence social attitudes, in which objective facts and logical arguments have less influence than appeals to emotions and personal beliefs do. In terms of social economics, post-truth culture often abides by the typical principles of merchandise, such as volatility, fluctuation, and surplus value. Now, how does the post-truth complexity affect the discipline of design, particularly communication design? Is not an important part of design responsible for the cultivation of emotions that keeps the same discipline from assuming its prime responsibility of providing the objective function of solutions that the existence and mutation of things propose? In 1970, Victor Papanek warned about the insincerity of industrial design and advertising design in *Design for the Real World* (1971). Three decades later, Hal Foster returned to the issue in *Design and Crime* (2003). In his recent work, *Ruined by Design*, Mike Monteiro noted that the world is working as we designed it to, and, as we can observe, it seems to not be working well (2019). Monteiro furthermore encouraged his peers to rethink the social responsibility of design to help create a better world for all.

A phenomenal part of current design production is driven by elaborating fetishes, which are products that either do not respond to any problem (that do not represent anything) or that reconstruct existing solutions without providing better utility, always under the dogma of the law of superficial aesthetic obsolescence, which forces products to adapt to moods and emotional affections set in the fashion market and its surplus value. A large part of our materiality is designed and manufactured “because it can be done.” The era of post-truth does not attempt to substitute truth for lies generically or for utility and improvement but instead for utilitarianism. “It can be done,” which is the main motto of the new productive culture of the entrepreneur, demands the manufacturing of need. The founder of Sony Corporation, Akio Morita, stated in 1974 that “Our plan is to lead the public with new products rather than ask them what kind of product they want” (Morita et al., 1986, p. 79). This process of developing markets for the products that the entrepreneur makes dramatically affects the condition of the public sphere. Hence, the role of design is significant because it is articulated solely in a regime of civic competence and with the will to create a representative space of open and socialized enunciation.

Design could be considered a public language that settles objectives, interests, instruments, and affections that individuals, communities, and institutions display to create political competence and dialogue. The responsibility of the design in the construction of a public verdictive framework consists of the permanent exhibition of the contraptions and mechanisms that make up the design's own language, by way of the Brechtian estrangement, commonly known as the estrangement effect or alienation effect, which makes a debate on common premises possible (Brecht & Bentley, 1961, pp. 130-136). Is the emotion a common condition? For example, the naturalization of the interface transparency represents the opposite path to the scaffolding of a debate. In the decades of 1980s and 1990s, John Sculley (1987) and Nicholas Negroponte (1995, pp. 92-94) already predicted design without physical interface. Their prediction projected the illusion of a computational interface that was so neutral that it produced the illusion of a symbiosis with life—a prophecy that militated in a depoliticized condition of machines. So, there we are: barely without political competence.

2. From a Philosophical Discourse to Market Strategy

The triumphant phenomenon of the utilitarian-driven post-truth is, to a certain degree, due to the ideological scheme developed and consolidated by different scholars who postulate that the truth mostly rests on a system of credit and credibility in a given framework. According to these scholars, the truth is similar to a concession of the system: something is true until the opposite is proved, as happens in a court. For instance, Algirdas Julius Greimas argued that veridiction does not convey what truth and untruth are but describes the conditions by which we establish our trusts and distrusts (1989, pp. 650-661), or, as Thomas Kuhn considered, the idea of a “paradigm shift” of shared beliefs consolidated by the time and experience that are acquired based on the belonging phenomena and legacy of the experts (cited in Bird, 2018). Kuhn argued that the idea of scientific truth can never be established solely by objective criteria but must account for subjective perspectives as well and is defined by the consensus of a scientific community; in other words, there is no such thing as objective reality (1977, pp. 320-339).

Indeed, what post-truth philosophy proposed was newfangled utilitarian pragmatism. Besides, where the principle of authority existed before, today, sincerity and trust prevail. The focus is no longer on recognizing socially authorized linguistic spaces and building around filters and chain accesses but about linking to the modes of sincerity that circumvent all translation and mediation and that make up the current political economy between users and products. Trust raises the necessary condition of proximity, while authority is based on distance.

As Boris Groys observed, it is worth investigating the extent to which what was born as an anti-authoritarian discourse has finally revealed itself as a market and management strategy (Groys, 2012, p. 27). Groys referred to the post-truth phenomenon after analyzing the coincidences between some of the positions of poststructuralism and some of the mercantile strategies of late capitalism, both of which tend to question the collective nature of what we seemingly have before our eyes (2003, pp. 55-89). Groys opposed poststructuralist thinking because he thought that the idea of antitruth is related to a type of subversion of the State and its institutions anchored in tradition without perceiving the danger of constituting new entities in the liberalized void of the postmodern truth built on sophist discourse hurting/hunting feelings. In any case, the space of veridiction in transformation and discussion cannot today be understood outside the poststructuralist wake of the idea of apparatus or device (Jagodzinski, 2016, pp. 241-255). As Michel Foucault said that a device, or an apparatus, is a concrete means by which power relations coincide with knowledge relations to determine what can be seen and what can be said (Dumez & Jeunemaitre, 2010, pp. 29-31). The means are those that are at issue in the process of becoming new discursive frameworks.

3. The Infrastructures and Automatism

The term post-truth emerges more and more clearly as a mere label that links a very diverse set of factors. These are symptoms of transformations occurring in different places of global society in the current historical situation characterized by a generalized crisis of traditional economic models, by an endemic weakness of democratic representation, by the opaque transformations of the geopolitical order, and by the quantification of all aspects of human life. In the journalistic field, the preferred reading keys for understanding the phenomenon of fake news are only two: firstly, the large amount of information circulating in the networks and, secondly, the crisis of the habitual processes of news production in the mass media, mostly under the pressure exerted by a conscious design of strategies and technologies in a network apt to produce political and economic propaganda in a more or less undercover manner.

Nevertheless, the hypothesis sustained in the present article is somewhat different. Most of the interpretations tend to explain post-truth by adopting a relatively simple position, according to which networks amplify and accelerate existing tendencies in society, as well as by making the diffusion of their effects more complex by following unpublished patterns. In this sense, the generic use of the term viral to indicate these new patterns, without a real study of the characteristics of virality and with the assumption of the implicit truth of the biological model, reflects an inability to give a slightly more articulated view of these phenomena. In this sense, the phenomenon of post-truth is also a symptom of a more general condition of the production and reproduction of knowledge in a hyperconnected society, which occurs through complex constellations of machines and protocols.

Historically, the term post-truth has been used insistently in attempts to explain two surprising political events that occurred throughout 2016: the tight victory of the “Leave” option in the British referendum on remaining in the European Union and the US presidential election campaign that culminated in Donald Trump’s victory (Cadwalladr, 2018). The understanding of the phenomenon of post-truth in context has to do not only with difficulty in the individual search for truth or the supposed crisis of journalism in the Internet era but also with a constellation of phenomena that have been aligned under certain circumstances and have resonated with each other. When different elements come into resonance, unexpected effects occur.

Some of these phenomena are not only the result of personal interests and human relationships, but to some extent, they are the result of the interaction among the existing human groups through technological mediation; moreover, in some relevant cases, they are the result of the design of the material infrastructure of communication, its protocols, and the interactions of the interconnected and regulated systems through automatisms, of which the complexity sometimes exceeds the possibility of the understanding of individuals. In this sense, the vulnerability of the media to the communication dynamics of social networks can be considered a structural effect of the original design of the World Wide Web as a deregulated space. The definition of specific basic standards (HTML, TCP/IP protocol, etc.) has been essential, but such definition was the only attempt to conceive networks as a public space and as a necessary common good. For the rest, the emphasis was placed on autonomy, even economy. Therefore, when the Internet began to develop outside academic and citizen environments, the need to make the Internet infrastructure and the production of its content sustainable led the corporate world to design all kinds of systems and strategies to feed an indirect income system in an environment with free access.

Here are the roots of the complex system of user data production, the capture and processing of user data, the techniques of profiling user behaviors and, finally, the aggregate use of considerable datasets to build usage patterns and possibly predict them (Zuckerman, 2015). The ability to aggregate data, its analysis, and, therefore, the ability to generate economic flows based on novelty or attention capture exert enormous pressure on traditional periodic productive routines: they twist them, giving way to forms of manipulation of the perception of the public agenda and favoring means that, at this moment, do not have an obligation to undergo the quality controls that traditional media do (Benkler et al., 2017).

4. The Context Collapse

Another set of factors comes into play if we look at post-truth from the viewpoint of participants in social networks, which are increasingly centralized environments due to the concentration of massive data flows on just a few global platforms. The amount of information that regularly circulates on the networks is usually considered the leading cause of the intoxication of the contemporary public sphere. Nevertheless, this interpretation only touches on the most superficial aspect of the matter. The reproduction of knowledge is part of what Benkler defines as the processes of “commons-based peer production”, which means that the networked environment makes feasible “a new modality of organizing production: radically decentralized, collaborative, and nonproprietary; based on sharing resources and outputs among widely distributed, loosely connected individuals who cooperate with each other without relying on either market signals or managerial commands” (2006, p. 60).

It does not matter in what format or with what specific function the knowledge reproduction is done. Images, information, ideas, inventions, recommendations, and so on are all welcomed in the terrain. Benkler argues that these types of transactions are collective, creative, and generous (2006, pp. 91-132). Thanks to the social diffusion of digital media expression, storage, and dissemination, the range of action of digital media has exponentially multiplied, distributing the required investment expenses to access productive sectors that previously only monopolies or the free capitalist market had been able to cover. In many cases, peer production has come to supplant the role of the market economy as the central area of the decentralized transactions in society. However, in recent years, new forms of centralization in data management and platforms, which are essential for collaborative action, have substantially modified the results of this phenomenon.

If we limit ourselves to observing what happens in the field of knowledge production and reproduction, we will see that the management of information in the networks is carried out through proprietary, controlled and partly automated protocols. These forms of regulation limit the emancipatory impact of the social production of imagination, turning the experience of the connected life into a mere walk through a noisy shopping center or a frustrating and exhausting excess of stimuli. These characteristics of the user experience merge with a contradictory request: participate! (Studium Generale Rietveld Academie 2013). The perpetual requirement to participate mixed with the difficulty of maintaining the rhythm of the stimuli produces spasms, creating a disconnection of the individual body and disconnection of the social body (Berardi, 2017, pp. 33-56 & 101-102). Trend analysts in social networks call this phenomenon a “context collapse”, which increases mistrust when sharing personal and important things and, in turn, fuels the sensation of the homogenization of the content circulating on social networks (Davis & Jurgenson, 2014).

The context collapse is even more profound because the apparent democratization and horizontality of networks conceal the opaque forms of the stratification of users. Hence, the collapse materializes in the inability to understand the rules of how a community functions, as well as in the illegibility of the true meaning of users' conversations, since their interaction with other users in the network does not produce a greater understanding of the world or personal pleasure and genuine dialogue among people (Davis & Jurgenson, 2014). We might feel that the journalistic emphasis on the dangerous influence of trolls and bots in our life of networks, represented as the significant Other of networks that are non-human agents and fundamentally alien, reflects this collapse. Now, the described feeling of insularity, fed by the tendency towards individualism in societies of capitalist consumption, produces effects as contradictory as indifference towards the information that circulates and its veracity and a distorted form of empowerment of those who, against all rational argumentation, disseminate hoaxes and conspiracy theories. In both cases, the possibility of a healthy, conflicting, but open and diverse public sphere loses its bellows and becomes a grotesque timeline that is out of control for many users.

5. Challenges and Opportunities for Design

However, one of the challenges for design and political activism interested in the common good is to make sense of life in networks and reconstruct the collapsed context. From the point of view of this article, it will be impossible to do so without recognizing the creative aspect of the phenomenon of fake news and the derived subcultures that have fed it. To understand this, one must zoom out and observe the dynamics of the cultural production of the era of networks or, instead, of the time when the very existence of the networks goes through all forms of expression and action. In this context, the repetition and accumulation of seemingly poor content is not the cause of an erosion of cultural wealth but, on the contrary, a fundamental characteristic of new collective creation processes that range from subcultures of cultural consumers or users, even forms of participation in political discourse (Katz & Shifman, 2017, pp. 825-842; Zuckerman, 2014, pp. 151-168; Jenkins, 2006). Moreover, we can also include the transformation of the practices of design and art in the aspects of research work and communicative invention (Cornell & Halter, 2015; Quaranta, 2013; Momkai, n.d.). It is a fascinating evolution of contemporary cultural production that is capable of challenging the dominant cultural industry model throughout the 20th century. Understanding this tectonic movement is essential to understanding a necessary part of the thriving memetic phenomena around the cases of Brexit and Trump.

The resonance effect called post-truth finally lies in the third group of factors that revolve around the characteristics of what could be defined as the global network or the “accidental megastructure” of planetary computing (Bratton, 2014). The notion of post-truth has often been interpreted as a continuation of the disinformation activity of governments and power groups, updated with the resources of twenty-first-century technology. It is true that both public agencies and private organizations have developed new forms of information control design, such as the Prism system, used by the US government and documented in the infiltration of Edward Snowden, and the alleged use of automatic bots in Twitter contamination with the objectives of disinformation and destabilization (Achkasova et al., 2019, pp. 88-92). From a technocultural perspective, the most significant aspect of this manipulation work is precisely its discontinuity with traditional manipulation and its ability to interpret the structural characteristics of the networks. In this sense, the use of public user data for microtargeting actions and the manipulation of algorithms (search engines, advertising generators, Twitter hashtags, and so forth) are relevant cases of how virality has become a more structured phenomenon that requires new methods of observation and analysis (Rogers, 2018).

Nevertheless, it seems that the dynamics similar to those of the abovementioned political campaigns belong to a different phenomenon, such as the production and mass circulation of strange children’s channels on YouTube (Orphanides, 2018). These videos are hypnotic and repetitive, generated by dozens of authors and different channels and with titles and keywords created based on the criteria of popularity in their internet search engines. This illusion of diversity conceals the strategies used to control users’ attention. According to Orphanides, this is neither a coincidence nor a reprehensible use of YouTube but rather a structural effect of the design of global platforms that are replacing other forms of public discourse that are slower and less rich in content (2018). We can give two complementary interpretations of these structural effects: they are the result of an intentional design and, at the same time, a design by accidental effects due to the convergence of many unpredictable elements in the design’s complexity (basically, the habits of innumerable users interpreted by search algorithms). The post-truth cannot be explained by ignoring this mixture of intentional and accidental design and, ultimately, the underlying materiality of a vast computing machine and planetary interconnection.

Despite the enormous diversity of intentions, formalizations, tactics, and occasions, the creative and activist fake provides, in our opinion, a privileged point of observation about the creative possibilities of fiction when competing with other forms of expression in the public space. In this sense, deception, impersonation, and intentional confusion are tactics of representation that are intended to promote artfully symbolic conflict, especially when, for some reason, public communication is subject to forms of hierarchical control, either for explicit political purposes or for the logic of the industrial production of information. From a political point of view, truth is inherently opposed to opinion (Villa, 2000, p. 266). When the designed telling of lies consistently replaces factual truth, our ability to guide ourselves in the real world will be destroyed (Arendt, 1985, p. 257).

The technosocial and anthropological dimension of fake news and art forgery is an important issue worthy of special attention (Schwartz, 2019; Bowden, 1999). This dimension could be considered a challenge to the dominant forms of technological mediation (Jovic & Art Acacia Gallery, 2018; Verbeek, 2016, pp. 189-204). This is what happens in the most significant examples of modern artistic and political fakes in a symbolic context starring the first communicative networks such as radio-television networks or advertising agencies. These were systems with a high level of centralization that operated (and continue to operate) through industrial and often mechanized processes. Their functioning was based on the generation of unidirectional communicative flows, and their structures were less interested in receiving feedback or less prepared to receive it.

As an operation of design, artistry, and activism, the classic fake could be considered a set of tactics used to contaminate the mechanism of mass communication with doses of alternative reality, thus causing a chain of symbolic and material reactions. The context of post-truth poses a series of challenges to the classic fake and, in general, to the role of the designer, artist, and activist. These challenges can be summarized by two major polarities: the decentralization of the user communities and the stratification of the technologies that make connected society possible.

The creation of networks of accomplices and the construction of credibility through the propagation of false indications have always been essential factors in the practice of the post-truth fake activist. However, in the case of network subcultures, decentralization is the axis of all kinds of activity, including popular forms of fact-checking (and the elaboration of absurd conspiracy theories), as well as the intentional or unintentional propagation of partial truths, or cocktails of reality and fiction, as Carrie Lambert-Beatty described in *Make-Believe: Parafiction and Plausibility* and the exhibition *Fake News – Fake Truth* showed (*Fake News – Fake Truth*, 2019; Lambert-Beatty, 2009). What attracts attention in the communicative dynamics in the network is precisely the erosion of the traditional social and political function of the artist, the designer, and the political activist, who have each become just another user among millions.

An increasing number of designers and artists use their creativity to make, or at least try to make, a design/art turn in this post-truth society; recent examples include the Momkai Design Studio's projects for *De Correspondent* in 2013 and *The Correspondent* in 2019, *Übermorgen's Votauction*, and *Fake News–Fake Truth*, curated by Svetlana Reingold at the Haifa Museum of Art (*Fake News–Fake Truth*, 2019; Dunnink, 2019; *Übermorgen*, 2000; Momkai, n.d.). These examples use different strategies of fabrication and deception to illuminate the public's loss of trust in the media caused by the decisive imprint of online communication and to encourage a discussion about the possibility of regaining the public's trust in the media. On the other hand, there are substantial new potential audiences in the networks, along with a diffuse crowd of great dilettantes and amateur experts. The capacity of these audiences for processing information and creative invention are unbeatable; in addition, their capacity for dissemination can also become much broader and more diverse than that of professional distribution channels. The erosion of the traditional role of the designer and the artist seems to have led to creative and research practices that the strange binomial "design and post-truth" tries to reflect.

At the same time, there is a second factor related to the conditions of information production and, particularly, the interaction between humans and machines through protocols, search, or selection algorithms, connected interfaces, objects, and sensors. Social networks are substantial global platforms that monopolize an increasingly significant part of the data and traffic of content in a network, distorting the original spirit of what a network of networks ought to be (Staltz, 2017). The spaces of networks are widespread and noisy. They are traversed in a disorderly and incessant way by scarcely relevant content. When the spaces are potentially applicable, they are fragmented into an economy of voracious and relentless attention that is capable of breaking into pieces any narrative or argumentative logic.

From the perspective of the back end of the network (in other words, from the viewpoint of the management interface and real control of the network content), the Internet has evolved into a conglomerate of technological and human layers, intertwined in each other and organized in an apparent hierarchical structure. The production and registry of vast amounts of data generated by connected entities (it does not matter if they are real persons, interfaces or smart devices) have originated an unprecedented set of content, the ambiguous materiality of which obliges us to pay attention to new forms of mediation and control, which imposes, moreover, a questioning of the effectiveness of the traditional ways of critical design, political aesthetics and intervention in symbolic conflicts.

6. Conclusion

For the above-mentioned reasons, the intention of this article to propose research on the relationship between design and post-truth also means exploring the new conditions of experimentation in a public sphere designed, at least in part, by automatic systems and new technological mediations. Moreover, new aspects related to users, interfaces, automatism, and human/nonhuman hybrid imagination are added to the list of critical issues, which already included the transformation of the veridiction contract and public competition. Below, these questions are summarized to suggest future lines of research:

First, the change of realism and the ways of seeing in the data age not only causes us to question the social function of the designer and artist but also provides us with clues to new forms of critical expression (Angileri, n.d.). This involves more in-depth inquiries into the possible hidden meanings of images, addressing the question of the strength of an image, not because of its aesthetic characteristics, but in terms of its functioning as a fragment of complex communicative machinery.

Second, interfaces seem to cover a particularly important role in the potential conflicts between new and old agencies. The dated spaces in which we communicate and interact today are based, to a large extent, on the infrastructures and devices that try to become invisible and encourage, in exponential progression, the disappearance of the users themselves as active and potential agents of transformation.

Third, the saturation of the signifiers, the exasperated appeal to consumerist individualism, the technocratic offensive, and the environmental collapse are some of the diverse factors that, paradoxically, strengthen the commitment to new forms of noncorporate design. At the same time, the debate on post-truth has also disclosed the controversial types of poor design, subcultures of users and brutalist styles, showing that, by themselves, they are not enough to guarantee the people's emancipation and imagination. In other words, the destructuring of branding in the administration of cultural capital is an open debate and a battlefield.

Finally, the designs for software automatism, such as filters, bots, algorithms of data interpretation, systems of recognition and capture, prediction algorithms, and blockchain objectification systems, incorporate biases and ideologies, which are naturalized by those methods not only through representations but also through gestures and daily operations. It is difficult to understand the magnitude of the impact of these diverse automatism on the material functioning of global communicative, productive, and logistic machinery. Thus, numerous possibilities for questioning new parametric truths are opened up with the potential for designers, artists, and activists to work side by side with communities of users, developers, and global citizenship experts.

References

- Achkasova, V. A., Zhuravleva, N. N., Trefilova, E. A., & Azarova, L. V. (2019). Propaganda Content in Digital Space: Identification Makers. In S. Shaposhnikov & L. Sharakhina (Eds.), *Proceedings of the 2019 IEEE Communication Strategies in Digital Society Seminar (2019 ComSDS)*, (pp. 88-92). Saint-Petersburg Electrotechnical University "LETI".
- Angileri, V. (n.d.). Artists are talking politics with pranks, appropriation, and guerrilla tactics. *Folch Insights*. <https://www.folchstudio.com/insights/arjon-dunnewind/>
- Arendt, H. (1985). *Between Past and Future: Eight Exercises in Political Thought*. Viking.
- Benkler, Y. (2006). *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. Yale University Press.
- Benkler, Y., Faris, R., Roberts, H., & Zuckerman, E. (2017, March 3). Study: Breitbart-Led Right Wing Media Ecosystem Altered Broader Media Agenda. *Columbia Journalism Review*. <https://www.cjr.org/analysis/breitbart-media-trump-harvard-study.php>
- Berardi, F. B. (2017). *Futurability: The Age of Impotence and the Horizon of Possibility*. Verso.
- Bird, A. (2018). Thomas Kuhn. In Edward N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy* (Winter 2018 ed.). <https://plato.stanford.edu/archives/win2018/entries/thomas-kuhn/>
- Bowden, R. (1999). What Is Wrong with and Art Forgery?: An Anthropological Perspective. *The Journal of Aesthetics and Art Criticism*, 57(3), 333-343. <https://doi.org/10.2307/432198>

- Bratton, B. H. (2014, March). The Black Stack. *E-Flux*, (53). <https://www.e-flux.com/journal/53/59883/the-black-stack/>
- Brecht, B. & Bently, E. (1961). On Chinese Acting. *The Tulane Drama Review*, 1(6), 130-136. <https://doi.org/10.2307/1125011>
- Cadwalladr, C. (2018, March 18). 'I Made Steve Bannon's Psychological Warfare Tool': Meet the Data War Whistleblower. *The Guardian*. <https://www.theguardian.com/news/2018/mar/17/data-war-whistleblower-christopher-wylie-facebook-nix-bannon-trump>
- Cornell, L. & Halter, E. (Eds.). (2015). *Mass Effect: Critical Anthologies in Art and Culture*. The MIT Press.
- Davis, J. L. & Jurgenson, N. (2014). Context Collapse Theorizing Context Collusions and Collisions. *Information, Communication and Society*, 17(4), 476-485. <http://dx.doi.org/10.1080/1369118X.2014.888458>
- Dumez, H. & Jeunemaitre, A. (2010). Michel Callon, Michel Foucault and the 'Dispositif': When Economics Fails to Be Performative: A Case Study. *Le Libellio d'AEGIS*, 6(4), 27-37. <https://hal.archives-ouvertes.fr/hal-00546736>
- Dunnink, H. (2019, February 27). How to Design a Crowdfunding Campaign on Your Own Terms – and Break World Records along the Way. *Medium*. <https://medium.com/@haralddunnink/how-to-design-a-crowdfunding-campaign-on-your-own-terms-and-break-world-records-along-the-way-41abe3f86f8e>
- Foster, H. (2003). *Design and Crimes: and Other Diatribes*. Verso.
- Greimas, A. J., Collins, F., & Perron, P. (1989). The Veridiction Contract. *New Literary History*, 3(20), 651-660. <https://doi.org/10.2307/469359>
- Groys, B. (2003). The Other Gaze: Russian Unofficial Art's View of the Soviet World. In A. Erjavec (Ed.), *Postmodernism and Postsocialism Condition*, (pp. 55-89). University of California Press.
- Groys, B. (2012). *Under Suspicion: A Phenomenology of Media* (C. Strathausen, Trans.). Columbia University Press.
- Harsin, J. (2015). Regimes of Postruth, Postpolitics, and Attention Economies. *Communication, Culture and Critics*, 2(8), 327-333.
- Harsin, J. (2018, December 20). Post-truth and critical communication. In Oxford Research Encyclopedia of Communication. Oxford University Press. <http://dx.doi.org/10.1093/acrefore/9780190228613.013.757>
- Jagodzinski, J. (2016). Boris Groy's Post-Capitalist Scenario. In H. Feldner, F. Vighi, & S. Zizek (Eds.), *States of Crisis and Post-Capitalist Scenarios*, (pp. 241-255). Routledge.

- Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York University Press.
- Jovic, M. & Art Acacia Gallery (2018, July 2). Art and Technology: How to Use Blockchain to Authenticate Art? *Medium*. <https://cutt.ly/PXxS5j4>
- Katz, Y. & Shifman, L. (2017). Making Sense? The Structure and Meanings of Digital Memetic Nonsense. *Information, Communication, and Society*, 20(6), 825-842. <https://doi.org/10.1080/1369118X.2017.1291702>
- Kuhn, T. (1977). *The Essential Tension*. University of Chicago Press.
- Lambert-Beatty, C. (2009). Make-Believe: Parafiction and Plausibility, *October*, 129, 51-84. <https://www.jstor.org/stable/40368563>
- Momkai. (n.d). *De Correspondent*. <https://cutt.ly/cXxDeBP>
- Monteiro, M. (2019). *Ruined by Design: How Design Destroyed the World, and How Can We Do to Fix It*. Mule Design.
- Morita, A., Reingold, E. M., & Shimomura, M. (1986). *Made in Japan: Akio Morita and Sony*. E. P. Dutton.
- Negropontes, N. (1995). *Being Digital*. Knopf.
- Orphanides, K. G. (2018, March 23). Children's YouTube Is Still Churning Out Blood, Suicide and Cannibalism. *Wired*. <https://cutt.ly/LXxDuYG>
- Papanek, V. (1971). *Design for the Real World*. Pantheon Books.
- Quaranta, D. (2013). *Beyond New Media Art*. Link Editions.
- Reingold, S. (2019). *Fake News – Fake Truth* [Exhibition], curated by Svetlana Reingold. The Haifa Museums of Art, Haifa, Israel. <https://cutt.ly/VXxDalp>
- Rogers, S. (2018, July 30). A Review of 'Media Manipulation and Disinformation Online'. *AACE Review*. <https://cutt.ly/IXxDfnS>
- Schwartz, O. (2019, July 4). Could 'Fake Text' Be the Next Global Political Threat? *The Guardian*. <https://cutt.ly/nXxDk7H>
- Sculley, J. & Byrne, J. (1987). *Odyssey: Pepsi to Apple*. HarperCollins.
- Staltz, A. (2017, October 30). The Web Began Dying in 2014, Here's How. *Staltz.com*. <https://staltz.com/the-web-began-dying-in-2014-heres-how.html>
- Studium Generale Rietveld Academie (2013, January 2). Groys, Boris: We Are the Time: Art Lives in the Age of Global Transition [Video file]. YouTube. <https://youtu.be/BuMeizpFdVc>
- Ubermorgen. (n.d.). Voteaution. <https://www.vote-auction.net/>

Verbeek, P. (2016). Toward a Theory of Technological Mediation: A Program for Postphenomenological Research. In J. K. B. O. Friis & R. C. Crease (Eds.), *Technoscience and Postphenomenology: The Manhattan Papers*, (pp. 189-204). Lexington Books.

Villa, D. (Ed.). (2000). *The Cambridge Companion to Hannah Arendt*. Cambridge University Press.

Zuckerman, E. (2014). New Media, New Civics?. *Policy and Internet*, 6(2), 151-168.

Zuckerman, E. (2015). *Rewire: digital cosmopolitans in the age of connection*. Langara College.

AUTHOR

Dr. Mei-Hsin Chen. Is currently Adjunct Professor in Applied Management, School of Humanities and Social Sciences, and School of Architecture at University of Navarra, Spain. She received her PhD and MA in Art History from the same university. She was Associate Professor at National Taipei University of Fine Arts and in College of Design at Shih-Chien University, Taiwan. Her recent research deals with, but not limited to, Spanish Contemporary art and its relationships with East Asian aesthetics. She has also published several academic articles and books related to the aesthetic of design.

Chen's recent relevant publications include: "La contribución del arte a la comunicación sobre el cambio climático" (*Revista Humanidades*, vol. 12, issue 2, 2022), "El arte paraficcional de ÜBERMORGEN" (*Revista de Humanidades*, issue 44, 2021), "La estética sostenible en el diseño de Dieter Rams y Ross Lovegrove" (*Arte, Individuo y Sociedad*, vol. 33, issue 4, 2021), *Aesthetic Experience in Product Design* (EUNSA, 2020), "The Nondualistic Aesthetics of Qi in Antoni Tàpies' Holistic Conception of Art" (*Philosophy East and West*, vol. 70, issue 1, 2019), "Antoni Tàpies Hybrid Conception of Work of Art: Thingness, Playfulness, and Experience" (*Konsthistorisk Tidskrift*, vol. 88, issue 4, 2019), "Arte como experiencia y acción: el pensamiento del ying-yang en el arte de Antoni Tàpies" (in *Arte Acción Experiencia, Sindérsis*, 2019), "The Formative Role of Art: John Dewey's Art as Quotidian Experience" (*Journal of Literature and Art Studies*, vol. 7, issue 12, 2017), and "The Matter and Imagery of Air in Eduardo Chillida's *The Comb of the Wind XV*" (*Art/Research International: A Transdisciplinary Journal*, vol. 2, issue, 2, 2017).