

**Title:** Micro Crops & The Iterative Wave

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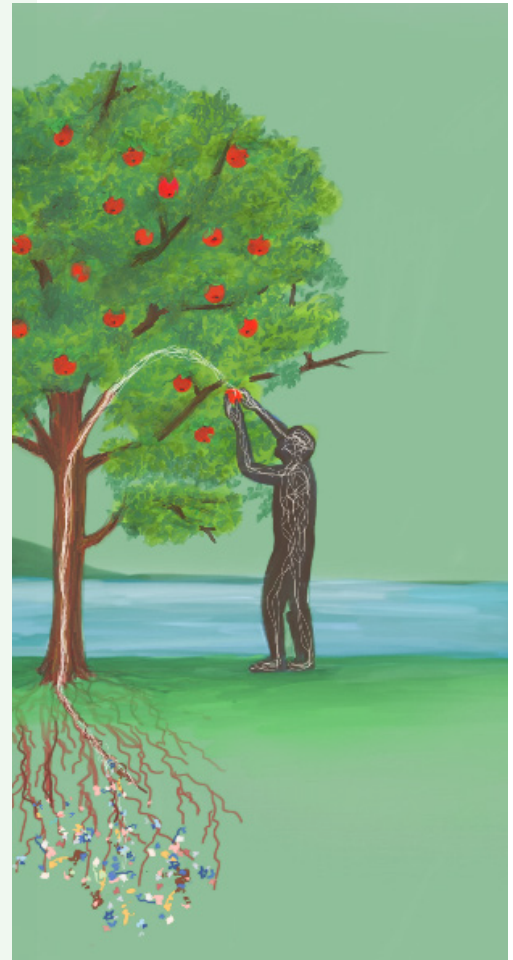
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## **ABSTRACT**

The current approach to facilitation has numerous benefits but lacks sufficient challenge in raising awareness about wicked problems. This paper discusses the authors' master thesis project, conducted in collaboration with the organizational context of a plastic-free store in the Gothenburg area. Focusing on the wicked problem of microplastics and its impact on us and the environment, we propose a practice that can assist designers in addressing complex issues. By combining a systematic view with methods such as embedding, research, materialization, co-design, and facilitation, we arrived at a hypothesis for a new practice called The Iterative Wave. This method, presented as a template, offers insights and instructions for other designers to utilize in similar contexts. The paper also includes discussions on the project's sustainability, ethics, and ideas for future continuation. The project encompasses two dimensions: the socio-political environmental dimension and the embedded design dimension, as further explored below.

## **KEYWORDS**

Design, aesthetic objects, system, microplastics, wicked problems

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## **INTRODUCTION**

Embarking on a degree project can be an intimidating task. How can one approach a subject that is both interesting and beneficial for the greater good? While achieving this goal may seem ambitious, it is worth striving for, considering that pursuing such endeavors within a job or with limited resources often proves challenging. Why focus on food? Because it is consumed by everyone on Earth. To inspire change, people need a reason to care, and what better way than by examining what we consume on a daily basis.

Our journey began with Mimibly, where we learned about the direct impact of laundry on our exposure to plastic particles in water sources. This understanding led us to realize that as a species, we have contributed to plastic pollution in water, air, and soil. Consequently, it was not surprising to discover that these factors also affect our food. Growing anything on Earth inherently exposes us to microplastics. However, aside from those found in seafood, there is little discussion about the direct correlation between human consumption of plastic and the ingestion of plastic particles. While there is significant focus on our impact on the ocean, we tend to overlook the presence of microplastics in every environment, from sand in various locations worldwide to our own backyards, forests, and gardens. This oversight is particularly concerning as our food, vital for our survival and well-being, is also affected.

Addressing the issue of food consumption proved daunting, especially at the beginning of the semester when we, as designers, explored various approaches and contemplated the best direction to develop a method that contributes to the design field. We acknowledged that food is both personal and cultural, yet we believed that even small ripples of change could create awareness among individuals. If people understand what they eat and how their choices impact their health, it can inspire sustainable patterns of living and action. Our intended community of interest has always been the broader population that we could reach. However, we decided to focus specifically on parents and sustainably minded young adults. This subsection of the population engaged us in thought-provoking conversations, as we encountered numerous individuals concerned about their daily actions and their potential to contribute to or hinder collective health.

This project aims to broaden people's perspectives on how they can change their actions by providing knowledge about how unquestioned patterns in eating, cleaning, and living affect our collective experiences. For example, every time we wash a load of clothes, we introduce hundreds of thousands of microplastic particles into the freshwater system. Rainwater carries these particles onto farm soil, and they also travel through the wind, originating from sea spray. Intentionality should underpin our actions, considering how something will eventually break down and return to the Earth. This perspective provides a starting point for conceiving strategies for real system change. If we cannot fundamentally alter these collective patterns, our collective health will be impacted.

## **RESEARCH QUESTION**

From a design standpoint, we seek to demonstrate how designers can address complex issues connected to the current state of the world, often referred to as "wicked problems." Our project responds to the research question of how aesthetic objects can be utilized in interactive settings to evoke empathy for complexity, ultimately instigating change through imagination. Recognizing that small actions can make a difference, given the significant damage caused by tiny particles, we became ambitious in our perspective on addressing the issue.

## BACKGROUND

The decision to become embedded designers arose from our previous experiences addressing various societal issues. Each of us had distinct backgrounds that contributed to our interest. One of us had a professional background in textiles and witnessed the limited growth and professional opportunities offered in the field. Learning about the exponential pollution caused by synthetic fabrics in our water systems served as a turning point.

The other designer had a background in visual communication design and focused on textile sustainability, consumption, and transportation during university projects. Since we both have already worked on design projects related to fibers and pollution, it seemed natural to shift our attention to microplastics and the broader awareness surrounding them. We aimed to frame a project that could change perceptions and foster a new relationship with synthetic fabrics. After extensive research and exploring the experiences of various audiences in terms of their awareness and practices related to clothing, we eventually shifted our focus to food consumption.

Early on, we realized that it would be challenging to confront manufacturers or packaging companies that heavily relied on plastic. Taking on such a vast industry or even a portion of it within our allocated timeframe was not feasible. Instead, we began searching for alternative packaging companies that did not use plastic, which led us to discover EkoSpeceriet, a package-free shop in the greater Gothenburg area. After contacting EkoSpeceriet, we met with the store owner and established a shared understanding of our goals, with an emphasis on community engagement and consciousness as fundamental aspects of our collaboration.

## PROCESS

At the beginning of the semester, we explored different paths to address the issue of microplastic ingestion. Here, we outline the stages of our thought progression:

**Stage 1:** *Create an atmospheric dining experience to discuss the impact of microplastics.*

Initially, we considered designing an immersive dining experience where people could engage their senses while discussing microplastics. We drew inspiration from high-end dining experiences that could provoke conversation about the plastic impact. However, we realized that this approach might not have the desired impact and would require a significant amount of work and logistics without a guaranteed outcome.

**Stage 2:** *Advocate for system-wide changes in grocery store packaging.*

We briefly considered tackling the issue of plastic packaging in grocery stores on a large scale. While it is an important problem to address, we recognized that as students working on our thesis project, we lacked the resources and time to navigate the complexities involved in dealing with corporations or big companies. Consequently, we decided to move on from this direction due to its magnitude.

**Stage 3:** *Develop a method and collaborate with alternative packaging supply companies.*

Considering the challenges with grocery stores, we explored the possibility of partnering with alternative packaging companies that used sustainable materials. Our intention was to create awareness and generate buzz, aligning with like-minded entities. However, we encountered difficulties in communicating with niche sustainable packaging companies, as our role as students did not hold much influence on their revenue streams. This led us to seek a partnership with a plastic-free store that shared our values and goals.

**Stage 4:** Partner with a plastic-free store to highlight changing habits and develop a method for addressing complex issues.

Collaborating with EkoSpeceriet, a package-free store, seemed like an ideal direction as it had a built-in audience and a health-conscious approach to food. Meeting the owner and understanding her commitment to sustainability and creating a healthier world further solidified our decision. EkoSpeceriet provided valuable insights into their customers' perspectives and concerns, particularly regarding their health and what the unawareness of microplastic exposure could do to their lives.

**Event 1 with EkoSpeceriet:**

After organizing the first event in collaboration with Mimby, we recognized the importance of emphasizing the impact of microplastics on the human body. The audience showed a desire for more explanations and insights into how microplastics circulate and affect us. We successfully engaged participants in discussions, prompting them to question their behaviors and consider changes to reduce their own consumption. The event also sparked speculations about future possibilities, such as microplastic-free labels on food. However, we identified the need for improved logistics and space arrangement, as well as more interactive materializations and co-creation opportunities for participants. Building a network within the city and involving a researcher in the field were also crucial for fostering a passionate community. Moving forward, we took on these learnings and applied them on when we ideated for the second event.



**Fig. 1** Event at EkoSpeceriet

**Event 2 at Mimby:**

In our second event, our focus shifted towards increasing awareness among non-designers and fostering co-creation with participants and external partners in an organizational context. We aimed to create actionable solutions and bring about a shift from an individualistic to a community mindset. Reflecting on this event, we recognized the importance of requiring participants to invest time or engage in discussions to access relevant material. We also acknowledged the challenge of maintaining participants' attention and focus for extended periods due to a general competition for attention. However, we found that investing in process activities could influence participants' actions and their perception of personal impact. On the organizational side, we reaffirmed the need for win-win relationships and ensuring that collaborations evolve and thrive despite differing expectations.



**Fig. 2.** Second event at Mimby

By navigating through these stages and events, we have continuously learned and refined our approach to address the complex issue of microplastics and foster meaningful change.

## **METHODS**

**Embedding:** We immersed ourselves in the context by spending time with our collaborator, having tea, and engaging in conversations about the store’s goals and values. This helped us observe their sustainability practices and understand their approach to spreading the message to customers. It also allowed us to establish a deeper relationship with the collaborator and gain insights into their customer demographic and behavior.

**Interviews:** We conducted interviews with various individuals, including experts in the field and random people on the street. These interviews provided us with valuable resources, ideas, and feedback, and helped us expand our network and explore new possibilities.

**Workshops:** We organized workshops to engage participants and learn from their experiences and perspectives. Through group discussions, we fostered a sense of community, gained a deeper understanding of the topic, and received constructive feedback for improvement.

**Desktop Research:** Given the complexity of the microplastics issue, we conducted desktop research to understand the topic, gather relevant information, and stay updated on emerging scientific findings. This research informed the content and knowledge we shared with participants.

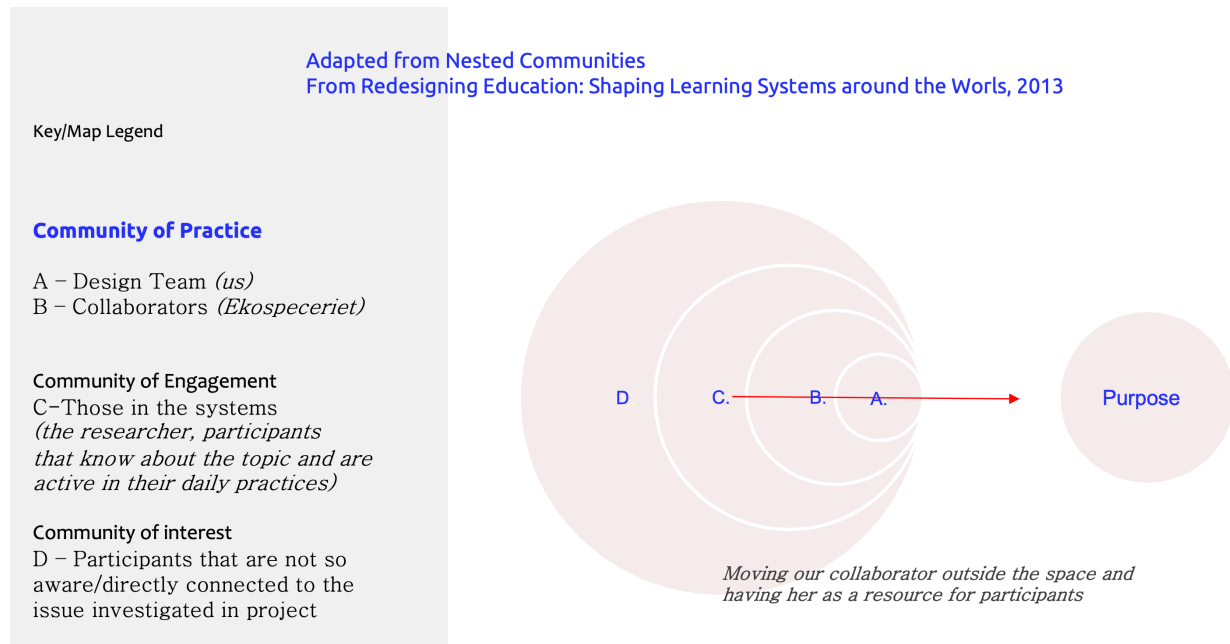
**Ethnographic Research:** We arranged a guided tour at a local wastewater treatment plant to gain a better understanding of how microplastics are handled locally and identify areas for improvement. This provided a valuable perspective from experts in the field.



**Crafting/Materialization:** Visualizing the issue of microplastics was crucial in making it accessible to a wide range of people. We used crafting and materialization techniques to create aesthetic objects that could effectively communicate the invisible problem and provoke engagement and interaction.

## METHODOLOGY

To create a community of practice and drive change in the field of microplastics, we adopted the Nested Communities model and drew inspiration from Redesigning Education to understand how to transform a system. We recognized the importance of shared concerns, problem-solving, and knowledge creation among community members to advance the professional practice domain.



**Fig. 3.** Community of Practice

## MATERIALIZATIONS

Throughout the process, each method was chosen intentionally and served a specific purpose. The combination of these methods allowed us to build a community of practice, generate knowledge, and drive meaningful change in addressing the issue of microplastics. The approach taken in this project aimed to create material objects that would serve as focal points in various spaces and facilitate dialogue. The inspiration behind this approach stemmed from the need for tangible items that could evoke emotions and establish connections, ultimately bringing visibility to otherwise invisible entities.

Drawing from Wulia’s work (2023) on the significance of aesthetic objects as links between imagination, emotions, and institutions, it was evident that such objects possess the ability to create social networks and act as catalysts for social change. Examples of aesthetic objects highlighted by Wulia include archives, exhibition catalogs, and socially engaged art. In the context of this project, the aesthetic objects created served as powerful tools for engaging individuals and fostering empathy. Participants became more aware of the personal impact of microplastics and gained an understanding of their circulation through water, air, and soil.

The realization of how materializations could be featured and utilized in a space was influenced by a notable installation called “A Subtlety” by Kara Walker. This artwork shed light on the historical exploitation of people of color in the sugar trade, specifically those involved in sugar cane harvesting and the impact of slavery. The deliberate placement of the installation in the old Domino Sugar factory in NYC, facing Manhattan, added to its significance. The site itself, with its decaying state and panoramic views of the city, contributed to the overall ambiance. The core of the massive focal point—a naked woman of color—was made of polystyrene, covered with 80,000 pounds of refined white sugar. This depiction served as a thought-provoking commentary on race, particularly from the perspective of an American artist. Complementing this focal point were life-sized sugar cast children holding basins of molasses, emitting the scent of molasses as the sugar sculptures began to melt from the heat.

The juxtaposition between the macro element and life-sized objects in our own project echoed the impact it had on viewers. By directly drawing attention to the scale of the issue and providing real-life counterparts alongside our materializations in the second workshop, participants were able to make connections and contemplate their own interactions with food. This comparison framed conversations around the potential for replacing plastic items with plastic-free alternatives. The goal of utilizing materials to generate discussion and create memorable talking points proved successful, as evidenced by the engaged conversations observed among the participants.

In summary, the materializations created in this project served as focal points to facilitate dialogue and raise awareness. Inspired by the power of aesthetic objects, as highlighted by Wulia, and influenced by Kara Walker’s “A Subtlety” installation, these material objects sparked conversations and encouraged participants to reflect on their relationship with microplastics and alternative solutions. The utilization of materials proved effective in generating impactful discussions and leaving a lasting impression on participants.

## **MATERIALITY AWARENESS**

The process of creating these materializations involved carving, gluing, sculpting, and applying wood filler to large-scale fruits and vegetables. These sculptures, which were several meters long, were then meticulously sanded and painted to realistically represent their original counterparts. The intention was to emphasize their inherent characteristics and provide a powerful visual commentary on the presence of microplastics within them.

Due to the need for mobility and the ability to transport the materializations to different locations, styrofoam was chosen as the material of choice, despite it not being the initial preference. This decision was made in collaboration with workshop technicians, considering its lightweight nature and ease of maneuverability. To minimize support for large corporations that add on the plastic pollution, the raw styrofoam material was sourced second-hand. It is ironic that the material used for the project ended up being plastic, considering the project’s objective to redefine our relationship with this very substance.



**Fig. 4.** CNC Milling and styrofoam shaping

The primary objective was to utilize plastic in a manner that creates long-term value rather than immediate disposability. Additionally, finding alternative purposes for the materializations once they no longer served the project's direct purpose was essential. Through research, it was discovered that reusable plastic components and the longstanding use of plastic have generated numerous opportunities and promoted social equality across different societal strata. Each review of the project's materials led to a broader understanding, beyond the initial motivations, transforming the objects into critical pieces that inherently critique the excessive plastic consumption prevalent in our surroundings. The utilization of plastic aesthetic objects to address the issue of microplastics became a stronger form of commentary and metaphor in itself.

All in all, the materialization process involved intricate techniques to create large-scale sculptures covered in wood filler, painted realistically, and made mobile through the use of styrofoam. Despite the irony of using plastic, the project aimed to create lasting value and explore alternative purposes for the materializations. The objects served as powerful critiques of our plastic-centric culture and consumption patterns, ultimately highlighting the issue of microplastics and sparking meaningful conversations about our relationship with plastic.

## **FACILITATION APPROACH**

In terms of facilitation, we employed a co-design approach to integrate diverse perspectives and ideas from participants, aiming to foster a collective understanding of the issues and solutions related to microplastics in the present moment. Drawing on the insights of Mosely et al. (2021), we recognized the role of a designer facilitator in guiding participants, users, and stakeholders through the design process to encourage new ways of thinking, doing, and problem-solving.

To immerse participants in spaces associated with plastic consumption awareness, we intentionally chose workshop venues that were connected to or aligned with the mission of changing our relationship with plastic. This setting reinforced the narrative that people are concerned about the plastic problem, and our project aimed to engage more individuals in the movement to reduce plastic usage and exposure. By creating a dialogue in a safe and comfortable space, we fostered openness and care within our community. We established a safe space by using psychologically-safe statements that encouraged opinions, questions, and feedback. Statements such as "Feedback is okay," "Opinions are okay,"

“There are no stupid questions,” and “It’s okay to be unsure/not know” allowed participants to express themselves without fear.



**Fig. 5.** Ice-breaker exercise engagement

Empowering individuals and fostering a sense of togetherness were crucial for creating an emerging community in the city, as observed in our previous events where a relaxed environment led to heightened creativity. Recognizing the need to build rapport among participants, we incorporated icebreaker activities after reflecting on our initial workshop. By providing a relaxed starting point, we aimed to encourage quick bonding among strangers, facilitating co-creation and open conversations. To enhance idea exchange and support conversation, we opted for one-on-one interactions rather than group settings. Working in pairs allowed for a team dynamic to develop, reducing pressure compared to presenting ideas to a larger group. Additionally, we provided prompts during exercises to assist participants in their creative journey and maintain momentum, especially for those who struggled to generate ideas independently.



**Fig. 6.** Big-scale vs. real vegetable

A key activity during the workshop involved displaying real fruits alongside fake ones, serving as a visual reminder of the invisible microplastics plaguing our food. This juxtaposition provided a playful illustration of the scale at which microplastics operate, highlighting their invisibility to the naked eye. We also designed a 3D apple-picking activity where participants interacted with an infographic, triggering a moment of realization. The combination of a real apple placed on top of an infographic depicting the circulation of microplastics evoked strong emotions and deepened understanding, as participants engaged in the experience without prior expectations. The aesthetic objects served as focal points, effectively expressing how invisible particles directly impact our food.



**Fig. 7.** Apple-picking exercise

In terms of imagery, we consciously opted for visceral visuals instead of using strong words like cancer, diabetes, or reproductive disorders. Our research and experience showed that such words did not always have a profound effect on people. Instead, we chose visceral imagery, such as dissected fishes with microplastics in their stomachs, to evoke a sense of human impact and the urgent climate we currently inhabit.

To avoid polarization and foster co-creation, we allowed for a natural progression during the workshop. Based on our previous events, we learned that being overly explicit about our desired outcomes, such as changing participants' behaviors, could lead to resistance or reinforcement of preconceived notions. Instead, we created space for reflection and encouraged participants to share their thoughts and expectations, ensuring everyone had an opportunity to voice their opinions. This approach aimed to establish a network of connections among participants and inspire them to implement the solutions they had generated during the exercise. We encouraged discussions on small steps that could contribute to finding solutions, offering examples that might inspire immediate actions for positive change.

Overall, our facilitation approach embraced co-design, safe spaces, icebreaker activities, one-on-one interactions, vivid visual representations, and a focus on shared reflection and commitment. These strategies helped foster collaboration, empathy, and meaningful dialogue among participants, ultimately contributing to the formation of an engaged emerging community.

## RESULTS - THE ITERATIVE WAVE

The iterative wave approach allows for the simultaneous engagement of various methods to address complex issues like microplastic pollution. It acknowledges that no single approach or solution can encompass the entirety of such a multifaceted problem. Instead, it emphasizes the importance of continuous momentum and iterative cycles to gradually build understanding and create meaningful change.

In the context of addressing microplastic pollution, the use of aesthetic objects in interactive settings proved to be an effective strategy. By providing tangible objects and opportunities for personal interaction, participants were able to develop a deeper relationship with the issue and empathize with its complexity. This approach surpassed the limitations of 2D imagery or generic graphics by creating a space for questioning, vulnerability, and shared experiences among participants. Group discussions and dialogues further facilitated connections between the experience and participants' daily lives, enabling faster recognition of interconnections and personal relevance.

Through these methods, we immersed ourselves in a continuous process of awareness and action, driven by our intentions and the urgency of the subject matter. Stepping back to examine different perspectives and understanding how information is processed in terms of actions and emotions provided valuable insights for our next steps. Meaningful interactions and discussions, particularly those focused on environmental issues and interconnected systems, highlighted the importance of making aspects of the problem accessible and relatable. The sculptures we created were tailored to convey a more personal experience and underscore the connection between human health and our relationship with food within the broader environmental context.

During the materialization process, the size and presence of our objects played a role in eliciting reactions and engaging with the opinions of others. Feedback from passersby and collaborators proved productive and pushed us further in refining our approach. Their perspectives and insights served as valuable input to inform our ongoing process of iteration and improvement.

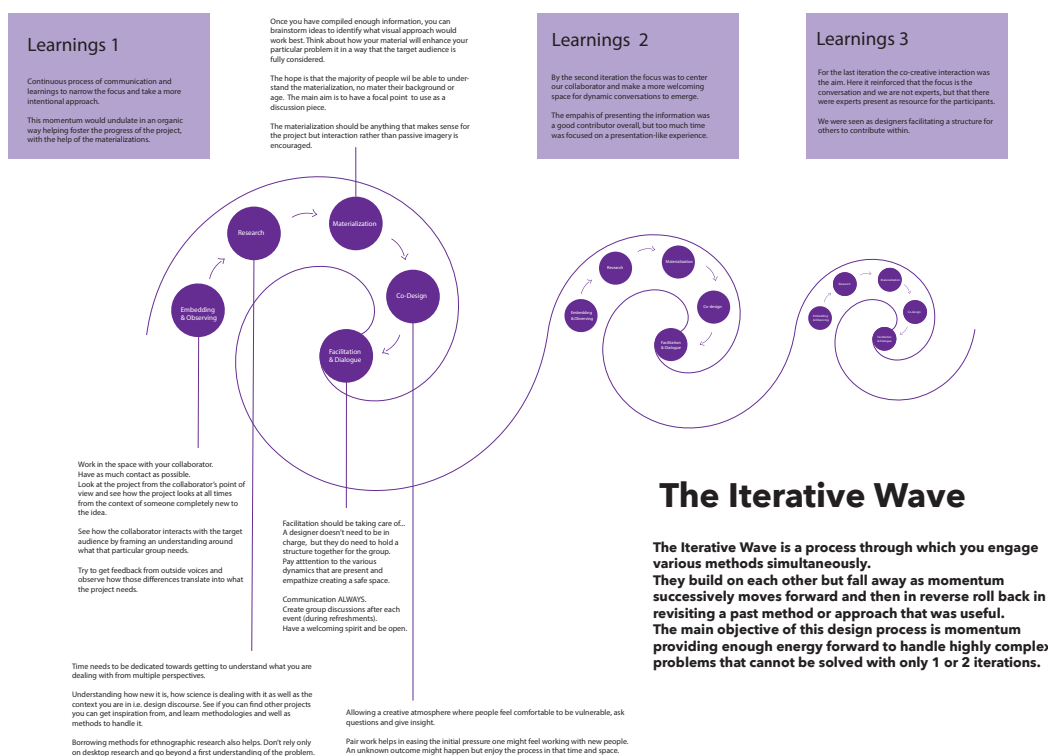


Fig. 8. The Iterative Wave

In summary, the iterative wave approach, coupled with the use of aesthetic objects and interactive settings, allowed us to immerse ourselves in the complexity of microplastic pollution. It fostered empathy, dialogue, and a deeper understanding among participants, while feedback from external sources provided valuable guidance and contributed to the evolution of our work.

## COLLABORATION

Collaboration played a crucial role in the success and growth of our project. Our partnership with Mariama (the owner) of EkoSpeceriet was particularly impactful, as she actively engaged in the flow of exploration and idea exchange. Through our collaboration, we gained valuable insights into her meticulous approach to actions, research, and interaction with people. Her expertise helped us learn how to effectively attract and engage participants, as well as visually communicate with different demographics. The continuous exchange of ideas with Mariama enriched our project and expanded our understanding of effective communication strategies.

While our collaboration with Mimby may not have involved the same level of interaction and idea exchange, it still contributed to moving the project forward. We were able to utilize their space for our interactions and events, as well as we gained access to a diverse target audience through their established connections. This collaboration provided valuable exposure and facilitated our project's outreach.

The inclusion of a water microplastic researcher in our collaboration proved to be an excellent contribution. This partnership expanded our knowledge and perspectives on fabrics and microplastics at a crucial stage of our process. By keeping in regular contact with the researcher, we were able to include her as a resource in our events. This not only enhanced participants' trust but also provided them with an expert they could directly approach for in-depth discussions and complex questions. The researcher's willingness to actively participate in the exercises we proposed for the general group of participants further strengthened our collaboration and contributed extremely to the project.



**Fig. 9.** Our collaborator at Ekospeceriet

Internally, our collaboration as a team of designers was healthy and productive throughout the year. We constantly challenged each other's perspectives and ideas, fostering personal and professional growth. The relationship we developed went beyond being a team and evolved into a friendship based on mutual respect and a shared commitment to make a meaningful contribution to the design discourse and our own lives. Our communication skills played a vital role in navigating challenges and resolving conflicts swiftly. By setting high expectations for ourselves from the beginning, we motivated each other to work diligently and deliver to a high standard.

In summary, collaboration with partners, including EkoSpeceriet, Mimbly, and the water microplastic researcher, significantly enriched our project. Each collaboration brought unique perspectives, expertise, and opportunities for engagement and outreach. Internally, our team collaboration fueled personal and professional growth, driving us to achieve high standards and make a substantial contribution to the design discourse.

## **SUSTAINABILITY AND ETHICS**

The project encompasses two main dimensions: the socio-political environmental dimension and the embedded design dimension.

In the socio-political environmental dimension, the project addresses the problem of microplastics, which is a pressing issue in society. Through the exploration of this problem, the project aimed to solidify and hypothesize the design practice used. It became evident during the design process that people often need a greater emphasis on their own personal well-being and morbidity to motivate them to take action for the benefit of the environment. By connecting the issue of microplastics to food, the project aimed to engage individuals and communities in changing their relationship with food, considering its significant impact on sustainability, resources, and emissions. The food supply chain and plastic packaging are intricately intertwined, and addressing the plastic issue requires a transformation of the food supply chain. The project recognizes the unequal global access to food and the need for a more sustainable approach to ensure long-term functioning. Microplastics, being an invisible force that affects everyone's exposure, serve as a common ground for individuals to recognize the importance of addressing this issue collectively.

In the embedded design dimension, the project demonstrates how aesthetic objects can effectively facilitate group discussions, particularly when dealing with complex issues. The method used by the designers allows them to approach a problem that many people may struggle to empathize with on an individual level. By creating interactive and visually engaging objects, the project fosters a collective understanding and promotes the emergence of a community of practice. Designers play a crucial role in guiding participants through the design process and encouraging new ways of thinking and approaching problems. Through the use of aesthetic objects and the facilitation of group dialogue, the project aims to create an environment where individuals can connect their experiences to the broader context of sustainability and microplastics. Overall, the project combines the socio-political environmental dimension, focusing on the problem of microplastics and its connection to the food supply chain, with the embedded design dimension, utilizing aesthetic objects to facilitate group discussions and foster a sense of collective understanding and action.

## **NEXT STEP**

To continue this project, our goal is to connect with a larger network, specifically the Joseph Rowntree Foundation—an independent social change organization that holds a network of practitioners working with Social Imagination. One of the contributing authors, Spence (2022),



emphasizes the importance of the present moment and being critical of it. It is crucial not to focus solely on portraying a utopian future, as that can lead to deflection and a lack of action. Our project aims to shift away from this mindset by creating a space and community that addresses the present moment and makes visible the invisible issues we face.

By aligning our project with the social imagination movement, we believe it could be of interest within this context. Our practice exists in everyday life, emphasizing community and offering hope despite the challenges we encounter. Audre Lorde's quote, "there is no such thing as single-issue struggle, because we do not live single-issue lives" (Spence, 2022), resonates with the core of our project. Joining the social imagination network would allow us to embody change alongside like-minded individuals and further spread awareness and instigate behavior change.

In the coming months, we also plan to participate in the West Coast Sea Week, an event focused on raising awareness about the West coast of Sweden, including water, flora, fauna, and climate challenges. Our goal during this event is to raise awareness about the microplastic issue and promote embedded design and our practice. We will develop strategies to encourage action, facilitate participation, and create the network we envision.

Furthermore, additional exploration and testing are needed to understand how our approach may affect participants and if their experiences vary. In this project, half of the participants were strangers, while some individuals attended multiple times. We noticed that the participants who attended our events were primarily those already interested in the topic. However, by continuing to spread awareness and engaging with different communities and events, we hope to ignite curiosity and effectively communicate our project's aims to both neutral and disinterested individuals. By fostering a true understanding of the challenges we face and fostering empathy towards microplastics and complex issues through The Iterative Wave, there is a great potential for people to become involved and step out of their comfort zones.

## **CONTRIBUTION**

Throughout the project, we developed an iterative practice known as The Iterative Wave. Its main contribution lies in our approach to addressing an invisible issue prevalent in today's society. As designers, our role was to facilitate this method through the creation of large-scale materializations, serving as a bridge between the aesthetic objects and the issue itself. During workshops, our aim was to foster a sustainable thought process, crafting an experience that would leave a lasting impact on participants.

The value of this practice extends beyond our project. By thinking systemically and embracing complexity, designers can apply this approach to tackle other significant issues. It challenges the notion that complex systemic problems are insurmountable, providing a new perspective and potential solutions. We deliberately designed the materials to have an easily accessible aesthetic, ensuring that participants from all backgrounds could engage and connect on a personal level. This intentional choice emphasizes the importance of aesthetic objects in the overall process, as they foster empathy and facilitate a deeper connection to the issue at hand.

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