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Toward societal transformation through design storytelling: A case study of brand design in the mineral water industry in Finland

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Abstract

The world today is facing the urgent need for fundamental transformation in the 'Anthropocene' era. However, even if consensus has been formed around the need for transformation, what constitutes fundamental changes and how these changes occur are researched and debated across multiple disciplines, including design studies. Recently, in the design field, transition design has been proposed as a new area of design practice, study and research. Transition design is based on long-term visioning and recognition of the need for solutions rooted in new, more sustainable socioeconomic and political paradigms. This study explores the role of design storytelling in steering and navigating a societal transformation. Using a critical single case study method, this study analyses the fundamental elements of transformation that emerge from each component of design storytelling. A mineral water company in Finland was selected as the purposive single case. It is a specific type of private organization that intends to bring about a societal transition through optimum use of design storytelling. The findings illustrate that the components of design storytelling, which use societal change as their innovative business proposal, distinctively match the components of societal transformation. Design practices that leverage visual and verbal elements edit and weave a new relationship between the sociotechnical landscape, regime and innovation proposed by the company. We believe that this paper makes two main contributions. First, the authors emphasize the potential role of design as a deliberate change process for societal transformation. Second, through the cross lens of societal transformation and design storytelling, the storytelling and narrative approach of societal transformation by design is underlined.

Keywords: Societal transformation, Transition design, Anthropocene, Design storytelling, Narratives of change, Designs for the pluriverse

Introduction

In the 'Anthropocene' era, the world is increasingly faced with the urgent need for fundamental changes (Steffen et al., 2007). Contemporary environmental problems, such as climate change, loss of biodiversity and resource depletion (clean water, oil, forests, fish stocks, etc.), are human-driven issues that raise concerns about the future of Earth's environment and its ability to provide the services required to maintain a viable human civilization. The global change phenomenon represents a profound shift in the relationship between humans and nature. While a variety of terms have been applied to describe this fundamental shift, the term "transformation" is becoming institutionalized in the vocabulary of the scientific and policy communities (Feola, 2015).

Recent contributions by large studies regarding societal transformation have emphasized the deliberate change process, which encompasses the possibility of steering or navigating, if not fully managing, the process of change (Feola, 2015). In this context, several concepts of the change process have been emphasized, such as consensus-building through visioning (Beddoe et al., 2009), transition management (Grin et al., 2010) and social learning (Park et al., 2012). Owing to the essential need to evoke imagination

and pose alternative worldviews, the power of narratives has been considered to be at the crossroads of future studies and narrative studies regarding societal transformation and narratives of change (NoC) (Wittmayer et al., 2019). Like the concept of sociotechnical imaginaries (Jasanoff & Kim, 2013), NoC can generate a shared sense of belonging and community identity that leads to actions and creates meaning based on a common outlook on social reality and the desired future (Pfothenhauer & Jasanoff, 2017).

Meanwhile, aligned with this argument, research has been proposed in the design discipline on transition design or design for transitions as a new area of design practice (Irwin, 2015). Transition design is based on long-term visioning and recognition of the need for solutions rooted in new, more sustainable socioeconomic and political paradigms. Furthermore, as a more radical and complete overhaul of design processes is needed, Escobar (2018) insists on the need for an ontological reorientation of design. Fry and Nocek (2021) echo this perspective by arguing that design practice needs to become unrecognizable to itself in order to imagine a successful solution to climate change.

While consensus has been reached on the need for fundamental changes to address these issues, what these specific changes should be and how they should be implemented remain a subject of intense debate across the academic spectrum (e.g. Feola, 2015). This study explores the potential role of design storytelling in steering and navigating a societal transformation. Specifically, the authors believe that design can play a fundamental role in societal transformation by narrating an alternative story. Design storytelling and proposing new worldviews involving social, symbolic, physical and material changes have the potential to lead to fundamental societal changes, which will create a new relationship between the sociotechnical landscape and the value propositions that social innovation initiatives pose to society. Hence, this study set out to answer two research questions: 1. How can design form the elemental factors of societal transformation? 2. How can design storytelling play a role in societal transformation?

Mineral water consumption and environmental and sociopolitical impacts

To tackle the research topics, this paper focuses on the issue of mineral water consumption. Water constitutes one of the most crucial natural resources on earth for all creatures, including humans and other species. The issue of mineral water consumption is rife with ethical considerations – who owns and can sell water and who gets to consume it – which may become even more critical in light of increased water shortages. With the major shift in interest from human-centred design to design that seeks harmony with more-than-humans (e.g. Forlano, 2017), including with nature itself, it would be extremely significant to consider the role of design with regard to water consumption, in particular by reconsidering the most primordial and fundamental act of life, water consumption. From the larger perspective of the discussion of transitional design and the ontological reorientation of design, this paper intends to be a catalyst for broader rethinking of our daily consumption activities and their environmental, social and political implications.

Methodology

A single case study serves as the foundation of our paper (Yin, 2009). This critical single case study was guided by the purposive single case selection approach (Edmonds & Kennedy, 2016) to collect the most relevant data regarding the roles of design in prompting elemental factors of societal transformation and the roles of design storytelling in transformative change. The case study was developed and defined through the following sub-steps: deciding the unit of analysis and selecting the case, collecting the data, analysing the data and synthesizing and interpreting the findings.

First, the unit of analysis was set. The methodology consisted of analyses of changes in the fundamental patterns, elements and interrelations of value systems for current dominant brands in a specific market, the transition to a new brand and the roles of design storytelling in leading to that change. Therefore, the unit of analysis (Yin, 2009) consisted of fundamental elements of societal transformation, which involves societal, symbolic, physical and material changes (Feola, 2015); thus, a focus on those key elements by a new brand entering a specific market leads to a societal transformation among dominant brands in that market. Based on this unit of analysis, a mineral water brand, LAHQVA, from Finland was selected as the critical single case; the brand intended to inspire a societal change in consumption through the power of design storytelling.

Second, the data gathering involved adopting multiple sources of information/evidence for data triangulation. Face-to-face semi-structured interviews and documentation provided by the design agency, Hangar Design Group, which supported the mineral water brand, represented the primary sources of information. The selection of interviewees aimed to gather information regarding the various perspectives on the project for societal transformation by design. The design director who led the design project and the PR manager knew that the mineral water brand was aiming to make a societal transformative change in water consumption. The data were combined with the researcher's observations from a site visit to the design agency, as well as external documents to ensure data triangulation.

Third, after the data were collected, the data were analysed and synthesized to construct a discussion of the findings. The steps were as follows: summarize the data collected, analyse the interviews and documentation, triangulate the data and interpret the findings. This process consisted of content analysis to identify elements of societal transformation and the roles of design storytelling from a theoretical perspective, as described in the following paragraphs.

To analyse and synthesize the findings from the case study, conceptual frameworks were set, namely, elements of societal transformation for pursuing sustainability (Feola, 2015) and the role of stories and narratives in social change processes (Wittmayer et al., 2019).

Through a literature review covering a wide range of arguments regarding societal transformation, Feola (2015) depicted transformation as a process of structural change, that is, a change in the fundamental patterns, elements and interrelations in a system. Feola emphasized that pursuing sustainability requires the involvement of social, symbolic, physical and material changes. Hence, the focus of this case study is a company pursuing a sustainable alternative worldview, so that the theoretical focus can be applied through the elemental factors of the social, symbolic, physical and material changes that the company proposes to the market.

Meanwhile, in the context of a story's role in societal transformation or NoC, Wittmayer et al. (2019) insisted on three roles of narratives: changing frames, identity-forming and meaning-making, and guiding practice. The new frames that social innovation initiatives put forth in their NoC have the power to encourage actors in the relevant sphere to reconsider their behavioural practices and influence personal and collective identity formation, which would lead to practical actions toward change. Hence, this study applied NoC as a theoretical lens to analyse the case and find out how design can lead to storytelling for the sake of societal transformation.

Results

The collected qualitative data show the potential power of design to guide a brand in formulating new elemental factors for sustainable social transitional purposes, by deconstructing the existing elemental factors and reconstructing them into an integrated whole. Our analysis also showed that design storytelling can potentially lead to a sort of societal transformation through offering an alternative framing, providing meaning and guiding the actions of targeted people.

Design decomposes elements and reconstructs an integrated whole for societal transformation

The first component resulting from the case analysis is relevant to the use of design. In conceiving new products and services, designers are required to “reframe” the problem (Dorst, 2011), change the meaning of the product and the reason for buying it (Verganti, 2011) and put new cultural messages and symbolic value into products and services (Ravasi & Rindova, 2008). As the brand aimed for a transformative behavioural shift in water consumption, the case analysis indicated that the brand and the design firm had a strong intention to “reframe” the problem. The design director said the following:

“We started reasoning, giving ourselves the mission to transform or create this brand, which is a brand that does not exist. It is a startup; treat it as a love brand, as something very close to people. So, it’s a design/packaging project, but actually, we did a strategic project on how this brand can be perceived by people. Therefore, we defined a little bit the fact of being a game changer as a core element, a game changer from a philosophical point of view but also a visual point of view”.

Starting from the gap analysis between the market and the target users, the design firm and the brand concluded that they should aim to become a “game changer” in the market and not just design new packages, like the usual branding projects aiming for better commercial success do. The current natural mineral water market is dominated by global players who historically focused on polyethylene terephthalate (PET) bottles. On the other hand, there is an emerging ethical type of consumer who aspires to live a healthy lifestyle but is also conscious about the welfare of the planet. To bridge the gap between the current state of the market and the unsatisfied desires of “conscious citizens”, the design teams reframed the project’s objective from a design/packaging project to a game changer. The aim was clearly reframed to change people’s mindset and behaviour toward natural water consumption, by providing them with a new option that matches their desire for a more sustainable way to live and consume, allowing them to be sensible and care not only for their own health but also for the planet. Hence, the design teams first concentrated on story construction works, that is, the decomposition and reconstruction of story elements from the philosophical and visual perspectives.

The design director said the following in the interview:

“The aurora, for example, is not there in any other country compared to the competitors. Therefore, we took that as a building block [...]. We enucleate the various elements”.

In this way, leveraging on “building blocks” that the brand can potentially speak and wear, the design team deconstructed the elemental factors and reconstructed them in several dimensions. Through the theoretical view above, the elemental factors were analysed, as shown in Table 1.

First, as for the social aspects of transformation, the social mission that the brand pursues is a sustainability challenge, specifically, reducing the environmental impact of plastic packaging. Most extant mineral water

brands rely on using plastic packaging. As a result, the daily consumption of natural water has a major social and environmental impact globally. The brand intentionally focused on this issue and tried to change the social elements of the packaging to have less environmental impact.

In keeping with the change of social mission that the brand focused on, the other three elements, namely the symbolic, physical and material aspects, were also organized to align with the social mission. For the symbolic aspect, the brand tried to compose a symbolic logo with several keywords, such as source, water, nature and recycle. These keywords, placed alongside iconic images, were dedicated to inspiring change in consumption behaviour and were expressed as symbols of a “purpose-driven brand”. The symbolic logo was developed as a core storytelling element.

The physical aspect of the brand has focused on the origin of the water produced by the brand. In this aspect, the source was stressed as being “from the planet not from the laboratory”. Indeed, the source of the water carefully selected by the brand is Lahti, the location of Finnish Lakeland and the country’s leading environmental city. The water source has remained untouched since the ice age and is surrounded by green forests and fresh air, which are ranked among the purest in the world by UNICEF (Green Lahti, 2021). Leveraging on purity, the cultural background of water consumption in Finland involves people valuing healthy hydration and physical well-being. The core value of the product is the pure water source.

Finally, the packaging materials were strategically selected to symbolize the social mission of the brand, namely an innovative, sustainable, recyclable, biodegradable, forest-based and paper-based material derived from certified sources. The brand selected the best available technologies aiming for maximum product quality and sustainability. LAHQUA spring water is packaged at the source in a newly purpose-built sustainable factory equipped with modern state-of-the-art machinery. The factory packages the water with certified renewable raw material which is 94.9 % forest-based, fulfilling global food safety initiative benchmarking (i.e. Global Food Safety Initiative-benchmarked FSSC 22000). The production is carbon neutral and “naturally circular” with the cartons and forest-based plastic caps sourced from responsibly managed forests. Its high-quality packaging ensures natural water conservation using vacuum pressure technology and aseptic materials. The packaging is mostly made of biodegradable, forest-based renewable materials from certified sources. When it came to designing the packages, the design team took advantage of these facts in order to communicate these brand values and to make clear the priority mission to develop the manner of production and consumption in a naturally circular way.

As these different elemental factors were decomposed, the design teams reconstructed the story as an integrated whole. The director emphasized this as follows:

“You see, this is a creative branding hypothesis. This is a symbolism that is also in the logo storytelling, so all the values here I find in the design of the logo. But you see, also in the way of writing, in the way of representing, for example, the graphics. Here there are already combinations of elements that start from the idea, start from the strategy and transform it into something visual and creative”.

“You see that even here the whole thing, the packaging, the bottle, the logo, the way of writing; everything contributes to give this storytelling narrative that we are talking about”.

This integration was analysed as a proposal for a holistic website (Image 1). All the elemental factors, such as the societal, symbolic, physical and material components, were integrated into one holistic website.

This is a way to awaken potential customers' thoughts on ethical consumption using visual and verbal design languages as a consistent storytelling format.

“This, for example, is the website. This is a complete project. We start from a concept, we dissect it, we define the values, the mission, and then we transform it into a series of creative touchpoints that all come together—so it also means different people because there is the photographer, there is the creative, there is the video maker—contribute to give an identity and then to build storytelling [...] The strategic part, the definition of the ‘strategic hat’ is important because then everything becomes coordinated and coherent”.

Here, it is worth noting that the director underlined the importance of storytelling and the strategic part of the design project. This implies that the role of storytelling and the strategic view of coordinating the story as a coherent whole were essential parts of the design activities that aimed for a societal transformation.

Table 1: Analysis of the elements of change.

Elements of change	Facts of the case	Implications
Social	<ul style="list-style-type: none"> - Sustainability challenge: reducing the environmental impact of plastic packaging - Long-term sustainable growth - To raise awareness and concern about our planet and the future related to the emotional and higher benefits of the brand 	<ul style="list-style-type: none"> - Social awareness and concern transformative agent - Emotional attraction
Symbolic	<ul style="list-style-type: none"> - Key graphic logo with keywords and images: e.g., source, water, nature, recycle 	<ul style="list-style-type: none"> - Graphical and verbal symbolic integration - Simplicity and ease of understanding by the average target consumer
Physical	<ul style="list-style-type: none"> - Origin: coming from a specific natural water source - From the planet, not from the laboratory 	<ul style="list-style-type: none"> - Core product content differentiated from other brands - Sustainability and well-being
Material	<ul style="list-style-type: none"> - Innovative packaging: sustainable packaging made of biodegradable, forest-based renewable materials from certified sources - Paper-based packaging for general consumers and glass bottles for the hotels, restaurants and catering (HORECA) channel 	<ul style="list-style-type: none"> - Alternative worldview as a physical material itself - Variable material solutions for different potential customers

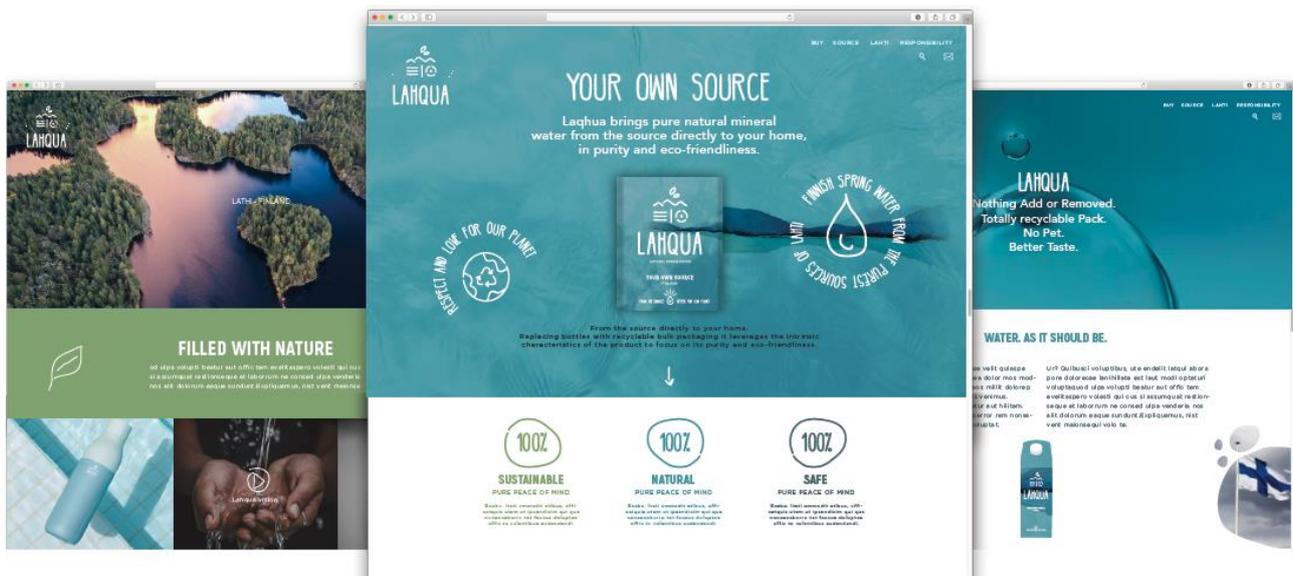


Image 1: Integration of the elements into a prototype storytelling website.

The role of design storytelling: An engine of alternative framing, meaning-making, and actions

The second construct derived from the case study relates to the role of design storytelling.

In the context of societal transformation, Wittmayer et al. (2019) insist that narratives can play a fundamental role in the construction of individual and social identities and efforts dedicated to the development and communication of collectively shared worldviews. They label them “Narratives of Change” (NoC), stating that they can reframe the alternative frame, drive meaning-making and prompt actions. To adapt this theoretical argument to the case, an analysis was conducted (as shown in Table 2). The following describes the analysis based on each analytic unit from the theoretical viewpoint.

First, the case showed that the design team intentionally reframed conventional thinking by posing critical narration and changing the frame through a provocative narrative. During the early phase of the design project, the team formed a reframing narrative phrase that challenged current water consumption behaviour. After conducting an existing market analysis of the worldwide natural water industry in terms of packaging design strategy and practice, the team recognized some key trends and insights into the competition. Following the “ethical consumerism” trend and new regulations, existing natural water companies were making further “responsible commitments” and supporting charitable causes to raise their profile, focusing mainly on “carbon neutrality”, the recyclability of materials, the use of recycled materials, energy efficiency and corporate social responsibility programmes. However, many of the dominant brands still use plastic packaging, which adversely impacts the environment. The team also recognized that around the globe consumers aspire to live a healthy lifestyle, desiring simple products with naturally healthy attributes, minimal processing and natural ingredients. They want transparent and traceable ingredients that can be read about on the packaging. The design team then issued a sharply critical narration: “Who would drink from plastic when they can drink from the source?” (Image 2). The design director recalled the following:

“We, for example, say we are different from all the other water producers. The other water producers are all inside the plastic bottle icon. We say, ‘No, we’re not that, we’re completely different,’ and we put ourselves in a new concept where the content is more important than the container”.



Image 2: Changing the frame and making meaning.

Parallel to the reframing and posing of a provocative narrative, the design team interwove different narrative components into coherent narratives, consequently creating new meanings. By aligning the factual matters related to the brand, the design team explored relevant and emphatic narrative components in everyday life in Finland, the purpose of the brand and the wider contexts of change. The factual matters emphasized were relevant to the essential values of the brand, such as “North EU Origin Finland Lathi heritage”, “untouched source since the ice age”, “pure quality with balanced mineral content”, “innovative packaging” and “sustainable production processes”. Those facts were gathered iteratively through a collaborative discourse between the design agency and the client as a team. It is notable that by posing hypothetical elements with provisional narratives alongside carefully selected images and words, the design team gradually wove the core narrative structures through discursive activities.

Thereafter, putting those factual matters at the centre of the structural narrative, other emphatic and emotional narrative components were sprinkled throughout the core narrative. For instance, “the everyday habit of people in Finland to drink pure water for healthy well-being” “the brand's purpose to dedicate [itself] to inspiring change with imagination and creativity” and “contextual stories of emergent needs of sustainable worldviews” were the key empathic narratives added to the fact-based structural narrative.

Consequently, those interwoven fragmented narrative elements were integrated into a simple narrative phrase: “LAHQUA is your source”. The design director stated the following:

“With that in mind, here’s the ‘big idea,’ the theme of saying, ‘I bring the water source, from Finland, I bring it to your home’. Therefore, this product is your spring in some way.”

Finally, in the development phase of the design project, every touchpoint and design element were synthesized into an actionable practice to which potential customers could be easily and naturally guided (i.e. guided practice). Specifically, all the outcomes were designed to engage potential customers to act towards ethical consumption through the simple narrative phrase “Less Plastic Better for Earth”. The initial touchpoint that the brand chose was remarkable. The brand decided to launch its exposition on one of the most effective occasions to draw international attention to its values of innovativeness and environmental friendliness, namely the Finland pavilion at the Dubai Expo 2020. The Expo had a powerful underlying message of environmental friendliness, and the brand intentionally chose a provocative occasion to position itself within the wider context of environmental awareness and succeeded in encouraging international leaders to embrace a sustainable world. Furthermore, the innovative packaging line was coherently designed with three types of packaging produced: a bag in bag format, an Elopak format and a glass bottle for the HORECA channel (Image 3). The brand thoroughly avoided the use of environmentally hazardous plastics, instead using paper and glass containers, while tailoring its packaging to the various usage scenarios of its users. In addition, other touchpoints and elements, such as the logo, font, merchandising and website, were designed carefully to contribute to the emphatic storytelling. In conclusion, the design director and the PR manager emphasized the following:

“We have to imagine who will drink this water. We imagine a free person, an international person, a person who can have these characteristics. Therefore, in storytelling, we already visualized what the target audience could be [...] This project has been done, ‘It’s now displayed at the Dubai Expo’. It’s a project very focused on the future, very focused on a new vision of water consumption”.



The Packaging Line

Image 3: Directing actions through the newly designed packaging systems.

These design storytelling practices are intended to trigger change of mindsets and behaviours of target users, hence generating user experiences. Generally, it is not easy to change people’s mindsets and behaviours. It requires stimulating the imagination, understanding and even creativity of the people involved. In this case, the team designed whole user experiences where people can change their mindset

and behaviour step by step as naturally as possible, through leveraging on the power of story, which evokes imagination and provides a guide for action and structural uncertainty (Milojević & Inayatullah, 2015). Coherently united social, symbolic, physical and material aspects formulate “a good story”, which enables the target users to understand the story logic and perceive the verisimilitude of the narrative account, not the truth of it (Bruner, 1986). It is notable that once the users take the action to select this brand for everyday water consumption instead of other brands that use PET, their small single actions can contribute automatically to reducing PET bottle consumption, hence taking a tiny step toward an alternative better future in which a “naturally circular” ecosystem is realized.

In summary, this analysis implies that design storytelling aimed at a social transformation toward sustainability contributed to reframing the existing view into a new one, making new meaning and providing a reason for practical action. In other words, this role of design storytelling can be highlighted as creating a new worldview for the general public to take small ethical actions, which may potentially accumulate into societal transformation.

Table 2: Analysis of the role of narratives by design.

Dimension of the role of narrative	Key narrative phrase	Related design activities	Analysis
Changing frames	“Who would drink from plastic when they can drink from the source?”	Deconstructing current standardized water consumption behaviour through a critical view	Questioning the current form of consumption through a provocative narrative
Making meaning	“THE BRAND is your source”.	Weaving factual matters (e.g. North EU Origin Finland Lathi heritage, Pure quality with balanced mineral content, innovative packaging) with emphatic stories from everyday life in Finland, the brand purpose and wider contexts	Generating new meanings through a coherent narrative using facts, people, the brand and contexts
Guiding practice	"Less Plastic Better for Earth".	Synthesizing every brand touchpoint and element into holistic user experiences for people to naturally take action	Prompting a new type of consumer behaviour through an actionable narrative message and user experiences

Discussion and conclusion

This paper explored certain fundamental roles of design and design storytelling that aimed to achieve societal transformation. First, design can form the elemental factors of societal transformation by decomposing extant elements and substituting them with new multi-dimensional ones. Starting from the gap analysis between existing realities needing to be overcome and alternative futures; design decomposes current realities into pieces of elements with the power of images and keywords. Thereafter, design can reconstruct those newly proposed elements in social, symbolic, physical and material dimensions into an integrated whole. Second, design storytelling can fuel alternative framing and meaning-making and lead actions as part of a societal transformation movement. In other words, design storytelling can perform

as an agent to convey “Narratives of Change (NoC)” through leveraging the power of story, which evokes imagination and provides a guide for action and structural uncertainty. The findings of this paper suggested that design can contribute to constituting fundamental changes and that the role of design and design storytelling is to steer and navigate societal transformation. Hence, these findings can partially fill the gap indicated by Feola (2015) regarding a certain lack of knowledge of what constitutes fundamental changes and how these changes can be prompted in multiple disciplines.

Furthermore, these findings can extend the knowledge of transition design (Irwin, 2015) from the perspective of design storytelling for societal transformation. As we have seen in our analysis, it is worth mentioning the implication of the importance of storytelling and the strategic aspect of design, which can guide societal transformation. In addition, our analysis indicated that design could play a remarkable role when aiming for societal transformation. Indeed, it should be underlined that design starts the transformative practice from the initial deconstruction and reframes the issue and extant elemental factors, integrating newly developed elements into a specific whole and then leading to an actionable practice in a comprehensive way. Also, the study notably implied that design can be a potential driver of “Narratives of Change” or NoC, as the empirical case study showed. More broadly, in relation to the argument of the ontological reorientation of design (Escobar, 2018), this study can add an empirical contribution, namely that design and design storytelling can possibly perform as a trigger for the overhaul of the relationality of people, nature and culture (even if the packaging redesign can surely only scratch the surface in terms of sustainable practice).

However, some limitations of this study are worth noting. First, methodologically, although the case was selected with specific analytic intention and empirical qualitative triangulated data were used, the results and considerations rely on a single case. More case studies or other empirical studies should be conducted to certify the findings of the research and generalize them. Second, the case itself was mainly derived from a branding design and packaging design project, even though the project team intended to create a game changer in the broader context of water consumption and hence become part of societal transition. The authors believe that this case should not be interpreted as a case of brand differentiation in commercial contexts, but rather as one that can lead to societal change. However, to figure out the potentialities of design and design storytelling, diverse types of design projects (e.g. product design, service design and product-service system design) should be investigated according to the theoretical perspectives of transition design and design storytelling. Third, the theoretical views borrowed from transition studies and future studies to analyse the case itself may not be mature, since the topic of research and debate in multiple disciplines needs to be developed further (Feola, 2015).

Future work should be expected in several research directions. First, further empirical studies on the role of design and design storytelling can investigate the validity and generalizability of the findings. Specifically, other case studies or empirical action research could provide supportive findings for the role of design and design storytelling in societal transformation. Second, the collaborative aspects of societal transition involving different actors could be a meaningful research path. Since societal transformation is a huge matter, potential actors could be considered broadly to include innovative private companies, governments, citizens and so forth. Therefore, a specific question that could be posed among different actors is “How can design storytelling have an impact on societal transformation involving different societal actors?” Taking into consideration the urgent demands for societal transformation in the Anthropocene era, further research and practice by interdisciplinary researchers and practitioners are awaited.

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