

**NOTES ON IMAGINARY AND ENVIRONMENTAL RISKS:
GLOBAL WARNING BETWEEN THE APOCALYPSE AND MARKETING. MYTHS, NARRATIVE AND THE
CONSTRUCTION OF IMAGINARIES: THE VALUE OF MEDIA COMMUNICATION DURING THE TIMES
OF GLOBAL WARMING AND SUSTAINABLE DEVELOPMENT.**

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"Fish may die or human beings, swimming in lakes or rivers may cause damages, there might be no more oils of the pumps, the average temperature may rise or fall: as long as there is no communication about it, there will be no effects on the society"

Niklas Luhman, in "Ökologisches Kommunikation"

Already in 1986, the sociologist Nikolas Luhman had recognized the critical role of communication in the assertion process for environmental themes and values of reference inside the society and its systems of specialization. At that time the excess of communicative environmentalism was considered a danger for society. Nowadays this appears as the linchpin of a strategy meant to get out from a problem which the German scholar defined "of an unlikely growing complexity".

How did we get to this point?

Let us start from an easy and essentially accepted assertion according to which the development system is considered as the first cause of global warming. I will always use the term global warming rather than climatic change because the change of climate evokes certain variable imaginaries which may not be negative contrarily to the term "global warming" which instead evokes a specific and unnatural change. The development system has generated an unjust world, a world divided between the richness of few and the poverty of many. It has generated a global society based on hyper-consumption, at the expense of the rights, and on the marginality of the ones who cannot consume. Global warming, its effects, possible solutions of adaptation or mitigation, the perception that the citizens-consumers and non-consumers have of themselves and the widespread communication on this theme are all elements that need to be analyzed in the light of this context which is not neutral at all. The society stands on the economical system but also and especially on the imaginary that the system has created at a level of collective conscience and of individual consciences. Features of a democracy such as differences of opinions and strategic visions appear to depend on lobbies and economic interests which are the real dominus about the core values expressing the contrast of the unbalance in the planet's ecosystem, therefore these above mentioned traits must also be interpreted as direct subsequences of contrasting imaginaries.

The economic system has generated its own imaginary which is constantly conveyed by the media that are absolute junction points in building and stabilizing the society. As a concept like green economy lets show, currently the same choices of intervention in the name of a supposed possible sustainability of the system and the birth of economically sustainable mediations seem to be an attempt of prolonging and wearing out the system of development. All of this involves also problems from the point of view of the collective imaginary. Since the Sustainable Development does not operate on the basis of the hyper-liberal philosophy which has led our planet in difficulty and plundered endlessly its resources, it appears as an interesting choice for a model of change which is in some respects inherently contradictory. This system has created an energy-consumptive and highly polluting life model which resembles the insatiable hunger of Erysichton. In order to feed himself Erysichton was able to sell his daughter Mestra several times thanks to her shape-shifting gift allowing her to set her free from her bonds and be sold again and again. Finally, in poverty, he ended up devouring his own flesh. The choice of building and communicating a lighter and more advanced alternative able to support in a short time frame a system in crisis seems to be a choice which is motivated not by social awareness but rather by a certain tactical slyness unable to create new communicative imaginaries. On the other hand, on the medium and long time frame, the choice of green economy alone does not seem to be able to replace and support the current system economically and energetically as well as under the point of view of the collective imaginary.

Hence it fills us with anxiety the image of a society on a virtual development, of a society that is rich in symbols and values but substantially living a degrowth phase, poor in media charm but rich in values that are not shared. This proves how difficult it is to abandon the old economic system and how its symbolic value is strongly impressed in our collective conscience as affirmed by Serge Latouche. However it is possible to reach positive effects on the mitigation of phenomena such as global warming by achieving a green economy which is closer to the concept of green rather than the concept of economy unlike what is currently

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happening. Therefore the theme is: how much of the core values should be introduced in the new system

that seems about to arise? These core values are polysemic as the concept of environment from which they come from. They are constituted by the sum of the ethic of doing and the ethic of communicating and they are generated and conveyed through global communication which changes and moves the imaginaries that support cognitively the general and individual choices about the relationship between the human beings and the planet they inhabit. Communication in the environmental field can be distinguished in:

a direct communication when this is generated and realized expressly with the aim of informing and communicating models of change;

an indirect communication when this appears fragmented inside the forms of popular narrative such as novels, movies, songs etc....

Both of them influence each other mutually and by interfacing they build a meaningful narrative system that goes beyond tone and form. Mankind is constantly immersed in different narrative forms. Roland Barthes postulated that, independently from a subdivision between good or bad literature, narrative is international, trans historical and transcultural: it is simply like life itself.

Barbara Hardy added that "we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate, and love by narrative". Mankind is a storytelling animal that draws and deducts opinions and behaviours from these stories. Paolo Jedlowsky defines them as "a training ground to life". In other words turning the reading lamp or not or consuming less is a personal choice (perhaps supported by the choice of a global politic) which can difficultly be a mechanical gesture as it rather depends on a choice of values and meanings. A choice that must be supported by a personal common imaginary which is different from the current one and it is conveyed through the narration of stories. On the other hand we observe that environmental information and communication seem to suffer from a "Cassandra syndrome" namely the feeling that valid data and theories are being communicated in order to make a change (the gift of prophecy) but, like Cassandra the gift of persuasion is missing as Andrea Tagliapietra reminds us. The problem is not the current structuring of the environmental imaginary which is the result of centuries-old stratifications and is strongly influenced by the current development system and by the liquidness of the citizens-consumers. The problem is its substantial fixity on extreme polarities of narrative, I will talk about them later.

Thus it seems that Walter Benjamin was correct when he stated that information and sensationalism are predominant in our society. Those two elements alone are not able to evoke experiential imaginaries at the expense of an atrophying narrative which is more suitable and adaptable to relate with the individual and social conscience. Here Benjamin is not talking about the lack of stories. These ones flourish without control in the contemporary media society. He is referring to the density in the core values that these stories carry. Also, the imaginary becomes light and replaceable by the cold information given by numbers and by sensationalism. In general imaginary is made of stratification of information, narratives, speeches and is cognitively reduced to basic values, common sense, myths, images and symbolic structures. As far as the environment is concerned, in order to change the symbolic landscape, in term of core values, it is necessary to either create new symbols that will settle along the time (this could happen only after an entropically driven great natural tragedy: the famous lessons learned from catastrophes) or by modifying the already existing symbols by altering the strength in the core values in the sense of a collective ecological responsibility. How can this happen? All of this can be achieved on the basis that sees our society liquid and built on the risk (also environmental) as Zigmunt Bauman and Ulrich Beck describe it. It can also be achieved on the basis that considers a good part of our society as hyperconsumerist or would-be so and dominated by fear (also environmental) as Gilles Lipovetsky and Lars Svendsen would be fine it. The construction and deconstruction around the media and popular communication or better to say around the relationship that the individuals and social collective conscience enact with the various forms of media interface, not only strictly speaking media but also with the people we come in contact with, namely all that carries a value, a symbolic meaning and therefore - as Roger Silverstone teaches us - all that we call imaginary defines through the communication the model of functioning of the society and of its processes of stabilization or change. An example about the impact of a story, its values and the imaginary that was generated around it, is the famous "Uncle's Tom Cabin" by Harriet Beecher Stove. During the 19th century, her anti-slavery novel was the second best selling book following the Bible. Many scholars attribute to her book and its ideological message a strong influence on the outbreak of the American Civil War. An anecdote says that when President Lincoln met her, he greeted her by saying: "so you are the little woman who wrote the book that started this big war!" The book became very popular in Great Britain where it contributed to understand which vision the United States had of democracy. The indignation and popular support for the abolitionist cause prevented

UK's to entry into the war on the side of the South thus determining the war's outcome.

Does an "Uncle Tom's Cabin" exist in the environment field? Certainly something similar has happened with a "Silent Spring" by Rachel Carson. Since too many years the environmental imaginary is looking for its poet, someone able to shake the global conscience beyond the environmentalist cause. We need to remember that there are few studies in progress on the relationship between media and the environment with its subthemes even though it is obvious the influence of the media on building and settling imaginaries and relations of meaning. On this regard it is impossible not to observe that the difficulty of these cultural studies consists on the extreme fragmentation inside this popular communication of narrative and in the confused speeches about this theme as to quote Guido Di Fraia. The end of the grand narrative announced by Jean François Lyotard in 1981 did not leave us without history. On the contrary we are submerged by an endless number of little stories inside of which we feel lost because of the crisis of the main organizing ideas that are ideologically strong (could the environment be such?). So we feel confused and on the same time this confusion suggests the putting in common, the fusing together that are inherent to the act of narrating. By crossing these processes, another big difficulty consists in creating a safe model that "weights" the gradient in the core values inherent to the symbols or in the supporting structures of narrative to reach a less generic theory of media and communication influence on the individual and collective imaginary from a socio-narrative point of view. The classification and persistence of the themes allow us to define strong and less strong imaginaries able to affect in particular historical moments more or less emotionally in a relevant way. Under the point of view of stratification logic, the wearing out of the media impact and not of the value of the individual imaginary or the emerging or re-emerging of a new imaginary gets summed to the interpretation of the theme and redefines it. In order to know and interpret individual imaginaries or constellation of the same ones regard to themes with weak boundaries, it is necessary to execute a core drilling similar to the process of geological knowledge of a particular land, thinking though that this last layer is the composite result of the values of the single layers. There are different modelling approaches for the analysis of narratives from the sociological point of view. Although in this environmental work field, these approaches are still very traditional and stochastic. The primary task is to create a mapping of the environmental imaginary and identify the possible general routes.

Environmental communication and the studies on media imaginary are asked to contribute to the change but, as usual, the economic and time re-

sources are refused. These would allow to know first and then acting with the tools of communication. We look for sponsors willing to contribute with whomever is interested to walk through this research path. In this context we can not avoid quoting the inspiring work "EnviroPOP" edited by Mark Meister and Phyllis M. Japp. This is an excellent and unfortunately isolated example of cultural studies on the different themes of environmental communication. In the case of global warming (but it could concern all that recalls the theme of Environment and Nature) ancestral and then cultural values of the collective imaginary play around the double vision of Nature considered benevolent and life-creating, like the Eden or the Garden of Delights versus a ruthless and cruel mother nature on which mankind depend. God's tool of punishment for men and the true reason for the growth of technique and technology and the current development system. As correlated to it and from an educational point of view, we can also add the punishing imaginary of a raped nature that revolts and punishes mankind for their mistakes generating fear, anxiety and guilty feelings for not being able to change as shown in "The Happening", the alarming film by M. Nighy Shyamalan. From a visual as well as from an imaginary point of view, there is a very strong presence of the 19th century protosurrealist illustrator Grandville in the simplified Disney version of nature (inherited from the Aesopian tradition).

This vision of nature has generated, conveyed and moulded a concept of anthropomorphisation of the natural element and the animation cinema has provided to it a genre and language that has characterized the society of mass communication at popular level and the midcult reinforcing thus the idea that nature does not exist beyond the human representation of it and beyond its correspondence. This vision creates a narrative for a very easy identification and on the same time does not see as a problem the complex relationships between man, nature and environment. This interpretation of nature is by itself fascinating and comforting and it is not a chance that it has been actually absorbed by the advertising imaginary. This idea of inspiring nature that can be adapted to human needs is clearly shown in the poetic of Jerry Kosinski's novel that later became a film entitled "Being There" directed by Hal Hashby in 1979. Here Peter Seller plays the role of Chance, a simple-minded gardener, whose naturalistic metaphores fascinate the political and financial establishment. The purity of nature with its cycles of life, the garden seen as a natural synecdoche of the world but also as the assertion of the frailty of the development system, its desperate need to "anchor" its own vision of mankind which is distorted from the roots: all of this brings out how the media narrative is pivotal and essential to the valorisation, the stabilization and convey of the themes underlying the relationship between man-

kind-nature. So we have seen how, through the media filter, these primary philosophical themes turn into narratives and speeches with different tones which accompany mankind since birth. The current media cannot do anything else than reflecting these two interpretative areas of reference and acknowledgement. That is why it is natural that global warming with its biblical tragedy scope is proposed through catastrophic narratives and that is also why the rhetoric of advertisement proposes us a nature that is friendly, uncontaminated, usable and humane. The natural response between the effects of climatic changes and the biblical and scientific apocalypses have been described from the informative media to the pre and post catastrophe narratives. Andrea Tagliapietra has demonstrated this response in his thorough study about the media where he investigates the theme of global warming through narratives and visual icons starting from the biblical Deluge until the current research of the "Icons of the End". There is more. Even when narratives try to step out from this pre and post-apocalyptic paradigm, as in the case of the excellent novel "Solar" by Jan Mc Evan, the Apocalypse is then represented inside human action rather than outside of it but it produces the same devastating effects. The process of continuous elaboration of the individual and collective imaginary regard the environment cannot therefore be dealt on the same level of symbols and strong images. In their works Christina R. Foust and William O'Shannon Murphy indicated that the catastrophic vision is an omen of inactive anguish and therefore must be abandoned in order to adopt a model based on irony or positivity on human action. Making this decision at a theoretical level seems to be a distortion. In fact humor and parody are only tones of voice that may sound more agreeable to us but they act in order to minimize the elements of the drama leaving them unchanged. In order to minimize a drama, this must continue to exist even if in a form which is not immediately recognizable. This does not mean that by laughing, the drama will be handled with more or less effectiveness. It always depend on the coordinates, the when and where, of communication and its strategic objectives and therefore it does not have an absolute value. At the most, if this was possible, we could stop feeding the catastrophism but we would be left only with the advertising imaginary as it has happened for years. Talking again about narrative genres, fear is fought with the symbolic reiteration of fear, the catastrophe is exorcised with the catastrophic imaginary. This is a form of self-defense and denial. Catastrophism must not be nourished but how can this happen without trivializing the theme? Very few authors have the satirical talent shown by instance by Arno Paasilinna in "The best village in the world" (2010), Stefano Benni in "L'anno del matto" (1987), Alice Audouin in "Écologash. Une écologie de circonstance" (2007) or by

the screenwriters of "The Simpson" or "South Park". Back to catastrophism: it should not be reinforced not because it conveys us a paralyzing anxiety but because it causes the predominance of the pleasure for the literary and mythological fear thus removing attention to the theme. Shortly, in the media we play with poetics at the expense of the rhetoric of the contents.

The true problem is that by now we do not really believe to the catastrophe and that is why we cannot develop a communication that is useful to the change and, as Stanley Cohen has well defined them, along with it we generate other denial strategies to exorcise the anxiety and anguish caused by these themes. We also generate states of social dependence similar to the addiction from substances as Gregory Bateson has pointed out. Jean-Pierre Dupuy theorizes the idea of an "inspiring" catastrophism which from the point of view of the imaginary means connecting the rhetoric of the catastrophic story with the rationality of the inevitable. When facing a danger which is supported by a strong set of imaginative values, the input of an amount of certainty about the event could lead to the change. The impulse to get rid of the anxiety generates sometimes extraordinary warriors. This process is known as the "Murat's syndrome". Murat, the famous Napoleon's field marshal, suffered from different kind of phobias and anguishes in his daily routine life, on the contrary, he was free from anxiety when he was facing the enemy and real danger. He could get rid of his fears only when he was leading the charge and risking his own life. Therefore the path of the "inspiring catastrophism" supports the catastrophic imaginary (which I believe inevitable) rather than fighting it as Don Quixote did with the windmills.

Apocalyptic imaginary, as anyhow all the strong imaginaries, must be used for the purpose it can serve and when it can serve in a strategical point of view by dissociating it from its eternally mythical matrix and associating it to the reality of phenomena. Inspiring catastrophism overcomes the anxious and paralyzing denial and puts at the centre of the speech and action the responsibility and that precautionary principle so dear to Hans Jonas." We have lost the sense of the end. The truth is that no ethics is possible without metaphysics. As individuals and as a collectivity, we cannot act for the best if we do not have a sense for first and ultimate things. We do not take our destiny by the hand if we stay incapable of a deep thought on our being in time that goes beyond the weather forecast and the next weekend trip to the mountain. This deep sense of time brings with it first of all the sense of the end. This deep time tells us there is none of it left to wait for the blast of the trumpet: the end of times has already happened several times. Let's not wait then for the future apocalypse. It is necessary to postu-

late, realize that apocalypse is a daily fact and act subsequently". With these words the Italian writer, Antonio Scurati, supports at his best Dupuy's thesis. We can then conclude that the catastrophic frames are not to be excluded a priori by the circuits of media and core values. From the communicative point of view they represent an effective riverbank if they are joined by flows of narratives and information useful to perceive a daily life in crisis (with its values and priority of reference) and not only its constant virtuality. Other communicative solutions useful to the change seems to be linked to the change of imaginaries through the construction of narratives that from catastrophes go through new positive models of moderate development including the rhetoric of communication of goods, as already said, the poetics and desirability of a new model. These transition narrative models should be based on:

1) the construction of elements which are not necessarily disturbing but also through the different forms of the most captivating rhetoric, 2) on the identification of new myths, new heroes and new symbologies. At the same time, they must turn away from the extreme poles of the exceptionality of the mankind-nature relationship.

In which kind of society and with which kind of development model is it possible to build narratives of this sort? From the point of view of the media's key role and of the imaginaries, the theme of sustainable development becomes inevitable. This development paradigm is built on a lexical oxymoron, can it define a new imaginary? At the moment, the answer is doubtful and, in a positive case, it is rather weak. Currently, from the point of view of big narratives such as literature, cinema and TV fiction we have seen very little. Although something is emerging as the scenery of the contemporary and as speech of the daily life; see by instance fragments taken from "Another Year" by Michael Light (2010) and "The Jane Austen book club" by Robin Swicord (2007), the colours trilogy of Krzysztof Kieslowski at the beginning of the 90s, the neorealistic novel "La Centrale" by Elisabeth Filhol (2010). The list continues with works such as "Underworld" and "White Noise" by Don DeLillo, the prior mentioned "Solar" by Jan McEwan (2010), the anti-environmentalist novel "State of Fear" by Michael Crichton (2010), videoclips such as "Proper Education" by Eric Prydz (2007) and "Wash my world" by Laurent Wolf (2008) and the commercial spot by Honda Grrr (2005) and Epuron "The Power of Wind"(2006), the comics series "Concrete" by Paul Chadwich. It requires a long time for the imaginary theme to settle and be metabolized at a social and individual level. From an evolutionary perspective, these processes take time as they go through alternating phases of coming at surface and being removed as Ferenc Fodor points out in his works regarding the case of global

warming. In his book symbolically entitled "Climat d'Angoisse", Fodor tackled specifically the theme of the imaginary connected to the debate on the climate starting from the 19th century positivist science fiction to the current days. Until now we see a growing rhetoric of product communication which uses the environment and nature as a marketing key. It is necessary to underline that the environmental social imaginary is strongly influenced by it. If people (outside of the science and information circles) talk about the environment on a daily basis it is thanks to the commercial spots which have by now become ever-present and temporally infinite. A technology-friendly nature and technology that becomes nature is the theme of rhetoric and poetry used by the advertisement. These two elements stand on two key points: 1) the desirability, credibility and the imaginative capacity of the brand which is able to participate in the making of the self of the hyperconsumers-citizens since their youngest age, as asserted by Benjamin R. Barber and,

2) the language which is structured in a way to achieve the emotional desirability of the goods, including the cultural ones. The environmentalist Alex Langer had already understood many years ago that the social desirability for the change was the turning point for environmental anguish. Although he would have never expected a convergence between the rhetoric of goods and the environment as possible strategy to generate imaginaries for a transition towards development models with less effects.

Thus the environment as goods or packaging scenery for goods? Like, for instance, all the wilderness surrounding cars in their commercial spots? If all was only about that, then everything would certainly look quite reductive. What about if behind these settings, values and imaginaries were moving fast, would not it be all different? Is that possible that the rescue of the planet and its inhabitants stands on the ethical negation of environmental values by drowning them in the sea of the rhetoric of goods and cultural industry that, as Jacques Rousseau said, are the wreaths hiding the chains of the economical society? If so, then we could not do anything else than arousing the doubt that the system has an internal defense strategic vision and the global warming and sustainability are nothing else than a model for mass distraction to mislead the attention away from more important themes, perhaps mandatory to solve, such as poverty, social disparities and denied rights.

On the other hand, it is not a coincidence that the most inspired and effective narratives about preserving our planet issued in the last years are linked to marketing and commercial communication. Yet for the market, it is not without contradiction, the fact that environmental themes have arrived to the table of the goods, also because advertising as a

form of pop culture tends to confirm the messages which are aligned with the system, and, their contents contrast what is outside of it. This would mean that the environment is back in the main system and is not anymore theoretically dangerous or alternative to the system itself. These are contradictions and paradoxes that the brands cannot afford in the long run. This situation reminds Lewis Carroll's Bread and Butter-fly; a butterfly made of bread and butter whose only food is weak tea with cream. If the butterfly eats, it will die but it will die anyhow even if it does not eat. This paradox was retaken later by Gregory Bateson and can be seen as a metaphore about the impossibility of the society to change a development system which was supposed to set men free from nature's dominion and that on the contrary has enslaved them to it and it is now endangering the same existence of the planet. On the other side, the call to values, symbols and strong imaginaries of nature and environment (meant as a virtuous relationship between man and nature) puts into the space-time media system and into the brands promises that are inevitable on the medium term. The concept of safeguarding the ecosystem used as a marketing key generates an expectation which is primarily media related from (and not only them) the engaged hyperconsumer-citizens. It could foreshadow a real paradox where, from the easy and harmless promise, it is possible to lose the reputation of the brand and get to the collapse of the system or achieve a sustainable inversion of the system, out of the current dynamics of the development that can draw all the consumers

The aim of this argument is to hypothesize that paradoxically the market with its energy-consuming and polluting dynamics could be the end of our society and that it could also be the solution of the problem of the change in default of strongly controlled and legitimate politics. It is in this sense that the concept of Sustainability becomes interesting. A concept that at the moment is totally lacking any anchorage to the collective imaginary except for the theme of endless development, strongly inserted in the current social imaginary, and the invincibility of the myth of technology seen as healer of all evils and able to transform itself without hurting nature this time. Thus the imaginary of sustainable development reflects only development and technology and does not have its own strength, symbols, narratives nor will it ever be able to have them because it cannot generate its own values, but it can only reflect the ones taken from the old system. From a symbolic point of view, the myth of good technology, also portrayed by the media as an extension of human beings, able to solve environmental problems thanks to the elimination, reduction and optimization of resources, proved to be powerful but not resolving. With the paradox of "rebound effect", William S. Jevons explains that technology does not reduce consumption; on the contrary it allows to

consume more without guilty feelings. Technology rules over us and is interested to restate itself. In this way humans fall in a sort of media enslavement both to technology and to nature that revolts against them. Hence there is the need for a new and true sustainability that focuses on the factual balance among economics, sociality and environment. Sustainable development must be a transition phase to elaborate new media sceneries originating from the internal crisis of a system that promised what can never be kept. All of this in order to achieve a new sustainability rich in emerging values such as deep happiness which is not the fluid and light one given by possessing. It is, as Ivan Illich proposes, a rediscovered conviviality rather than the loneliness of consumption with its important structures. A model of imaginary that is an alternative to the baumanian hordes of consumers crowding the shopping centres. Inspired by narratives of transition and from the arrival of new heroes of sustainability, able to incarnate an idea of progress that is not necessarily hyper-development-based and replacing the idea of development with the idea of cycle. Unlike the myth of development, the anthropologic and symbolic vision of the cycle contemplates a beginning, an end, and a rebirth, in short a change that is in continuous growth. Therefore we need core values able to cause the decline of the current system and to build a moderate and cyclical approach to consumption. These core values although need to penetrate deeply inside the social system through the filter of the media imaginary in order for them to become desire and action. Thus the communication of change has both an active and a passive character and cannot live without its natural habitat which are the media. Briefly, only the system and its authors can change the system thanks to the contradictions planted in the crisis of the development system by the environment as a value. This process should lead to a new interpretation of Sustainability which is really the fruit of a dynamic balance among economics, fight against social disparities and environment. A more equitable system of sharing and utilizing the resources. This new Sustainability corresponds to a society whose needs are possible, a democratic and truly progressive society that is generated firstly by media processes. This Sustainability must be seen as a desirable transitive balance between the recovery of a dimension of the imaginary which is gladly natural and an economy linked to the real needs, away from the poisonous myth of development and its imaginary that validates the idea of a suburban and hyperconsumerist fascism as James G. Ballard proposes in his "Kingdome Come". As an alternative to it, there is nothing left to do than waiting that sooner or later, in our consciences arises the other myth, never really feared, of the catastrophic Apocalypse with its subsequent teaching message, if we will still be able to acknowledge it. We will not certainly be the first

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intelligent and technologically advanced society that become extinct in this planet as the works of Marvin Harris, Joseph Tainter and Jared Diamont teach. There seems to be a short step between a turn imposed by the events and the idea of an ecological dictatorship imposed by environmental fear and inability to change. Between the utopia of sustainability meant not as sustainable development but rather as sustainable need, and the nightmare of tragedy and the possible eco-fascist reaction, it is although necessary to find spaces for a new narrative of the relationship between humans and the planet by building renewed and effective imaginaries and new paradigms of communication.

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